



LOS ANGELES  
MASTER CHORALE

Saturday, June 1, 2002

7:30 p.m.

*Dorothy Chandler Pavilion*

2001  
2002  
SEASON

SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

# SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

2001  
2002  
SEASON

## BOARD OF DIRECTORS

### EXECUTIVE COMMITTEE

Edward J. McAniff, Chairman  
Mark Foster, President  
Everett F. Meiners, Secretary  
Penelope C. Roeder, Ph.D., Treasurer  
Donald J. Nores  
Hugh J. Ralston  
Susan Erburu Reardon  
Marshall A. Rutter  
Tom Somerset

### DIRECTORS

V. Charles Jackson  
Carol Stickels Juhas  
Mrs. Peter W. Kuyper  
Marguerite Marsh, Ph.D.  
Albert J. McNeil  
Raymond R. Neevel  
Eric Olson  
Elizabeth F. Redmond  
Eric Richards  
W. Scott Sanford  
Dona Haynes Schultz  
Philip A. Swan  
Mrs. Thomas Techentin  
Ian White-Thomson

### HONORARY DIRECTORS

Mrs. Bob Hope  
Clifford A. Miller  
Anne Shaw Price  
Harrison Price  
Mrs. Meredith Willson

### EX-OFFICIO MEMBERS

Grant Gershon, Music Director  
Terry Knowles, Executive Director  
Helen McNeil, President, Master Chorale Associates  
Helen Birch, Singers' Representative  
Burman Timberlake, Singers' Representative

### ARTISTIC STAFF

Grant Gershon, Music Director  
Paul Salamunovich, Music Director Emeritus  
Nancy Sulahian, Director, Chamber Singers  
Cathy Miller Popovic, Pianist

### ADMINISTRATION

Terry Knowles, Executive Director  
Marjorie Lindbeck, General Manager  
Dana Bain, Director of Marketing  
Rae Macdonald, Production Manager  
Kathie Freeman, Manager of Community & Special Events  
Andrew Brown, Administrative Assistant  
Libby Huebner, Publicist  
Susan Bell, Accountant

## EXECUTIVE DIRECTOR LETTER



Dear Friends,

As I write this message, anticipating the final concert in this landmark season for the Los Angeles Master Chorale, I find myself reflecting on the events and emotions that propelled us all through this extraordinary time. An organization such as ours is presented with so many opportunities and challenges during a time of leadership transition, and yet none of us could have imagined how current events would inform and occasionally alter our approach to concerts

this year. We are grateful beyond measure to our faithful audience members who returned time and again to hear great choral music performed by the very best ensemble in Southern California. I know you will agree that Grant Gershon and the members of the Chorale have given us numerous moments of exceptional music making, as well as the promise of tremendous concerts to come.

The end of this season brings another transition, as Rae Macdonald, the Master Chorale's production manager for 16 years, leaves the organization. Some of you know that Rae has been affiliated with this ensemble since its inception, singing with the Roger Wagner Chorale as well as the Los Angeles Master Chorale, and then joining the administrative staff in John Currie's first year as music director. On behalf of the Board of Directors and professional staff, I extend heartfelt thanks for Rae's generous commitment and wish her good luck and much happiness in the future.

And now we look forward with great eagerness to the Los Angeles Master Chorale's 39th and final season in the Dorothy Chandler Pavilion, anticipating our residence in Walt Disney Concert Hall beginning in the fall of 2003. Opening on September 29 with a monumental program of Verdi, Schubert and Britten, next season once again showcases Grant's diverse and compelling vision for this remarkable ensemble. We are, of course, extremely excited to be the first professional ensemble to perform in the new Cathedral of Our Lady of the Angels in a November 10 concert of transcendent music that features the Cathedral's new Dobson pipe organ. March will be a milestone month for us when we perform a concert of Latin American music, including the world premiere of Tania León's *Rezos*, both in Los Angeles and New York, where we will also join the Los Angeles Philharmonic in performances of John Adams' amazing opera *El Niño*. We are proud to continue our partnership with the Los Angeles Chamber Orchestra when in April, under the baton of Grant Gershon, we offer two performances of the Mozart *Messiah*. And we say farewell to the Pavilion on June 7 with a program of film music, collaborating with renowned composer and good friend J.A.C. Redford.

We have boundless gratitude for the generosity of our donors and patrons, and we want you to feel a vital part of this organization's bright future. Your support makes it possible, and we thank you.

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.

SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

2001  
2002  
SEASON

# ISRAEL IN EGYPT

Saturday, June 1, 2002, 7:30 p.m.

Listen Up! A pre-concert conversation at 6:30 p.m. with Alan Chapman and Music Director Grant Gershon.

**Grant Gershon**  
*Conductor*

**Tania Batson**  
*Soprano*

**Holly Shaw Price**  
*Soprano*

**Steven Rickards**  
*Countertenor*

**Jonathan Mack**  
*Tenor*

**Jinyoung Jang**  
*Bass*

**Lewis Landau**  
*Bass*

## Israel in Egypt

### Part I

Recitative – Tenor

Alto Solo and Double Chorus

Recitative – Tenor

Chorus

Air – Alto

Double Chorus

Double Chorus

Chorus

Chorus

Chorus

Chorus

Double Chorus

Chorus

Chorus

Double Chorus

Chorus

*Intermission*

**George Friederich Handel**  
(1685-1759)

*Now there arose a new King*

*And the children of Israel sighed*

*Then sent he Moses*

*They loathed to drink of the river*

*Their land brought forth frogs*

*He spake the word*

*He gave them hailstones*

*He sent a thick darkness*

*He smote all the first-born of Egypt*

*But as for his people*

*Egypt was glad*

*He rebuked the Red Sea*

*He led them through the deep*

*But the waters overwhelmed*

*And Israel saw that great work*

*And believed the Lord*

—continued on page 4

 **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.

—continued from page 3

## Israel in Egypt

### Part II

Double Chorus	<i>Moses and the children of Israel</i>
Double Chorus	<i>I will sing unto the Lord</i>
Duet – Two Sopranos	<i>The Lord is my strength</i>
Double Chorus	<i>He is my God</i>
Chorus	<i>And I will exhalt Him</i>
Duet – Two Basses	<i>The Lord is a man of war</i>
Double Chorus	<i>The depths have covered them</i>
Double Chorus	<i>Thy right hand, O Lord</i>
Double Chorus	<i>And in the greatness</i>
Double Chorus	<i>Thou sentest forth Thy wrath</i>
Chorus	<i>And with the blast of Thy nostrils</i>
Air – Tenor	<i>The enemy said</i>
Air – Soprano	<i>Thou didst blow</i>
Double Chorus	<i>Who is like unto Thee</i>
Double Chorus	<i>The earth swallow'd them</i>
Duet – Alto and Tenor	<i>Thou in Thy mercy</i>
Double Chorus	<i>The people shall hear</i>
Air – Alto	<i>Thou shalt bring them in</i>
Double Chorus	<i>The Lord shall reign</i>
Recitative – Tenor	<i>For the horse of Pharaoh</i>
Double Chorus	<i>The Lord shall reign</i>
Recitative – Tenor	<i>And Miriam, the Prophetess</i>
Soprano Solo and Double Chorus	<i>Sing ye to the Lord</i>

This concert is sponsored in part by the National Endowment for the Arts.

## LETTER FROM THE MUSIC DIRECTOR

*Israel in Egypt* is the quintessential choral oratorio. Not only does it contain more choruses than any other Handel oratorio, but the sustained brilliance and virtuosity of the choral writing (mainly for double choir) clearly demonstrate that Handel's imagination and inspiration were enflamed by the subject matter.

It is, however, that very subject matter that I find deeply troubling given the events of the past year, and particularly the present disastrous situation in the Middle East. It is certainly one of the most ancient and enduring ideas in times of war that God or 'the gods' are on our side exclusively. But the passages from the book of Exodus that Handel chooses to set go way beyond God helping the (self-acknowledged) righteous in battle. With the graphic depiction of the ten plagues visited upon the Egyptian people, and in particular the account of the slaying of the first-born of Egypt, we are presented with a disturbing narrative of blind vengeance and genocide visited even upon innocent children. There are other uncomfortable moments in this work. Given the events of September 11th, and the now familiar hate-filled invocations of the terrorists to an angry deity, it is difficult to hear the duet "The Lord is a Man of War" as pure musical entertainment.

So, how do we justify or at least balance our performance of this suddenly problematic masterwork? There are three aspects of the piece that for me become critically important in this context. First, the story of the Exodus has throughout history offered inspiration for innumerable peoples as the most powerful symbol of the struggle for liberation over oppression and slavery. It is Handel's epic depiction of sorrow and desperation in the opening chorus of the enslaved Israelites that becomes the catalyst for all that follows in this oratorio—the musical counterbalance to the ensuing choruses of the plagues. Second, as in most great works of art, there is a strong undercurrent of compassion and humanity in much of *Israel in Egypt*. One need look no further than the desolate post-apocalyptic setting of "He sent a great darkness over all the land," or the alto's cradle song "Thou shalt bring them in and plant them in the mountain of thine inheritance." Handel seems always to feel keenly the human dimension and human toll of this mythic series of events. Third and finally, I believe that one must simply approach this piece with eyes wide open to all of its contradictions and implications. By looking equally at both the beautiful and the repugnant in such works as *Israel in Egypt*, *The Merchant of Venice* or even *The Magic Flute* we are presented with an opportunity to fearlessly examine our own humanity and values.



Grant Gershon,  
Music Director

## PROGRAM NOTES

BY PETER RUTENBERG

*Israel in Egypt* is the first chapter in a long story of freedom won by 600,000 Israelites during the Passover and flight from Pharaoh's oppression, about 3300 years ago. The book is still being written, for its object — in every age and with so many peoples — is still under contention.

George Friederich Handel arrived in England — a bright star of Italian Opera — in advance of the Hanover King George I who appointed him and was about to take the throne. There, a long-standing choral tradition held sway. Moreover, his adopted land's fortunes were in mild distress and a certain bishop was making trouble for the theater, so Handel obliged his producers by discarding the costumes, scenery and other costly indulgences to write "operas for the mind." The grand oratorio was born. He was just the one to do it, too, for nowhere else could one find music of such sweep, grace, depth and elegance but in his uniquely theatrical and creative sensibilities. Others may have needed the trappings of the stage, but Handel was able to dress his actors and scenery with the provocations of melody, rhythm, color, and form, not to mention a good deal of pomp and circumstance, accomplishing more with less. Such was his genius that the rest of it was hardly missed.

Hebrew Scripture provided just what the librettist ordered — narrative of the monumental kind. Handel's nearly 30 oratorios call on the heroes of the Old Testament, including warriors and kings such as Saul, Belshazzar and Solomon, and not so infrequently, strong, brave and intelligent women such as Deborah, Rebecca, and Esther — that remarkable teenager who was to save the entire Jewish race during the later Persian captivity. Victor and villain alike enjoy exquisite arias, the occasional dramatic duet, the plot-advancing recitatives, and usually a chorus or two to sum things up and offer praise and thanksgiving to God. As the eminent musicologist Manfred Bukofzer asserted some 55 years ago, it was this form of choral drama rather than opera in which "The baroque ideal, the revival of the Greek tragedy, has been more nearly realized."

The story of the Exodus is told from one perspective only — the Israelites, as represented by the chorus and spelled occasionally by unidentified narrators whom we may assume are random individuals from the populace. Indeed, what sets this oratorio apart from the others is the simple but dynamic fact that the *only* well-defined character in the story is the Jewish people. Moses' identity is mentioned only in passing while the emphasis is rightfully placed on the invisible but mighty author of the story's many miracles — God himself. Thus there are but seven arias and four brief recitatives assigned to soloists, while there are 20 full choruses! The sheer size of the population materializes in several numbers for *double* chorus, symbolizing the dialogue of various factions, and the thoughts and ideas uttered simultaneously by many people undergoing a life-change of epic proportions. All are accounted for in Handel's dense and assertive textures.

—continued on page 6

# PROGRAM NOTES

—continued from page 5

Structurally, *Israel in Egypt* is divided into two parts, the first subtitled “Exodus” and the second, “Moses’ Song.” Handel himself selected the texts, mainly from Exodus XV and various psalms. The action picks up with the slaves’ supplication to God for relief from their heavy burdens and Moses’ storied request to Pharaoh. Pharaoh has already said yes, but his obsessive-compulsive tendency to “second thoughts” brings God’s ire in a string of ten plagues — one more horrific and reviling than the last. Handel’s richly descriptive music portrays each affliction in full character: the blotches and boils erupt with searing pain; there is no swatter big enough to contain the swarms of flies, as played by menacing strings; and the final coup — the slaying of the first-born Egyptian children including Pharaoh’s own son — resounds with the drill-team precision of the angels’ army of death. So terrifying is the imagery that we don’t doubt the sincerity of the Egyptians’ relief as the Israelites flee eastward. Part One concludes with the parting of the Red Sea and the people’s recognition of the great miracles that have befallen them.

The celebration begins in earnest in Part Two: a brief, double-dotted rhythm in the orchestra stirs the sustained notes of the full chorus, followed by an uproar of glorious rejoicing. The famous gallop-theme (Handel’s answer to the *William Tell Overture*) surges to the fore in its first appearance, and recurs occasionally as a joyous refrain. In contrast to the horror of the plagues, Handel paints equally stunning pictures of the triumph, as the stories of the escape are etched into legend one by one. The final sequence of numbers ebbs and flows with growing heroism until the final utterance of the text that follows us out the door: “the horse and his rider hath he thrown into the sea.”

Like so many other of Handel’s oratorios, *Israel in Egypt* was written in an astonishingly brief stretch of time — a single month — between the first of October and first of November, in 1738. It debuted in April the following year in the King’s Theatre, Haymarket, London. The initial reception was lukewarm, owing in part to the public being unaccustomed to sacred words in a secular place, and in part to the unfamiliar balance of solo numbers with chorus. Subsequent performances and modern revivals — especially given this subject matter in the context of our own times — support this masterwork’s place in the repertoire. Rendering an opinion to Gluck on the latter’s new opera *The Fall of the Giants* Handel snapped, “You have taken too much trouble... What the English like is something they can beat time to, something that hits them straight on the drum of the ear.” In *Israel in Egypt* as in all pursuits, Handel was true both to his subject and to himself and we are the richer for it.

*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

<b>SOPRANO</b>	Marie Hodgson	Vickere Murphy
Samela Beasom	Karen Hogle	Frances Pampeyan
Elizabeth Benson	Janet Hook	Theresa Patten
Deborah Briggs	Gina Howell	Shira Rogers
Vicky Brown	Carol Stickels Juhas	Linda Sauer
Renee Burkett Shulgold	Gloria Seunghie Kim	Stephanie Sharpe
Sara Camp	Hyun Joo Kim	Rachelle Skloff
Pamela Chapin	Emily Lin	Diane Thomas
Judi Domroy	Cindy Martineau	Inyong Um
Robyn Frey-Monell	Susan Mills	Nancy von Oeyen
Mirta Gasparri	Marnie Mosiman	Sun Joo Yeo

<b>ALTO</b>	Michelle Fournier	Helène Quintana
Mary Bailey	Akiko Fujimaki	Leslie Sabedra
Nicole Baker	Shin Han	Niké Simor
Helen Birch	Saundra Hall Hill	Nancy Sulahian
Sarah Bloxham	Karen Hart	Kimberly Switzer
Leanna Brand	Kyra Humphrey	Diane Wallace
Aleta Braxton	Sara Minton	Barbara Wilson
Cheryll Desberg	Sheila Murphy	Diana Zaslove
Suzanne Ellis	Alice Kirwan Murray	
Amy Fogerson	Nancy OBrien	

<b>TENOR</b>	Randall Garrou	Dominic Mac Aller
Brenton Almond	Paul Gibson	Sal Malaki
Lenard Berglund	Jack Golightly	Christian Marcoe
Scott Blois	Jody Golightly	Marvin Neumann
Andrew Brown	Steven Harms	Nick Nicassio
Rich Brunner	Drew Holt	Bart Seebach
David Bunker	Shawn Kirchner	George Sterne
Mark Burroughs	Bong won Kye	Mallory Walker
Pablo Corá	Charles Lane	

<b>BASS</b>	Steven Fraider	Bob McCormac
Crispin Barrymore	Michael Freed	Jim Raycroft
Joseph Bazyouros	Gregory Geiger	John Reinebach
Mark Beasom	Michael Geiger	Christopher Rhodes
Paul Bent	Bruce Goldes	David Schnell
Steven Berman	Scott Graff	Burman Timberlake
Aaron Cain	Stephen Grimm	David Tinoco
Paul Cummings	Paul Hinshaw	Burton York
Greg Davies	Robert Lewis	
Jim Ellfeldt	Roger Lindbeck	

### REHEARSAL PIANIST

Cathy Miller Popovic

### 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

## LOS ANGELES MASTER CHORALE ORCHESTRA

### VIOLIN I

Barry Socher, *Concertmaster*  
Nicole Bush  
Juliann French  
Constance Meyer  
Julie Rogers  
Ernest Salem  
Linda Stone  
Dynell Weber

### VIOLIN II

Jennifer Levin, *Principal*  
Jeffrey Gauthier  
Isabelle Lee  
Marvin Palatt  
Chris Reutinger  
Ruth Siegel  
Jean Sudbury  
Pamela Tompkins

### VIOLA

Samuel Formicola, *Principal*  
Briana Ackerman  
Gina Dorman  
Carrie Holzman  
Renita Koven  
Jane Levy

### CELLO

David Speltz, *Principal*  
Delores Bing  
Margaret Edmundson  
Maurice Grants  
Nadine Hall

### BASS

Kirs Kollgaard, *Principal*  
Peter Doubrovsky  
David Parmeter

### TRUMPET

Roy Poper, *Principal*  
William Bing

### TROMBONE

David Stetson, *Principal*  
Amy Bowers  
David Goya

### OBOE

Joel Timm, *Principal*  
Michele Forrest

### BASSOON

William Wood, *Principal*  
Theresa Treuenfels

### ORGAN

Cathy Miller Popovic

### HARPSICHORD

Patricia Mabee

### TYMPANI

Michael Englander

### CONTRACTOR

Steve Scharf

### LIBRARIAN

Robert Dolan



### 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.

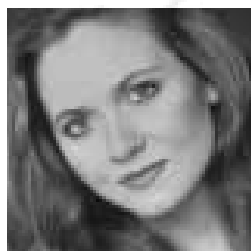
As a pianist, Gershon has appeared in recitals with Dame Kiri Te Kanawa, Peter Schreier, Audra McDonald, Rodney Gilfry, and Sanford Sylvan. His recording with tenor John Aler, entitled "Songs We Forgot to Remember," was recently released on Delos Records, and he is featured on a coming release on Nonesuch 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.

—Artist Profiles continued on page 8

—Artist Profiles continued from page 7

# ARTIST PROFILES



**Soprano Tania Batson** was last featured as the soprano soloist in this season's Messiah Sing-Along. Ms. Batson made her New York City Opera debut in the New York Premiere company of Tobias Pekar's *Emmeline*. Favorite performances include singing the role of Ygraine in Dukas' *Ariane et Barbe-Bleu* with the American Symphony Orchestra at Lincoln Center and with the New York Philharmonic in their critically acclaimed presentation of *Sweeney Todd* at Avery Fisher Hall. She has been a guest artist at Yale University, Columbia University, and Mars Hill College.

In addition to her solo and recital work, Ms. Batson has been a member of composer Alice Parker's Melodious Accord and sang with the New York Choral Artists on numerous occasions including "Live from Lincoln Center: A Celebration of Musical Theatre," on PBS' Great Performances and the U.S. premiere of Paul McCartney's *Standing Stone* at Carnegie Hall. This is her first season as a member of the Los Angeles Master Chorale. She received a BA in Music from Emory University where she was awarded the Louis Sudler Prize for Outstanding Contribution to the Arts, and holds a Master of Music in Vocal Performance from Boston University.



**Soprano Holly Shaw Price** is in her sixteenth year with the Los Angeles Master Chorale and has performed for fifteen years with the Los Angeles Bach Festival. She holds music degrees from Oberlin Conservatory and USC. Ms. Price has studied with such renowned teachers as Pierre Bernac in Paris, France, Gwendolyn Koldofsky at USC School of Music, and Harold Heiberg at the Graz Summer Institute in Graz Austria.

A Metropolitan Opera Finalist in both Los Angeles and Dallas, she is in demand as a Bach and Oratorio soloist. She has appeared with the Atlanta, Sacramento, and Fairbanks Symphonies. She is a frequent soloist with the Angeles Chorale where she has appeared in productions of the Mozart *Requiem* and Bach's *St. John Passion*, which was recently aired on radio station KMZT. She toured the south of France with the St. Cere Festival of Music with her late uncle, Robert Shaw. Ms. Price has performed on many movie sound tracks, the NBC production "Easter is for Everyone" and also the televised Grammy Awards in 1993. Ms. Price is on the voice faculties of Pomona College, California State University (Los Angeles), and Glendale College.

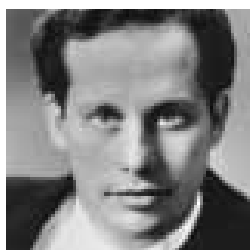


Since graduating from the University of Southern California with degrees in French horn and voice, **Lyric Tenor Jonathan Mack's** career has taken him throughout the United States, Europe and Australia as a recital, concert, and opera singer.

Now in his sixteenth season with the Los Angeles Opera, Mr. Mack has performed over forty roles, including Ferrando in Mozart's *Così fan tutti*, Kudrjas in Janacek's *Katya Kabanova*, Quint in Britten's *Turn of the Screw*, and Orpheus in Offenbach's *Orpheus in the Underworld*. Appearances with other companies include Belmonte in Mozart's *Abduction for the Seraglio* for Netherlands Opera, Lysander in Britten's *Midsummer Night's Dream* for Kentucky Opera and the Steersman in Wagner's *Flying Dutchman* for Opera Columbus. Most recently, he made his sixth appearance with the San Luis Obispo Mozart Festival singing Tamino in the *Magic Flute*.

His concert work includes engagements with the London Symphony Orchestra, Chautauqua Festivals, the Carmel Bach Festival, the L.A. Philharmonic and the Minnesota Orchestra. Recent performances include a tour of the province of Quebec in Beethoven's *9th Symphony* with the Montreal Metropolitan, Britten's *War Requiem* with the Questa Master Chorale and Frank Ticheli's Pulitzer-prize-nominated *1st Symphony* with Festival Miami.

Mr. Mack is on the voice faculty at the University of Southern California, Chapman University and Cal State University Long Beach.



**Steven Rickards** has received international acclaim as one of America's finest countertenors. He is the first countertenor to receive a Master of Music degree in vocal performance from Indiana University, receiving his artist diploma in 1979. In 1981 Rickards received a Fulbright-Hayes Scholarship and a Rotary International Grant for continued studies at the Guildhall School of Music and

Drama in London. He also studied in Aldeburgh with Sir Peter Pears and Robert Spencer.

Mr. Rickards' schedule of performances has included appearances with Chicago's Music of the Baroque and Basically Bach, the Los Angeles Master Chorale, His Majesty's Clerkes, Toronto's Tafelmusik, New York's Waverly Consort and Concert Royale, San Francisco's Chanticleer and American Bach soloists, London's Gabrieli Consort and the New London Consort, the Opera Company of Philadelphia, the Santa Fe Opera, and the symphony orchestras of St. Louis, Indianapolis, Pittsburgh, and Virginia. He has sung at Carnegie Hall with the Oratorio Society of New York and in France with Robert Shaw. He recently appeared with the Baerum Bach Choir in Oslo performing Bach's *B Minor Mass*.

Mr. Rickards has been featured in many major works including



# SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

Bach's *St. Matthew Passion* under the direction of Joshua Rifkin, the world premiere of Ladislav Kubik's *Der Weg* at the Academy of Music in Prague, several 20th century premiere performances of Baroque works, including Handel's *Siroe* in New York, Matthew Locke's *Psyche* with the English Opera Society, and the American premiere of Mondonville's *De Profundis* at Harvard University. He has also toured extensively throughout the U.S. and Central America giving concerts and masterclasses on Elizabethan song with lutenist Dorothy Linell.



**Bass Lewis Landau** received a Bachelor of Arts Degree in Music from California State University, Los Angeles, with solo performance honors. While attending CSULA, he studied with Esther Andreas, Mona Paulee, and currently studies with Pollyanne Baxter. Mr. Landau also has extensive operatic training from Graz, Austria, at the American Institute of

Musical Studies. He has sung for the Master Classes of Sherrill Milnes, George Shirley, Martial Sigher and Margaret Harshaw and possesses an extensive list of oratorio and operatic roles to his credit. Among his opera credits, Mr. Landau has performed Germont in *La Traviata*, Silvio in *I Pagliacci*, Figaro and Count Almaviva in *The Marriage of Figaro*, Frank in *Die Fledermaus*, and Marcel in *La Boheme*.

Mr. Landau has appeared as a featured soloist with the Master Chorale on several occasions, including the Sing-Along Messiah. He has also performed with numerous other organizations in the Southern California area singing the works of Bach, Beethoven, Dello Joio, Haydn, Fauré, Orff, Vaughn Williams and Vierne.

Mr. Landau is in his ninth season with the Master Chorale and is currently a staff soloist with the Church of Our Saviour in San Gabriel.



**Bass Jinyoung Jang** is a native of Seoul, Korea. Recently, he made his debut as a bass soloist with the Master Chorale in the *Messiah* Sing-Along, and in Mozart's *Requiem* at the Dorothy Chandler Pavilion. 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. This is his first season as a member of the Los Angeles Master Chorale.

Favorite Roles include Don Magnifico, *La Cenerentola*; Mefistofele, *Faust*; Marquis, *Dialogues of the Carmelites*; Mr. Kofner, *The Consul*; Dr. Bartolo, *Le Nozze di Figaro*; Basilio, *Il Barbiere di Siviglia*; Don Alfonso, *Così fan tutte*; Talpa, *Il Tabarro*; Frank, *Die Fledermaus*; and King Balthazar, *Amahl and the Night Visitors*.

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.



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 its August 8th Hollywood Bowl concert. 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. In addition, the Master Chorale's Chamber Singers present in-school performances, and the current season includes an elementary school residency program, *Voices Within*.

The Chorale has released three acclaimed CDs on RCM, all under the baton of Paul Salamunovich, including Grammy-nominated *Lauridsen-Lux Aeterna*, *Christmas* and *Argent•Duruflé*. Its fourth recording, including music of Philip Glass and Esa-Pekka Salonen, will be released in September 2002.

SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

# NEWS & EVENTS

2001  
2002  
SEASON



(Right) Posing inside what will be Choral Hall.



## WALT DISNEY CONCERT HALL

The Los Angeles Master Chorale Board of Directors has been treated to hard-hat tours of the Walt Disney Concert Hall to observe progress on the Chorale's new home. Pictured just following their tour are (top, l to r) Master Chorale President Mark Foster, Marjorie Lindbeck, Eric Olson, Hugh and Elizabeth Ralston, Music Director Grant Gershon, Cookie Olson, and Ray Neevel.

Posing inside what will be Choral Hall are (l to r) Jane McAniff, Albert and Helen McNeil, Terry Dooley, Grant Gershon, Victoria Hobbs, Marie Hodgson and Frank Hobbs.

## GERSHON HONORED

On May 5, after conducting a performance by the Chapman Symphony Orchestra and University Choir, Grant Gershon was honored by Chapman University as Alumnus of the Year. Several days later, on May 9, he was recognized by the University of Southern California as the Flora L. Thornton School of Music Outstanding Alumnus of 2002. Congratulations to our Music Director!

## THE LOS ANGELES MASTER CHORALE

acknowledges with gratitude and best wishes the following singers who leave the ensemble at the end of the current season.

Natalie Beck  
Elizabeth Benson  
Rich Brunner  
Mark Burroughs  
Ron Colvard  
Karen Hart  
Duanna Ulyate

## KUSC CLASSIC NIGHT

The Los Angeles Master Chorale welcomes members of KUSC to tonight's concert. KUSC Classical 91.5FM, a member-supported public radio station, serves the Southern California community by making classical music a more important part of more people's lives.



KUSC's Classic Nights support high quality arts events presented by Southern California cultural institutions and is proud to partner with the Los Angeles Master Chorale again this year.

## SUBSCRIBE NOW!

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 2002-03 Season you receive priority seating status when the Chorale moves to the Walt Disney Concert Hall.

Season highlights include works by Verdi, Stravinsky and Brahms as well as powerful pieces by Alberto Grau and Steve Reich, a transcendent program at the new Cathedral of Our Lady of the Angels and a collaboration with the Los Angeles Chamber Orchestra for Handel's *Messiah* – as interpreted by Mozart.

For a brochure and a complimentary CD highlighting this unforgettable season, please call 800.787.LAMC today!

SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

# GALA 2002

2001  
2002  
SEASON

The Los Angeles Master Chorale honored its new Music Director, Grant Gershon, and composer Esa-Pekka Salonen at its annual Gala Celebration, sponsored by **Mellon/Mellon Private Wealth Management**, March 16 following the *Expressions of Love* concert, a performance featuring the U.S. premiere of Mr. Salonen's first choral work, *Two Songs To Poems of Ann Jäderlund*. Following the concert, guests proceeded to the Fifth Floor overlooking the Music

Center Plaza to be entertained by Celtic harpist Aeden MacDonnell, pianist Stephen Grimm and the Los Angeles Master Chorale and to enjoy an Irish supper complemented by Forest Glen wines and a whiskey bar courtesy of William Grant & Sons. The benefit event, co-chaired by Christine Kuyper and Dona Schultz, was sponsored by **Mellon Financial** for the ninth consecutive year. Thank you, Mellon!



Co-Chairs Chris Kuyper (l) and Dona Schultz enjoying the evening's success with Scott Sanford, Chairman and CEO, Mellon West, the sponsor of the concert and Gala.



Chairman Ted McAniff (l) and President Mark Foster (r) celebrate with Grant Gershon and L.A. Phil Music Director Esa-Pekka Salonen.



Don and Joyce Nores (center) share the spotlight with Grant Gershon and Esa-Pekka Salonen following the announcement that the Noreses – to celebrate their 50th wedding anniversary – are underwriting a new CD featuring Salonen's work, which was premiered during the concert.



Pictured enjoying the Gala festivities are Florence Henderson and Music Director Emeritus Paul Salamunovich.



Ernest Fleischmann (l) and L.A. Phil Music Director Esa-Pekka Salonen (r) join in the official welcome to the Los Angeles Master Chorale Music Director Grant Gershon.



LAMC Executive Director Terry Knowles is pictured at the Gala flanked by Grant Gershon and Esa-Pekka Salonen.

# SOME MUSIC YOU HEAR ONCE, AND NEVER FORGET.

## DONORS

2001  
2002  
SEASON

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 half 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.

### CIRCLE OF FRIENDS

Carol Stickels Juhas &  
Terry Dooley, Co-Chairs

### BENEFACTOR CIRCLE

\$10,000+

John de Lancie & Marnie Mosiman  
Lois & Robert F. Erburu  
Jane & Edward J. McAniff\*  
Joyce & Donald Nores\*  
Frank J. Sherwood

### MAESTRO CIRCLE

\$5000-9999

Claudia & Mark Foster\*  
Victoria & Frank D. Hobbs\*  
Carol Stickels Juhas  
Jon & Lillian Lovelace  
Gloria & John Moore  
Elizabeth Redmond\*  
Marshall Rutter & Terry Knowles  
Martha Ellen Scott  
Susan & Tom Somerset\*  
Philip A. Swan & Patricia A.  
MacLaren  
Susan & John Sweetland  
Elayne & Tom Techentin

### GOLDEN BATON CIRCLE

\$2500-4999

Anonymous  
Dan & Carmen Apodaca  
Michael Breitner  
Lynette Yuh & Robert Campbell\*  
Kathy & Terry Dooley\*  
Elizabeth Hirsch  
Susan & V. Charles Jackson  
Christine & Peter Kuyper\*  
Marguerite & Robert Marsh\*  
Albert & Helen McNeil  
Everett & Carole Meiners  
Nancy & Robert W. Miller  
Raymond R. Neevel\*  
Cookie & Eric Olson  
Cheryl Peterson & Roger Lustberg  
Elizabeth & Hugh Ralston\*

Susan & George Reardon  
Eric Richards  
Penelope C. Roeder  
W. Scott & Carolyn Sanford  
Dona & David N. Schultz  
Michele & Russell Spoto, M.D.\*  
Karole & Bill Struebing  
Francine & Dal Alan Swain\*  
Ian & Barbara White-Thomson

### IMPRESARIO CIRCLE

\$1000-2499

Ross C. Anderson  
Jo Anna Bashforth  
Fran & Terry Buchanan  
Regina Clark  
H. Richard Cullen  
Dr. & Mrs. Robert A. Destefano  
Hilary Duff  
Ann Ehringer  
George Fenimore  
Robert G. Finnerty, Jr.  
Rita Mae Gurnee  
Denise & Robert Hanisee  
Peggy & Robert Kincaid  
Marjorie & Roger Lindbeck  
Alice & Brandon MacAller  
Ginny Mancini  
Bill Mann  
Robin Meadow & Susan North  
Robert & Sally Neely  
PARAID  
Helen Pashgian  
Phyllis & Larry Rothrock\*  
Helen & Jerry Stathatos  
Jane & Ted Sweetser  
Jerry Washburn

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.*

### CORPORATE, FOUNDATION & GOVERNMENT SUPPORT

#### PLATINUM CIRCLE

\$100,000 & above

The Ahmanson Foundation  
The Ralph M. Parsons Foundation  
The Fund for the Performing Arts

#### GOLD CIRCLE

\$50,000 to 99,999

Anonymous  
Master Chorale Associates  
Music Center Foundation

#### SILVER CIRCLE

\$20,000 TO 49,999

California Arts Council  
The Capital Group Companies  
Charitable Foundation  
City of Los Angeles Cultural Affairs  
Department  
Los Angeles County Arts  
Commission  
Lund Foundation  
Dan Murphy Foundation  
Mellon Financial  
Rose Hills Foundation  
Times Mirror Foundation  
United Airlines

#### BRONZE CIRCLE

Up to \$20,000

Bank of America Foundation  
Arthur M. Blank Family  
Foundation  
The Buffalo News  
Edmund D. Edelman Foundation  
Georges & Germaine Fusenot  
Charity Foundation  
Ann & Gordon Getty Foundation  
Forest Glen Winery  
Glide Foundation

Harold McAlister Charitable  
Foundation  
National Endowment for the Arts  
NetConsult Site Solutions  
Kenneth T. & Eileen L. Norris  
Foundation  
Pasadena Showcase House  
for the Arts  
Ralphs/Food 4 Less Foundation  
Lon V. Smith Foundation  
John & Beverly Stauffer  
Foundation  
J.B. & Emily Van Nuys Charities  
Wallis Foundation  
The Weakest Link  
Weingart Foundation  
William Grant & Sons

### ANNUAL FUND DONORS

#### AFICIONADOS

\$500-999

Mr. & Mrs. Noel Applebaum  
in honor of Terry Knowles &  
Marshall Rutter  
Dr. & Mrs. James Beasom III  
Anonymous  
Marian & John Niles  
Prewoznik Foundation  
Dr. & Mrs. John H. Richards  
Mary Waldo

#### PATRONS

\$250-499

Linda & Skip Bowling  
Deborah L. & Jeffrey C. Briggs  
Theodore & Eleanor Congdon  
Gerald Faris  
Betty Gould  
Mr. & Mrs. Paul Jacobs  
Welz Kauffman  
Mr. & Mrs. Warrington MacElroy  
Eleanor & Gene Parrish  
Ken Sanson

# DONORS

## FRIENDS

*Up to \$249*  
Ruth Adams  
Edmond Ambrose  
Peryne Anker  
Charlotte & Richard Aseltine  
Mary Becker  
Baker Bloodworth  
Marla Borowski  
John Boyd  
Susan & Robert Brown  
Mr. & Mrs. Jerry Burnham  
Roderick Casper  
Father William J. Connor  
Walter & Molly Coulson  
June E. Davis  
Mr. & Mrs. Joseph Dedinas  
Howard B. Drollinger  
Hazel H. Dunbar  
W. Kay Ellis-Magee  
Kathleen Elowitz  
Drs. Eleanor & Harold Fanselau  
Brenda H. Fox  
Kathie Freeman  
John R. Freeman  
Betty Gondek  
Olivia Goodkin  
in honor of Marshall Rutter  
Werner Gruenwald  
Carol & James Hart  
Dorothy & Carson Hawk  
Marion F. Haynes  
John J. Higgins  
Lucy A. Hirt  
Angelina Hodgson  
Mary Hoffman  
Msgr. Ian E. Holland  
Joan & Donald Hoytt  
Charlotte Innes  
William L. Jacobson  
Marilyn & Steven Jaffe  
Craig Justice  
Lynne La Fleur  
Dr. & Mrs. Maimon Leavitt  
Weldon Leimer  
Carol & Robert Leisy  
Mrs. John F. Llewellyn  
Donna Jean & Warrington MacElroy  
Andrew Malloy  
Joe Matthews  
Patricia McBride  
Kathleen L. McCarthy  
Laurance McKenna  
Betty McLaughlin  
Jane & Larry McNeil

Louis Mountford  
Anne Murakami  
Beatrice Nemlaha  
Mr. & Mrs. James Neville  
George C. Oliphint  
John J. O'Brien  
Juliana Otis  
Leonila B. Perez  
Beth & Dennis Polito  
E. Gary & R. Marina Raines  
Mr. & Mrs. Robert Reid  
Rosalind Rosenberg  
Sunny & Larry Russ  
Mr. & Mrs. Herbert Schnell  
Denise Shay  
Jerry Shimer  
Alma Shirley  
William Sollfrey  
Charles Starr, Jr.  
Jan Wagner  
Joel Weinstein & Deborah Eisen  
in honor of Marshall Rutter  
David Wheeler  
Gerald H. Winter  
Dianne Wintrob  
Mr. & Mrs. Frank Wisner  
Robert Woiwod

## IN LOVING MEMORY OF CHARLES REDMOND:

Associated Presentations  
Edward & Yvonne Cazier  
Lois & Robert Erburu  
Peter J. Fernald  
Maude & Richard Ferry  
Thomas F. Grose  
Mr. & Mrs. Paul Haaga  
Mr. & Mrs. Stuart M. Ketchum  
R. Marilyn Lee  
Master Chorale Associates  
Jane & Larry McNeil  
Marshall Miller & Claudia Huntington  
Gloria & John Moore  
Patrick F. Quan  
Stephan B. Robinson, Jr.  
Phyllis & Larry Rothrock  
Marshall Rutter & Terry Knowles  
Mrs. Denise Smith

**MATCHING GIFT  
HONOR ROLL**  
American Express  
AON Foundation  
ARCO  
Bank of America Foundation

California Community Foundation  
The Capital Group Companies  
Charitable Foundation  
Cigna  
Citicorp Foundation  
J. Paul Getty Trust  
William & Flora Hewlett  
Foundation  
Semptra  
Safeco  
Times Mirror Foundation

## GALA 2002 DONORS

### GRAND SPONSOR

Mellon Financial  
Mellon Private Wealth  
Management

### SPONSORS

Forest Glen Winery  
United Airlines  
William Grant & Sons

### GRAND PATRON TABLES

The Capital Group Companies  
Chris & Peter Kuyper  
Elizabeth Redmond  
United Airlines

### PATRON TABLES

Jane & Edward McAniff  
Joyce & Don Nores  
Laney & Tom Techentim

### GALA TABLES

Elizabeth & Hugh Ralston  
Rutter, Hobbs & Davidoff  
Susan & Tom Somerset

### INDIVIDUAL GRAND PATRONS

Frank J. Sherwood &  
Elbert Burnette

### INDIVIDUAL PATRONS

Kathy & Terry Dooley  
Berta & Frank O. Gehry  
Judith & Clifford A. Miller  
Eric Richards  
Marshall A. Rutter  
& Terry Knowles  
Charles I. Schneider  
Michele & Russell Spoto  
Barbara & Ian White-Thomson  
Stanley Zerne

## DONORS

Donald Anderson  
Diane & Noel Applebaum  
Daniel J. Donohue  
Betty Gould  
Florence Henderson  
Carol Stickels Juhas  
Jeanne & Peter Kuyper, Jr.  
Virginia Mancini  
Mr. & Mrs. Anthony Mazzarella  
Mr. & Mrs. Fred Meyers  
Mr. & Mrs. Carroll Peterson  
Mr. & Mrs. Seidler, Jr.  
Mr. & Mrs. Sklar  
Charles Starr, Jr.  
Jane Valentine & Ted Sweetser  
Elinor Turner

## SPECIAL THANKS

Avery Dennison Corporation  
Jerry Washburn, NetConsult Site  
Solutions  
Fashion Institute of Design  
and Merchandising  
Ralph Clark, Forest Glen Winery  
Don Nores, Digital Printing  
Systems, Inc.  
Nicky Tang, United Airlines  
Gerry Huffman, Smash Event  
Master Chorale Associates  
Richard Cullen  
Robert Finnerty, Jr.  
Doing Something Volunteers  
UCLA Bruin Belles  
The L.A. Emerald Society  
Doug Potts, Service Mailers  
Nordstrom Department Stores  
Bill Mann  
Krispy Kreme Doughnuts  
Cantor Chayim Frankel

This listing reflects annual  
donations through May 6, 2002.  
To correct your listing, please  
phone 213.972.3114.

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!*



## 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)  
Claudia & Mark Foster  
Geraldine Smith Healy  
Jane & Edward J. McAniff  
Nancy & Robert Miller  
Raymond R. Neevel  
Anne Shaw & Harrison Price  
Elizabeth & Hugh Ralston  
Penelope C. Roeder  
Phyllis & Larry Rothrock  
Marshall Rutter & Terry Knowles  
Barbara & Charles Schneider  
Nancy & Ralph Shapiro, in honor of Peter W. Mullin  
Francine & Dal Alan Swain  
Philip A. Swan & Patricia A. MacLaren  
Laney & Tom Techentin  
Master Chorals Associates



### VOICES WITHIN

This Spring, *Voices Within*, the Chorale's new in-school program, took place at four schools. In this program, a composer, playwright and singer/actress visit each school for 8 weeks to enable the students to write their own songs. The lyrics from one of their songs are printed here for you to enjoy. The students pictured here, from Mt. Washington School and Murchison School, are presenting their culmination performance for family and friends.

### FREEDOM AND LIFE

by Cecilia, Jasmine, Cindy, Luis and Yvette from Murchison School and Jessica F., Jessica V., Osmund and Irma from Mt. Washington School.

*My freedom lives inside me; it's like a beautiful flower.  
And though I'm a regular person, I've the right to say who I am.  
My freedom gives me the power to have fun and discover  
who I can become.*

*Detective, officer, lawyer, doctor — all of these we could be.  
But we will achieve something for sure; our future is still so free.  
My freedom lives inside me; it's like a beautiful flower  
And though I'm a regular person, I've the right to say who I am.  
My freedom gives me the power to have fun and discover  
who I can become.*

*I want to grow up and have good life; I'll help solve the mysteries.  
Fighting for people, I'll help and I'll heal; my future's whatever  
I please.*

For information about this program please call  
213.972.7282.



*Volunteer support for the  
Los Angeles Master Chorale*

**PRESIDENT**  
Helen McNeil

**VICE PRESIDENTS**  
Regina Clark  
Madge van Adelsberg  
Rose Mary Kimble  
Phyllis Rothrock  
Bonnie Grinstead  
Anna & Don Greathouse

**TREASURER**  
Gloria Moore

**SECRETARIES**  
Carol Hart  
Anita Verrengia

**HISTORIAN & PHOTOGRAPHER**  
Anne Eastwood

**PARLIAMENTARIAN**  
Elizabeth Redmond

**DIRECTORS**  
Adele Bloom  
Eugenia Boykin  
Mary Breden  
Molly Coulson  
James Fritschel  
Louvonnia Hall  
Alice MacAller  
Sara McFerrin  
Jane McNeil  
Nancy Miller  
Tania Norris  
Anne Shaw Price  
Melanie Redmond  
Carol Reich  
Jane Valentine Sweetser

*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.*

*For information or to join, please call 213.972.7282.*

## A DAY AT THE RACES DONORS

The Los Angeles Master Chorale Associates wish to thank the following individuals for their support of A Day at the Races. Proceeds from the event helped to fund the annual High School Choir Festival.

### PATRONS

Claudia & Mark Foster  
Christine & Peter Kuyper  
Jane & Ted McAniff  
Helen & Albert McNeil  
Joyce & Don Nores  
Bette Redmond  
Phyllis Rothrock  
Marshall Rutter & Terry Knowles  
Susan & Tom Somerset  
Phil Swan & Tricia MacLaren  
Laney & Tom Techentin

Francisco & Mirna Navas  
Olivia Neece  
Anne Price  
Craig & Marion Ruth  
John & Barbara Sabo  
Jane & Ted Sweetser  
Beverly Thrall  
Madge & Stephan Van Adelsberg  
Mary Waldo

### DONORS

Kathie Freeman  
Francie Hansen  
Angelina Hodgson  
Marguerite & Robert Marsh  
Collette McDougal  
Tania Norris  
W. Scott Sanford  
Charles Starr  
Dr. Olga Termini

### SUPPORTERS

Carol & Franco Betti  
Mark Boykin  
Eugenia & Patty Boykin  
Beatrice Ernst  
Bonnie & Hugh Grinstead  
James & Carol Hart  
Virginia Keller  
Marjorie Lindbeck  
Everett Meiners  
Gloria & John Moore



Pictured in the Winner's Circle at Hollywood Park are (l to r) Marshall Rutter, Executive Director Terry Knowles, LAMC President Mark Foster, Music Director Grant Gershon, Phyllis Rothrock, Helen McNeil, and Christine and Peter Kuyper. The event was organized by the Master Chorale Associates to benefit the annual High School Choir Festival. Phyllis Rothrock chaired the Festival, and Helen McNeil is President of the Master Chorale Associates. Marshall Rutter and Christine Kuyper are LAMC Board Members.

# SUBSCRIPTIONS NOW ON SALE!

Photo by Craig Schwartz



**GRANT GERSHON**  
Music Director

2002  
SEASON  
2003

## **HARMONIES OF GRACE**

**Sunday, September 29 at 7pm**

A program of warmth, humanity and celebration featuring powerful masterpieces by Verdi, Britten and Schubert.

## **MYSTICS AT THE CATHEDRAL**

**Sunday, November 10 at 4pm**

**Cathedral of Our Lady of the Angels**

Be the *first* to hear the glorious sound of the Chorale in the new Cathedral in a program of deeply spiritual and transcendent works, including Pärt's *Magnificat* and Langlais' *Solemn Mass*.

## **SOUNDS OF THE SEASON**

**Sunday, December 15 at 7pm**

Featuring the first cantata of Bach's *Christmas Oratorio*, with the five remaining to be performed in coming years, as well as seasonal offerings to brighten your holidays.

## **LOVE AND MARRIAGE**

**Saturday, February 8 at 8pm**

Just in time for Valentines Day! Brahms' romantic *Liebesheder Waltzes* followed by Stravinsky's legendary *Les Noces (The Wedding)*.

## **TANGOS AND PRAYERS**

**Saturday, March 8 at 8pm**

A celebration of Latin American music, including the world premiere of *Rezós (Prayers)* by Cuban-American composer Tania León.

## **MOZART MESSIAH**

**Saturday, April 5 at 8pm Alex Theater**

**Sunday, April 6 at 7pm UCLA, Royce Hall**

In collaboration with the Los Angeles Chamber Orchestra, Mozart's reinterpretation of Handel's *Messiah*.

## **TWO AMERICAN REVOLUTIONS**

**Saturday, April 26 at 8pm**

An array of early American music recalling our nation's struggle for independence paired with Steve Reich's powerful *The Desert Music*.

## **IT'S A WRAP!**

**Saturday, June 7 at 7pm**

Great choral music from the movies! The Chorale's 39-year residency at the Dorothy Chandler Pavilion concludes with a concert celebrating the Chorale's long association with the film industry.



LOS ANGELES  
MASTER CHORALE

Don't miss our last season at Dorothy Chandler Pavilion. Subscribe to this unforgettable season and receive priority seating status when we move to Walt Disney Concert Hall.

Call 800.787.LAMC today to receive a season brochure and a FREE Season Sampler CD!\*

All concerts at the Dorothy Chandler Pavilion unless noted otherwise. Programs subject to change.

SOME MUSIC YOU HEAR ONCE AND NEVER FORGET.

[www.lamc.com](http://www.lamc.com)

\*while supplies last