



LOS ANGELES  
MASTER CHORALE



# HARMONIES OF GRACE

Sunday, September 29, 2002

7:00 p.m.

*Dorothy Chandler Pavilion*



*some music you hear once, and never forget.*

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# LOS ANGELES MASTER CHORALE

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## EXECUTIVE DIRECTOR LETTER

Dear Friends:

It is my great pleasure and privilege to welcome you to this landmark year for the Los Angeles Master Chorale – Grant Gershon's second wonderful season as Music Director, our 39th year of offering the greatest choral music performed by one of the best ensembles anywhere, and our last season at the Dorothy Chandler Pavilion before moving one short block south to Walt Disney Concert Hall. By about a month ago, we were well on our way to record-breaking subscription sales, which tells me that you love this music and that you want to move south with us! That's very good news indeed.



Over the next nine months, Grant and the singers will offer concert experiences that will thrill us, move us, challenge us, and ultimately enrich us. As I contemplate all the years the Master Chorale has been performing, I find myself wondering if any season since the very first held as much promise and exciting anticipation as this one. We'll be among the first to perform in the Cathedral of Our Lady of the Angels, after which we'll join in a festive party at the Cathedral Center, benefiting the Chorale and its education programs. In March, after performing our "Tangos and Prayers" concert for you at the Pavilion, we will take that program to the "Music at Riverside" concert series in New York. Another stimulating collaboration with our friends in the Los Angeles Chamber Orchestra occurs when Grant Gershon conducts performances of *Messiah*, as reinterpreted by Mozart, in early April. And we bring this historic season to a close in June with a program appropriately called "It's a Wrap!" – memorable music from film – and a gala celebration honoring Frank Gehry, architect of the amazing Walt Disney Concert Hall. I can't imagine missing a moment, and I hope you can't either.

You are probably aware of the publishing industry changes that occurred very recently with the demise of *Stagebill* (publisher of *Performing Arts Magazine*). For many arts organizations and venues across the country, the summer months were consumed by the search for a publisher for a new program book. All of us at The Music Center are very pleased that programs this season, and for several years to come, will be published by Southern California Publishing Group, familiar to you as the publisher of *Where Los Angeles*. During this transition period, the Master Chorale's programs will look somewhat different from years past, but we promise to continue bringing you comprehensive concert information, as well as important news about the organization you so generously support.

As I write this letter, actually a month earlier than you're reading it, I am overwhelmed by the exciting experience of touring Walt Disney Concert Hall with our Music Director. This was our fourth tour together, and perhaps more than ever before an opportunity to imagine the concert hall dream as monumental reality. I am impatient for the chance to share with you this magnificent building when we open our season there in just over a year. And I want to assure you that your support of the Los Angeles Master Chorale is what makes it possible for us to grow and flourish, as we revel in a season of magnificent music, on our way to even greater moments together.

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.

# HARMONIES OF GRACE

Sunday, September 29, 2002 ~ 7:00 p.m.

*Dorothy Chandler Pavilion*

LOS ANGELES  
MASTER CHORALE



## TE DEUM

Giuseppe Verdi  
(1843-1880)

Elissa Johnston, soprano

## HAEM HASHLISHIT ("Mother's Lament")

Sharon Farber  
(1968- )

*World Premiere*

Deborah Mayhan, soprano

Tracy Van Fleet, mezzo soprano

## CANTATA MISERICORDIUM

Benjamin Britten  
(1913-1976)

Composed for the centenary  
of the Red Cross, September 1, 1963

Bruce Sledge, tenor

Robin Buck, baritone

## *Intermission*

## MASS IN A FLAT

Franz Schubert  
(1797-1828)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Cum Sancto

Osanna

## Solo Quartet

Elissa Johnston, soprano

Bruce Sledge, tenor

Leberta Clark, mezzo soprano

Robin Buck, baritone

These concerts are made possible, in part, through grants from the Los Angeles County Arts Commission, the City of Los Angeles Cultural Affairs Department, the California Arts Council and the National Endowment for the Arts.



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 page during a performance.

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## LETTER FROM GRANT GERSHON

Dear Friends,

It is my great pleasure to welcome you to the opening of a new season of unforgettable music-making with one of the world's great choral ensembles, the Los Angeles Master Chorale. This evening, we embark upon the first leg of a season-long voyage of discovery and wonder, a chance to experience truths of the human heart which go far beyond what can be expressed in words alone. Tonight's is a concert which addresses the mystery of compassion and grace. There is an outward gentleness combined with an inner core of strength in all of the music on this evening's program. These four pieces are informed by a profound belief in the capacity of human beings somehow to do good and to be good.

Verdi was near the end of his long and tumultuous life when he wrote his *Te Deum*. This work shares much in common with his final operas, *Otello* and *Falstaff*, especially in its ability to distill musical material and emotional truths down to their very essence. The late works of Verdi exerted a strong and clearly audible influence on Benjamin Britten, whose moving and dramatic telling of the story of the Good Samaritan is almost a mini opera in itself. Both of these pieces contain astonishing passages of transcendence and heartbreaking beauty that, as a performer, I find almost overwhelming.

Along with Verdi, Schubert was the other Romantic composer whose influence on Britten is most clearly discernable (as a pianist, Britten was a remarkable interpreter of Schubert's songs and chamber music). Schubert's *Mass in A flat* is one of the most lyrical, most human concert settings of the Latin Mass in the entire repertory. Schubert's melodic and dramatic gifts both universalize and personalize this ritual text.

Finally, I am extremely pleased to present a moving new work this evening by the very talented Israeli-American composer Sharon Farber. Sharon sent me this piece in August, and I saw immediately that it was a very powerful setting of a deeply compelling poem by Nathan Alterman. The fact that the piece was written in memory of and touched by the life of Daniel Pearl adds a sense of urgency and a further layer of meaning to all of the music on tonight's concert.



Grant Gershon  
Music Director

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## PROGRAM NOTES

BY PETER RUTENBERG

The thread that wound from early 19th-century Vienna through late-century Milan and all the way to 20th-century Aldeburgh, on the southeast coast of England, wove a tapestry linking the intellectual and creative legacies of three great composers with harmony, grace, wit and passion. Franz Schubert's late classical style bore harmonic innovations that came to mark the standard idiom of the early Romantic era a generation later. His attempts at staged works may have suffered from poor librettos, but the drama and exuberance of his musical persona manifested themselves in hundreds of beloved works from songs to symphonies. Rossini was quite the rage in the Vienna of Schubert's youth. Giuseppe Verdi assimilated his influences together with those of Donizetti and Bellini and achieved a dominance unequalled since Mozart, and later Wagner. It took two centuries, but with *Peter Grimes*, Benjamin Britten resurrected the prominence of opera on the English stage. Britten's early flirtations with the second Viennese School of Schoenberg and Berg gave way to a neo-classical stance and expressive freedom that expanded the scope of the great Anglican Revival movement. All three — Schubert, Verdi, and Britten with their strong sense of compassion and humanity — revelled in probing harmony, soared on the wings of brilliant tunes, and danced the rhythms of universal appeal.

"From the start," writes biographer Andrew Porter, **Giuseppe Verdi** "had the opera composer's most necessary gift, the ability to write melodies that communicate a character's emotions and stir emotion in those who listen." After *Falstaff*, when he, by his wife Giuseppina's admonition, was "too old, too tired" to tackle another opera, Verdi recalled a pair of sacred choral pieces he had written in 1880. It was enough to inspire an amusement for the composer's well-honed craft, which he set in the form of an "enigmatic scale," writing a second setting of the *Ave Maria*. This, together with the *Laudi alle Vergine Maria*, composed between *Otello* and *Falstaff*, and new settings of two ancient church hymns — a *Te Deum* and a *Stabat Mater* written between 1895-97 — gave the composer his swan song, the *Quattro Pezzi Sacri* or *Four Sacred Pieces*. They were published in 1898 and premiered the same year in Paris, under the composer's keen and attentive direction.

Its origin and authorship are uncertain, but the *Te Deum* is generally accepted to date from the early fourth century. A chanted hymn 'in praise of God,' its usual liturgical place is at the conclusion of Matins on Sunday in the Roman rite. In translation, it occupies a position of prominence in the Anglican rite as well. Probably owing as much to its venerable tradition as to its daunting length (30 verses), the text was not set polyphonically until the 16th century. Verdi's *Te Deum* is a "noble work" says Porter, scored for double chorus and orchestra — with a brief but crucial soprano solo — and reflects both a bold sense of harmony as well as the hymn's innate theatricality. This dramatic underpinning is evident from the very first. The stage is arrayed with a huge chorus and orchestra, yet only the basses of one choir intone the incipit of the ancient chant, answered by the tenors of the other. A quiet dialogue ensues between the two men's choruses, using a medieval technique of harmonized chant to introduce the chorus of Cherubim and Seraphim. All the while, tension builds until

the full force of the angelic host erupts in a grand harmonic display. A variety of textures shift subtly, one to another: individual sections of the chorus take phrases in turn; complex counterpoint alternates with simple unison rhythms; climaxes ebb and flow. The final line of text is set in a mood of tranquil affirmation, but the master would belie his dramatic propensities without one final, hair-raising surprise!

Close on the heels of his 1961 masterpiece *War Requiem*, **Benjamin Britten** chose the apt parable of the Good Samaritan to celebrate the 100th anniversary of the founding of the Red Cross. That august organization was founded by Swiss philanthropist Henri Dunant, and became his enduring response to the tenets of the Geneva Convention of 1864. Initially the organization served the victims of war; later it included natural disasters. Britten's *Cantata misericordium*, *Op. 69* ("Cantata of Mercy") was premiered in Geneva in 1963 with an all-star cast: Peter Pears and Dietrich Fischer-Dieskau sang the solos, while the great Ernest Ansermet conducted his Suisse-Romande Orchestra and the Motet Choir of Geneva. Biographer Peter Evans suggests the following assessment: "Like an appendix to the *Requiem*, the Cantata also culminates in a soft, bright music of sleep. But violence is less the central issue here than man's need to counter it with compassion... Modest instrumental resources contribute an individual colouring while the major 3rd relationship (F< and D) that predominates substitutes ambivalence for the oppositions in the *Requiem*. The many short sections are drawn together by a ritornello for string quartet... In its delicate structural and tonal balance this is one of Britten's most beautifully realized works."

The summer of 1819 turned out to be "one of the happiest of **Schubert's** life," according to biographer Maurice Brown. It was spent in Speyr, some 90 miles west of Vienna, in the glorious countryside that inspired the composer's famous "Trout" Quintet. It was in this mood that his fifth mass, the *Mass in A-flat*, *D. 678*, was begun, though shortly set aside. When he did return to it in 1822, it was an exalted time, judging by the other works completed that same fall: the 'Wanderer' *Fantasy*, the *Quartettsatz*, and the 'Unfinished' *Symphony*.

The German publisher Carus-Verlag provides the following summary of Schubert's output of Mass settings: "He had the habit, from the outset, of omitting certain central words of the Christian doctrine: sometimes belief in the Resurrection, and as a rule the words 'credo in unam sanctam catholicam et apostolicam ecclesiam.' Instead he directed his attention, especially in the last two highly personal Masses, to the suffering Christ, and hence to the troubled destiny of every human being. The first four Masses, written during the years 1815 and 1816, are concise and relatively straight-forward... In the *Missa solennis in A-flat*, *D. 678*, Schubert sought to attain 'the supreme artistic height,' treading new paths above all in the employment of his harmonic resources. Together with the *Mass in E-flat*, *D. 950*, very much a choral mass, it exemplifies Schubert's late style, which heralds the works of Anton Bruckner."

*Peter Rutenberg is producer of the Master Chorale's latest album, Glass • Salonen, as well as Argento • Duruflé and their Grammy-nominated Lauridsen Lux Aeterna CD. Together with Fred Vogler he owns RCM records. He 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 thirteenth season. This is Mr. Rutenberg's fifth season as the Chorale's Program Annotator.*

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## CHORALE ROSTER

### SOPRANO

Beata Balon  
Tania Batson  
Marian Bodnar  
Deborah Briggs  
Vicky Brown  
Sara Camp  
Pamela Chapin  
Judi Domroy  
Claire Fedoruk  
Mirta Gasparri  
Marie Hodgson  
Karen Hogle  
Janet Hook  
Gina Howell  
Gloria Seunghee Kim  
Hyun Joo Kim  
Emily Lin  
Deborah Mayhan  
Cindy Martineau  
Susan Mills  
Marnie Mosiman  
Vickere Murphy  
Frances Pampeyan  
Theresa Patten  
Holly Shaw Price  
Shira Rogers  
Linda Sauer  
Stephanie Sharpe  
Rachelle Skloff  
Julia Yu-Ying Tai  
Diane Thomas  
Nancy von Oeyen  
Sun Joo Yeon

### ALTO

Mary Bailey  
Nicole Baker  
Sarah Bloxham  
Leanna Brand  
Aleta Braxton  
Cheryll Desberg  
Amy Fogerson  
Michelle Fournier  
Shin Han  
Saundra Hall Hill

Kyra Humphrey  
Adriana Lopez-Young  
Sara Minton  
Sheila Murphy  
Alice Kirwan Murray  
Anita Nardine  
Nancy O'Brien  
Helène Quintana  
Leslie Sabedra  
Nike St. Clair  
Nancy Sulahian  
Kimberly Switzer  
Tracy Van Fleet  
Diane Wallace  
Jennifer Wallace  
Diana Zaslove

### TENOR

Brenton Almond  
Daniel Babcock  
Lenard Berglund  
Randy Bills  
Scott Blois  
Andrew Brown  
David Bunker  
Pablo Corá  
Tom Croyle  
Randall Garrou  
Paul Gibson  
Jack Golightly  
Jody Golightly  
Jeffrey Greif  
Joseph Guarascio  
Steven Harms  
Drew Holt  
Shawn Kirchner  
Bong Won Kye  
Charles Lane  
Dominic MacAller  
Sal Malaki  
Christian Marcoe  
Vladimir Maric  
Andrew Meyer  
Marvin Neumann  
Bart Seebach  
Kevin St. Claire

George Sterne  
Mallory Walker

### BASS

Crispin Barrymore  
Joseph Bazyouros  
Mark Beasom  
Paul Bent  
Aaron Cain  
Paul Cummings  
Gregg Davies  
Steven Fraider  
Michael Freed  
Greg Geiger  
Michael Geiger  
Scott Graff  
Stephen Grimm  
Paul Hinshaw  
Robert Hovencamp  
Jinyoung Jang  
Lew Landau  
Robert Lewis  
Roger Lindbeck  
Tonoccus McClain  
Bob McCormac  
Jim Raycroft  
David Schnell  
Masanori Takahashi  
Burman Timberlake  
David Tinoco Jr.

### REHEARSAL

**PIANISTS**  
Cathy Miller Popovic  
Lisa Edwards

### STAGE MANAGER

Paul Geller

## ORCHESTRA ROSTER

### VIOLIN I

Barry Socher, *Concertmaster*  
Patricia Aiken  
Andrew Graybill  
Sharon Harman  
Susan Jensen  
Ruth B. Johnson  
Leslie Katz  
Julie Rogers  
Ernest Salem  
Lisa Sutton  
Florence Titmus  
Alwyn Wright

### VIOLIN II

Margaret Wooten, *Principal*  
Rhonni Hallman  
Cynthia Moussas  
Marina Manukian  
Greg Moore  
Marvin Palatt  
Chris Reutinger  
Linda Stone  
Jean Sudbury  
Pamela Tomkins

### VIOLA

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

### CELLO

John Walz, *Principal*  
Delores Bing  
Todd French  
Maurice Grants  
Nadine Hall  
Roger Lebow

### BASS

Donald Ferrone, *Principal*  
Ann Atkinson  
Peter Doubrovsky  
Tim Eckert  
Francis Liu-Wu

### FLUTE

Geri Rotella, *Principal*  
Sara Weisz  
Lisa Edelstein

### OBOE

Joel Timm, *Principal*  
Stuart Horn  
Michele Forrest

### CLARINET

Gary Boyyer, *Principal*  
Michael Grego  
Ralph Williams

### BASOON

John Steinmetz, *Principal*  
Charles Coker  
Judith Farmer  
Duncan Massey

### HORN

Steven Becknell, *Principal*  
Diane Muller  
Jon Titmus  
Paul Klintworth

### TRUMPET

Roy Roper, *Principal*  
William Bing  
Marissa Benedict

### TROMBONE

Andrew Malloy, *Principal*  
Alvin Veeh  
Amy Bowers  
Terry Cravens

### HARP

Maria Casale, *Principal*

### PIANO

Lisa Edwards

### TIMPANI

Theresa Dimond, *Principal*

### PERCUSSION

Michael Englander, *Principal*

### CONTRACTOR

Steve Scharf

### LIBRARIAN

Robert Dolan

Verdi – *Te Deum*

*Te Deum laudamus,  
te Dominum confitemur,  
te aeternum Patrem  
omnis terra veneratur.*

*Tibi omnes Angeli, tibi coeli  
et universae potestates,  
tibi Cherubim et Seraphim  
incessabili voce proclamant:*

*Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
majestatis gloriae tuae.*

*Te gloriosus Apostolorum chorus,  
te Prophetarum laudabilis numerus,  
te Martyrum candidatus  
laudat exercitus.*

*Te per orbem terrarum  
sancta confitetur ecclesia,  
Patrem immensae majestatis,  
venerandum tuum verum et unicum Filium.  
sanctum quoque Paraclitum Spiritum.*

*Tu Rex gloriae, Christe,  
tu Patris sempiternus es Filius.  
Tu ad liberandum suscepturus hominem  
non horruisti Virginis uterum.*

*Tu devicto mortis aculeo,  
aperuisti credentibus  
regna coelorum.*

*Tu ad dexteram Dei sedes,  
in gloria Patris.  
Judex crederis esse venturus.*

*Te ergo quaesumus,  
tuis famulis subveni,  
quos pretioso sanguine redemisti.*

*Aeterna fac cum sanctis tuis  
in gloria munerari.*

*Salvum fac populum tuum, Domine,  
et benedic haereditati tuae.  
Et rege eos et extolle illos  
usque in aeternum.*

*Per singulos dies benedicimus te,  
et laudamus nomen tuum,  
in saeculum et in saeculum saeculi.*

*Dignare, Domine, die isto  
sine peccato nos custodire.*

*Miserere nostri, Domine,  
miserere nostri.*

*Fiat misericordia tua, Domine, super nos,  
quemadmodum speravimus in te.*

*In te [Domine], speravi:  
non confundar in aeternum.*

We praise Thee, O God;  
we acknowledge Thee to be the Lord.  
All the earth doth worship Thee,  
the Father everlasting.

To Thee all Angels cry aloud;  
the Heavens, and all the Powers therein;  
To Thee Cherubim and Seraphim  
continually do cry,

Holy, Holy, Holy,  
Lord God of Sabaoth;  
Heaven and earth are full  
of the Majesty of Thy glory.

The glorious company of the Apostles,  
The goodly fellowship of the Prophets,  
The noble army of Martyrs,  
praise Thee.

The holy Church throughout all the world  
doth acknowledge Thee,  
The Father, of an infinite Majesty,  
Thine adorable, true, and only Son,  
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.  
Thou art the everlasting Son of the Father.  
When Thou tookest upon Thee to deliver man,  
Thou didst humble Thyself to be born of a Virgin.

When Thou hadst overcome the sharpness of death,  
Thou didst open the Kingdom of Heaven  
to all believers.

Thou sittest at the right hand of God,  
in the glory of the Father.  
We believe that Thou shalt come to be our judge.

We therefore pray Thee,  
help Thy servants,  
whom Thou has redeemed with Thy precious  
blood.

Make them to be numbered with Thy Saints,  
in glory everlasting,

O Lord, save Thy people,  
and bless Thine heritage.  
Govern them,  
and lift them up for ever.

Day by day we magnify Thee;  
And we worship Thy name ever,  
world without end.

Vouchsafe, O Lord,  
to keep us this day without sin.

O Lord, have mercy upon us,  
have mercy upon us.

O Lord, let Thy mercy be upon us,  
as our trust is in Thee.

O Lord, in Thee have I trusted;  
let me never be confounded.



Farber –  
*Haem Hashlshit!* “Mother’s Lament”

Poem by Nathan Alterman

Mothers are singing. Mothers are singing.  
A fist of thunder bangs down.  
Strong silence.  
Red-bearded lamps are marching  
in the empty streets in rows.

Autumn mortally ill, weary, inconsolable autumn,  
Rain without beginning or end.  
No candle in the window, no light in the world,  
three mothers  
sing.

I hear one of them say:  
“He was here but yesterday.  
I shall kiss his every fingernail and finger.  
I see a tall ship in a calm bay,  
and my son from the topmast hanging.”

And the second one says:  
“My son is tall and quiet.  
I am sewing a holiday shirt for my dear.  
He’s walking in the fields. He will soon be here.  
And he holds in his heart a lead bullet.”

And the third mother says with her wondering eyes:  
No one was dearer or kinder....  
“Who shall weep when he comes if I cannot see?  
I do not know where to find him.”

And she bathed her eyelashes with weeping.  
Perhaps he is only resting.  
Perhaps in foreign places  
he measures the path of Your world, O God,  
Like a wandering monk, with kisses.

—Translated by Robert Friend

Translation © Jean Shapiro Cantu  
for the Estate of Robert Friend

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**Britten – *Cantata misericordium***

Chorus

*Beati misericordes.*

*Beati qui dolore corporo afflictis succurrunt.*

*Audite vocem Romani:*

Tenor

*'Deus est mortali iuvare mortalim.'*

Chorus

*Audite vocem Iudaei:*

Baritone

*'Proximum tuum, sicut te ipsum, ama.'*

Tenor and Baritone

*At proximus neus quis est?*

Chorus

*Iesu parabola iam nobis fiat fibula.*

Chorus

*Enviator qui descendit ab Ierusalem in Iericho.*

Viator (Baritone)

*Ab quam longa est haec via, quam per deserta loca.*

*Terret me solitudo, terret omnis rupes, omne arbustum.*

*Insidiam tiemo. Heus, asine, propera, propera.*

Chorus

*Cave, viator, cave! Latent istis in umbris latrines.*

*Iam prodeunt, iam circumstant.*

*Cave, viator, cave!*

Viator

*Qui estis homines? Cur me sic intuemini? Atat! Plaga!*

*Atatae! Pugnis, fustibus vapulo. Iam spoliator, nudor.*

*Quo fugit asinus? Eheu relinquo humi prostrates,*

*semivivus, solus, inops.*

Chorus

*Ubi nunc latrines sisi? Quam cito ex oculis elapsi sunt.*

*Solitudo unique, solitudo et silentium. Quis huic*

*succurret in tanta vastitate?*

*Passage of time: Orchestra*

Chorus

*Bono nunc animo es, viator. Nam tibi appropinquat*

*iter faciens qui habitu est sacerdos. Is certe sublevabit.*

*Compella eum.*

Viator

*Subveni, as subveni: ne patere me mori.*

Chorus

*Dure sacerdos, quid oculos avertis? Quid procul*

*praeteris? Ut praeterit, ut abit ex oculis homo sacerrimus!*

Chorus

*En alter in conspectum venit. Tolle urusus, abiecte,*

*animos. Que accedit est Levita. Is certe sublevabit.*

Viator

*Fer opem, fer opem atrociter mihi vulnerato.*

Chorus

Blessed are the merciful.

Blessed are those who succor the afflicted in body.

Hear the voice of a Roman:

Tenor

'For man to love man is God'.

Chorus

Hear the voice of a Jew:

Baritone

'Thou shalt love thy neighbor as thyself'

Tenor and Baritone

But who is my neighbor?

Chorus

Let us enact now a parable of Jesus.

Chorus

Behold a traveler going down from Jerusalem to Jericho.

Traveler (Baritone)

Ah how long this way is, how desolate the country! I am

afraid of the solitude, of every rock, of every shrub. I

fear an ambush. Hey, donkey, hurry, hurry.

Chorus

Beware, traveler, beware! Robbers are lurking in those

shadows. Now they are coming forward, now they are

surrounding you. Beware, traveler, beware!

Traveler

What men are you? Why do you look at me like that?

Oh, a blow! Oh! Oh! Fists and cudgels! Robbed and

stripped! Where has my ass gone? Alas, I am left prostrate on the

ground, half dead, alone, helpless.

Chorus

Where have those robbers gone? How quickly they have

vanished. Solitude everywhere, solitude and silence.

Who will help this man in such a wilderness?

*Passage of time: Orchestra*

Chorus

Be of good cheer, traveler: there is someone approach-

ing along the road who by his dress is a Priest. Surely he

will rescue you. Hail him.

Traveler

Help, oh help me: do not let me die.

Chorus

Hard-hearted priest, why do you look away, why do you

pass by on the other side? See, he is passing by, he is

vanishing from sight, the accursed holy man!

Chorus

Look, another is coming in sight. Raise your spirits,

outcast, again. The man who is coming is a Levite.

He surely will rescue you.

Traveler

Give me aid, give me aid; I am terribly wounded.

some music you hear once, and never forget.



Britten – *Cantata misericordium*

Chorus

*O ferrea hominum corda! Hic quoque conspexit  
iacentem, praeterit, acceleravit gradum. Timetne  
cadaveris ne tactu polluatru? I nunc, sacrosancte  
Levita, legis tuae praescriptiones inhumanas observa.*

*Passage of time: Orchestra*

Chorus

*Ecce, tertius apparent – sed languescit spes auxilli: nam  
propior videtur esse contemptus Samaritanus. Quid  
interest Samaritani Iudaei negotia suscipere molesta?*

Viator

*Miserere mer, hospes, afflicti.*

Samaritanus (Tenor)

*Ah, do boni! Quid audio? Quid ante pedes iam video?  
Iacet hic nescioquis immania passus. Age, primum  
haec vulnera adligem. Ubi mihi vinum? Ubi oleum?  
Sursum, iam sursum imponam te in tergum iumentum  
mei.*

Chorus

*Vincit, ecce, vincit tandem misericordia. Hic pedes  
ipse comitatureum in deversorium.*

Samaritanus

*Ohe, caupo, siquid audis: aperi portam. Viatorem  
adfero a latronibus spoliatum. Aperi, quaeso.....  
Benigne.  
Para nobis cenam, caupo, para cubiculum, amabo.  
Mibi cras abeundum erit. Cura hunc dum convalescat.  
Dabo tibi duos denarios.*

Viator

*Iam rursus revivesco. Iam spes in animum redit.  
Optime hospitem, quis es? Unde es gentium?  
Salvus quomodo tibi gratias referam dignas?*

Samaritanus

*Quis sim, unde sim getium, parce quaerere.  
Dormi nunc, amice, dormi: iniuriarum obliviscere.*

Chorus

*Mitiis huius adiutoris qui servavit saucium  
proximumque sibi duxit hospitem incognitum.  
O si similes existant ubicumque gentium!  
Morbus gliscit, Mars incedit, fames late superat;  
sed mortals, alter quando alterum sic sublevat.  
E dolore procreata caritas consociat.*

Tenor and Baritone

*Quis sit proximus tuus iam scis.*

Chorus

*Vade et tu fac similiter.*

Chorus

Oh the hard hearts of men! This one too saw him lying  
there, passed by and hastened his pace. Is he afraid of  
being polluted by touching a corpse? Go on, sacrosanct  
Levite, observe the inhuman prescriptions of your law.

*Passage of time: Orchestra*

Chorus

See now, a third is appearing – but hope of relief is  
fading: for from near he is seen to be only a despised  
Samaritan. What interest has a Samaritan in taking up  
the troublesome affairs of a Jew?

Traveler

Pity me, stranger, pity me: I am suffering.

Samaritan (Tenor)

Ah, good gods! What do I hear? What do I see before my  
feet? Here lies someone who has been horribly treated.  
Come, first let me bind up these wounds. Where is my  
wine, my oil? Up, now I will lift you up to the back of  
my beast.

Chorus

Triumph! Mercy is triumphing at last. This man  
is accompanying him to an inn, himself on foot.

Samaritan

Ho, innkeeper, do you hear? Open the door. I have with  
me a traveler who has been stripped by robbers. Open,  
please....Thank you.  
Prepare us supper, innkeeper, and a room, please.  
Tomorrow I shall have to go on. Look after this man till  
he gets better. I will give you two denarii.

Traveler

I am coming back to life again. Hope is reviving in me.  
Best of strangers, who are you? From what people do you  
come? I am saved, and how can I thank you worthily?

Samaritan

Who I am and what my people, ask no more. Sleep now,  
my friend, sleep: forget your injuries.

Chorus

O that men like this gentle helper, who saved a wounded  
man and treated as his neighbor an unknown stranger,  
may be found all over the world. Disease is spreading,  
war is stalking, famine reigns far and wide.  
But when one mortal relieves another like this, charity  
springing from pain unites them.

Tenor and Baritone

Who your neighbor is, now you know.

Chorus

Go and do likewise.



*some music you hear once, and never forget.*

Schubert – *Mass in A flat*

*Kyrie*

*Kyrie eleison,  
Christe eleison,  
Kyrie eleison.*

*Gloria*

*Gloria in excelsis Deo,  
et in terra pax hominibus  
bonae voluntatis.*

*Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi,  
propter magnam gloriam tuam.*

*Domine Deus, Rex coelestis!*

*Deus Pater omnipotens!*

*Domine, fili unigenete, Jesu Christe!*

*Domine Deus! Agnus Dei!*

*Filius Patris!*

*Qui tollis peccata mundi.*

*Miserere nobis.*

*Quoniam tu solus sanctus,*

*tu solus altissimus, tu solus Dominus.*

*Cum sancto Spiritu in Gloria Dei Patris.*

*Amen.*

*Credo*

*Credo in unum Deum,*

*factorem coeli et terrae*

*visibilium omnium et invisibilium.*

*Credo in unum Dominum Jesum Christum,*

*Filius Dei unigenitum;*

*et ex Patre natum ante omnia saecula.*

*Deum de Deo, Lumen de Lumine:*

*Deum verum de Deo vero;*

*Per quem omnia facta sunt;*

*Qui propter nos homines,*

*et propter nostram salutem,*

*descendit de coelis,*

*et incarnatus est de Spiritu Sancto*

*ex Maria Virgine, et homo factus est.*

*Crucifixus etiam pro nobis;*

*Sub Pontio Pilato passus et sepultus est,*

*Et resurrexit tertia die, secundum Scripturas.*

*Et ascendit in caelum, sedet ad dexteram Patris.*

*Et iterum venturus est cum gloria*

*judicare vivos et mortuos;*

*cujus regni non erit finis.*

*Credo in spiritum Sanctum,*

*Dominum et vivificantem,*

*Qui ex Patre Filioque procedit;*

*qui cum Patre et filio simul adoratur*

*et con glorificatur;*

*qui locutus est per prophetas.*

*Confiteor unum Baptisma*

*In remissionem peccatorum,*

*et vitam venturae seculi.*

*Amen.*

*Sanctus*

*Sanctus Dominus Deus Sabaoth.*

*Pleni sunt coeli et terra gloria tua.*

*Osanna in excelsis!*

*Benedictus*

*Benedictus qui venit in nomine Domini!*

*Osanna*

*Hosanna in excelsis!*

*Agnus Dei*

*Agnus Dei, qui tollis peccata mundi,*

*Miserere nobis, dona nobis pacem.*

*Kyrie*

Lord have mercy,  
Christ have mercy,  
Lord have mercy.

*Gloria*

Glory be to God on high,  
and peace on earth to  
men of good will.

We praise you, we bless you,  
we adore you, we glorify you.

We give thanks to you

for your great glory.

Lord God, Heavenly King!

God, the Father Almighty!

Lord Jesus Christ, only begotten son!

Lord God! Lamb of God!

Son of the Father!

You, who take away the sins of the world.

Have mercy upon us.

For You only art holy,

You alone are the highest, You alone are God.

Together with the Holy Ghost, in the Glory of God the Father.

Amen.

*Credo*

I believe in one God,

Maker of heaven and earth,

of all things visible and invisible.

I believe in one Lord, Jesus Christ,

the only begotten son of God;

born of the Father before all ages.

God of Gods, Light of Light:

True God of True God,

by whom all things are made.

Who for us people

and for our salvation

came down from heaven

and became incarnate by the Holy Ghost

of the Virgin Mary, and was made man.

He was crucified for us,

suffered under Pontius Pilate and was buried,

rose again on the third day, according to the scriptures.

And He ascended into heaven, and sits at the right hand of the Father.

And He will come again with glory

to judge the quick and the dead;

of whose kingdom there shall be no end.

I believe in the Holy Ghost,

the Lord and Giver of Life

who proceeds from the Father and the Son;

who with the Father and Son is adored

and glorified;

who spoke by the prophets.

I confess one baptism

for the remission of sins,

and the life of the world to come.

Amen

*Sanctus*

Holy Lord God of Sabaoth.

Heaven and earth are full of Thy glory.

Hosanna in the highest!

*Benedictus*

Blessed is he who comes in the name of the Lord!

*Osanna*

Hosanna in the highest!

*Agnus Dei*

Lamb of God, who takes away the sins of the world,

have mercy upon us and give us peace.

some music you hear once, and never forget.





## 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. His first season at the helm of the Master Chorale in 2001-02 garnered critical acclaim and tremendous media attention. A gifted conductor, pianist and vocalist, Gershon is equally at home conducting and performing choral and symphonic music, opera, and musical theater. He recently completed a term as assistant conductor of the Los Angeles Philharmonic, which he led in performances with such soloists as Evelyn Glennie, Marcus Roberts, and Frederica von Stade. He also served as Assistant Conductor with L.A. Opera, where he collaborated in over 40 productions and garnered a reputation as one of the country's exceptional vocal coaches.



Gershon has been guest conductor of the Chicago Symphony Chorus, the New York Choral Artists, and the London Sinfonietta Voices, as well as the choruses of the Festival Aix-en-Provence and Paris' Theatre du Châtelet. He has appeared as guest conductor of the St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theater, and the Finnish chamber orchestra *Avanti!*. Gershon has led performances at the Edinburgh, Vienna and Helsinki Festivals, and in August 2002 conducted acclaimed performances of Stephen Sondheim's *A Little Night Music* at the Chicago Symphony's Ravinia Festival.

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 released on Delos Records, and he is featured on a Nonesuch release 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.

California-born and -educated, Gershon holds the Bachelor of Music degree *cum laude* from the University of Southern California — which named him "Thornton School of Music Outstanding Alumnus of the Year" in May 2002 — and continued his studies at the Aspen and Tanglewood Festivals.

### ELISSA JOHNSTON, SOPRANO

Recognized by the Los Angeles Times as "an exciting soprano on the verge of something big", Elissa Johnston has appeared in a wide range of repertory. Her orchestral engagements include season-opening performances of Nielsen's *3rd Symphony* with the Los Angeles Philharmonic under Esa-Pekka Salonen, as well as appearances with the Atlanta Symphony under Yoel Levi, the St. Paul Chamber Orchestra, the Los Angeles Chamber Orchestra, the Santa Rosa Symphony, and the San Francisco Contemporary Players. She has performed numerous times with the L.A. Philharmonic's New Music Group, most recently singing Jonathan Harvey's *Song Offerings* with conductor Steven Stucky. She also appeared with the group under composer/conductor Tan Dun, and at the Ojai Festival, with conductors Daniel Harding and David Zinman. She made her Lincoln Center debut in 1999 singing Brahms' *Liebeslieder Waltzes* with the New York City Ballet and returned to Lincoln Center in May of 2001, premiering *Morgen!*, a set of 10 orchestral songs by Richard Strauss choreographed by Peter Martins. Ms. Johnston also appeared in the New York Philharmonic's Stravinsky and Copland Festivals at Lincoln Center. Her recital appearances include programs at the Aldeburgh Festival in England and at the Aspen Festival's Winter Music Series with composer Ricky Ian Gordon. Also in Aspen she sang the role of Pat Nixon in the world premiere of John Adams' concert suite from *Nixon in China* entitled *The Nixon Tapes*, with the composer conducting.



Ms. Johnston's recent operatic engagements include Pamina in *Die Zauberflöte* at the Snape Proms in England, the role of Female Chorus in Britten's *The Rape of Lucretia* at the Aldeburgh October Britten Festival, and Marzelline in concert performances of Beethoven's *Fidelio* at both the Aspen Festival, and with the Wheeling Symphony. With L.A. Opera, she has appeared in *Il Trovatore*, *Le Nozze di Figaro*, and *Il Ritorno d'Ulisse in Patria*. Ms. Johnston also performed the role of Brigitta in concert performances of Tchaikovsky's *Iolanta* with the Los Angeles Philharmonic, led by Valery Gergiev.

*some music you hear once, and never forget.*

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## ARTIST PROFILES

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### LEBERTA CLARK, MEZZO-SOPRANO

Leberta Clark is a graduate of California State Polytechnic University at Pomona and a regional winner of the Metropolitan Opera National Council Auditions. She has performed as a soloist with the Monterey County Symphony, the Los Angeles Metropolitan Orchestra, the

Camerata Singers, the South East Symphony, and Pasadena Pops. She also performed the role of Serena in Gershwin's *Porgy & Bess* while in Bremen, Germany, with New York Harlem Productions.

Ms. Clark appears regularly with the Los Angeles Opera Chorus, and is a new member of the Los Angeles Master Chorale. A native of Monterey, California, Ms. Clark is currently residing in Los Angeles and studying with David Romano.

### BRUCE SLEDGE, TENOR

Mr. Sledge recently completed his third year as a Resident Artist at Los Angeles Opera, where he appeared as Alfredo in *La Traviata*, Tamino in *Die Zauberflöte* and Pong in *Turandot* in the 2001/2002 season. Mr. Sledge appeared the same season as Camille in *The Merry Widow* at Arizona Opera. In the summer of 2002, Paramount Pictures released the film *The Sum of All Fears*, which featured Mr. Sledge's stirring rendition of "Nessun Dorma" from *Turandot* in its motion picture soundtrack. Future engagements include *Tonio in La Fille du Régiment* at Opera Ontario, Count Almaviva in *Il Barbiere di Siviglia* at New York City Opera, Los Angeles Opera, and Tulsa Opera.



Previous appearances at Los Angeles Opera include Ernesto in *Don Pasquale*, Maintop in *Billy Budd*, Borsa in *Rigoletto*, the Messenger in *Aida*, Parpignol in *La Bohème*, Don Curzio in *Le Nozze di Figaro*, and Spoletta in *Tosca*. In the summer of 1999, Sledge participated in San Francisco Opera Center's Merola Program performing Lindoro in *L'Italiana in Algeri*, and returned in the summer of 2000 to perform the role of Alfred in *Die Fledermaus*.

Mr. Sledge was recently a finalist in the 2002 World Voice Masters Competition in Monte Carlo, a finalist in Plácido Domingo's Operalia 2000 World Opera Contest, and a national finalist in the 2000 Loren L. Zachary Vocal Competition. In 1998 he was awarded first place in the Los Angeles Chapter of the National Association of Teachers of Singing (NATS) Competition. Later that year he was a Western Regional Finalist in the Metropolitan Opera Auditions and placed first in the Palm Springs Opera Guild Vocal Competition.

### ROBIN BUCK, BARITONE

An extremely versatile performer, baritone Robin Buck has distinguished himself in Opera, Oratorio, Concert, Recital, Pops and Musical Theater, appearing in leading standard-repertoire and "New Music" roles with New York City Opera, Los Angeles Opera, Long Beach Opera, Pennsylvania Opera Theater, Connecticut Grand Opera, Arizona Opera,



Anchorage Opera, Redlands Opera, among others in the United States.

In Europe, he was leading baritone with Stadttheater, Basel, Switzerland, for three seasons, performing roles including Marcello, *La Bohème*; Alphonse, *La Favorite*; and Papageno, *Die Zauberflöte* as well as in the world premiere of Meier's "The Dreyfuss Affair"; *Carmina Burana*,

Brahm's *Requiem*, and Rossini's rarely -performed *Il Viaggio a Reims*, among others. At the Stadttheater, he conceived and performed a number of one-man shows featuring music of Gershwin, and appeared in recital under the auspices of the Paul Sacher Foundation as part of their Neoclassical-Modern Music Series, in celebration of the Foundation's 50th anniversary. He has also appeared at the National Theater of Mannheim, Germany, the Opernhaus Zurich, and sang the title role in Lloyd-Webber's *Phantom of the Opera* with an international cast in Basel, Switzerland, followed by an engagement as Cecil B. DeMille in Lloyd-Webber's *Sunset Boulevard* in Germany. Robin made his Carnegie Hall debut as soloist under the baton of Sir Simon Rattle and the City of Birmingham Orchestra, and has sung with orchestras throughout the United States and Europe, including the Los Angeles Philharmonic, Pacific Symphony, San Diego Symphony, Arizona Symphony, Anchorage Symphony, Chattanooga Symphony, Buffalo Philharmonic, Carmel Bach Festival, Long Beach Bach Festival, and orchestras in Switzerland, Germany, Poland and the UK, in baroque, classic, romantic and 20th Century works, including a number of world premieres. He has also appeared on television as an actor in the series *Life Goes On* and *Wolf*, and can be seen on video as Joseph in the Crystal Cathedral's production of *The Glory of Christmas* and as the Blind Man in *The Glory of Easter*.

He has been on the faculties of Chapman University as artist-in-residence and instructor of voice, California State University Long Beach as Producing Stage Director of the CSULB Opera Institute and instructor of voice, the University of California, Irvine, where he currently directs the UCI Opera program and teaches voice, and is on sabbatical as voice instructor from the Jazzschule, Basel, Switzerland. Recent engagements have included recitals in Switzerland, and Dr. Falke in *Die Fledermaus* with the Monterey Symphony, conducted by Kate Tamarkin and Mahler's *Lieder eines fahrenden Gesellen* with the UCI Symphony, under the baton of Stephen Tucker.

### SHARON FARBER, COMPOSER

Originally from Israel, composer Sharon Farber began her musical career as a classical pianist. Since moving to Los Angeles in 1997, after graduating from Berklee College of Music, Farber has continued writing concert music as well as pursuing her film scoring career. She has worked with Showtime, WB, Fox and HBO, as well as composing for independent features and other commissions. She received the prestigious Academy of Television Arts and Sciences Internship in Film Scoring and the Telly Award for her score to *California 2000 Series*. Her latest composition, *Mother's Lament*, is dedicated to Professor Judea and Ruth Pearl in honor of their son, slain reporter Daniel Pearl, and receives its world premiere performance at this concert.

### NATHAN ALTERMAN, POET

A poet, writer, reporter and translator born in Warsaw in 1910, Nathan Alterman graduated from "Hertzelia Gymnasium" and traveled to France to study agronomy. His first poems were published in many papers and magazines, earning him the Bialik Prize. Alterman was a renowned translator of plays and won the Tchernichovsky Prize for his work in this area. Alterman both wrote and translated children's books and poetry, many of which were set to music. His poetry has become an integral part of Israel's daily life, and his work influenced Hebrew poetry in general, and especially that of the 1940s and 1950s. Alterman died in 1970.

## LOS ANGELES MASTER CHORALE

The Los Angeles Master Chorale's 2002-03 season marks Grant Gershon's second as Music Director and the Chorale's last in the Dorothy Chandler Pavilion before taking up residence at Walt Disney Concert Hall next fall. Recognized not only as one of Los Angeles' cultural treasures but also as one of the world's premier choruses, the Los Angeles Master Chorale has played a leading role in the ongoing resurgence of interest in choral music. It was the first organization in the nation to offer a complete season of great choral works and is distinguished as one of the largest independent choral organizations in the United States. The Chorale gave its inaugural performance at the Dorothy Chandler Pavilion in January 1965 and every year since has presented a full season of concerts.

In addition to presenting its own season, the Chorale often collaborates with the Los Angeles Philharmonic, appearing in four subscription programs during the 2002-03 season and joining the Philharmonic in March 2003 performances in New York. On March 18, 2003 the Chorale performs a concert of Latin American music, including the East Coast premiere of Tania León's *Rezos* ("Prayers"), on The Riverside Church's concert series. The Los Angeles Master Chorale is featured on the soundtracks of numerous major motion pictures, including *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *Twister*, *Air Force One*, and *Batman & Robin*.

Extending its reach to young people in the community, the Master Chorale annually brings 1200 singers together at the Dorothy Chandler Pavilion for its High School Choir Festival, taking place this season on April 29, 2003. In addition, the Master Chorale's Chamber Singers present in-school performances, and the current season includes the continuation of a very successful elementary school residency program, *Voices Within*.

The Chorale has released three acclaimed CDs under the baton of Music Director Emeritus Paul Salamunovich on RCM, including the Grammy-nominated *Lauridsen-Lux Aeterna*, *Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"* with baritone Rodney Gilfry and organist Frederick Swann. The Chorale's fourth RCM recording, and its first with current Music Director Grant Gershon, was released in September 2002 and features Esa-Pekka Salonen's first choral work, *Two Songs to Poems of Ann Jäderlund*, and Philip Glass' *Itaipu*.



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## NEWS & EVENTS

### WELCOME RED CROSS AND THE CALIFORNIA REMEMBRANCE PROJECT

This evening, we welcome board members, staff and volunteers of the American Red Cross local chapters who are our special invited guests to hear Britten's *Cantata misericordium*, written to commemorate the centenary of the Red Cross. We especially salute the Red Cross and its heroes as we listen this evening to the story of the Good Samaritan as told by Britten.

The California Remembrance Project, organized by the San Gabriel Valley Chapter of the American Red Cross and the California Arts Council, seeks to promote healing and remembrance for the victims of the attacks of September 11, 2001. Participants in the project include American Red Cross chapters, arts venues and schools in the state of California. It was made possible because of the goodwill of the people of California, the healing power of the arts and the humanitarian principles of the American Red Cross. Californians who made the pieces contained in the specially designed presentation boxes were challenged to

offer remembrance and respect for the victims. The project will be a healing tool for anyone who opens the boxes to see, touch and absorb the powerful and positive spirit embodied in each of the heartfelt contributions and the generous in-kind support of each of the participating entities and project artist, Eric Holman, Visual MagicMan. You can view this project in the lobby this evening, before it goes on to Washington, D.C.

### WELCOME TRENT STEELMAN

The Los Angeles Master Chorale's Board of Directors announces the addition of Trent Steelman to the administrative staff as Manager of Sales and Customer Service. Trent brings extensive experience to our organization from prior affiliations with the Pasadena Symphony and the Denver Art Museum. He looks forward to assisting the Master Chorale's patrons with all ticketing matters and can be reached directly at 213-972-3111. We are privileged to welcome Trent to our organization!

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## NEWS & EVENTS

*continued from page 13*

### IMPORTANT BENEFIT NEWS!

This season is proving to be quite a landmark year...for many reasons. To take advantage of these occasions, two special benefit events are planned for you. They will be the usual, spectacular signature events of the Chorale!

#### *Gala at the Cathedral*

Sunday, November 10, 2002

Enjoy wine and hors d'oeuvres in the Viewing Foyer and then a candlelit dinner in the Cathedral Center Grand Salon immediately following what will surely be a sold-out concert at the new Cathedral of Our Lady of the Angels. This festive Fall Gala, featuring California food and wines, promises to be a fabulous event. And, most importantly, the proceeds will benefit the Chorale and its educational and community outreach programs.

#### *On Wings of Steel*

Saturday, June 7, 2003

Don't miss this landmark occasion – a farewell to the Dorothy Chandler Pavilion as we move to our new home, the Walt Disney Concert Hall! Plan to attend this star-studded extravaganza, immediately following the *It's A Wrap!* concert, to recognize Guest of Honor Frank Gehry for his extraordinary design of the Walt Disney Concert Hall. You'll enter the Grand Hall for dinner, dancing, a silent auction and the traditional highlight – *the surrounding* when the Los Angeles Master Chorale encircles you in song. Sponsored by Mellon West. For information and reservations: 213.972.3114.



### IN STORES NOW!

The Grammy Award-nominated Los Angeles Master Chorale, conducted by Music Director Grant Gershon, has released a new CD featuring the world premiere recording of Esa-Pekka Salonen's first choral work, *Two Songs to the Poems of Ann Jäderlund* and Philip Glass's

striking and hypnotic *Itaipu*. Titled *Glass•Salonen*, it is the Chorale's fourth recording on the RCM label and is the perfect addition to any music collection.



*Glass•Salonen* is available in the Dorothy Chandler Pavilion lobby during our performances, at all major music retail outlets including Virgin Megastore, Tower, Borders, and Barnes and Noble, as well as through such online sites as lamc.org, Amazon.com, CDNow.com and Allegro-music.com. It can also be purchased by phone through the Los Angeles Master Chorale, by calling 213.972.7282.



### EDUCATIONAL OUTREACH

Each year, the Los Angeles Master Chorale extends its reach into the community with two marvelous programs: Voices Within and the High School Choir Festival. Voices Within enables kids to find their own "voice within" and to express it through song and lyric. Professional singers, composers and playwrights work with the kids over eight weeks to bring out their creative juices and to experience how ideas become creations. The students write songs in small groups from their own class, along with another group from another school. The final effort, when the two schools come together for the culmination performances, makes the effort all worthwhile. The really wonderful thing about this program is that children gain life-long skills from the experience through the medium of music and voice. You can sponsor a school, sponsor an artist or help bring this program into your child's school. To find out more, call us (213-972-3113) or visit us online at [www.lamc.org](http://www.lamc.org).

## TWO SUMMER INTERNS

The Chorale staff was joined by two college interns, thanks to a grant from the Los Angeles County Arts Commission. Alison McKee, Pomona College senior, and Vivian Tran, Cal Poly Pomona senior, spent 10 weeks learning about the Chorale and how arts organizations work. Their accomplishments included: Music Library database, photo archives catalog, and the development and creation of the Subscriber Guide and Subscriber Card. These bright young women worked primarily in the development and marketing arenas and stated that the wonderful experience gave them new insight into their own career paths. They'll return when they can to help out as volunteers. Thank you, Alison and Vivian!

## WE'VE GOT A FRESH LOOK

Have you visited [www.lamc.org](http://www.lamc.org) lately? If not, it's time! We have recently given the website a fresh look. You'll also find updated season information and a few new bells and whistles. Order a subscription online, read more about our concerts and stay up to date on all of the activities of the Los Angeles Master Chorale. You can even sign up for @LAMC, our electronic newsletter – you'll receive e-mail notices of exclusive ticket offers, special event information, concert updates and much more. Visit us today!



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## DESTINATION DISNEY!

We hope it's not a surprise to most of you that just over a year from now, we will open our first season at Walt Disney Concert Hall, once again as a founding resident company, and our 40th year of presenting concert performances of the very best choral music by the region's finest singers. Excitement is building around our organization, and we want to assure you that the Master Chorale's loyal subscribers will indeed receive *priority seating* when we move to our new home.

Even though a lot of information has been published lately about Walt Disney Concert Hall, we realize that our patrons probably have questions about the Master Chorale's transition, as well as about the building itself. A fact sheet and brief questionnaire will appear in subscribers' mailboxes in a few days, answering some often asked questions and providing *a chance for you to ask questions of us*. In addition, we will call all of our subscribers in November so that we can know you better and gather important information about your preferences for seating in Walt Disney Concert Hall.

Don't forget – **there's still time to subscribe** to the remainder of the Los Angeles Master Chorale's 2002-03 season and secure your place in Walt Disney Concert Hall and the Chorale's bright future. Please call 800-787-LAMC for more information. Thank you!

Keep your eyes on this section throughout the season as we update you on the progress of the construction of the Walt Disney Concert Hall and the future plans of the Master Chorale in our new home.

*some music you hear once, and never forget.*

Bravo! to the generous donors of the Los Angeles Master Chorale who have contributed annual gifts to provide a foundation of strength for our Music Director, Grant Gershon, and the Los Angeles Master Chorale and Orchestra. Please join us in thanking and recognizing the following individuals, businesses and foundations whose generosity is the power behind the music:

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*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.*



## 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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**LOS ANGELES MASTER CHORALE CALENDAR OF EVENTS**

<b>EVENT</b>	<b>TIME</b>	<b>PLACE</b>
<b>OCTOBER</b>		
3-5 L. A. Philharmonic - Carmina Burana	8:00 pm	Dorothy Chandler Pavilion
6 L. A. Philharmonic - Carmina Burana	2:30 pm	Dorothy Chandler Pavilion
<b>NOVEMBER</b>		
10 Mystics at The Cathedral <i>LAMC Gala at the Cathedral</i>	4:00 pm <i>Immediately following the concert</i>	Cathedral of Our Lady of the Angels
<b>DECEMBER</b>		
15 Sounds of The Season	7:00 pm	Dorothy Chandler Pavilion
16 Messiah Sing Along	8:00 pm	Dorothy Chandler Pavilion
20 L.A. Philharmonic – L’Enfance du Christ	1:00 pm	Dorothy Chandler Pavilion
21 L.A. Philharmonic – L’Enfance du Christ	8:00 pm	Dorothy Chandler Pavilion
22 L.A. Philharmonic – L’Enfance du Christ	2:30 pm	Dorothy Chandler Pavilion
<b>FEBRUARY</b>		
8 Love and Marriage	8:00 pm	Dorothy Chandler Pavilion
<b>MARCH</b>		
8 Tangos and Prayers	8:00 pm	Dorothy Chandler Pavilion
13-15 L.A. Philharmonic - El Niño	8:00 pm	Dorothy Chandler Pavilion
16 L.A. Philharmonic - El Niño	2:30 pm	Dorothy Chandler Pavilion
18 Tangos and Prayers	7:00 pm	The Riverside Church, New York City
20, 22 L.A. Philharmonic - El Niño	8:00 pm	Brooklyn Academy of Music, New York City
<b>APRIL</b>		
5 LAMC & LACO - Mozart Messiah	8:00 pm	Alex Theatre, Glendale
6 LAMC & LACO - Mozart Messiah	7:00 pm	Royce Hall, UCLA
26 Two American Revolutions	8:00 pm	Dorothy Chandler Pavilion
29 14th Annual High School Choir Festival	1:00 pm	Dorothy Chandler Pavilion
<b>JUNE</b>		
7 It’s a Wrap! <i>Wings of Steel Gala</i>	7:00 pm <i>Immediately following the concert</i>	Dorothy Chandler Pavilion

# IT'S NOT TOO LATE TO SUBSCRIBE!

Photo by Craig Schwartz



**GRANT GERSHON**  
*Music Director*

2022  
SEASON  
2023

“THE MASTER CHORALE IS GOING PLACES.” —LA Times

**MYSTICS AT THE CATHEDRAL**  
Sunday, November 10 at 4pm  
Cathedral of Our Lady of the Angels

A transcendent program including Pärt's *Magnificat* and Langlais' *Solemn Mass*.  
*Benefit Gala following.*

**SOUNDS OF THE SEASON**  
Sunday, December 15 at 7pm  
The first cantata of Bach's *Christmas Oratorio* and other seasonal offerings.

**LOVE AND MARRIAGE**  
Saturday, February 8 at 8pm  
Brahm's romantic *Liebesslieder Waltzes* and Stravinsky's legendary *Les Noces*.

**TANGOS AND PRAYERS**  
Saturday, March 8 at 8pm  
A celebration of Latin American music, featuring the world premiere of Tania León's *Rezos*.

**MOZART MESSIAH**  
with the Los Angeles Chamber Orchestra  
Saturday, April 5 at 8pm Alex Theater  
Sunday, April 6 at 7pm UCLA, Royce Hall  
Mozart's reinterpretation of Handel's *Messiah*.

**TWO AMERICAN REVOLUTIONS**  
Saturday, April 26 at 8pm  
Early American music paired with Steve Reich's *The Desert Music*.

**IT'S A WRAP!**  
Saturday, June 7 at 7pm  
Great choral music from the movies!  
*Benefit Gala following, honoring Frank Gehry.*



**SPECIAL PROGRAM**  
**MESSIAH SING-ALONG**  
Monday, December 16 at 8pm  
Join Music Director Grant Gershon, Chorale soloists, and the Los Angeles Master Chorale Orchestra for Handel's beloved *Messiah*.

All concerts at Dorothy Chandler Pavilion unless noted otherwise.

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