



LOS ANGELES
MASTER CHORALE

CATHEDRAL CONCERT

Sunday, October 12, 2003

7:00 p.m.

Cathedral of Our Lady of the Angels

some music you hear once and never forget.

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LETTER FROM GRANT GERSHON

Welcome to an eclectic mix of great a cappella choral music chosen to showcase the acoustical riches and spiritual depths of one of Los Angeles' architectural treasures, the Cathedral of Our Lady of the Angels. The Los Angeles Master Chorale is thrilled to be back in this beautiful space where we had such an exhilarating musical experience last year in our first concert here. Tonight's program explores a vast range of sacred music. The first half consists of three large-scale motets from England, Mexico and Germany—the celebratory and aptly named *Sing Joyfully* by William Byrd, *Mirabilia* by one of the luminaries of the Puebla Cathedral, Juan Padilla; and finally a work which I think is about as close to perfection as a piece of art can be, *Singet dem Herrn ein neues Lied* by Johann Sebastian Bach.

After intermission we explore the forthright and distinctly American fuguing tunes of the Revolutionary War composer William Billings. Three of his pieces will be interspersed with music of the great 19th-Century Russian Jewish cantor David Nowakowsky, evocative shorter works by the Frenchman Maurice Duruflé, the Estonian mystic Arvo Pärt, and the icon of mid-Century American choral music, Randall Thompson. Our concert concludes with two wonderful arrangements—*Alleluia* by the Master Chorale's founding Music Director Roger Wagner, and the dazzling *Elijah Rock* by one of the greatest exponents of the African-American Spiritual, the late, much-lamented Moses Hogan. We hope that this concert will serve as a fitting prelude to our opening season down the block at the Walt Disney Concert Hall, and we look forward to seeing you there soon!

Sincerely,
Grant Gershon, Music Director

LETTER FROM CARDINAL MAHONY

Dear Friends of the Los Angeles Master Chorale,

It is indeed a great pleasure to welcome the Los Angeles Master Chorale to the Cathedral of Our Lady of the Angels, as well as to offer my prayerful best wishes as you gather for an evening of beautiful music.

Less than a year ago, on November 10, 2002, the Los Angeles Master Chorale, under the direction of Grant Gershon, sang the first concert by a major choral group here in our new Cathedral. This special event was a tremendous success and truly a great blessing for the Southern California community. We remember that special evening as we rejoice now in the return of the Master Chorale this season.

It is my prayer that this will be the beginning of a continued tradition of cooperation and cultural sharing between neighbors and friends here in the heart of the City of Angels.

Asking the Lord's blessings upon you, and with every best wish, I am sincerely yours in Christ,

His Eminence
Cardinal Roger Mahony
Archbishop of Los Angeles

The Los Angeles Master Chorale is a member of Chorus America, American Council for the Arts, Association of California Symphony Orchestras, California Confederation of the Arts, and the Western Alliance of Arts Administrators.

The activities of the Master Chorale are made possible, in part, through sponsorship of the California Arts Council, the City of Los Angeles Cultural Affairs Department, the National Endowment for the Arts, the Los Angeles County Arts Commission, and the generosity of donors to The Music Center Fund for the Performing Arts.



CATHEDRAL CONCERT

Sunday, October 12, 2003 ~ 7:00 p.m.

Cathedral of Our Lady of the Angels ~ Grant Gershon, Conductor

This performance is part of Daniel Pearl Music Day, an annual international event through which thousands of musicians unite in a stand for tolerance and humanity.

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



Latecomers will not be seated until 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.

SING JOYFULLY

William Byrd
(1543-1623)

MIRABILIA TESTIMONIA TUA

Juan Gutiérrez de Padilla
(ca. 1590-1664)

SINGET DEM HERRN EIN NEUES LIED
(BWV 225)

Johann Sebastian Bach
(1685-1750)

Intermission

BENEFICENCE

William Billings
(1746-1800)

HASHKIVEINU #2
V'SHAMRU

David Nowakowsky
(1848-1921)

JORDAN

William Billings

SOLFEGGIO

Arvo Pärt
(b. 1935)

UBI CARITAS

Maurice Duruflé
(1902-1986)

ALLELUIA

Randall Thompson
(1899-1984)

CHESTER

William Billings

ALLELUIA

Arr. Roger Wagner
(1914-1992)

ELIJAH ROCK

Traditional, arr. Moses Hogan
(1957-2003)

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PROGRAM NOTES

BY PETER RUTENBERG

Among music history's multitude of choral masterworks, one occasionally finds a piece where all of the principal elements of music — melody, harmony, rhythm, texture, color and form — are in such balance with the text that the two become one. Together they form a radiant expression far greater than the sum of their components, inseparable, profound, and of universal impact. Such is the case with the first three works on this program.

William Byrd is considered the greatest English composer of his age for a number of reasons, not the least of which was his ability to set the English language to music. With its panoply of rhyming grammatical endings, rhythmic regularity, and a mere five vowels, Latin was ideally suited to, and indeed influential in, the development of western music from the time of the early church. When, as part of his Reformation, Henry VIII mandated a more simplified approach to service music along with the use of the vernacular, it could easily have been the artistic equivalent of exiling Shakespeare to the land of Mother Goose. Worse yet, English presented myriad difficulties between its dozens of vowels and irregular rhythms — not just for the composer but for singers as well — all of which had to be accommodated in church use. While Byrd's older publishing partner Thomas Tallis had accomplished much in this vein during the preceding generation, it was the younger composer's seminal achievement of *The Great Service* (written in the early 1580s) that set the standard for English sacred music to follow. The tunes are memorable, the colors kaleidoscopic, the counterpoint exquisite, and the texts are understandable! Henry wouldn't have had it any other way. *Sing Joyfully* shows Byrd's consummate skill in setting English a few decades later, where all the attributes of *The Great Service* are not only evident but refined to their expressive quintessence.

Juan Gutiérrez de Padilla was Mexico's leading composer during the middle of the 17th century. Born around 1590 in Málaga, Spain, he received his first training at the cathedral there, became *Maestro de Capilla* in Jerez de la Frontera by 1613, and took the same post at Cádiz where he stayed until 1620. Two years later, he surfaced on the payroll at Puebla Cathedral in Mexico and was appointed chapel master by 1629. That splendid cathedral, finished in 1649, enjoyed the largess of its long-time patron Bishop Palafox y Mendoza and possessed choir stalls accommodating more musicians than usual. Padilla's sense of music on a grand scale coupled with the Bishop's financial backing was a marriage made in

musical heaven. His style shows a preference for vivid rhythmic declamation alternating with long flowing lines, for rich sonorities spiced with unorthodox harmonies. *Mirabilia testimonia tua* comes from that portion of Psalm 118 ascribed to the afternoon service of *None*. The text is quite long, but as Padilla provides for constant variation in the flow, as well as a brilliant palette of colors to paint the text's images, there is literally never a dull moment. The tone alternates between an elegant, elevated style and an exciting folk style, marked by rhythmic playfulness, syncopations, and asymmetric phrasing. The meter is duple until the *Gloria Patri*, when it changes to triple symbolizing the Trinity.

Johann Sebastian Bach's motets are unique among the master's output. They are not as grand in scope as the *Mass in B Minor*, the *Magnificat*, or the Passions; neither are they reliant on vocal and instrumental soloists like the Cantatas. Rather they feature the chorus — often a double chorus with a virtuosic role. While the motets were suitable for service use following the organ prelude or during communion, it is more probable that they were composed for other kinds of celebrations (official birthdays and affairs of state) or for funerals. The boundless joy evident in the antiphonal fanfares that open *Singet dem Herrn ein neues Lied* distinguish its purpose as one of great celebration. Beginning with the words "The children of Zion...", Bach seizes his first opportunity to write a fugue. The sopranos of Choir I lead off, followed by the altos, then the tenors. The basses of both choirs intone the fourth statement of the theme in unison, succeeded by the Choir II tenors, altos, and finally sopranos, making for an extended arc. The second section gives different thematic material to each group: Choir II sings the tender chorale and Choir I comments and embellishes each phrase in response. The mood of joy returns in the third section, continuing into the fugal fourth section. To embody the first word of its text, the choirs unify to sing "Everything that hath breath praise the Lord" — the very motto engraved on the composer's organ cabinet in Leipzig.

Three of William Billings' most treasured anthems illuminate the program's second half: *Beneficence*, with its first-verse rendering in solfeggio syllables, characteristic of the period; *Jordan*, delighting in the promises of the after-life; and *Chester*, with its heroic depiction of the Revolutionary War. The composer was known for his deep bass voice and his works often feature that voice either solo or sometimes doubled at the octave below.

Ukrainian composer David Nowakowsky is little known today outside of synagogues with active choirs, yet he represents a link to a strong tradition of choral singing in Jewish houses of worship throughout Europe. From his post as choirmaster and composer at Odessa's famed Brody Synagogue,

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Nowakowsky created an immense *oeuvre* during the second half of the 19th century and the first decades of the 20th. His music fell into obscurity following the Russian Revolution, coming to light again after the middle of the century. These two excerpts from the Friday Evening Service are appropriately paired as in the liturgy: *Hashkiveinu* is a prayer for peace at night and always; *V'Shamru* is one of the many Sabbath prayers that echo the commandment to rest and be refreshed. Both pieces display the Russian choral style.

Contemporary Estonian composer Arvo Pärt enjoys worldwide recognition today, having been stifled and discouraged in his youth by the Soviet Union's rigid controls. Beginning in 1980 Pärt developed a fundamental technique he called *tintinnabuli* after the sound of ringing bells. Nothing is left to chance and every gesture has a purpose. At its core are two voices — one singing notes in a stepwise pattern around a fixed pitch, the other outlining the notes of a triad or chord. In *Solfeggio* the two tasks merge deftly. In this case, it literally “takes a village” — singing a very careful sequence of notes by different voice parts — to achieve the single melody that constitutes the entire piece. As with Billings, the syllables *do, re, mi, etc.* form the text. Moreover, no voice sings more than one pitch without a rest, while harmony results from the overlap of sustained notes.

Pairs of mid-20th-century chestnuts and energetic hymns conclude the program: the chant-flavored undulations of Maurice Duruflé's *Ubi caritas* and the muted joy of Randall Thompson's wartime *Alleluia* comprise the former; founding music director Roger Wagner's exultant arrangement of William Billings' familiar *Alleluia* and the soaring rhapsody of the late Moses Hogan's *Elijah Rock* comprise the latter. Together they make a fitting tribute to the memory of these giants of choral music!

Peter Rutenberg is producer of the Master Chorale's latest album, Glass • Salonen, as well as Argento • Duruflé and the Grammy-nominated Lauridsen • Lux Aeterna. He produced The First Art national radio series for nine years and is founding music director and conductor of the Los Angeles Chamber Singers & Cappella, now in its fourteenth season. This is Mr. Rutenberg's sixth season as the Chorale's Program Annotator.

ARTIST PROFILES



GRANT GERSHON
Music Director

Grant Gershon, who was appointed Music Director of the Los Angeles Master Chorale in July 2001, has garnered tremendous critical acclaim during his two seasons at the helm of the renowned chorus. The *Los Angeles Times* proclaims, “Gershon is a direct, unfussy conductor, who values clarity, clean execution and immediate statements.” He has also been hailed for creating “a dark, rich sound awash with resonant sparkling amplitude” and his programming has been applauded for being “as warmly spiritual as it is ambitious.”

Since joining the Chorale, Gershon has expanded the choir's repertoire considerably by conducting a number of world premieres, including Donald Crockett's *Broken Charms*, Tania León's *Rezos (Prayers)*, and Sharon Farber's *Mother's Lament*, as well as the U.S. premiere of Esa-Pekka Salonen's first choral work, *Two Songs to Poems of Ann Jäderlund*.

Gershon has guest conducted the St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theatre, and the Finnish chamber orchestra *Avanti!*, among others, and has conducted performances at the Edinburgh, Vienna and Helsinki, Ravinia and Aspen Music Festivals, the Roma-Europa Festival and the Festival Otonno in Madrid.

Gershon is also in demand as a pianist for such leading singers as Kiri Te Kanawa, Peter Schreier, Rodney Gilfry and Audra McDonald. In October 2002, he and pianist Gloria Cheng made a special appearance at Royce Hall, under the auspices of the Los Angeles Philharmonic, reprising their acclaimed performance of John Adams' *Hallelujah Junction*, written for them.

In addition to recording with the Los Angeles Master Chorale, Gershon has made a number of other recordings, and served as chorus master on two Grammy Award-nominated recordings, *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical).

Prior to joining the Chorale, Gershon served as assistant conductor of the Los Angeles Philharmonic from 1994–97. Gershon also served as Assistant Conductor/Principal Pianist with the Los Angeles Opera, where he participated in over 40 productions and garnered a reputation as one of the country's exceptional vocal coaches.

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TRANSLATIONS

Mirabilia Testimonia Tua *Juan Gutiérrez de Padilla*

Wonderful are Your testimonies
Thus my soul studies them.
The doctrine of Your word illuminates,
And gives the wise simplicity.
I open my mouth
And draw breath
For I desire Your precepts.
Turn toward me, and be merciful
According to Your word
 toward all that love Your name.
Establish my name in your promises,
Let no unrighteousness rule over me.
Deliver me from the lies of men
That I may keep Your commandments.
Let your face shine upon your servant
And teach me Your precepts.
Streams of tears flow from my eyes
Because they do not keep your law.
You are just, Lord
And Your judgement is upright.
In righteousness You have ordained Your testimonies,
 and in truth exceedingly.
My zeal consumes me,
My enemies are unmindful of Your words.
Your word is tried vehemently
And Your servant delights in it.
I am young and despised,
Yet I do not forget Your judgements.
Your justice is eternal and Your law truth.
Trouble and anguish have befallen me,
Yet Your commands are my delight.
Your testimonies are forever just,
Give me understanding, that I may live.
Glory be to the Father and to the Son,
 and to the Holy Ghost.
As it was in the beginning, is now and ever shall be,
 world without end.
Amen.

Singet dem Herrn ein neues Lied *Johann Sebastian Bach*

Text comprised of selections from Psalms 149 and 150, and an unknown poet

(Chorus I, Chorus II)
Sing to the Lord a new song; the assembly of saints should be telling his praises. Israel, be joyful in Him who has made Him. Let Zion's children rejoice in Him who is their mighty King; let them be praising His name's honor in dances; with timbrels and with psalteries.

Chorale (Chorus II) As a father shows his mercy

Aria (Chorus I)
God will take our part as His own little children dear; so does the Lord to all men, if as children we fear Him. He sees our feeble powers and knows we are but dust; for lacking Thee, we cannot succeed in our endeavors. Just as the grass in mowing, or bud and falling leaf, if the wind blows it away, it is no longer there. So be our true shield and light, and if our hopes do not betray us, Thou wilt always help us. Even as man's life is passing and his end is near, blest is he whose hope both strong and firm, rests on Thee and on Thy grace.

(Chorus I, Chorus II)
Praise the Lord in all his doings; praise Him in all His might and majesty! All things that have breath praise the Lord. Hallelujah!

Hashkiveinu No. 2 *David Nowakowsky*

Help us, O Lord, our God, to lie down in peace; and awaken us to life again, our King. Spread over us Your shelter of peace, guide us with Your good counsel. Save us for the sake of Your mercy. Shield us from enemies and pestilence, from starvation, sword and sorrow. Remove the evil forces that surround us, shelter us in the shadow of Your wings. You, O God, guard us and deliver us. You are a gracious and merciful King. Guard our coming and our going, grant us life and peace, now and always.

V'Shamru *David Nowakowsky*

The children of Israel shall keep the Sabbath and observe it throughout their generations as an everlasting covenant. It is a sign between Me and the children of Israel forever; for in six days the Lord made heaven and earth, and on the seventh day He ceased from work and rested.

Ubi caritas *Maurice Duruflé*

Where love and loving-kindness are together,
God is always there
Since Christ's love has gathered us all together
 in one company,
Let us rejoice and take delight in Him,
 now and forever,
Let us now without any reserve or deception
 love one another.

LOS ANGELES MASTER CHORALE

SOPRANOS

Beata Balon
Tania Batson
Samela Beasom
Marian Bodnar
Deborah Briggs
Vicky Brown
Renee Burkett-Shulgold
Pamela Chapin
Claire Fedoruk
Rachelle Fox
Marie Hodgson
Karen Hogle
Janet Hook
Gina Howell
Gloria Seunghee Kim
Emily Lin
Cindy Martineau
Deborah Mayhan
Susan Taylor Mills
Marnie Mosiman
Frances Pampeyan
Theresa Patten
Holly Shaw Price
Linda Sauer
Stephanie Sharpe
Julia Tai
Diane Thomas
Nancy Von Oeyen
Sun Joo Yeo

ALTOS

Nicole Baker
Mary Bailey
Helen Birch
Sarah Bloxham
Leanna Brand
Aleta Braxton
Leberta Clark
Cheryll Desberg
Barbara Durham
Sarona Farrell
Amy Fogerson*
Michelle Fournier
Shin Ae Han
Saundra Hill
Kyra Humphrey
Adriana Lopez-Young
Sara Minton
Sheila Murphy
Alice Murray
Anita Kirwan Murray
Nancy OBrien
Helene Quintana
Leslie Inman Sabedra
Nike St. Clair
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet
Diane Wallace
Jennifer Wallace
Barbara Wilson
Diana Zaslove

TENORS

Daniel Babcock
Brent Almond
Lenard Berglund
Randy Bills
Scott Blois
Andy Brown
Pablo Corá
Tom Croyle
Randall Garrou
Paul Gibson
Jack Golightly
Jody Golightly
Jeff Greif
Steven Harms
Drew Holt
Shawn Kirchner
Bong Won Kye
Charles Lane
Dominic MacAller
Sal Malaki
Christian Marcoe
Vladimir Maric
Andrew Meyer
Marvin Neumann
Bart Seebach
Kevin St. Clair
George Sterne
Mallory Walker

BASS

Crispin Barrymore
Joseph Bazyourous
Mark Beasom
Paul Bent
Steve Berman
Aaron Cain
Paul Cummings
Greg Davies
Steven Fraider
Michael Freed
Gregory Geiger
Michael Geiger
Scott Graff
Stephen Grimm
Bryce Hall
Paul Hinshaw
Robert Hovencamp
Lew Landau
Robert Lewis
Roger Lindbeck
Tonoccus McClain
Bob McCormac
Jim Raycroft
David Schnell
Masanori Takahashi
Burman Timberlake

*The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, Amy Fogerson, AGMA Delegate.

LOS ANGELES MASTER CHORALE

The Grammy Award®-nominated Los Angeles Master Chorale, currently celebrating its 40th Anniversary season, begins its historic inaugural season at the Walt Disney Concert Hall on November 16th, 2003. Recognized as one of Los Angeles' cultural treasures, the Chorale has received accolades for its innovative and dynamic programming and its commitment to commissioning new works, and last June received the prestigious ASCAP/Chorus America Award for Adventurous Programming.

Music Director Grant Gershon—proclaimed a “visionary” by the press—has launched the Chorale onto a new tier of musical importance with his gifted leadership and unique artistic sensibilities. The *Los Angeles Times* proclaimed the Chorale “has become the most exciting chorus in the country under Grant Gershon,” and also described the Chorale’s performances as “masterly,” “ethereal,” and “alluring.” *Billboard* says the Chorale’s “singing and direction are first-rate,” while *Gramophone* calls the chorus “sonically exhilarating.”

Its groundbreaking 2003–04 season features the largest number of concerts in the history of the chorus. Program highlights include a world premiere by Bobby McFerrin, Duke Ellington’s *Sacred Concert*, and Beethoven’s *Missa solemnis*. The Chorale also collaborates with the Los Angeles Chamber Orchestra in a Bach-Fest conducted by Helmuth Rilling.

The Chorale has released three CDs under the baton of Music Director Emeritus Paul Salamunovich, including the Grammy-nominated *Lauridsen•Lux Aeterna*, *Christmas*, and a recording of Dominic Argento’s *Te Deum* and Maurice Duruflé’s *Messe Cum Jubilo*. The Chorale’s first CD with Music Director Grant Gershon was released in September 2002 and features Esa-Pekka Salonen’s first choral work, *Two Songs to Poems of Ann Jäderlund*, and Philip Glass’ *Itaipu*. In addition, the Los Angeles Master Chorale is featured under Paul Salamunovich’s leadership on the soundtracks of numerous major motion pictures, including *A.I. Artificial Intelligence*, *My Best Friend’s Wedding*, *Bram Stoker’s Dracula* and *Waterworld*.



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LOS ANGELES MASTER CHORALE

GIVING A VOICE TO

WALT DISNEY CONCERT HALL

GRANT GERSHON | MUSIC DIRECTOR



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