



LOS ANGELES  
MASTER CHORALE

MASTERWORKS OF HUMANITY

Saturday, September 29, 2001

8:00 p.m.

2001  
2002  
SEASON

SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

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This is a night of exciting, new beginnings for the Los Angeles Master Chorale! We're so very glad you're here to celebrate with us and to welcome our new Music Director, Grant Gershon. Grant brings extraordinary musicianship, a remarkable breadth of experience, and a list of accomplishments that would be astonishing for a musician of many more years than his. We are fortunate beyond measure to be the beneficiaries of his many talents, and I hope you will join me in looking forward to future years of

glorious music-making under his inspired leadership.

The season we open this evening offers some of the most compelling and exciting choral music we will ever hear – music we will never forget. From the very old to the very new, from Thomas Tallis to Esa-Pekka Salonen, from 200 musicians on the stage tonight to 40 singers performing a cappella at Royce Hall next spring, these concerts will be the beacons that guide us through the next nine months.

And you will have other opportunities to hear us! In February, under the auspices of the Da Camera Society's series, "Chamber Music in Historic Sites," a virtuoso octet from the Master Chorale will perform two concerts of music from the Spanish Renaissance and the Mexican Baroque in the rotunda of Los Angeles' renovated City Hall. The same program will be presented on Mother's Day at First Lutheran Church in Venice. In addition, we are very pleased to appear this season in three programs with the Los Angeles Philharmonic.

You will also notice tonight that the women of the Los Angeles Master Chorale have changed clothes! Thanks to the generosity and talent of designers at the Fashion Institute of Design and Merchandising, a new look was created and is having its debut this evening. Elsewhere in this program you will find the names of the individuals whose artistry is displayed on stage.

At its May meeting, the Board of Directors elected three individuals to new terms. We are pleased to welcome Marguerite Marsh, a licensed marriage and family counselor who served previously on the Board; Eric Richards, a corporate attorney with O'Melveny & Myers; and Karole Struebing, a singer and conductor. These dedicated people bring a wide array of skills and talent to the Board, and we are grateful for their commitment.

Finally, on behalf of the Master Chorale's Board and staff, I am pleased to welcome Kathie Freeman, our new Manager of Community and Special Events. Kathie brings tremendous talent and commitment to this organization, and we are happy to have her as our colleague and friend.

Thank you for joining us on this very special occasion! I look forward to seeing you throughout the wonderful season ahead.

Terry Knowles  
Executive Director

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.  
Cover photos by David Bayles.

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# MASTERWORKS OF HUMANITY

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Saturday, September 29, 2001 at 8:00 p.m. ~ Dorothy Chandler Pavilion

Grant Gershon, *Conductor*

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**Spem in Alium nunquam habui** Thomas Tallis  
*a motet in forty parts* (1505-1585)

**Te Deum** Anton Bruckner  
(1824-1896)

*Te Deum laudamus*  
Soprano, Alto, Tenor and Chorus

*Te ergo quaesumus*  
Solo Quartet

*Aeterna fac cum Sanctis tuis*  
Chorus

*Salvum fac populum tuum*  
Solo Quartet and Chorus

*In te, Domine, speravi*  
Solo Quartet and Chorus

Juliana Gondek, Soprano  
Stephanie Woodling, Mezzo Soprano  
Bruce Sledge, Tenor  
James Creswell, Bass

*Intermission*

**Itaipu** Philip Glass  
(1937-)

I. Mato Grosso  
II. The Lake  
III. The Dam  
IV. To the Sea  
(Text: Traditional Guarani Indian)

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*Listen Up!* Join us for a pre-concert conversation at 7:00 p.m., with Music Director Grant Gershon and KUSC host, Alan Chapman in the Grand Hall.

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Latecomers will not be seated until the first convenient pause in the performance. Invited guests are welcome backstage after the performance: use the Artists' Entrance at 135 North Grand Avenue. 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.

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 **UNITED**

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LOS ANGELES MASTER CHORALE

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# SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

2001  
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Dear Friends:

What a wonderful night this is for me! The journey I've been on since being named Music Director of the Los Angeles Master Chorale in June 2000 has been extraordinary, and each step has been pointed toward tonight's concert. It's been exhilarating, challenging, and extremely gratifying – and I have rarely experienced such a sense of excitement and anticipation.

Tonight's concert is a gateway to our future – intended to tell you something about me and my vision for the future of the Los Angeles Master Chorale. In a sense, this opening concert is a distillation of many of my goals for creating programs which weave together the rich heritage of choral music into an illuminating new tapestry. Although the juxtaposition of Tallis, Bruckner and Glass may at first seem unorthodox, on the most fundamental level these three pieces have much in common. They share an overwhelming sense of grandeur and awe in contemplating the creation of the cosmos. They each represent a different epoch of Western civilization at a historical zenith: Elizabethan England; the Austro-Hungarian Empire at the end of the 19th Century; and America at the end of the second millennium. Most importantly (due no doubt to the many compositional devices that the pieces share) they simply sound great together. This is music of humanity and spirituality, inspiring to me and, I hope, to you. As we travel through this season together, it is my hope that you will experience a passionate and renewed commitment to this great art form, which is one of the richest and most complex expressions of the human spirit.

I am grateful for the opportunity to lead the Los Angeles Master Chorale into an exciting new era, and I look forward to sharing a season of music-making that you will never forget.



Grant Gershon  
Music Director



# PROGRAM NOTES

We embark tonight on an adventure of wonder, with three hauntingly beautiful scores to beckon us. These musical monuments, infused with good will and compassion, were chosen for their ability to wrap us in the grandeur, warmth and liveliness of our common experiences. They invite us to revel in the divine. Their message echoes humanity at its finest.

The most important feature these works share is their strong sense of architecture — always striking and at times sublime. Large chorus and orchestra perform both Anton Bruckner's great *Te Deum* and Philip Glass's propulsive *Itaipu*, while an unaccompanied chorus intones Thomas Tallis's *Spem in Alium*. The form and structure of all three are powerful, while their musical ideas are distinct and specialized. Colors are bold. Textures are rich and intricate. Moods are clearly defined and themes convincingly argued. In this trio of masterworks we find a variety of musical gestures, but a single vision of the essence of humanity.

Thomas Tallis was already an accomplished composer and organist when Henry VIII split with the Roman Church. He was also one of the first to write in the newly reformed Anglican style, setting hymns and psalms some of which are still heard today. Installed as a Gentleman of the Chapel Royal by the time William Byrd was born, Tallis and Byrd would later become partners in the music publishing monopoly awarded them by Queen Elizabeth, enjoying her favor for the rest of their lives.

Large scores — those for multiple choirs or many parts — were not as uncommon in the 16th century as some of us might think. But they were all products of opportunism, for special celebrations when royal masters might be honored by an enterprising composer, and not often performed beyond their original purpose. Still it was unusual to venture beyond 30 voices, the maximum size of most choirs. Besides its scope, *Spem in Alium* (for 40 voices divided into eight choirs of five voices each) is unique in many respects and still captures our fascination today.

Even when compared to the largest orchestral scores of the late 20th century, this music is quite complex. Mozart and Haydn routinely wrote for orchestras of from 12 to 20 parts. That Tallis would be able to conceive of and manage a group

twice that size, 200 years earlier, gives us proof of his true genius. The motet's opening theme is sung by the first choir and picked up by the second. The third and fourth enter in turn, followed by the fifth through eighth choirs. After each choir has been introduced, they converse with the others. All 40 voices are heard for the first time at the word "praeter." The number is quickly reduced as Tallis pursues his exploration of different combinations of choirs and their ever-changing palette of colors. The second climax begins with the word "omnia" invoking a customary pun on the word "all". After a brief and highly dramatic pause, the final and grandest climax occurs at "respite," with a spine-tingling key change to boot!

*Spem in Alium* was probably first performed in 1573 for some grand occasion of state. Its text is taken from the Sarum Rite (as opposed to the Roman Rite) and was used as a respond

Treat Humanity at all  
times and in everyone's  
case as the end, never  
as merely the means.

—Immanuel Kant

at Matins, in the period after Trinity Sunday, during the reading of Judith (a heroine of the Apocrypha). Since the number of voices corresponds neatly to the Queen's age that year, it's not hard to believe the motet might have been part of a birthday celebration in her honor!

Biographer Alan Blyth sums up Anton Bruckner in the following words: "Rustic, conscientious, cautious, in some ways naive, he was well into his thirties before his imagination took full wing, and to the end of his life he remained... unsure of himself in the intellectual company of Vienna, and something of an enigma." Edouard Hanslick, a critic who favored Brahms, helped create a somewhat hostile environment in Vienna for Bruckner, an "ardent Wagnerian." (Brahms and Wagner were the focal points for a Hatfields & McCoys type of feud in music circles at that time.)

—continued on page 6

## PROGRAM NOTES

—continued from page 5

It wasn't until Bruckner's seventh symphony received a 15-minute ovation at its Leipzig premiere that he enjoyed a solid success. Vienna soon jumped on the bandwagon. The eighth was also well received, but the ninth was unfinished at the composer's death because he put it aside to revise earlier works and complete the *Te Deum*. Blyth goes on to say that "Bruckner himself regarded the *Te Deum* as his 'finest work' and 'the pride of my life' and dedicated it to God 'in gratitude,' as he wryly put it, 'because my persecutors have not yet managed to finish me off.'"

While Bruckner has been called a direct musical descendent of Wagner and Beethoven — what composer of that era would not have gleaned something from these masters? — it is a bit erroneous to stereotype him in this way. Rather, he should be viewed as wholly peculiar in the best meaning of that word. His sense of structure was as unshakeable as his faith in the Roman Catholic Church, but his sense of continuity was unorthodox: it was more like a recurring pattern in which massive blocks of music alternate with silence, yielding a "unique symmetry" within a "great formal strength." The *Te Deum* was first performed in Vienna on January 10, 1886.

As program annotator Nick Jones informs us, "*Itaipu* originated as Philip Glass's response both to nature and to a modern technological wonder, the massive hydro-electric dam at Itaipú on the Paraná River, which forms the border between Brazil and Paraguay." Glass's musical setting, portraying both this vast landscape and the sheer immensity of the dam, draws on the largest performing forces for which he ever wrote. Like an explorer's map, the music charts the course of the river from the highlands of Mato Grosso province down to the Atlantic Ocean. In four movements, tribal creation lore of the Guaraní is recounted with Glass's familiar and compassionate musical insights into nature's realm and the peoples who remain attached to it for their physical and spiritual sustenance. *Itaipu* was commissioned by the Atlanta Symphony Orchestra and Chorus and first performed on November 2, 1989, in Atlanta, under the baton of the late Robert Shaw.

*Peter Rutenberg is producer of the Master Chorale's latest CD, Argento • Duruflé, as well as their Grammy-nominated Lauridsen Lux Aeterna CD, and, together with Fred Vogler, owns RCM records. He also produced The First Art national radio series for nine years, and is founding music director and conductor of Los Angeles Chamber Singers & Cappella, now in its twelfth season. This is Mr. Rutenberg's fourth season as the Chorale's Program Annotator.*

## *The Emerald Ball*

*A Celtic Celebration  
Honoring Peter W. Mullin*



Mark Foster, President,  
and the Board of Directors of the  
Los Angeles Master Chorale request  
the pleasure of your company at  
The Emerald Ball.

*Guest of Honor*  
Peter W. Mullin

*Featuring*  
The Los Angeles Master Chorale  
Grant Gershon, Music Director

Champagne Reception & Silent Auction  
Candlelit Dinner  
Celtic Entertainment

Dancing to Film at Eleven with Late-Breaking Horns

Saturday November 3, 2001  
six o'clock

The California Club, Los Angeles

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Carol Stickels Juhas

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## SOPRANO

Tania Batson  
Samela Beasom  
Elizabeth Benson  
Marian Bodnar  
Deborah Briggs  
Vicky Brown  
Renee Burkett Shulgold  
Sara Camp  
Pamela Chapin  
Judi Domroy  
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Marie Hodgson  
Karen Hogle  
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Gina Howell  
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Hyun Joo Kim  
Emily Lin  
Cindy Martineau  
Susan Mills  
Vickere Murphy  
Frances Pampeyan  
Theresa Patten  
Holly Shaw Price  
Shira Rogers  
Linda Sauer

Stephanie Sharpe  
Rachelle Skloff  
Diane Thomas  
Duanna Ulyate  
Inyong Um  
Nancy von Oeyen  
Sun Joo Yeo

## ALTO

Mary Bailey  
Nicole Baker  
Helen Birch  
Sarah Bloxham  
Leanna Brand  
Aleta Braxton  
Cheryll Desberg  
Barbara Durham  
Amy Fogerson  
Michelle Fournier  
Shin Han  
Karen Hart  
Saundra Hall Hill  
Kyra Humphrey  
Sara Minton  
Sheila Murphy  
Alice Kirwan Murray  
Anita Nardine  
Nancy OBrien

Helene Quintana  
Leslie Sabedra  
Nancy Sulahian  
Kimberly Switzer  
Tracy Van Fleet  
Diane Wallace  
Jennifer Wallace  
Barbara Wilson  
Diana Zaslove

## TENOR

Brenton Almond  
Lenard Berglund  
Scott Blois  
Andrew Brown  
Rich Brunner  
David Bunker  
Mark Burroughs  
Pablo Cora  
Randall Garrou  
Paul Gibson  
Jack Golightly  
Jody Golightly  
Steven Harms  
Drew Holt  
Shawn Kirchner  
Bong Won Kye  
Charles Lane

Dominic MacAller  
Sal Malaki  
Christian Marcoe  
Marvin Neumann  
Nick Nicassio  
Bart Seebach  
George Sterne  
Mallory Walker

## BASS

Crispin Barrymore  
Joseph Bazyouros  
Mark Beasom  
Paul Bent  
Steven Berman  
Aaron Cain  
Ron Colvard  
Paul Cummings  
Greg Davies  
Jim Ellfeldt  
Steven Fraider  
Greg Geiger  
Michael Geiger  
Bruce Golde  
Scott Graff  
Stephen Grimm  
Bryce Hall  
Paul Hinshaw

Blake Hodgetts  
Jinyoung Jang  
Lew Landau  
Robert Lewis  
Roger Lindbeck  
Bob McCormac  
Jim Raycroft  
John Reinebach  
Christopher Rhodes  
David Schnell  
Burman Timberlake  
David Tinoco  
Burton York

## REHEARSAL PANIST

Cathy Miller

## STAGE MANAGER

Paul Geller

*The singers of the  
Los Angeles Master Chorale  
are represented by  
The American Guild of  
Musical Artists, Scott Blois,  
AGMA Delegate*

# LOS ANGELES MASTER CHORALE ORCHESTRA

## VIOLIN I

Barry Socher, *Concertmaster*  
Patricia Aiken  
Armen Anassian  
Nicole Bush  
Andrew Graybill  
Sharon Harman  
Ruth Bruegger Johnson  
Leslie Katz  
Julie Rogers  
Florence Titmus  
Margaret Wooten  
Chan Ho Yun

## VIOLIN II

Steve Scharf, *Principal*  
Jennifer Gordon Levin  
Rhonni Hallman  
Susan Jensen  
Cynthia Moussas  
Marvin Palatt  
Chris Reutinger  
Linda Stone  
Jean Sudbury  
Pamela Tompkins

## VIOLA

Kazi Pitelka, *Principal*  
Briana Ackerman  
Kira Blumberg  
Carole Castillo  
Renita Koven  
Shawn Mann  
Andrew Picken  
Dori Sippel

## CELLO

Cecilia Tsan, *Principal*  
Robert Adcock  
Delores Bing  
Margaret Edmundson  
Todd French  
Nadine Hall

## BASS

Donald Ferrone, *Principal*  
Ann Atkinson  
Peter Doubrovsky  
Tim Eckert  
David Parmeter

## FLUTE

Geri Rotella, *Principal*  
Sara Weisz  
Lisa Edelstein

## OBOE

Joel Timm, *Principal*  
Stuart Horn  
Michele Forest

## CLARINET

Gary Boyver, *Principal*  
Michael Grego  
Mary Gale

## BASSOON

John Steinmetz, *Principal*  
Rose Corrigan  
Theresa Treuenfels

## HORN

Steven Becknell, *Principal*  
Nathan Campbell  
Paul Klintworth

## KRISTY MORRELL

Diane Muller  
Jon Titmus

## TRUMPET

Roy Poper, *Principal*  
William Bing  
Kenneth Larsen  
Marissa Benedict

## TROMBONE

William Booth, *Principal*  
Alvin Veeh  
Terry Cravens

## TUBA

Douglas Tornquist, *Principal*

## HARP

Jo Ann Turovsky, *Principal*  
Marcia Dickstein

## PIANO

Cathy Miller

## TYMPANI

Michael Englander, *Principal*

## PERCUSSION

Dale Anderson, *Principal*  
Theresa Dimond  
Judy Chilnick

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## LIBRARIAN

Robert Dolan

# ARTIST PROFILES



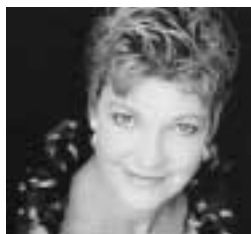
## GRANT GERSHON

Renowned conductor Grant Gershon became Music Director of the Los Angeles Master Chorale in July 2001, bringing a wealth of artistic accomplishments to this prestigious post. A gifted conductor, pianist and vocalist, Gershon is equally at home conducting and performing choral and symphonic music, opera, and musical theater. He recently completed a term as assistant conductor of the Los Angeles Philharmonic, which he led in performances with such soloists as Evelyn Glennie, Marcus Roberts, and Frederica von Stade. He also served as Assistant Conductor with L.A. Opera, where he collaborated in over 40 productions and garnered a reputation as one of the country's exceptional vocal coaches.

Gershon has been guest conductor of the Chicago Symphony Chorus, the New York Choral Artists, and the London Sinfonietta Voices, as well as the choruses of the Festival Aix-en-Provence and Paris' Theatre du Châtelet. He has appeared as guest conductor of the St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theater, and the Finnish chamber orchestra Avanti!. Gershon has led performances at the Edinburgh, Vienna and Helsinki Festivals, and in July 2001 conducted performances of Rossini's *Il Barbiere di Siviglia* at the Aspen Music Festival. He and his wife, soprano Elissa Johnston, were featured last spring in the world premiere of a work set to ten orchestral songs by Richard Strauss, choreographed by Peter Martins, Artistic Director of the New York City Ballet.

As a pianist, Gershon has appeared in recitals with Dame Kiri Te Kanawa, Peter Schreier, Audra McDonald, Rodney Gilfry, and Sanford Sylvan. His recording with tenor John Aler, entitled "Songs We Forgot to Remember," was recently released on Delos Records, and he is featured on a coming release on Nonesuch of music by Ricky Ian Gordon. An ardent champion of new music, Gershon conducted the world premiere performances of John Adams' opera/theater piece *I Was Looking at the Ceiling and Then I Saw the Sky*, directed by Peter Sellars and was vocal director on the Nonesuch recording of the work.

Gershon received his Bachelor of Music degree cum laude in piano performance from the University of Southern California and was named Outstanding Graduate of the University's School of Music.



## JULIANA GONDEK, SOPRANO

Juliana Gondek has performed with over 70 major North American and European orchestras, with conductors Aaron Copland, Herbert von Karajan, Leonard Bernstein, James Levine, Carlos Kleiber, and Robert Shaw, among others. She has conquered

audiences and critics alike in performance at the Metropolitan Opera, New York City Opera, the operas of San Francisco, Seattle, Houston, Dallas, Miami, and St. Louis, at La Scala, at Scottish and Netherlands Operas, and at the Kennedy Center. Festival appearances include Göttingen and Halle's Handel Festivals, the Edinburgh Festival, Antibe's Bel Canto Festival, Lincoln Center's Mostly Mozart, and the Avignon, Aldeburgh, Marlboro, Caramoor, Newport (Rhode Island), and Santa Fe Festivals. She has been presented in recital by such famed venues as Venice's La Fenice, Berlin's National Library, Lucerne's Festival Hall, Geneva's Grand Theatre, Japan's Kitara Concert Hall, Carnegie Recital Hall, and Pasadena's Ambassador Auditorium. Hailed as one of America's leading interpreters of Baroque and contemporary music, she has 20 Handel roles and dozens of world premieres to her credit. Henze's *The Bassarids* (Netherlands Radio Symphony) joins the list in 2002. Her discography includes Handel's *Ottone*, *Radamisto*, *Giustino*, and *Ariodante* (Grammophone's Record of the Year) on Harmonia Mundi, *Harvey Milk* on Teldec, and *Die Zauberflöte* on DGG's Live from the Met videodisc. This season, she records Kurt Weill's *The Eternal Road* following performances in Berlin with conductor Gerard Schwarz, Bright Sheng's *Poems from the Sung Dynasty* following performances with the Hong Kong Philharmonic, and Szymanowski songs in Amsterdam. She is Professor of Voice at UCLA.



## STEPHANIE WOODLING, MEZZO SOPRANO

Mezzo-soprano Stephanie Woodling is a 2000-2002 Resident Artist with Opera Pacific, where she has performed the roles of Meg in *Little Women*, Mercedes in *Carmen*, Second Lady in *Die Zauberflöte*, and Lady Macduff/Lady in *Waiting for Godot*. This season she will assume the role of Donna Elvira in the Company's production of *Don Giovanni*. Other professional opera credits include Die Zweite Dienerin in Strauss's *Die Ägyptische Helena* as an apprentice with the Santa Fe Opera, Suzy in *La Rondine* at Caramoor and Jenny Hildebrand in Weill's *Street Scene* at Chautauqua Opera Theatre. A native of Pennsylvania, Ms. Woodling holds a Bachelor's and a Master's Degree in music from the venerable Manhattan School of Music, where she was a recipient of the President's Award. There she received accolades for her portrayal of Isolier in Rossini's *Le Comte Ory*, and played the role Idamante in Mozart's *Idomeneo* at NYC's renowned Town Hall and the title role of Handel's *Lotario* under the baton of Maestro Will Crutchfield. She made her orchestral debut singing Mahler's *Lieder eines fahrenden Gesellen*, her Kennedy Center debut last December in a National Symphony Orchestra holiday pops concert, and debuted with Pacific Symphony Orchestra last spring as the second soprano in Mozart's *Mass in C Minor*.



# ARTIST PROFILES

## BRUCE SLEDGE, TENOR

Tenor Bruce Sledge is in his second year as a Resident Artist at the Los Angeles Opera, where he has appeared as Ernesto in *Don Pasquale*, the Messenger in *Aida*, Parpignol in *La Boheme*, Don Curzio in *Le Nozze di Figaro*, and Spoletta in *Tosca*. He was recently a finalist in Placido Domingo's Operalia 2000 World Opera Contest and a national finalist in the 2000 Loren L. Zachary Vocal Competition. Future projects with the Los Angeles Opera include Alfredo in *La Traviata*, Tamino in *Die Zauberflöte*, and Pong in *Turandot*. Mr. Sledge will also be performing the role of Camille in the *Merry Widow* at Arizona Opera in 2002. In the summer of 1999, Sledge participated in San Francisco Opera Center's Merola Program, performing Lindoro in *L'Italiana in Algeri* and returned in the summer of 2000 to perform the role of Alfred in *Die Fledermus*. In 1998 he was awarded first place in the Los Angeles Chapter of the National Association of Teachers of Singing (NATS) Competition. Later that year he was a Western Regional Finalist in the Metropolitan Opera Auditions, placed first in the Palm Springs Opera Guild Vocal Competition, and was awarded USC's most outstanding masters graduate.



## LOS ANGELES MASTER CHORALE

Recognized not only as one of Los Angeles' cultural treasures but also as one of the world's premier choruses, the Los Angeles Master Chorale has played a leading role in the ongoing resurgence of interest in choral music. It was the first organization in the nation to offer a complete season of great choral works and is distinguished as one of the largest independent choral organizations in the United States. The Chorale gave its inaugural performance at the Dorothy Chandler Pavilion in January 1965 and every year since has presented a full season of concerts.

The Los Angeles Master Chorale's 38th season marks a new era in its history, as Grant Gershon assumes the Music Directorship. He succeeds Paul Salamunovich, who after ten years leading the Chorale was named Music Director Emeritus in June 2001. One of three founding companies at The Music Center, the Los Angeles Master Chorale will once again be a founding resident company when it moves to Walt Disney Concert Hall in fall 2003.

In addition to presenting its own season, the Chorale often collaborates with the Los Angeles Philharmonic and will appear on three of its programs during the 2001-02 season. This season the Chorale makes its debut appearance on the Da Camera Society's Chamber Music in Historic Sites series when it performs two concerts in the Los Angeles City Hall Rotunda in February 2002. The Los Angeles Master Chorale is featured on the soundtracks of numerous major motion pictures, including A.I. Artificial Intelligence, My Best Friend's Wedding, Twister, Air Force One, and Batman & Robin.

Extending its reach to young people in the community, the Master Chorale annually brings 1200 singers together at the Dorothy Chandler Pavilion for its High School Choir Festival, taking place this season on April 12, 2002. In addition, the Master Chorale's Chamber Singers present in-school performances, and the current season includes an elementary school residency program called *Voices Within*.

The Chorale has released three acclaimed CDs on RCM, including Grammy-nominated *Lauridsen-Lux Aeterna* and *Christmas*. Its most recent recording features Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"* with baritone Rodney Gilfrey and organist Frederick Swann, and was released in May 2001.

## JAMES CRESWELL, BASS



As a resident Bass with Los Angeles Opera, Mr. Creswell has been seen in several roles at the Dorothy Chandler Pavilion including Antonio in *Le Nozze di Figaro*, Achilla in *Julius Caesar*, and both the Jailer and Angelotti in *Tosca*. He returns this season for productions of *Lohengrin*, *Pique Dame*, *La Traviata*, *Die Zauberflöte*, *Turandot* and *Gianni Schicchi*. Upon graduating from the Yale University School of Music in 1999, Mr. Creswell made his debut with Opera Theatre of St. Louis as Lodovico in Verdi's *Otello*, directed by Colin Graham. Returning to New England, he portrayed Sarastro in Opera North's *Die Zauberflöte*, and toured North America with Western Opera Theater's production of *Don Giovanni*. He then joined New York City Opera to cover performances of Mozart's *La Clemenza di Tito* and Virgil Thomson's *The Mother of Us All*. Also with City Opera, he was heard in a workshop performance of composer Deborah Drattell's *Nicholas and Alexandra*. Before joining the roster of Los Angeles Opera in Fall of 2000, Mr. Creswell spent a summer with San Francisco Opera's Merola Program, where he performed Sparafucile in Verdi's *Rigoletto*. Equally comfortable on the concert stage, his extensive repertoire includes: Mozart's *Requiem*, Händel's *Messiah*, Haydn's *Lord Nelson Mass*, Dvorak's *Requiem* and *Stabat Mater*, Bach's *Magnificat*, Beethoven's *Mass in C* and *Ninth Symphony* and most recently, Verdi's *Requiem*.

## NEWS & EVENTS



### **SALAMUNOVICH NAMED AS MUSIC DIRECTOR EMERITUS**

Mark Foster, President of the Board of Directors of the Los Angeles Master Chorale, recently announced the appointment of Paul Salamunovich to the position of Music Director Emeritus. In his comments from the stage April 20, during the final concert of last season, Mark commented, “In recog-

nition of Paul’s unique and inspirational relationship with this institution over many years, and in the hope that we can keep him close to us forever, I am honored to announce that Paul Salamunovich will become the Los Angeles Master Chorale’s Music Director Emeritus.”

### **SPOTLIGHT ON UNITED AIRLINES**

The Los Angeles Master Chorale recognizes United Airlines for its ongoing support of the Chorale and the other Music Center resident companies. As the official airline of the Los Angeles Master Chorale, United provides travel vouchers and cash support to the Los Angeles Master Chorale. United provides similar support to our fellow resident companies at The Music Center. We would like to take this opportunity to applaud United for its outstanding community support.

### **FIDM**

With a new Music Director and a new era comes a new look for the women of the Los Angeles Master Chorale. Thanks to the extraordinarily generous involvement of our friends at the Fashion Institute of Design and Merchandising, tonight’s performance reveals a new wardrobe that updates our appearance and offers wonderful flexibility. We are especially grateful to Maggie Murray, whose vision was the inspiration; to Christian-Etienne Orlando, who created the working drawings; to James Darren Clay, for his enthusiastic commitment to production; and to Roni Miller, for her valued oversight of this partnership. We applaud FIDM for its dedication to great music-making!

### **A TOAST TO FOREST GLEN WINERY**

The Chorale is delighted to announce that Forest Glen Winery is the official winery of the Los Angeles Master Chorale. As a season sponsor, Forest Glen will provide their award-winning wines and champagnes for special events, including the Emerald Ball and the Spring Gala. The Chorale is tremendously excited to announce our ongoing relationship with this excellent vintner from Sonoma. To learn more about Forest Glen, we invite you to visit their website: [forestglenwinery.com](http://forestglenwinery.com).

Forest Glen Winery, we offer a toast to you for your superb community support!

### **VOICES WITHIN**

Last spring, the Chorale launched its newest educational program, Voices Within, in two elementary schools — San Fernando Elementary School and Norma Coombs Alternative School in Pasadena – thanks to initial funding by the Times Mirror Foundation. The Chorale’s creative team of project director Marnie Mosiman, composer Penka Kouneva, and lyricist Bernardo Solano led the students through an 8-week creative process. In the final session, students performed the songs they had written before families and friends. The Master Chorale Chamber Singers performed alongside the students.

Through this program, students learn about the creative process and experience first-hand how an idea becomes a finished product; they gain a heightened awareness of music around them and how that music is made; and they learn teamwork, patience, and discipline through this collaborative process. Above all, this program instills in students a greater sense of confidence, accomplishment and understanding of self as these young people realize, “I have a Voice Within.”

Voices Within will travel to eight more schools in the fall and spring, thanks to additional funding from the Rose Hills Foundation, the Arthur M. Blank Family Foundation, the Bank of America Foundation and the City of Los Angeles Cultural Affairs Department.

## NEWS & EVENTS

### KCSN

Los Angeles Master Chorale gratefully acknowledges the media support of KCSN 88.5FM, member-supported radio of California State University Northridge, in a partnership to bring the musical arts into the lives of others. KCSN offers a wide array of programming including classical music, radio theatre, kid's music, cutting edge interviews and much more. Tune in for your daily dose of culture. Who knows, you may even hear an interview with our visionary new Music Director, Grant Gershon, or your favorite piece from the Master Chorale's latest recording, *Argento•Durufle*.



### WE'RE JUST A CLICK AWAY!

Check out our new and improved website, [WWW.LAMC.ORG](http://WWW.LAMC.ORG) for more information on our unforgettable 2001-2002 Season, including special messages from our new Music Director Grant Gershon, concert press releases and program notes, answers to frequently asked questions, the many ways to support the Chorale and much more! When you visit, be sure to sign up for @LAMC, our new electronic newsletter providing insider information and special ticket buying opportunities. And, if you haven't subscribed yet, you may now do so online. We offer a variety of packages available to suit your style and schedule and subscribers receive 10-20% savings over single ticket buyers plus a wealth of valuable benefits! Keep coming back because we're always adding exciting bells and whistles, like the opportunity to win concert tickets and the chance to chat with Grant.

Special thanks to Jerry Washburn, President of NetConsult and his staff for designing the site.

### DON'T MISS LISTEN UP!

Offered free to all ticket holders, these pre-concert conversations take place one hour prior to the performance. Music Director Grant Gershon joins KUSC-FM radio host Alan Chapman in an entertaining and informative discussion about the music you are about to hear.

### GRANTINI ANYONE?

Otto's Grill is now serving Grantinis in honor of our new Music Director Grant Gershon. Shaken or stirred, they are too scrumptious to miss, so stop by Otto's and clink a glass on behalf of Grant!

### QUICKTAKES

- The Chorale will appear with the Los Angeles Philharmonic Orchestra in December performances of the *Verdi Requiem*, under the baton of Zubin Mehta.
- The Master Chorale Associates, the volunteer support group of the Chorale, is hosting a reception for prospective members on October 10 at the Lladro Gallery. For information, call 213.972.7282.
- Arts Day California is October 10 and celebrates how the arts benefit us all. Check your paper for local arts offerings that day! For full details, call 213.972.3099 or visit [www.lacountyarts.org](http://www.lacountyarts.org).
- Plan a special day with your family! Attend the Family Holiday Concert on Saturday, December 1 at 11:00 a.m. Children and adults alike will share in the yuletide merriment with this charming concert featuring everyone's favorite Christmas carols—plus a few surprises, too! And afterward, treat your family to a delightful Holiday Luncheon with a special menu prepared by Patina. Performance tickets and luncheon tickets sold separately. For information, call: 800.787.LAMC.

### DO YOUR HOLIDAY SHOPPING NOW!

The newest Los Angeles Master Chorale CD *Argento-Durufle* is a great gift that friends and colleagues can enjoy forever. We encourage you to frequent your local or on-line stores to purchase this CD as well as the Los Angeles Master Chorale's other two recordings, *Christmas and Lauridsen - Lux Aeterna*.

If they are out of stock, however, please call us directly:  
213-972-7282.

# 2001 SPRING GALA

**O**n April 20, 2001, 585 friends, family and colleagues of Paul Salamunovich gathered in the Grand Hall to honor Paul at a gala celebration *Thanks for the Memories*. The sentimental farewell gala, immediately following the final concert of the season, capped the Maestro's decade-long reign as the Chorale's acclaimed conductor. The concert and gala were generously under-

written by Mellon Bank. Chorale board members Christine Kuyper and Dona Schultz co-chaired the event. During the evening, the winning numbers were drawn in the MasterStakes drawing, sponsored by United Airlines. A highlight of the evening was the 120-voice Los Angeles Master Chorale serenading Paul and the guests. Special presentations and toasts capped the event.



Cardinal Roger Mahony and Paul Salamunovich share a celebratory moment.



Enjoying the Gala event are Mark and Lori Schkud – representing United Airlines — and their guests Nancy and Robert French.



Enjoying the festivities are (l to r) Quinn Stills, Mellon Bank, Donna Mariash, Lynne Dorsey and Ryder Donohue.



Susan Jackson, Margaret Merrett, and Judy Epley (l to r) congratulate Chorale Board Member Charles Jackson on the conclusion of another successful season for the organization.



Guests Larry and Gaby Pryor (Executive Director of the Los Angeles Children's Chorus) enjoy conversation with composer Donald Crockett. Mr. Crockett has written a work for the Chorale to be premiered this coming season.



Peter and Chris Kuyper are pictured at the Gala with Mona and Frank Mapel. Chris co-chaired the Gala.

PHOTOS BY LEE SALEM

# SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

2001  
2002  
SEASON

## ANNUAL FUND

When the Los Angeles Master Chorale steps onto the stage, they do so because of the generosity of so many individuals and organizations who realize that ticket sales alone will never begin to pay for these magnificent concerts.

Please join us in honoring the following individuals, businesses and foundations which have contributed so generously over the past year to support the artistic and educational activities of the Chorale.

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The Circle of Friends creates a foundation of strength for the Los Angeles Master Chorale. Members are invited to exclusive events with Music Director Grant Gershon. We encourage you to consider this level of giving to support choral art in Los Angeles.

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We invite you to support the Chorale with your gift. To make a donation, please phone Marjorie Lindbeck, General Manager, 213.972.3114, or send your donation to LAMC, 135 N. Grand Ave., LA 90012. *Thank you!*



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You are invited to attend a reception October 10 at the Lladro Gallery, Beverly Hills to meet the Master Chorale Associates and learn about volunteer opportunities with the Chorale. For information, please phone 213.972.7282.

*The Master Chorale Associates was founded in 1964 to support the Los Angeles Master Chorale through promoting ticket sales and encouraging community interest in choral music. The Associates play a leadership role in producing the highly successful High School Choir Festival, held annually in the Dorothy Chandler Pavilion, and in fostering the educational outreach activities of the Chorale.*

2001  
2002  
SEASON



## ROGER WAGNER SOCIETY

**Roger Wagner Society**  
Claudia and Mark Foster, co-chairs

*A message from Mark Foster, President of the Board:*

The Roger Wagner Society – named after our founding director – recognizes our special friends who have included the Chorale in their estate planning or have made gifts to the Chorale's Endowment Fund. These extraordinary gifts ensure the future of the Chorale and allow us to plan for future seasons at Walt Disney Concert Hall.

As Claudia and I discovered, an endowment is a good investment which benefits you and your family today while it serves the community in the future. And, thanks to a wonderful Challenge Grant, your gift will be matched by an anonymous donor!

We can assist you with these important decisions. To arrange a complimentary confidential consultation, please call Marjorie Lindbeck at 213.972.3114.

### Members of the Roger Wagner Society:

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PHOTO: DAVID BAYLES

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**SATURDAY, NOVEMBER 17, 2001 8:00 P.M.**

*First United Methodist Church, Pasadena*

**CANTOS SAGRADOS**

The hauntingly beautiful music of Josquin's *Missa de Beata Virgine* and Ligeti's *Lux Aeterna* is paired with MacMillan's *Cantos Sagrados* for a concert to refresh the soul.

**SUNDAY, DECEMBER 16, 2001 7:00 P.M.**

**A HOLIDAY TO TREASURE**

Bach's *Magnificat* is presented with holiday favorites including selections from Lutoslawski's *Twenty Polish Christmas Carols* and a new work by Tania León.

**SUNDAY, FEBRUARY 3, 2002 7:00 P.M.**

**TRIUMPHS OF THE SPIRIT**

Górecki's *Miserere* gains great poignancy when paired with Robert Levin's brilliant reconstruction of Mozart's *Requiem in D Minor*.

**SATURDAY, MARCH 16, 2002 7:00 P.M.**

**EXPRESSIONS OF LOVE**

Esa-Pekka Salonen's new work receives its U.S. premiere in a concert dedicated to romance. Also featuring Schubert's lusty *Songs for Male Chorus*, Schumann's winsome *Songs for Woman's Voice and Piano*, and Rautavaara's *Suite de Lorca*.  
*Benefit Gala following.*

**SUNDAY, APRIL 21, 2002 2:30 P.M.**

*UCLA, Royce Hall*

**MAGNIFICENT MADRIGALS**

This concert features a dazzling selection of English and Italian madrigals, including Frank Martin's *Songs of Ariel*, and the world premiere of Los Angeles composer Donald Crockett's new work, *Broken Charms*.

**SATURDAY, JUNE 1, 2002 7:30 P.M.**

**ISRAEL IN EGYPT**

The season culminates with the spectacular oratorio, *Israel in Egypt*, featuring some of Handel's most brilliant and daring choruses.

**SPECIAL PROGRAMS**

**SATURDAY, DECEMBER 1, 2001 11:00 A.M.**

**FAMILY HOLIDAY CONCERT**

*Sponsored by the Pasadena Showcase House for the Arts*  
Share in the yuletide merriment with this concert featuring everyone's favorite Christmas carols - plus a few surprises, too!  
*Optional Luncheon in the Grand Hall following.*

**MONDAY, DECEMBER 17, 2001 8:00 P.M.**

**MESSIAH SING-ALONG**

Join 3,000 other exuberant audience members for a sing-along of Handel's incomparable "*Messiah*", with soloists from the Chorale and guest conductor Martin Neary.

**CALL 800.787.LAMC TODAY!**

**2001  
2002  
SEASON**