



LOS
ANGELES
MASTER CHORALE

EXPRESSIONS OF LOVE

Saturday, March 16, 2002

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



Dear Friends:

Among the musical highlights of Grant Gershon's first season as the Master Chorale's Music Director, tonight's U.S. premiere performance of *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen is one of the most exciting. There has been great anticipation of this concert, and we are honored by the opportunity to present the first choral work by one of the world's dynamic and most accomplished composers. We are deeply grateful to the Barbro Osher Pro Suecia

Foundation for its generous support of this premiere performance. The significance of this occasion is enormously heightened by the fact that in just three days, the singers on stage tonight will make the world premiere recording of Mr. Salonen's piece, thanks to a very generous gift from founding Board member Don Nores and his wife Joyce, commemorating their fiftieth wedding anniversary. This is a momentous evening, and we're glad you're here to share it with us!

We are also extremely grateful to our friends at Mellon/Mellon Private Wealth Management for their sponsorship of this evening's concert and post-performance celebration. For nine years, Mellon has been a generous supporter of and partner in the Master Chorale's evolution. We are very gratified by the fact that Scott Sanford, Mellon West's Chairman and Chief Executive Officer, joined our Board in December and has already demonstrated his enthusiasm for the Los Angeles Master Chorale.

Just about a month ago, the Master Chorale's Board of Directors held its annual retreat, and it was a terrific weekend during which we examined closely the significant opportunities generated by our move to Walt Disney Concert Hall in fall 2003. Grant Gershon has a very compelling vision for this organization and exciting artistic plans for the next three seasons that will result in unprecedented growth. Not since the Los Angeles Master Chorale was founded has there been a more momentous time in its life cycle, and we feel certain that you will want to be with us on this stimulating and powerful journey. Please watch your mailbox in early April for an announcement of our 2002-03 season programs, and expect some surprises!

Finally, I remind you that the 13th annual High School Choir Festival takes place at the Dorothy Chandler Pavilion on Friday, April 12. Founded and overseen by the dedicated members of the Los Angeles Master Chorale Associates, this wonderful event will bring together 1,000 students from 32 high schools in a performance that will leave you breathless. Join us!

Thank you for supporting the Los Angeles Master Chorale. I look forward to seeing you at the final two concerts of the season.

Sincerely,

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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Saturday, March 16, 2002 at 7:00 p.m. ~ Dorothy Chandler Pavilion

Grant Gershon, *Conductor* ~ Vicki Ray, *Pianist*

This Concert and Gala are generously sponsored by  **Mellon**

With additional support from the Barbro Osher Pro Suecia Foundation

Mellon Private Wealth Management

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

Selected Works for Male Chorus

Die Nachtigall

Sehnsucht

Nachthelle

Men of The Chorale ~ Tenor soloist: Charles Lane

Franz Schubert

(1899-1963)

J. K. Unger

J. W. v. Goethe

Joh. Gabriel Seidl

Les Sirènes (The Mermaids)

Renouveau (Spring)

Two Songs to Poems of Ann Jäderlund U.S. Premiere

Djupt i rummet

Kyss min mun

Intermission

Selections for Women's Voices and Piano

Der Wassermann

In Meeres Mitten

Spruch

Women of the Chorale

Huit Chansons Françaises

Margoton va t'a l'iau

La belle se sied au pied de la tour

Pilons l'orge

Clic clac dansez sabots (Men)

C'est la petit' fill' du prince

La bell' si nous étions (Men)

Ah! mon beau laboureur

Les tisserands

Baritone soloist: Stephen Grimm

Lili Boulanger

(1893-1918)

text by Charles Grandmougin

text by Armand Silvestre

Esa-Pekka Salonen

(b. 1958)

So Deep

Words and Melody by Robert Burns Arr. James MacMillan

(b. 1959)

 **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.

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LOS ANGELES MASTER CHORALE

What a pleasure it is for me to present this eclectic mix of some of my favorite intimate choral pieces. Of equal pleasure is the opportunity to work with two of my closest musical friends here in L.A.—Vicki Ray and Esa-Pekka Salonen. The three of us recently collaborated in Salzburg and Paris over a period of several months on Ligeti’s monumentally whacked-out opera *Le Grand Macabre*. As thrilling as the music-making was, my fondest memories are of the shared experiences—hiking in the Alps, riding bicycles through meadows to rehearsals, and the (very) late night conversations over grappas and cigars. (Vicki and I have since learned that it is foolhardy to attempt to keep up with a Finn in such situations.)

The Los Angeles Master Chorale is very pleased indeed to give the U.S. premiere this evening of Esa-Pekka’s inspired and evocative *Two Songs to Poems of Ann Jäderlund*, which we will record next week for a CD to be released later this year. As a performer I feel the most profound sense of elation when I become immersed in a new piece of such beauty and consummate craft.

In this concert, music of passion and sensuality stands side by side with works of great lightness and wit. Through the music of Schubert, Schumann, Boulanger, Poulenc, MacMillan and Salonen, we are ultimately sharing the love that we feel for the sound of the human voice.



Grant Gershon,
Music Director



PROGRAM NOTES

LOS ANGELES MASTER CHORALE
EXPRESSIONS OF LOVE — MARCH 16, 2002

PROGRAM NOTES BY PETER RUTENBERG

Shakespeare wrote, “What is love, ’tis not hereafter; present mirth hath present laughter. What’s to come is still unsure.” Among love’s ‘many splendors’ are its all-consuming distraction; its capacity to bring out the best and occasionally the worst in us; its sudden and wanton disregard for its own desirability — now favoring those who want no part of it, then ignoring others who crave it. It brings us as close as we’re likely to get to: happiness, misery, serenity, aggravation, fulfillment, deprivation, God. It is a master of disguise, for we rarely recognize it when it happens to us. It is a martyr, for we attribute all manner of false traits to its persona and punish it accordingly. It is wild, for our attempts to tame it fail resoundingly... Or so our traditions tell us. Perhaps it is none of these things, nor an arrow-slung chubby cherub, nor something we comprehend at all. Perhaps it is a gift which, like fire, is capable of warming or singeing our hearts — depending only on our sensitivity to its heat to know the difference. Grant Gershon and the Master Chorale give just the right glow to a charming and evocative set of Romantic and 20th century choral songs, as we ponder these *Expressions of Love*.

Franz Schubert’s early training as a choirboy, innate talent as a melodist, and, growing circle of friends conspired unwittingly to produce a phenomenon: the Schubertiad — a salon gathering where Schubert’s latest creations and favorite chestnuts were performed. As the Austrian playwright Eduard von Bauernfeld recounted: “There were evenings when wine flowed generously, when the good Vogl sang all those lovely Lieder and poor Franz Schubert had to accompany him endlessly... Small wonder that he sometimes fled and some ‘Schubertiads’ had to take place without Schubert!” A ferocious composer, whose daily routine included mornings at work, afternoons in the coffee houses of his native city, and evenings at the keyboard, Schubert produced a staggering 1,515 works, including 734 songs. After such a life, his illness and death at 31, at the height of his powers and productivity, were especially wrenching for the throngs of family, friends and associates that surrounded him. Yet his spiritual integrity and effervescence live on in this music.

Schubert’s vocal chamber music is of a unique cast. It captures the mood of the age with crystal clarity. He championed local poets but sought out Schiller and Goethe as well, plying their words with his musical genius to create the perfect balance of emotional complexity with lyric simplicity. The three songs for men’s chorus that open the program

demonstrate his range: *Die Nachtigall, Op. 11, No. 2*, for four voices and piano from 1821, depicts its text in two sections — the first with ever more charming ornaments in an easy duple time, the second a decidedly more animated movement with a tightly woven interplay of parts. Goethe’s *Sehnsucht*, from two years earlier, is richly scored for five voices a cappella. Its mood of anguish is portrayed quietly until the climax, while chromatic harmonies and a soaring first tenor heighten the tension. The shimmering chords of the piano establish the mood of *Nachtbelle, Op. posth. 134*, for four-part chorus and tenor solo from 1826. Classically proportioned, each phrase of text is offered first by the soloist then echoed by the chorus, the repetitions overlapping with increasing urgency by the end of each section.

Judging solely on the basis of how many times her name appears after the words, “studied with...” in the *curriculum vitae* of the great names of classical music, Nadia Boulanger was the queen of Paris for most of the 20th century. She was of course an icon of the musical establishment and a prodigious teacher. Lili Boulanger, her younger sister, was in all probability every bit as gifted and knowledgeable — a true paradox of self-directed, survivalist strength in a healthless body, ravaged by pneumonia in infancy and debilitated by Crohn’s disease in young adulthood. Determined to support herself as a composer by winning the Prix de Rome, she entered the Paris Conservatory as a composition student in 1912. Illness interrupted the first competition, but a second try the next year yielded the top prize, the first ever won by a woman! Fame and a publishing contract followed, but within three years, her own demise was clearly imminent. Her last works were vocal and choral songs set to somber texts, and she died at 24, just as the German army reached Paris in 1918.

Les sirènes, written at Gargenville in 1911, takes as its inspiration the opening harp motif from one of Debussy’s orchestral Nocturnes, *La sirène*. Here, the sirens’ distant and vague allure is transformed into a clear and present danger: they are self-aware, cloaking their song in a seductively light, but focused, manner, in the irresistible key of F-sharp major. By sharp contrast, her *Renouveau*, written at the same time, beckons not to death but to life, with its engaging succession of arpeggios and coquettish melodies. This is Spring, arriving in a riot of color and demanding the world’s embrace. Between the lines, it is possible to hear the allegory of a composer’s lonely longings.

—continued on page 6

PROGRAM NOTES

—continued from page 5



Esa-Pekka Salonen

Esa-Pekka Salonen inaugurated his much-heralded sabbatical year off with a gift to Angeleno concert-goers — an exceptionally well-played and warmly-felt concert of *his* own works by his Los Angeles Philharmonic at Royce Hall. It augured well. His *Two Songs to Poems of Ann Jäderlund*, for unaccompanied chorus of at least eight parts, written in Los Angeles in November 2000, were composed for and dedicated to the renowned Swedish Radio Choir on the occasion of their 75th anniversary. The songs pay homage in texture and tonality to the contemporary Swedish school of choral music, while bearing the rhythmic propulsion and vitality evident in some of Salonen's recent orchestral works.

“In many ways **Robert Schumann** represents the quintessential Romantic composer, with his emphasis on self-expression, his strong vein of lyricism, and his interest in extra-musical (particularly literary) associations. His contributions are of special importance in the fields of piano music and song,” writes biographer Gerald Abraham. Among the curiosities of the new-found ‘freedoms’ of the Romantic Era was that it also established a greater recognition of and place for women in music than was theretofore the case — even if true equality would be a century off. Schumann's wife Clara, an important composer and pianist in her own right, and tireless champion of her husband's music as well as that of his star pupil Johannes Brahms, is virtually inseparable from any meaningful discussion of Robert's work. The mere fact that women's choruses began to form and music featuring them began to be written around this time meant

that the tide had at last turned. Within the emotional framework of the age, men began to consider their individual feelings for the first time — a phenomenon now known as “getting in touch with the feminine side” — and it was natural for their musical expressions to include the vehicle of women's voices.

The three songs on this program are selected from two different opuses — the second volume *Opus 91* of the aptly titled *Romanzen* of 1849, and the *Three Songs, Op. 114* for three voices. The six-part a cappella setting of *In Meeres Mitten, Op. 91, No. 6*, is managed in dialogue fashion, the top pair of soprano voices leading the lower quartet by two beats. The mood brightens at the sudden change to the major key, with bounding arpeggios. A brief reduction to four voices lightens even further, before the lovely closing prayer. The darker tone of *Der Wassermann, Op. 91, No. 3*, is portrayed in a straight-forward chordal style and verse structure. By contrast, the Rückert text *Spruch, Op. 114, No. 3*, is borne on a long tune, spun by each voice in turn, and woven with measured deliberation to its heavenly conclusion.

James MacMillan's *So Deep* is based on Robert Burns well-known song, *My love is like a red, red rose*, and was written as a wedding gift for friends in 1992. Scored for eight voices, the melody and counter-melody are given to the sopranos, with the remaining voices sustaining key-words over long-held notes, to suggest the surging and ebbing of waves in the deep, blue sea.

The charm and wit of France over the first half of the 20th century are embodied in the musical persona of **Francis Poulenc** and especially in his *Huit chansons françaises* from 1945 and 1946. Indeed, his style comprises a keen sense of melody — a common trait among composers on this program — with a simplicity and directness of expression that ranges from profound sensibility to acerbic incisiveness. Scored for various combinations of voices, these songs are patterned after the madrigals of the 16th century, such as those by Janequin and Sermisy. Their devotion to text and occasional whimsy reflect that less complicated time, giving no hint of the post-war landscape in which they were conceived.

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.



PHOTO BY DAVID BAYLES

~ The Los Angeles Master Chorale ~

LOS ANGELES MASTER CHORALE

SOPRANO

Tania Batson
Samela Beasom
Vicky Brown
Mirra Gasparri
Marie Hodgson
Gina Howell
Gloria Seunghee Kim
Hyun Joo Kim
Emily Lin
Susan Mills
Holly Shaw Price
Rachelle Skloff
Diane Thomas
Duanna Ulyate
Inyong Um
Sun Joo Yeo

ALTO

Nicole Baker
Natalie Beck

Sarah Bloxham
Leanna Brand
Amy Fogerson
Michelle Fournier
Saundra Hall Hill
Kyra Humphrey
Sheila Murphy
Alice Murray
Helène Quintana
Leslie Sabedra
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet
Diana Zaslove

TENOR

Brenton Almond
Scott Blois
Rich Brunner
David Bunker
Mark Burroughs

Pablo Corá
Jody Golightly
Steven Harms
Bong Won Kye
Charles Lane
Dominic MacAller
Sal Malaki
Christian Marcoe
George Sterne
Mallory Walker

BASS

Crispin Barrymore
Mark Beasom
Michael Freed
Gregory Geiger
Michael Geiger
Bruce Goldes
Stephen Grimm
Paul Hinshaw
Jinyoung Jang

Lew Landau
Roger Lindbeck
Jim Raycroft
John Reinebach
David Schnell
Burman Timberlake
Burton York

REHEARSAL PIANIST

Vicki Ray

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*

ARTIST PROFILES



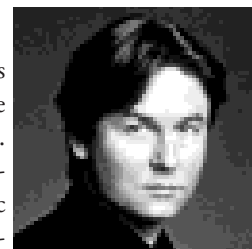
GRANT GERSHON

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.



ESA-PEKKA SALONEN

The tenth conductor to head the Los Angeles Philharmonic began his tenure as Music Director in October, 1992. Salonen made his American debut conducting the Los Angeles Philharmonic in November 1984, and he has conducted the Orchestra every season since. Among the many highlights of Salonen's activities with the Philharmonic have been world premieres of new works by composers John Adams, Bernard Rands, Rodion Shchedrin, Steven Stucky, and Salonen himself; critically acclaimed festivals of music by Ligeti and Stravinsky; and appearances at the Ojai Festival.

During the 2001/2002 season, Salonen conducts the Philharmonic in 12 weeks of subscription concerts. Together they return to Europe in 2002 for a three-week tour of summer festivals in August and September, the Orchestra's ninth international tour with Salonen since 1992.

In January 2001, Salonen returned to his Philharmonic post following a one-year composing sabbatical. New Salonen works premiered during the year 2000 included *Mania* (a cello concerto, premiered by Avanti! in Porvoo, Finland) and *Dichotomie* (for solo piano, introduced by Gloria Cheng at a Philharmonic Green Umbrella Concert). A new Sony Classical CD of Salonen works – including his highly-acclaimed *Five Images after Sappho* (featuring soprano Dawn Upshaw), and *LA Variations* – was released in September, 2001. Tonight, the Los Angeles Master Chorale presents the U.S. premiere of Salonen's recent choral piece, *Two Songs to Poems of Ann Jäderlund*.

Salonen was born in Helsinki in 1958. After studies at the Sibelius Academy in Finland and with Franco Donatoni and Niccolò Castiglioni in Italy, he made his conducting debut with the Finnish Radio Symphony Orchestra in 1979. Salonen made his London debut with the Philharmonia Orchestra in September 1983; since then, he has appeared with major orchestras throughout Europe and North America. Salonen has served as principal guest conductor of the Philharmonia (1985-94), principal conductor of the Swedish Radio Symphony Orchestra (1985-95), artistic director of the Helsinki Festival (1995-96), and Music Director of the Ojai Festival (1999).

ARTIST PROFILES



VICKI RAY, PIANIST

Pianist Vicki Ray performs widely as a soloist and collaborative artist. She is a member of the award-winning California E.A.R. Unit and Xtet, as well as a founding member of PianoSpheres, an acclaimed solo piano series dedicated to exploring the less familiar realms of the piano repertoire. Ms. Ray has been featured on the Los Angeles Philharmonic Green Umbrella Series, with Los Angeles Chamber Orchestra, the German ensemble, Compania, and the Blue Rider Ensemble of Toronto with whom she made the first Canadian recording of *Pierrot Lunaire*. She has played on various national and international festivals, including the Salzburg Festival, the Berlin 750 Jahre Festival and the Ojai Festival. Her solo recording *From the Left Edge*, a collection of works written for her by composers living in California can be found on the CRI Label. Ms. Ray is head of the piano department at the California Institute of the Arts where she has been a faculty member since 1991.



PHOTO BY DAVID BAYLES

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.

Two poems by students of the Fall Residency of the Los Angeles Master Chorale's *Voices Within* program.

"I Have A Voice Within"

Deep inside myself is a keepsake bit of sunshine
called my voice within.
A voice as strong as a beating drum,
As serene as a swan sleeping,
As rare as a rainbow-colored sunset,
As joyous as a royal room filled with riches;
My hidden gift.

-Shani Anderson, fifth grade
Norma Coombs School, Pasadena

"I Have A Voice Within"

I have a voice within
It takes the mind to think
Along with knowledge and wisdom.
It takes the voice to sing
Along with the rhythm, beat, and words.
I HAVE A VOICE WITHIN!

-Claire Loesch, fifth grade
Norma Coombs School, Pasadena

NEWS & EVENTS

2001
2002
SEASON

A STANDING OVATION TO MELLON!

Mellon has supported this annual Concert and Spring Gala for nine consecutive years — an extraordinary record for our corporate community partner! Please join us in giving a standing ovation to Mellon for their outstanding support of the arts. Because of organizations like Mellon, the Los Angeles Master Chorale is able to perform outstanding choral concerts for Los Angeles audiences and to sustain education and outreach programs that serve over 20,000 young people annually.

Mellon Bank Center, just south of The Music Center, is the west coast headquarters for Mellon Financial Corporation. Mellon provides a broad array of financial solutions for both individuals and businesses through its various business lines, including Mellon Private Wealth Management, Mellon 1st Business Bank, The Dreyfus Corporation, and The Boston Company Asset Management. For information about this terrific company and its services, please visit Mellon's website at www.mellon.com.

Join us to applaud and thank Mellon for its continuing commitment to the Chorale and to the arts in our community.



Mellon Private Wealth Management



your bets from the privacy of the Turf Club. Tickets are \$100.00, with a special price of \$250.00 for those who wish to be patrons of the event and have their photos taken in the Winner's Circle with Grant Gershon. For more information, please call 310.379-5017.

Turf Club of Hollywood Park

LAMC SINGERS PERFORM AROUND LOS ANGELES

Under the auspices of the Da Camera Society's series *Music In Historic Sites*, eight members of the Los Angeles Master Chorale, under the baton of Music Director Grant Gershon, presented two afternoon programs of Italian, Spanish and Mexican Renaissance and early Baroque motets on Sunday, February 24, 2002. The concert was presented in the Rotunda of the beautifully restored Los Angeles City Hall, and selections were chosen especially to complement the acoustics of the Rotunda.

The same a cappella program will be presented on May 12, at 4:00 p.m. at First Lutheran Church of Venice as a part of their *Masters in the Chapel* music series. For more information, contact the First Lutheran Church of Venice at: 310.821.2740.

A SPECIAL THANKS TO THE BARBRO OSHER PRO SUECIA FOUNDATION

The Los Angeles Master Chorale extends its gratitude to the Barbro Osher Pro Suecia Foundation for its generous support of the U.S. Premiere performance of Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund*. The Foundation supports projects that enrich our appreciation for understanding of Swedish culture. A special thank you to Barbro Osher for her ongoing support of the Chorale.

A DAY AT THE RACES

Come join us for "A Day at the Races!" The Los Angeles Master Chorale Associates invite you to an afternoon at the Turf Club of Hollywood Park, on Saturday, April 27, from noon to 5:00 p.m., benefiting the Los Angeles Master Chorale. Enjoy a spectacular view of the races, dine at an elegant buffet and place

OWN A PIECE OF MASTER CHORALE HISTORY

Through a generous gift of Founding Board Member Don Nores and his wife Joyce, with additional support from Lois and Bob Erburu, the Los Angeles Master Chorale's history is on video. The project chronicles the Chorale's first 37 years, from its founding through the tenure of *Music Director Emeritus*, Paul Salamunovich. The video includes interviews with Maestro Salamunovich, Board members, members of the Chorale, as well as rare photographs, and is narrated by KUSC radio host, Alan Chapman. Copies of the video history are available for sale through the Master Chorale, at a cost of \$15.00 per copy, including shipping and handling fees. To order your copy today, or for more information, contact the Master Chorale at 213.972.7282.

SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

NEWS & EVENTS

2001
2002
SEASON

MASTER CHORALE TO RECORD SALONEN AND GLASS

The Board of Directors of the Los Angeles Master Chorale is extremely pleased to announce that repertory for the Chorale's fourth commercial CD, to be released in September, will be recorded this spring under the baton of Music Director Grant Gershon. The CD will be comprised of Esa-Pekka Salonen's first choral work, *Two Songs to Poems of Ann Jäderlund*, which is on tonight's program, and Philip Glass' *Itaipu*, performed to great acclaim on this season's opening concert. We are deeply grateful to Joyce and Don Nores for their extraordinarily generous gift, which makes this recording possible. Please look for this CD at next season's opening concert!

when the Chorale moves to the Walt Disney Concert Hall. Please join us for what promises to be a season filled with music from the great masters to unparalleled contemporary composers. If you are not currently a subscriber and would like information, please call 800.787.LAMC today!

IMPORTANT MAIL IS ON ITS WAY!

Be sure to check your mailbox in mid-April for your subscription renewal and 2002-2003 Season brochure, highlighting another unforgettable season of breathtaking music. You won't want to miss the Los Angeles Master Chorale in its second season under the leadership of visionary music director Grant Gershon, our final season in the Dorothy Chandler Pavilion – the Chorale's home for the past 38 years. And when you subscribe to the 2002-2003 Season you receive priority seating status



GET THE SCOOP!

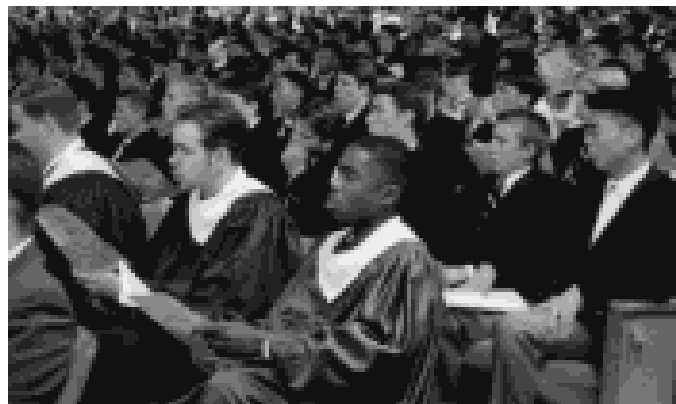
Stay up to date on all of the happenings of the Master Chorale by visiting our web site at www.lamc.org or sign up for our electronic newsletter, @LAMC. You'll receive e-mail notices of exclusive ticket offers, special event information, concert updates, behind the scenes information about the Master 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:

March 22-23	8:00pm	LA Master Chorale with the LA Philharmonic: Mahler <i>Das Klagende Lied</i>
March 24	2:30pm	LA Master Chorale with the LA Philharmonic: Mahler <i>Das Klagende Lied</i>
April 12	1:00pm	High School Choir Festival
April 21	2:30pm	Subscription Concert: <i>Magnificent Madrigals</i> , 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: <i>Israel in Egypt</i>

For more information on these events, call 800.787.LAMC





LOS ANGELES MASTER CHORALE ASSOCIATES

Presents the Thirteenth Annual

LOS ANGELES MASTER CHORALE HIGH SCHOOL CHOIR FESTIVAL

Conducted by **MUSIC DIRECTOR GRANT GERSHON**

FRIDAY, APRIL 12, 2002

DOROTHY CHANDLER PAVILION

135 NORTH GRAND AVENUE, LOS ANGELES CA, 90012

SCHEDULE OF EVENTS

9:00 - 10:30 am	Combined Choir Rehearsal
10:30 am - NOON	Individual Choir Showcases
1:00 - 2:00 pm	Combined Choir Concert and Los Angeles Master Chorale Chamber Singers

More than 1000 students from high schools in the greater Los Angeles area participate in this annual Choir Festival sponsored by the Los Angeles Master Chorale Associates and the Los Angeles Master Chorale, a resident company of The Music Center of Los Angeles County. Choirs participating in the 2002 Los Angeles Master Chorale High School Choir Festival are:

Agoura High School
Arroyo High School
Baldwin Park High School
Banning High School
Bell Gardens High School
Bishop High School
Campbell Hall High School
Charter Oak High School

Chatsworth High School
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El Monte High School
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Granada Hills High School
Grant High School
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Leuzinger High School
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**NO CHARGE: ADMISSION TICKET REQUIRED - TICKETS AVAILABLE DAY OF FESTIVAL ONLY
FOR INFORMATION, PLEASE CALL (213) 972-3113**

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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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We invite you to support
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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 this special event, call 310.379.5017

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.

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Sunday, April 21 at 2:30pm

UCLA, Royce Hall

Discover the astonishing virtuosity and continued brilliance of the Madrigal tradition in this concert featuring a dazzling selection of English and Italian madrigals, Frank Martin's *Songs of Ariel*, and the highly anticipated world premiere of Los Angeles composer Donald Crockett's new work, *Broken Charms*.

ISRAEL IN EGYPT

Saturday, June 1 at 7:30pm

Dorothy Chandler Pavilion

The 2001-2002 Season culminates with Handel's spectacular oratorio, *Israel in Egypt*. Vividly portraying the epic confrontation between Moses and Pharaoh and the ten devastating plagues of Egypt, this larger-than-life work features some of Handel's most brilliant and daring choruses.

Soloists include: Tania Batson, Holly Shaw Price, Steven Rickards, Jonathan Mack, Lew Landau, Jinyoung Jang.



Grant Gershon,
Music Director

IT'S EASY TO ORDER!

CALL: ~~ticketmaster~~ 213.365.3500

IN PERSON:

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