

TRIUMPHS OF THE SPIRIT

Sunday, February 3, 2002

7:00 p.m.

Dorothy Chandler Pavilion

2001 2002 SEASON

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EXECUTIVE DIRECTOR LETTER

2001 2002 SEASON



Dear Friends:

appy New Year from your grateful friends at the Los Angeles Master Chorale! It is exciting to anticipate a year that will offer many musical heights and the continued artistic growth of this wonderful ensemble under the leadership of Grant Gershon. The turning of the calendar is one of those milestones that

The turning of the calendar is one of those milestones that compels us to pause briefly while we examine the people

and events that enrich our lives. I am particularly grateful just now for the Master Chorale's Board of Directors, a group of committed individuals who are so very dedicated to this organization's bright and challenging future. In a few days, the Board will gather for its annual retreat, where together we will be inspired by Grant Gershon's vision for the Master Chorale and deliberate the ways in which we can bring his dreams to reality. It will be difficult but rewarding work, and I relish the chance to join with these tremendous people in imagining the possibilities. I am pleased to thank them publicly for their generosity of spirit and resources.

Just one month ago, the arts world lost Peter Hemmings, founding director of Los Angeles Opera and a very good friend to the Los Angeles Master Chorale. In the opera company's early years, the Master Chorale was its resident chorus, giving us the opportunity to be involved in the creation of an organization that since has achieved tremendous musical heights. Like many people wish but few can, Peter had an impact in the world of vocal music that was profound and important. We are all better for his having enlivened and enhanced our city's musical life, and we will miss him enormously. Grant and the singers wish to dedicate their performance of Mozart's *Requiem* to Peter's memory.

Finally, I encourage you to join us for our next subscription concert on March 16, a program we call *Expressions of Love*. Grant Gershon has chosen a remarkable array of music that will showcase the Master Chorale's talented singers in repertory that is diverse and compelling. We are especially honored to present the U.S. premiere of Esa-Pekka Salonen's new work, *Two Songs*, set to the words of Swedish poet Ann Jäderlund. Following the performance, our annual Spring Gala celebrates this special occasion and serves as the official welcome to our marvelous new Music Director, Grant Gershon.

I am constantly gratified by the generous and enthusiastic commitment of the Master Chorale's many friends, and I thank you for your steadfast support. We depend on you, and you respond eagerly – thank you!

Sincerely,

Jenny Krunster

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. Cover photos by David Bayles.

TRIUMPHS OF THE SPIRIT

Sunday, February 3, 2002 at 7:00 p.m. - Dorothy Chandler Pavilion Grant Gershon, Conductor

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

Miserere Op. 44

Henryk Mikołaj Górecki (1933 -

Intermission

Requiem in D minor

Wolfgang Amadeus Mozart

(1756-1791)

This performance is dedicated to the memory of Peter Hemmings

INTROITUS

Requiem aeternam Kyrie

SEQUENCE

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

Amen

OFFERTORY

Domine Jesu

Hostias

SANCTUS

Benedictus

Hosanna

AGNUS DEI

Agnus Dei

COMMUNION

Lux Aeterna

Cum Sanctis tuis



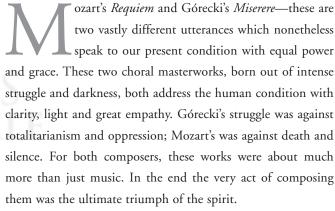




Latecomers will not be seated until the first convenient pause in the performance. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Programs and artists subject to change. Patrons cannot be paged during a performance.

2001 2002 SEASON

Dear Friends,



Like many people, I first became aware of Górecki's music through the achingly beautiful singing of Dawn Upshaw, performing his 3rd Symphony on a recording that seemed to shatter all boundaries of how serious new music is supposed to find its audience (or not). There is something about the purity and profound soulfulness of Górecki's music that seems to resonate deeply for people of many different backgrounds. The *Miserere* is a piece of great spirituality and humanity, utterly focused in its message of peace. With three commercial recordings of it available and numerous performances (particularly in Europe), it is now recognized as one of the most important choral works of the last 30 years.

The *Requiem* of Mozart has a particularly special meaning for me, as it was the first major choral piece that I sang in (at the admittedly highly impressionable age of 13!). That transcendent experience ignited in me the passion for great music that has sustained and inspired me ever since. It is therefore with the greatest joy and humility that I look forward to leading tonight's performance with one of the world's great choirs.

Drat Denl

Grant Gershon, Music Director



Program Notes

2001 2002 SFASON

LOS ANGELES MASTER CHORALE TRIUMPHS OF THE SPIRIT — FEBRUARY 3, 2002

PROGRAM NOTES BY PETER RUTENBERG

It doesn't matter if you win or lose... It only matters if you win," a dull thud of a sports coach once waxed prosaic. He was right of course. In that world, no one cares about the also-rans. The score is final; the trophies are handed out.

Life is different. Our "standings" vary from day to day. Contrary to the popular bumper sticker, "the one with the most toys" ends up with a storage problem. It's not always about winning or losing. Sometimes it's just about playing the game the best that it can be played, about determination, about strength of character. When the rules change in mid-play, we struggle with this sudden adversity. We hope and pray, and with luck and support, persevere long enough for the tide to change. These are no feckless wins, as at sports or elections. These are not even the significant victories of fair-minded armed forces over egregious tyrants. These are nothing less than very personal, very powerful *Triumphs of the Spirit*.

With his *Miserere, Op. 44* of 1981, Polish composer Henryk Mikolaj Górecki would experience just such a triumph, eluded only by an interlude of time in which the gears of revolution turned slowly, wrenchingly. The overtly political impetus for the work's creation arose from a demonstration by the members of Rural Solidarity in March of 1981 at the headquarters of the United Peasant Party in Bydgoszcz. The government's swift and brutal response, meted out by 200 baton-wielding militia, catalyzed a quickly-escalating national crisis that soon caught the world's attention. Górecki's response was equally swift and provocative — an imposing work for unaccompanied chorus in protest of such unrepentant violence — one that had no hope of performance. With its five-word text and bearing a dedication to the town where the first demonstration was held, the time was finally ripe for the *Miserere* to be brought before the public in September 1987.

Those familiar with Górecki's Third Symphony will recognize a similarity in the structural plan. Here, the chorus begins its protracted address to God in the lowest of eight voices, using only the first three words of text, "Lord our God." Subsequent voices, each with a distinctive melody, enter a third higher, so that the pattern begins and ends on A (A-C-E-G-B-D-F-A). As such, the harmonic scheme is revealed over time, much the same way a sculptor unwraps his subject from the stone by strokes of the chisel. Not until the final three minutes does the composer utter the long-awaited request for "mercy." Although deliberate in its pacing, the *Miserere* under-

goes several subtle fluctuations on its way to a moving climax. It demands concentration from performer and listener alike. It rewards both with a profound sincerity, grounded on Górecki's "values of personal individuality and compassionate responsibility" — a spiritual triumph in the humblest sense. (Portions of this material were adapted or paraphrased from Adrian Thomas's liner notes to the 1994 recording.)

The key of D minor played a crucial role in Mozart's music: the first 25 minutes of *Don Giovanni* never venture from it and the Piano Concerto No. 20, K. 466, and two of the middle string quartets make bold statements in it. Indeed, much has been written about Mozart's use of certain keys for certain types of works — either because selected instruments exhibited idiosyncratic characteristics in them, period sensibilities acknowledged an inherent mood in them, or because the tonality itself could establish a pervasive unity for an extended work. Composers since the 16th century were well aware of the complementary nature of key relationships in multi-movement structures. Bach used that nature to form the rigorous architecture of his B-minor Mass. But what was it about Mozart's synergy with D minor? In the String Quartet, K. 421 it's the decidedly somber mood. In the Piano Concerto, it's that 'demonic' character, so popular in the 19th century that Beethoven wrote two cadenzas for it. In the opera, it presages Don Juan's inevitable destiny of doom. That it doesn't figure in so many other works is also important, for it was not until the end of his life that Mozart returned to this dark, disturbing key to fulfill a commission for, of all things, a requiem mass.

About his completion of the work, the eminent musicologist and performer Robert Levin has written: "Mozart's Requiem in D minor, K. 626, the composer's last and unfinished work, was commissioned by Count Franz von Wallsegg, who wished to have it performed in memory of his wife as his own composition. In order not to forfeit the handsome commission, Mozart's widow, Constanze, decided to have the work completed in secrecy so that the finished version could be presented as her husband's final effort. The Requiem is known to the general public in this version undertaken by Mozart's pupil Franz Xaver Süssmayr. Süssmayr based his completion on Mozart's virtually complete score of the Introitus and drafts of all sections from the Kyrie fugue to the Hostias. These contain the completed vocal parts (solo and chorus) and the orchestral bass line, with occasional motives for the orchestral accompaniment. However, the Lacrimosa

PROGRAM NOTES

—continued from page 5

breaks off after the eighth bar. To these materials Süssmayr added settings of the Sanctus/Hosanna, Benedictus, Agnus Dei, and Communion (Lux aeterna — Cum sanctis tuis).

"In making his completion, Süssmayr could draw on the partial completion of the *Sequence* done by Joseph Eybler soon after Mozart's death. He may have had access to a further important source — a sketch which includes contrapuntal studies for the *Rex tremendae* as well as the beginning of an *Amen* fugue to close the *Lacrimosa*. However, Süssmayr did not include a realization of this fugue in his version; he set the *Amen* with two chords at the end of the Lacrimosa.

"The key question about Süssmayr's version is whether any of the portions of the *Requiem* that are not in Mozart's hand were based on his ideas. Although Süssmayr claimed to have composed these alone, they display the tight motivic construction of Mozart's fragment, in which a small number of themes recur from movement to movement. Süssmayr's own music lacks such motivic interrelationships. Perhaps, then, the 'few scraps of music' Constanze remembers giving to Süssmayr together with Mozart's manuscript contained material not found in Mozart's draft. Mozart also may have suggested certain ideas to Süssmayr on the piano.

"A clear evaluation of the movements Süssmayr claimed to have composed is clouded by unmistakable discrepancies with them between idiomatically Mozartean lines and grammatical and structural flaws that are utterly foreign to Mozart's idiom. First attacked in 1825, these include glaring errors of voice leading in the orchestral accompaniment of the *Sanctus* and the awkward, truncated *Hosanna* fugue. Furthermore, Süssmayr brings back this fugue after the *Benedictus* in B-flat major rather than the original D major — in conflict with all church music of the time.

"The version heard [in this concert] seeks to address the problems of instrumentation, grammar, and structure within Süssmayr's version while respecting the 200-year-old-history of the *Requiem*. A clearly drawn line of separation, in which everything except the contents of Mozart's autograph was to be considered spurious *per se*, was explicitly rejected. Rather, the goal was to revise not as much, but as little as possible, attempting in the revisions to observe the character, texture, voice leading, continuity, and structure of Mozart's music. The traditional version has been retained insofar as it agrees with idiomatic Mozartean practice. The more transparent instrumentation of the new completion was inspired by Mozart's other church music. The *Lacrimosa* has been slightly altered and now leads into a non-modulating *Amen* fugue. The second half of the *Sanctus* resolves the curi-

ous tonal discrepancies of Süssmayr's version, and the revised *Hosanna* fugue, modeled after that of Mozart's C-minor Mass, K. 427/417a, displays the proportions of a Mozartean church fugue. The second half of the *Benedictus* has been slightly revised and is connected by a new transition to a shortened reprise of the *Hosanna* fugue in the original key of D major. The structure of the *Agnus Dei* has been retained, but the infelicities of Süssmayr's version have been averted in the second and third strophes. In the final *Cum sanctis tuis* fugue, the text setting has been altered to correspond to the norms of the era. It is hoped that the new version honors Mozart's spirit while allowing the listener to experience Mozart's magnificent *Requiem* torso within the sonic framework of its historical tradition." —*Notes by Robert D. Levin, used by permission.*

Mozart must be considered among if not the best and most universal of composers in all of western music. Brahms thought so and wasn't one to take such decisions lightly. That's the problem with genius: Who else is really capable of judging or appreciating the full measure of one's accomplishments? Biographer Stanley Sadie seized the irony in this case when he wrote, "Mozart's reputation stood high in Vienna and throughout the German lands at the time of his death. Although his music was widely criticized as audacious, too highly flavoured, and too complex for the ordinary listener to follow, it was widely understood that he was an artist far out of the ordinary."

So there he was in a frenzied struggle to complete the Requiem, worried about his wife Constanze's welfare, confronting adversity and withering disease on every side. Contrary to the somewhat farcical if engaging portrayal in the film *Amadeus* and the other myths and legends that have accrued, there was no poisoning, no mysterious visitor, no Salieri, no snow storm at his funeral, and no pauper's grave. As Dr. Sadie reports, "He was quietly buried in a mass grave, in accordance with contemporary Viennese custom, at St Marx churchyard outside the city, on December 7th. The day was calm and mild." Sadly for us, Mozart was able to take it with him — his miraculous musical treasure, that is — to a place that would surely know better what to make of it. That is the ultimate triumph of his indomitable spirit!

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.

Translations

2001 2002 SEASON

GÓRECKI - Miserere

Domine Deus noster, Lord God of us, Miserere nobis. Have mercy on us.

MOZART - Requiem

Requiem

Requiem acternam dona eis Domine: Grant them eternal rest, O Lord: et lux perpetua luceat eis. and let everlasting light shine on them. Te decet hymnus, Deus, in Sion,

Te decet hymnus, Deus, in Sion,
To thee, O God, praise is met in Zion,
et tibi reddetur votum in Jerusalem.

and unto thee shall the vow be performed in Jerusalem.

Exaudi orationem meam:

Exaudi orationem meam:
Hearken unto my prayer:
ad te omnis caro veniet.
unto thee all flesh shall come.

Kyrie

Kyrie eleison,
Lord, have mercy upon us.
Christe eleison.
Christ, have mercy upon us.
Kyrie eleison.
Lord, have mercy upon us.

Dies irae

Dies irae, dies illa
The day of wrath, that day shall
Solvet saeclum in favilla
dissolve the world in ashes
Teste David cum Sibylla.
as witnesseth David and the Sibyl.

Quantos tremor est futurus
What trembling shall there be
Quando judex est venturus
when the judge shall come
Cuncta stricte discussurus.
who shall thresh out all thoroughly!

Tuba mirum

Tuba mirum spargens sonum
The trumpet, scattering a wondrous sound
Per sepulchral regionum,
through the tombs of all lands,
Coget omnes ante thronum.
shall drive all unto the Throne.

Mors stupebit et natura
Death and Nature shall be astounded
Cum resurget creatura
when the creature shall rise again
Judicanti responsura.
to answer to the Judge.

Liber scriptus profereteur
A written book shall be brought forth
in quo totum contineteur
in which shall be contained all
Unde mundis judicetur.
by which the world shall be judged.

Judex ergo cum sedebit

And therefore when the Judge shall sit, Quidquid latet apparebit; whatsoever is hidden shall be manifest;

Nil inultum remanebit. and naught shall remain unavenged.

Quid sum miser tunc dicturus?
What shall I say in misery?
Quem patronem rogaturus,
Whom shall I ask to be my advocate,
Cum vix Justus sit securus?
When scarcely the just may be
without fear?

Rex tremendae

Rex tremendae majestatis
King of awful majesty,
Qui salvandos salvas gratis,
who freely savest the redeemed,
Salva me, fons pietatis.
save me, O fount of mercy.

Recordare

Recordare, Jesu pie,
Remember, merciful Jesus,
Quod sum causa tuae viae
That I am the cause of your journey,
Ne me perdas illa die.
Lest thou lose me in that day.

Quaerens me sedisti lassus; Seeking me didst thou sit weary: Redemisti crucem passus. thou didst redeem me, suffering the cross. Tantus labor non sit cassus. Let not such labor be frustrated.

Juste Judex ultionis
O just Judge of vengeance,
Donum fac remissionis
give the gift of remission
Ante diem rationis.
before the day of reckoning.

Ingemisco tanquam reus;
I groan as one guilty;
Culpa rubet vultus meus.
my face blushes at my sin.
Supplicanti parce, Deus.
Spare me, thy supplicant, O God.

Qui Mariam absolvisti
Thou who didst absolve Mary,
Et latronum exaudisti,
and didst hear the thief's prayer,
Mihi quoque spem dedisti.
hast given hope to me also.

Preces meae non sunt dignae,
My prayers are not worthy,
Sed tu bonus fac benigne,
but do thou, good Lord, show mercy,
Ne perenni cremer igne.
lest I burn in everlasting fire.

Inter oves locum praesta
Give me place among thy sheep
Et ab haedis me sequestra
and put me apart from the goats,
Statuens in parte dextra.
setting me on the right hand.

(...

Confutatis
Confutatis maledictis
When the damned are confounded
Flammis acribus addictis
and condemned to sharp flames,
Voca me cum benedictis.
call me with the blessed.

Oro supplex et acclinis,

I pray, kneeling in supplication,
Cor contritum quasi cinis,
my heart contrite as ashes;
Gere curam mei finis.
take thou mine end into thy care.

Lacrimosa

Lacrimosa dies illa
Lamentable is that day
Qua resurget ex favilla
on which the guilty man shall arise
Judicandus homo reus.
from the ashes to be judged.

Huic ergo parce, Deus, Spare then this one, O God, Pie Jesu Domine; merciful Lord Jesus; Dona eis requiem. give them peace.

Amen

Amen.

Domine Jesu

Domine Jesu Christe, Rex gloriae,
O Lord, Jesus Christ, King of glory,
libera animas omnium fidelium
deliver the souls of all the departed
defunctorum de poenis inferni et
faithful from the torments of hell and
de profundo lacu; libera eas
from the bottomless pit; deliver them
de ore leonis, ne absorbeat eas
from the mouth of the lion, lest Tartarus
Tartarus, ne candant in obscurum.
swallow them; lest they fall into
the darkness.

Sed signifer sanctus Michael
But let Saint Michael the standard-bearer reprasentet eas in lucem sanctam; bring them forth into the holy light; quam olim Abrahae promisisti et which thou didst once promise to Abraham semini ejus.
and his seed

Hostias

Hostias et preces tibi, Domine,
To thee, O Lord, we render
our offerings and
laudis offerimus.
prayers with praises.
Tu suscipe pro animabus illis
Do thou receive them for those souls
quarum hodie memoriam facimus;
which we commemorate today;
fac eas, Domine de morte transire ad vitam,
Lord, let them pass from death to life,
quam olim Abrahae promisisti et
which thou didst once promise to Abraham
semini ejus.
and his seed

Sanctus

Sanctus, sanctus, anctus,
Holy, holy, holy,
Domine Deus Sabaoth.
Lord God of Sabaoth.
Pleni sunt caeli et terra Gloria tua.
Heaven and earth are full of your glory.
Hosanna in excelsis.
Hosanna in the highest.

Agnus Dei

Agnus Dei qui tollis peccata mundi; Lamb of God, who takest away the sins of the world; dona eis requiem. grant them rest. Angus Dei qui tollis peccata mundi: Lamb of God, who takest away the sins of the world; dona eis requiem sempiternam. grant them eternal rest.

Lux aeterna

Lux aeterna luceat eis, Domine, Let everlasting light shine upon them, O Lord, cum sanctis tuis in aeternam, quia pius es.

cum sanctis tuis in aeternam, quia pius es with thy saints forever, for thou art merciful.

Requiem in aeternam dona eis, Domine, Grant to the departed eternal rest, O Lord,

et lux perpetua luceat eis and let everlasting light shine upon them.

Cum sanctis tuis

Cum sanctis tuis in aeternum, quia pius es. With thy saints forever, for thou

Los Angeles Master Chorale

SOPRANO

Tania Batson Samela Beasom Marian Bodnar Elizabeth Benson Deborah Briggs Vicky Brown Renee Burkett Shulgold Sara Camp Pamela Chapin Mirta Gasparri Marie Hodgson Janet Hook Gina Howell Carol Stickels Juhas Gloria Seunghee Kim Hyun Joo Kim Emily Lin Cindy Martineau Susan Mills Vickere Murphy Frances Pampeyan Theresa Patten Holly Shaw Price Shira Rogers

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

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Nancy Sulahian Kimberly Switzer Mary Ella Van Voorhis Diane Wallace Iennifer Wallace Barbara Wilson Diana Zaslove

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Robert Lewis Roger Lindbeck Bob McCormrac Jim Raycroft John Reinebach Christopher Rhodes David Schnell Burman Timberlake David Tinoco Burton York

REHEARSAL PIANIST Lisa Edwards

STAGE MANAGER Paul Geller

The singers of the Los Angeles Master Chorale are represented by The American Guild of Musical Artists, Michael Geiger, AGMA Delegate

Los Angeles Master Chorale Orchestra

VIOLIN 1

Linda Sauer

Stephanie Sharpe

Rachelle Skloff

Barry Socher, Concertmaster Patricia Aiken Armen Anassian Nicole Bush Sharon Harman Leslie Katz Jennifer G. Levin Jayme Miller Florence Titmus Margaret Wooten

VIOLIN 2

Steve Scharf, Principal Jeff Gauthier Agnes Gottschewski Rhonni Hallman Susan Jensen Cynthia Moussas Julie Rogers Linda Stone

VIOLA

Kazi Pitelka, Principal Kira Blumberg Dmitri Boyaird Renita Koven Andrew Picken Dori Sippel

CELLO

John Walz, Principal Delores Bing Nadine hall Tod French

Donald Ferrone, Principal Ann Atkinson Peter Doubrovsky Tim Eckert

CLARINET

Gary Bovyer, Principal Ralph williams

BASSOON

John Steinmetz, Principal Rose Corrigan

TRUMPET

Roy Poper, Principal William Bing

TROMBONE

William Booth, Principal Alvin Veeh Terry Cravens

TYMPANI Mark Zimoski

CONTRACTOR Steve Scharf

LIBRARIAN Robert Dolan

ARTIST PROFILES

2001 2002 SFASON



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.

SUSAN MONTGOMERY, SOPRANO

Susan Montgomery debuted with the London Symphony Orchestra last year as featured soloist in a live recording of a new opera by French composer, Alain Amouyal, *Orfeo-Opera for a New Age*.



She is thrilled to be returning to the Dorothy Chandler Pavilion for this performance with the Los Angeles Master Chorale.

Ms. Montgomery has appeared in concert with many notable music organizations including the Carmel Bach Festival, Los Angeles Opera, Orange County Opera, Opera Pacific, and Goldenwest Opera. This past Christmas she performed Bach's *Cantata 51* and *Magnificat* with members of the Los Angeles Baroque Orchestra and St. Cecilia Choir in Sacramento. A member of the Screen Actors' Guild, she has performed on numerous movie soundtracks and commercial recordings.

Future engagements include a world premier at the Getty Museum in June. Ms. Montgomery currently resides in Long Beach with her husband, Richard Kinsey, and their beloved daughter Zoe Clair Kinsey.



TRACY VAN FLEET, ALTO

Tracy Van Fleet has appeared as a soloist with the Pasadena Pops Orchestra, the Colorado Philharmonic, the Pasadena Classical Singers, the Inland Empire Symphony, and others. She is pleased to make her debut as a soloist with the Los Angeles Master Chorale.

Ms. Van Fleet has performed across the country singing the Gilbert & Sullivan repertoire as Ruth in *Pirates of Penzance*, Katisha in the *Mikado*, and Buttercup in *HMS Pinafore*, all for Opera A La Carte. She has sung these and other roles for the Colorado Gilbert & Sullivan Festival and San Diego Comic Opera. Other principal roles have included both the Witch and Mother of Humperdinck's *Hansel and Gretel*, Flora in Verdi's *La Traviata*, Tisbe in Rossini's *Cenerentola*, and Lola in Mascagni's *Cavaleria Rusticana*.

Ms. Van Fleet has appeared in choruses with the Los Angeles Opera, Opera Pacific, San Diego Opera, Opera Colorado and is a member of the Los Angeles Master Chorale. She received her Bachelor of Music in Vocal Performance from the University of Southern California, where she is currently enrolled in the Masters of Music program.

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ARTIST PROFILES

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ROBERT MACNEIL, TENOR

Robert MacNeil's voice and refined technique have made him one of the most sought after tenor soloists on the West Coast. Recent engagements have included Verdi's *Requiem* for the Festival of St. Peter and Paul at the



Vatican, Mendelssohn's *Elijah* with the Columbia Pro Cantare in Baltimore, Beethoven's *Ninth Symphony* with the Oregon Symphony, Mozart's *C Minor Mass* with the Pacific Symphony, Handel's *Messiah* with the San Diego Chamber Orchestra and New West Symphony and the West Coast premiere of the Berlioz *Messa Solennelle* with the California Master Chorale.

Mr. MacNeil has received numerous awards including first place in the Metropolitan Opera Western Regional Auditions. He made his Carnegie Hall debut in December 1998 in Britten's *The World of the Spirit*. He was heard with the Aspen Chamber Orchestra in the world premiere of the chamber version of Copland's *The Tender Land Suite* and recently revived the role for performances and a subsequent recording of *The Tender Land*, available on Koch International.



JINYOUN JANG, BASS

Jinyoun Jang is a native of Seoul Korea. He currently is engaged with the Los Angeles Opera and the Los Angeles Master Chorale as a chorister. He was awarded second place in the Career Division in the Los Angeles Chapter NATS Competition in 2001. Mr. Jang has performed in Los Angeles

as a featured artist in an *Opera Buffs* concert at the Herbert Zipper Concert Hall. He has also sung with the Knoxville Opera Company and the Nashville Opera Company.

Mr. Jang holds a Bachelor's degree from Seoul National University, an Artist Certificate from Southern Methodist University, a Master's Degree from the University of Tennessee, and is currently in his third year of post-graduate study at the University of Southern California. He is a member of Pi Kappa Lambda, and is currently studying voice with Gary Glaze.



LOS ANGELES MASTER CHORALE

Recognized not only as one of the 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 its 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 appears on the Da Camera Society's Chamber Music in Historic Sites series when it performs two concerts in the Los Angeles City Hall Rotunda on February 24, 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 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 a pilot elementary school residency program called *Voices Within*.

The Chorale has released three acclaimed CDs on RCM, all under the baton of Paul Salamunovich, 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.

News & Events SEA

2001 2002 SEASON

GERALDINE SMITH HEALY, (1906-2001)

Geraldine Smith Healy, an ardent supporter of the Los Angeles Master Chorale, died December 12, 2001, in Pasadena, where she had recently celebrated her 95th birthday. Geraldine served as an active member of the Board of Directors from 1970-1987 and thereafter as an honorary director. She was also an active participant in the Master Chorale Associates and a donor to the Chorale's Circle of Friends.

Geraldine, the daughter of a mining engineer, was born in Denver and later moved to Nevada and then to California where she graduated from Hollywood High. She started studying piano at an early age and completed her music education at the University of Southern California School of Music. She was hired as a Music Teacher with the Los Angeles School District and ultimately retired from the district as Supervisor of Secondary Choral Music, where she founded the L.A. All-City Chorale.

Besides the Los Angeles Master Chorale, Geraldine was active with the Southern California Vocal Association, The Dominant Club, the Guild Opera, Delta Kappa Gamma, the Neighborhood Settlement School and USC, to name a few!

The Los Angeles Master Chorale was blessed by Geraldine's friendship and her enthusiastic support and passion for the Chorale. We extend our deepest sympathy to her family and friends. The music world mourns the loss of this special lady.

SAVE THE DATE! ST. PATRICK'S EVE GALA

The Board of Directors of the Los Angeles Master Chorale invites you to *A Festive Evening of Celebration and Welcome* March 16, 2002, honoring Music Director Grant Gershon and Composer Esa-Pekka Salonen. The Gala will begin immediately following the 7:00 p.m. concert *Expressions of Love* featuring works by Schubert, Schumann and the U.S. premiere of *Two Songs* by Salonen, based on the poetry of Ann Jäderlund. Guests will proceed from the concert hall to the Fifth Floor Impresario Lounge, freshly transformed into an Irish Pub on the eve of St. Patrick's Day. Co-chairs Christine Kuyper and Dona Schultz have planned a terrific party to include an Irish Supper, Piano bar, an Irish jig or two and the traditional show-stopper, the surround-sing by the Los Angeles Master Chorale under the direction of Grant Gershon.

This annual event, generously sponsored by Mellon Bank, has traditionally sold out, so make your reservations early! Please join us in the official welcome to Grant Gershon and to honor our own Music Center's Esa-Pekka Salonen on this important occasion. For reservations or information, please call the Chorale office: 213.972.3114.



Voices Within students at Glassell Park elementary school.

VOICES WITHIN

The Master Chorale-sponsored outreach program *Voices Within*, has just completed residences in four Los Angeles area schools, and is preparing to take the program into four more for the spring semester. Under the leadership of Project Director Marnie Mosiman, three resident artists lead fifth grade students through the process of creating their own songs. The theater games, collaborative writing and group performances build stronger personal skills and self esteem, and culminate in a performance of their work for family, friends and fellow students.

The students who participated, and their families, were guests of the Chorale at the popular Family Holiday Concert.

LAMC TO PERFORM AT CITY HALL

Under the auspices of the Da Camera Society's series Chamber Music In Historic Sites, eight members of the Los Angeles Master Chorale, with Music Director Grant Gershon, will

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News & Events

2001 2002 SEASON

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present a program of Italian, Spanish and Mexican Renaissance and early Baroque motets, music especially suited for the Rotunda of the beautifully restored Los Angeles City Hall. The concert will be performed at 2:00pm and again at 3:30pm on Sunday, February 24, 2002. For ticket information, please call 310.954.4303.

GO AS A GROUP AND SAVE

Groups of 15 or more receive up to 20% off select concerts this season. And, in addition to the great savings, you'll also get two complimentary tickets. What a great way to share your love for choral music with others! The Los Angeles Master Chorale entertains many groups each season including: Alumni Associations, Arts Groups, Business Groups, Convention Groups, Library Clubs, Philanthropic Groups, Professional Associations, Religious Groups, Senior Citizen's Groups, Student Groups, Tour Groups, Trade Associations, Friends and Family and many more.

For more information on group sales, call 310.446.4398.



GET THE SCOOP!

Stay up to date on all of the happenings of the Master Chorale by visiting our web site at www.lamc.org or sign up for our electronic newsletter, @LAMC. You'll receive e-mail notices of exclusive ticket offers, special event information, concert updates, behind the scenes information about the Master Chorale, soloists and our new Music Director Grant Gershon, and much more. Sign up on-line today so you don't miss a single issue!

SPRING 2002 CALENDAR:

February		LA Master Chorale Auditions
February 24	2:00/3:30pm	Chamber Music in Historic Sites: City Hall Rotunda
March 16	7:00pm	Concert and Gala honoring Grant Gershon and Esa-Pekka Salonen
March 22-24	8:00pm	LA Master Chorale with the LA Philharmonic: Mahler Das Klagende Lied
April 12	1:00pm	High School Choir Festival
April 21	2:30pm	Subscription Concert: Magnificent Madrigals, UCLA Royce Hall
April 27	12:00pm	Master Chorale Associates: A Day at the Races
May 12	4:00pm	LA Master Chorale Octet at First Lutheran Church, Venice
June 1	7:30pm	Final Subscription Concert of Season: Israel in Egypt
		For more information on these events, call 800.787.LAMC

Donors

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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Step into the spotlight and play a role in the artistic growth of the Chorale! We invite you to support the Chorale with your annual gift. Please phone Marjorie Lindbeck at the Chorale office (213.972.3114) to make a credit card donation, or mail your donation to LAMC, 135 N. Grand Ave., LA 90012. Thank you!



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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.



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.

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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, and Schumann's winsome Songs for Woman's Voice and Piano.

*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.



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