



LOS ANGELES
MASTER CHORALE

A HOLIDAY TO TREASURE

Sunday, December 16, 2001

7:00 p.m.

Dorothy Chandler Pavilion

2001
2002
SEASON

SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

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EXECUTIVE DIRECTOR LETTER



I am pleased to welcome you to *A Holiday to Treasure*, the Los Angeles Master Chorale's annual gift to its friends and Music Center family. Grant Gershon and the singers have prepared a wonderful program that celebrates the season and helps express through words and music those "holiday feelings" that sometimes defy description. I hope when you leave this evening that you take with you a sense of renewal and gratitude for life's many blessings.

The Master Chorale is blessed by the generosity of many individuals and institutions, and at this time of year we are especially grateful to those of you who supported us by attending or contributing to our fall fundraising event. *The Emerald Ball*, this year honoring Peter W. Mullin, Chairman of The Music Center Foundation, took place November 3 with the energetic and dedicated leadership of Co-Chairs Laney Techentin and Carol Stickels Juhas. Phil Swan played an invaluable role as Patron Chair, and numerous volunteers helped make possible this enormous undertaking. I want also to express special thanks to the members of the Los Angeles Master Chorale who contributed their time and talent to perform at *The Emerald Ball* and who will be the ultimate beneficiaries of its success.

At its December 6 meeting, the Board of Directors elected two new members who bring exceptional talent and commitment to our organization. Scott Sanford, Chairman and Chief Executive Officer of Mellon West, has been a good friend to this organization through his company's generous support over several years of the annual spring gala. Scott brings a wealth not only of business experience but also enlightenment through his participation in the Stanford "Mendicants"! Ian White-Thomson's career and his volunteer pursuits have enriched the lives of a great many people, and his and Barbara's generosity is well-known in Los Angeles' arts community. We are privileged to be among their philanthropic priorities, and Ian's participation on our Board will be of significant benefit to our organization. I welcome Scott and Ian and look forward to working with them and our other dedicated Directors.

A great deal of exciting music-making awaits you this season, as the Los Angeles Master Chorale's season continues on February 3, 2003, with a performance of the Mozart *Requiem* and Górecki's haunting *Miserere*. Three programs follow that, and they include the U.S. premiere of Esa-Pekka Salonen's *Two Songs* and the world premiere of Donald Crockett's *Broken Dreams*. The Los Angeles Master Chorale is proud to bring you the very best choral music performed as no one else can, and I know you won't want to miss a moment of this unforgettable music.

Our best wishes to you and your loved ones for happy holidays and health in the new year.

Terry Knowles

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.

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A HOLIDAY TO TREASURE

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Sunday, December 16, 2001 at 7:00 p.m. ~ Dorothy Chandler Pavilion

Grant Gershon, *Conductor*

Listen Up! A pre-concert conversation at 6:00 p.m. with Alan Chapman and Music Director Grant Gershon.

Carolers: Thousand Oaks High School Madrigal Singers

Michael Reisig, Director & Ruthanne Wilson, Accompanist

Magnificat in D

Johann Sebastian Bach

(1685-1750)

Magnificat, Chorus

Et exultavit spiritus meus, Soprano II

Quia Respexit humilitatem, Soprano I

Omnes generationes, Chorus

Quia fecit mihi magna, Bass

Et misericordia, Alto, Tenor

Fecit potentiam, Chorus

Deposuit potentes, Tenor

Esurientes implevit bonis, Alto

Suscepit Israel, Soprano I, II, Alto

Sicut locutus est, Chorus

Gloria patri, Chorus

Rachelle Skloff, Soprano I

Samela Beasom, Soprano II

Hélène Quintana, Alto

Pablo Cora, Tenor

Michael Freed, Baritone

Intermission

The Chanticleer's Carol

Conrad Susa

(b. 1935)

The First Nowell Mummers' Carol I Saw Three Ships

arr. R. Vaughan Williams

(1872-1958)

Paul Hinshaw, Baritone

Men of the Master Chorale

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 UNITED

is the official airline of the Los Angeles Master Chorale



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.

SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

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Selections from 20 Polish Christmas Carols

When The Christ To Us Is Born
Just After Midnight
God Is Born
Our Lovely Lady
Hurrying To Bethlehem
Lullaby, Jesus
Hey, On this Day
Jesus, Lovely Flower
This is Our Lord's Birthday

Witold Lutoslawski

(1913-1994)

Alice Kirwan Murray, Mezzo Soprano
Women of the Chorale

O Come All Ye Faithful

arr. Jackson Berkey

(b. 1942)

Joy to the World

A Christmas Garland

Conrad Susa

Los Angeles Master Chorale & Audience



Dear Friends,

The holiday season provides an opportunity at some point amid the chaos to reflect and give thanks, and that has never seemed more essential to me than at the close of this tumultuous year. As I write this I am hearing the stories in the news about the people of Kabul, feasting on the sounds of music from cassette tapes that had been hidden away for years. This is an incredible reminder of how fundamental music is to who we are as human beings. I have never been more convinced of the transformative and transcendent power of music than I am now. I am tremendously grateful to be a musician and to be in a position to share the music that I love with so many. Tonight's program is one of great joy, beauty and fun, featuring some of the best music of the season from Bach to Lutoslawski and beyond. I hope that we, the L.A. Master Chorale, can provide you with an opportunity this evening to reflect, give thanks, and look forward to the new year with hope and renewed spirit.

A handwritten signature in dark ink, which appears to read "Grant Gershon". The signature is fluid and cursive, written on a light-colored background.

Grant Gershon,
Music Director

PROGRAM NOTES

In the ancient liturgy of Christmas, the story is told of three kings who travel from afar. Each carries a gift to the starlit stable in Bethlehem. Any one of us could name what they brought, but *why*? Gold, a precious metal, has retained its significance as a sign of wealth and standard of exchange. *Frankincense* (or “pure incense” from Old French) was the rare aromatic gum resin extracted from the species *Boswellia sacra*, a tree native to the south Arabian peninsula and surrounding areas, prized for its milky white color and scent: burning frankincense was a gesture of homage. *Myrrh* is a thorny bush, native to Somalia and Yemen, which exudes a reddish resin used in perfumes and medicines. What these three share is their difficulty and expense to obtain, that they were brought from a great distance and at some effort, by a person of great stature. In other words they were *treasures*.

Our holiday traditions include the gathering in of family and friends, special foods and music, worship, and gift giving — a perpetuation in effect of what took place at the Nativity. The intervening twenty centuries and our fast-paced modern lives have sometimes masked the value and meaning of this celebration. Yet 2001 is different for so many cloudy reasons, whose silver linings might just be this: for a moment, we set aside the outside world, warm our hands by the pine-scented fire, taste the sweets and spices of this season, observe the glow of candles in the dancing eyes of children, pay homage to the spirit of renewal, and sing for joy — truly making this, as in olden times, *A Holiday to Treasure*.

The *Canticle of Mary*, more commonly known by its Latin first word, “Magnificat,” is a key feature of the evening service in both Catholic and Protestant churches. Polyphonic settings based on plainchant began to be composed during the early Renaissance, reaching a full flowering in the pageantry of Monteverdi’s Venice. Some of these Magnificats were still in use in the Lutheran Church of the early 18th century. **Johann Sebastian Bach** developed a keen interest in Latin polyphony beginning in his early 20s in Weimar, where he was apparently afforded a good deal of spare time for ‘research and development,’ not to mention the procreation of six children. His studies of the music of Caldara, Lotti, and Palestrina, among others, inspired some ten years later a remarkable accomplishment, for the history of the Magnificat reached its zenith with Bach’s monumental setting of this text in 1723. It was first scored in the key of E-flat and bore four interpolations for Christmas, based on well-known Lutheran chorales. Five years later, he revised it down to the key of D, omitting the holiday dressing, and thus making it suitable for any festive occasion.

Bach’s strong sense of architecture — which achieved its greatest expression in the *Mass in B Minor* begun the following year, but not assembled until the last years of his life — is well in evidence in the *Magnificat in D*. In keeping with the concertato style estab-

lished in the age of Monteverdi, Bach extracts from his five-part chorus a quintet of soloists, according them a dazzling array of vocal pyrotechnics and variously-colored instruments to complement them. Following a refined and sculpted arch-form, dependent on a specific succession of interrelated keys, the chorus and soloists are assigned in turn to verses based on their appropriateness to the mood of the text.

So many settings of the Magnificat have been written that they constitute a sub-genre. The powerful text with its rich imagery inspired from composers through the ages a veritable compendium on how to handle its every nuance. The 12-verse structure did the same for thematic development. Bach’s opening fanfare-theme returns at the usual point in the *Gloria Patri* to underscore “...as it was in the beginning.” This kind of musical pun, initiated some 300 years earlier, would have originally been taken as an “inside joke” for the performers. By the time Bach does it, it is more like paying homage to a stylistic trait long since canonized: it was simply the way it was done. In the *Esurientes* Bach’s genius offers a subtle gesture in this vein; portraying God’s ‘dismissal of the rich empty-handed’ with the musical equivalent of a lump of coal, he ends the movement with a lone bass-note, leaving the flute duo hanging on their penultimate chord.

San Francisco-based American composer **Conrad Susa** is featured with two works on this program, *The Chanticleer’s Carol*, and *A Christmas Garland* which concludes the program. Based on a poem by Austin from 1626, which recalls Marcellus’ speech from Hamlet I:2 concerning the legend of the rooster whose Christmas Eve vigil is thought to banish evil spirits, *The Chanticleer’s Carol* from 1981 uses antiphonal choruses, the first representing the “heavenly powers” and the second the “earthly.” Brief flourishes of counterpoint contrast with a broad chordal style and martial rhythms to herald the “righteousness” of the Nativity.

Witold Lutoslawski is one of the foremost composers of the 20th century. Born in Warsaw before World War I, he was able to develop his musical talents in spite of eastern Europe’s worsening political difficulties and has gone on to build important and long-lasting relationships with prominent orchestras and soloists around the world, including the Los Angeles Philharmonic which premiered his Fourth Symphony in 1993. Franciscan monks are believed to have introduced Latin Christmas songs to Poland in the 13th century. Over the next three centuries a strong tradition of stories emphasizing the symbolism of the manger and the humble birth of the infant Jesus arose in the vernacular. Lutoslawski drew on 19th century collections of these traditional carols for his 1946 cycle of *Twenty Polish Christmas Carols* scored for solo voice and piano, orchestrating 17 of them in 1985 and the remaining three in 1990. The melodies are, for the most part, intact, while, as

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PROGRAM NOTES

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English translator Charles Bodman Rae suggests, “the accompaniments display a high degree of ingenuity and invention which places them more on the level of miniature compositional studies than mere arrangements.”

Politics and war, for their destructive part, have had a profoundly inspiring effect on choral composers in the 20th century: Britten penned his Hymn to St. Cecilia on a ship in the North Atlantic and Kodaly his *Missa Brevis* in a Budapest convent — both during the darkest days of World War II. **Ralph Vaughan Williams’** wife Ursula recalls her husband’s cobbling together a “choir” from his Field Ambulance unit in Greece in 1917: “Another experience, which no one who was there forgot, was carol singing on Christmas Eve: snow-capped Olympus, the clear night, the stars, and Ralph’s choir singing carols...with passionate nostalgia. The choir made that Christmas so far from home one that had a special quality, a special beauty, long remembered.” Such are the miracles of this season.

Well, what is Christmas without a few surprises? As the old jazz standard goes, “Everything old is new again.” The irrepressible American composer **Jackson Berkey** knows a thing or two about charming an audience. His *Anniversary Carols*, so named for the occasion on which he presented them to his wife, Almeda, music director of *Soli Deo Gloria Cantorum* in Omaha, Nebraska, reflect a respect for tradition with a healthy dose of rhythmic playfulness and melodic wit.

Conrad Susa wrote *A Christmas Garland* on a commission from the Cantari Singers of Columbus, Ohio, where the work was premiered in 1988. The composer describes it in these words: “A glittering orchestral ritornello with cries of ‘Noel’ garlands the verses of *God Rest Ye Merry*, in which the angels announce the principal message of comfort and joy. The orchestra dances into *The Holly and the Ivy* but the chorus sings *I Saw Three Ships*, asking ‘what was in those ships all three?’ The answer, according to an old legend, is given by the men: *We Three Kings*. Arriving at the manger, the Kings find the Child being soothed by *The Coventry Carol*. The audience, awestruck at first, joins the choral adorations with *O Come All Ye Faithful*. Celebration breaks out in *Joy to the World*, humorously deconstructed to show its relationship to several of Handel’s works. The ritornello with its ‘Noels,’ now all embracing and triumphant, concludes the work.”

Peter Rutenberg is producer of the Master Chorale’s latest album, 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.



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 Gilfry and organist Frederick Swann, and was released in May 2001.

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LOS ANGELES MASTER CHORALE

SOPRANO

Tania Batson
Samela Beasom
Elizabeth Benson
Marian Bodnar
Deborah Briggs
Renee Burkett Shulgold
Sara Camp
Pamela Chapin
Judi Domroy
Mirra Gasparri
Marie Hodgson
Karen Hogle
Janet Hook
Gina Howell
Gloria Seunghee Kim
Hyun Joo Kim
Cindy Martineau
Susan Mills
Vickere Murphy
Kate O'Brien Oberjat
Frances Pampeyan
Theresa Patten
Holly Shaw Price
Shira Rogers
Linda Sauer
Stephanie Sharpe
Rachelle Skloff

Carol Stickels Juhas
Diane Thomas
Duanna Ulyate
Inyong Um
Nancy von Oeyen
Sun Joo Yeo

ALTO

Mary Bailey
Nicole Baker
Natalie Beck
Helen Birch
Sarah Bloxham
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 O'Brien
Hélène Quintana

Leslie Sabedra
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet
Mary Ella Van Voorhis
Diane Wallace
Barbara Wilson
Diana Zaslove

TENOR

Brenton Almond
Lenard Berglund
Scott Blois
Andrew Brown
Rich Brunner
David Bunker
Mark Burroughs
Pablo Corá
Paul Gibson
Jack Golightly
Jody Golightly
Steven Harms
Drew Holt
Shawn Kirchner
Bong Won Kye
Charles Lane
Dominic Mac Aller
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
Gregg Davies
Jim Ellfeldt
Steven Fraider
Michael Freed
Gregg Geiger
Michael Geiger
Bruce Goldes
Scott Graff
Stephen Grimm
Paul Hinshaw
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 PIANIST

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
Andrew Graybill
Sharon Harman
Leslie Katz
Jennifer G. Levin
Jayme Miller
Florence Titmus
Margaret Wooten

VIOLIN II

Steve Scharf, Principal
Jeff Gauthier
Rhonni Hallman
Susan Jensen
Cynthia Moussas
Linda Stone
Jean Sudbury
Dynell Weber

VIOLA

Kazi Pitelka, Principal
Kira Blumberg
Carole Castillo
Renita Koven
Shawn Mann
Andrew Picken

CELLO

John Walz, Principal
Delores Bing
Nadine Hall
Tod French

BASS

Donald Ferrone, Principal
Peter Doubrovsky
Timothy Eckert

FLUTE

Geri Rotella, Principal
Sarah Weisz

OBOE

Joel Timm, Principal
Stuart Horn

CLARINET

Gary Bovyer, Principal
Michael Grego

BASOON

John Steinmetz

HORN

Steven Becknell, Principal
Kristy Morrell

TRUMPET

Roy Poper, Principal
William Bing
Kenneth Larsen

TROMBONE

William Booth

HARP

Jo Ann Turovsky

ORGAN

Cathy Miller

PIANO/CELESTE

Cathy Miller

TYMPANI

Thomas Raney

PERCUSSION

Dale Anderson

CONTRACTOR

Steve Scharf

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 the Los Angeles 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.

RACHELLE SKLOFF, SOPRANO

Soprano Rachelle Skloff has been praised for her "sure musical instincts" and "stylish and highly intelligent approach to Baroque music." After "crossing over" from a career as a folk singer/songwriter in Nashville, Tennessee, Ms. Skloff earned her Master's Degree in Early Music Voice Performance from Indiana University. In demand as a soloist and a vocal chamber musician, Ms. Skloff's recent credits include Claudio Monteverdi's *L'Orfeo* with Early Music Vancouver and Jacopo Peri's *Euridice* with Long Beach Opera, as well as concerts with the acclaimed Musica Angelica Baroque Orchestra and other solo appearances. Ms. Skloff can be heard on multiple recordings on Harmonia Mundi USA, with Paul Hillier's *Theatre of Voices*, as well as on television and film scores.

SAMELA AIRD BEASOM, SOPRANO

Samela Aird Beasom, Soprano, distinguished by California audiences as an interpreter of early music, began her solo career with the Roger Wagner Chorale touring throughout the United States and Japan. Now a frequent soloist for Musica Angelica Baroque Orchestra, she has also been featured with the Ojai Festival, Corona del Mar Baroque Festival, the Santa Cruz Baroque Festival, the Carmel Bach Festival and is a founding member of the highly acclaimed trio, Voxfire. She sings regularly with the Los Angeles Opera and the Los Angeles Master Chorale, including countless motion picture soundtracks. Ms. Beasom's recordings include *Gordon Jacob Chamber Music for Clarinet* and the newly released Voxfire CD, *Songs to the Virgin: A Medieval Meditation*.

HÉLÈNE QUINTANA, ALTO

Hélène Quintana began her professional career as a singer in 1987 at the Teatro Colon Institute in Buenos Aires, Argentina. She has appeared as a soloist in several countries throughout Europe and South America. This is her eighth Season with the Master Chorale; and she also sings with the Los Angeles Opera. She is organist and choir director at San Dimas U.C.C. In addition to her vocal training, Ms. Quintana holds a MM, *magna cum laude*, in harpsichord performance and a MM in piano performance, both from the National Conservatory of Music, Buenos Aires, Argentina.

ARTIST PROFILES

PABLO CORÁ, TENOR

Argentinian born tenor Pablo Corá holds advanced degrees from the Indiana University School of Music, where he is currently pursuing a Doctor of Music degree in Early Music. Mr. Corá has performed as a soloist in the U.S., Europe, and South America, in a vast variety of repertoire ranging from early music and oratorio, to twentieth-century opera. He is a founding member of the award-winning *Concord Ensemble*, with whom he continues to record and tour extensively. Mr. Corá has also sung with Paul Hillier's *Theatre of Voices*, and the *Pro Arte Singers*. His recording credits include Harmonia Mundi USA, Dorian Recordings, and Aguavá New Music.

MICHAEL FREED, BASS

Michael Freed, Bass, has performed in concert, on the operatic stage, and on numerous CDs and motion picture soundtracks. Mr. Freed is a graduate of UCLA and continues his studies at USC and the Music Academy of the West, where he studied voice with Martial Singher and conducting with Roger Wagner. Mr. Freed also attended Hebrew Union College in Los Angeles and served as Cantor most recently at Sinai Temple in West Los Angeles.

Do Your Holiday Shopping Now!

The newest Los Angeles Master Chorale CD *Argento•Duruflé* 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:
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NEWS & EVENTS

K-MOZART

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K-Mozart Classical 105.1 FM is proud to be a media sponsor of the Los Angeles Master Chorale's 2001-2002 season.

LA PARENT MAGAZINE

The Los Angeles

L.A. Parent

Master Chorale thanks L.A. Parent Magazine for its generous media support of the Family Holiday Concert on Saturday, December 1. The concert was an enormous success in part because of their involvement.

L.A. Parent magazine has been serving L.A.-area families for 22 years. Each month, L.A. Parent publishes articles with locally relevant, insightful information and resources that support and empower parents, covering everything from baby care, child development and discipline to education, children's health, and places to send kids to school or camp. Its Calendar of Events is L.A.'s "go-to-source" for finding family-friendly activities, concerts, classes, children's theater productions, restaurants, and local travel destinations. The magazine is free and does not require a subscription. Visit them on the Web at www.parenthood.com.

NEWS & EVENTS

OPENING NIGHT

The Los Angeles Master Chorale kicked off Grant Gershon's inaugural season with an Opening Night Reception in the Founder's Room at the Dorothy Chandler Pavilion. Guests included members of the Chorale's Circle of Friends, Board of Directors and long-time Chorale supporters. The festive evening was hosted by Forest Glen Winery, the official winery of the Los Angeles Master Chorale.



Los Angeles Master Chorale Board Members Marshall Rutter, Mark Foster, President, and Ted McAniff, Chairman toast the new season.



Grant Gershon (l) and Circle of Friends Co-Chairs Carol Stickels Juhas and Terry Dooley share the exhilaration following the successful Opening Night concert. Carol also serves on the Board of Directors and sings with the Chorale.



Don and Joyce Nores enjoying the Opening Night festivities. Don, a founding board member of the Chorale, currently serves as Chair of the Chorale's Education Committee.



KUSC Host Alan Chapman (l), Music Director Grant Gershon, and composer Donald Crockett enjoy a moment together.



Development Chair Marshall Rutter is pictured with Michelle Williams, Executive Director of the Times Mirror Foundation that funded the pilot of the Chorale's exciting new educational program *Voices Within*.

SPOTLIGHT ON FUNDERS!

The Pasadena Showcase House for the Arts is a nonprofit organization comprised of 85 women who volunteer their time to present this project each spring. Proceeds from the Showcase House provide major support for the Los Angeles Philharmonic Orchestra and various community programs that support symphonic, cultural and education programs for young people in greater Pasadena. This year, through this gifts and grants program, the Pasadena Showcase House for the Arts generously sponsored the Family Holiday Concert which featured Hilary Duff, star of *Lizzie McGuire*. Students in the Chorale's *Voices Within* program, along with their parents, were treated to a holiday party and complimentary tickets to the concert. We applaud the women of the Pasadena Showcase House for the Arts for their generosi-

ty to the community which funded \$200,100 in community grants this past year. Pasadena Showcase House for the Arts has also made a \$1 million gift to the Walt Disney Concert Hall. For information about Showcase, please visit www.pasadenashowcase.org.

The Ralphs Food 4 Less Foundation recently joined the list of foundations supporting the Los Angeles Master Chorale through a generous grant to help sponsor the Family Holiday Concert. The goals of Ralphs Food 4 Less Foundation are to improve the quality of life in our community and to expand cultural awareness and appreciation of the arts. We thank and recognize Ralphs for their tremendously valuable community support.

SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

THE EMERALD BALL

2001
2002
SEASON

The Emerald Ball, a Celtic Celebration honoring Peter W. Mullin, was held November 3, 2001, at the California Club. The 300 Ball guests enjoyed strolling Irish musicians, while perusing the exciting display of silent auction offerings. Heralded into the dining room by pipers from the Los Angeles Emerald Society, the guests descended the staircase to the Grand Choral Procession and were serenaded by members of the Los Angeles Master Chorale. Dinner and dancing followed.

A tribute to Peter W. Mullin by L.A. Master Chorale Chairman Ted McAniff recognized Peter for his visionary and dynamic leadership as Chairman of the Music Center Foundation which has helped each resident company to develop endowment and planned gifts to secure its future. Thanks to the many individuals who contributed to the success of this event, The Emerald Ball generated net proceeds of \$150,000 to benefit the Chorale's artistic and educational programs.



Lois and Bob Erburu are pictured arriving at the Ball. The Erburus have been long-time friends and supporters of the Los Angeles Master Chorale.



Guest of Honor Peter W. Mullin and his wife Merle arrive for the festivities.



Phil Swan and Tricia MaClare enjoy the Grand Choral Procession by the Chorale, under the baton of Grant Gershon.



David and Ginger Ludwick enjoying the evening with Marybeth and Robert VanDine.



Michael and Debbie Mullin (right) join Peter and Merle Mullin for the Grand Choral Procession. Michael is the Guest of Honor's brother.



Robert and Nancy Miller and Phyllis and Larry Rothrock enjoying the evening.



Redmond Tung and Nicky Tang, representing sponsor United Airlines, are pictured with President Mark Foster.



Mark Foster, Master Chorale President, Andrea Van de Kamp, Music Center Chairman and Peter W. Mullin, Music Center Foundation Chairman enjoy a celebratory moment.



Enjoying the Irish Heartbeat musicians are (left to right) Bonnie and Hugh Grinstead, Helen McNeil and Madge van Adelsberg — all members of the Master Chorale Associates who stage the annual High School Choir Festival.

SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

2001 AUCTION DONORS

2001
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The Los Angeles Master Chorale wishes to thank and acknowledge the following individuals and businesses who so generously donated items for auction at the 2001 Emerald Ball. The Auction was an enormous success, and we are most grateful for your tremendous support.

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When the Los Angeles Master Chorale steps onto the stage, it does so because of the generosity of many individuals and organizations who recognize that ticket sales revenue covers less than 50 percent of the costs of our concerts and whose generosity helps fill the gap. Please join us in honoring the following individuals, businesses and foundations that have contributed so generously this 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 Music Director Grant Gershon and 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.

**These individuals have made multi-year pledges in support of the Los Angeles Master Chorale.*

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THE EMERALD BALL NOVEMBER 3, 2001

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Thank you!

SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.



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MASTER CHORALE ASSOCIATES ANNUAL FUNDRAISER
The Master Chorale Associates will hold their annual fundraising event at Hollywood Park, Saturday, April 27, 2002. Tickets are \$100 per person; or become a patron for \$250 per person. Patrons will have their picture taken in the Winner's Circle with Music Director Grant Gershon.

For information or reservations for these special events, call 213.972.3114

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.



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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:

Anonymous (2)
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SUBSCRIPTIONS STILL AVAILABLE!

SOME MUSIC YOU HEAR ONCE,
AND NEVER FORGET.



TRIUMPHS OF THE SPIRIT

Sunday, February 3 at 7:00pm

Two masterpieces of passionate faith provide glorious insight into the universal aspirations of the human spirit. Górecki's *Miserere* gains great poignancy when paired with Robert Levin's brilliant reconstruction of Mozart's *Requiem in D Minor*.

EXPRESSIONS OF LOVE

Saturday, March 16 at 7:00pm

Esa-Pekka Salonen's *Two Songs* 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

MAGNIFICENT MADRIGALS

Sunday, April 21 at 2:30pm

UCLA, Royce Hall

A dazzling selection of English and Italian Madrigals, Frank Martin's *Songs of Ariel*, and the world premiere of Los Angeles composer Donald Crockett's new work, *Broken Charms*.

ISRAEL IN EGYPT

Saturday, June 1 at 7:30pm

The season culminates with the spectacular oratorio, *Israel in Egypt*. This larger-than-life work features some of Handel's most brilliant and daring choruses.

All concerts are at the Dorothy Chandler Pavilion, except as noted.
Programs subject to change.

Grant Gershon,
Music Director



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