



LOS ANGELES  
MASTER CHORALE



# SOUNDS OF THE SEASON

Sunday, December 15, 2002

7:00 p.m.

*Dorothy Chandler Pavilion*



*some music you hear once and never forget.*

some music you hear once and never forget.



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EXECUTIVE DIRECTOR LETTER

Dear Friends:

Welcome to the Los Angeles Master Chorale's annual holiday concert. Every year we especially look forward to this occasion, because it is our opportunity to wish you the very best as you look forward to spending time with your family and friends, and to express our heartfelt thanks for your support of this exceptional ensemble. I hope you enjoy this wonderful program, knowing that Grant and the singers offer it as their way of saying Happy Holidays!



Elsewhere in this program you will find special recognition of those generous donors who are members of our Roger Wagner Society – individuals who have made extraordinary and permanent financial commitments to the Master Chorale through their estate plans. Our hearts are full of gratitude for these remarkable people, and at this time we welcome the opportunity to thank five individuals who have recently demonstrated their confidence in the Chorale's bright future by making irrevocable planned gifts to support the Los Angeles Master Chorale. Bette Redmond has for years been a visionary leader of the Master Chorale Associates, and she joined the Chorale's Board of Directors in 1999. Bette's planned gift, exceptionally generous on its own, was actually doubled when it secured a matching gift from a private foundation. Joyce and Don Nores are well known to many of us: Don is a founding Board member, and last spring the Noreses commemorated their fiftieth wedding anniversary by underwriting the Chorale's fourth recording. Now they have remembered the Master Chorale with a gift to our endowment, and we are tremendously moved by their generosity. Nicole Baker and George Sterne are members of the Los Angeles Master Chorale – talented musicians making invaluable artistic contributions to this ensemble – and now who have chosen to reinforce that commitment with a planned gift that will help sustain the Chorale's future. In so many ways, these four people are our inspiration as well as our foundation. We are grateful beyond measure for their generosity.

Just four days ago, the fall *Voices Within* "season" culminated in performances by fifth and sixth grade students from Glassell Park, Breed Street, Dolores Mission, and Jefferson Middle School – all offering new songs that they created over the last eight weeks through an intensive and extremely gratifying residency. Piloted in Spring 2001, this astonishingly successful program is the brainchild of the amazing and inspiring Marnie Mosiman. Her vision and commitment, coupled with the dedicated artistry of composers Penka Kouneva and David O, and lyricists Bernardo Solano and Doug Cooney, have made this program soar. We have heard time and again from teachers and parents that the children who participated are transformed by the experience. It would take far more space than I am allowed to adequately thank Marnie and her colleagues in a way that truly expresses our gratitude. While our mainstage programs are the primary fulfillment of the Master Chorale's mission, I want you also to know about our profound commitment to enriching our community through programs that empower children to dream and to imagine the boundless opportunities before them.

On behalf of Grant Gershon, our wonderful singers, the Board of Directors and professional staff, I extend very best wishes for happy holidays and a new year full of hope and possibilities.

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.

# SOUNDS OF THE SEASON

Sunday, December 15, 2002 ~ 7:00 p.m.

*Dorothy Chandler Pavilion ~ Grant Gershon, Conductor*



The Caroling Choir  
this evening is the  
Vocal Ensemble from  
the Academy of Arts  
at Fullerton Union  
High School.

Scott Hedgecock,  
*Director*

Rick Terry,  
*Accompanist*

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.

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.

**CANTATA NO. 1** Johann Sebastian Bach  
**FROM THE "CHRISTMAS ORATORIO"** (1685-1750)

Amy Fogerson, alto  
Sal Malaki, tenor  
Greg Davies, bass

**EXULTATE DEO** Giovanni Pierluigi da Palestrina  
(1526-1594)

**O MAGNUM MYSTERIUM** Morten Lauridsen  
(b. 1943)

**SHEPHERD STORY** J.A.C. Redford  
(b. 1953)

*Intermission*

**DING DONG MERRILY ON HIGH** arr. T.F.H. Candlyn  
(1892-1964)

**CHRISTMAS DAY** Gustav Holst  
(1874-1934)

Tania Batson, soprano  
Diana Zaslove, alto  
Charles Lane, tenor  
Stephen Grimm, bass

**THE LAMB** John Tavener  
(b. 1944)

**SHALOM ALEYCHEM** William Sharlin  
(b. 1920)

**YOM ZEH L'YISRAEL**  
Michelle Fournier, alto

**HANUKKAH BLESSINGS** Ron Jeffers  
(b. 1943)

**CAROL OF THE BELLS** arr. Peter Wilhousky  
(1902-1978)

**12 DAYS OF CHRISTMAS** arr. John Rutter  
(b. 1945)

**CHRISTMAS FLOURISH** arr. Randol Alan Bass  
(b. 1953)  
Leberta Clark, mezzo soprano

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LOS ANGELES  
MASTER CHORALE



### LETTER FROM GRANT GERSHON

Dear Friends,

Once again the holidays are upon us, which gives us at the Los Angeles Master Chorale an opportunity to share some of the vast and multi-hued choral music of the season. This program offers some new and unusual seasonal fare as well as familiar carols in spectacular arrangements for chorus both a *cappella* and with full orchestra.

Tonight we inaugurate our multi-season traversal of Bach's *Christmas Oratorio*, a work consisting of six individual cantatas. Tradition ("the last bad performance" according to Gustav Mahler) dictates that these cantatas be performed all in one (long!) evening, doubtless to the stupefaction of the audience. Bach himself intended that the *Christmas Oratorio* be performed one cantata at a time over a period of several days. Taking our cue from this idea, we will perform the entire oratorio over the course of our holiday programs through the next several seasons.

I am also extremely pleased to present music by three wonderful L.A. based composers. J.A.C. Redford is well known as a composer of both film music and concert works for a great variety of media. William Sharlin is a local treasure—the legendary cantor of Leo Beck Temple for many years, as well as a very accomplished composer. Finally, it is with great humility that I lead this evening's performance of Morten Lauridsen's *O Magnum Mysterium*, a piece premiered and recorded brilliantly by the Master Chorale under our Music Director Emeritus, Paul Salamunovich. This work of stunning beauty has blazed a breathtakingly quick path into the standard choral repertory, and it is my great pleasure to lead this performance of it tonight.

Grant Gershon  
Music Director

### PROGRAM NOTES

BY PETER RUTENBERG

*Fast away the old year passes... Hail the new, ye lads and lasses!* No one knows when humankind first celebrated the winter solstice. Certainly it is a tradition of many millennia, and, for much of that time, its focus would likely have been the natural cycle of renewal our pre-historic ancestors knew so well. Two thousand years ago, in a tiny village in Israel, in a lowly stable, the birth of a child changed the world. One hundred and sixty-five years before that, a small army from Judea vanquished a Syrian king, recovered Jerusalem, rededicated the temple, and saved a race from oblivion. That the brown earth can flourish green again, that the lost can be found, that grief can rejoice — all are reason enough for festivities. That it can happen every year with undiminished importance is nothing short of miraculous. To renew our spirits, Grant Gershon and the Los Angeles Master Chorale have cooked up their own special brand of musical magic, from the exquisite formality of the Baroque to the cozy familiarity of holiday favorites, which we hear in these *Sounds of the Season*.

The arrows of genius from **Johann Sebastian Bach's** seemingly bottomless quiver hit their marks with maddening accuracy! Thus, when the most festive time of year approached, and duty called for a musical pageant, did he ask what the court dignitaries and church elders might like? With a house full of children, he didn't need to. The innocence of their anticipation served as a North Star: Listen carefully to the opening strains of the Christmas Oratorio and you can almost hear him think, "Wilhelm, take your fife and drum!" Is it any wonder that flute and timpani were the instruments of choice?

So a wonderful tradition begins: Over the next few years, the complete cycle of six cantatas that make up Bach's *Christmas Oratorio* will be featured on these annual holiday programs. Tonight: Episode One — *Jauchzet, frohlocket!* The opening chorus bursts forth with joy, made all the more exciting by unison proclamations amid the florid counterpoint. A brief recitative introduces a lilting alto aria: the opening section in a minor key discusses the readying of Zion's house, while the second section in contrasting major key gains in anticipation of the arrival of her Bridegroom. Like the sudden appearance of Maleficent at Sleeping Beauty's birth, the well-known Passion Chorale rears up, conjuring in the music's undercurrent the specter of the crucifixion, while reiterating in the text the congregation's need to prepare for his birth. A terse reference to scripture marks a recitative for soprano — Mary's birthing of Jesus in the manger "for there was no room in the inn." The bass soloist intervenes in preparation for his aria, a heroically animated expression of triumph. To conclude, the chorus intones a gentle lullaby, while the orchestra barely conceals its exultation in reply.

Music before 1600 was all about the human voice's innate beauty, magnified by choral expression. **Giovanni Pierluigi da Palestrina's** creations graced the hallowed spaces of Santa Maria Maggiore, San Giovanni in Laterano and the Cappella Sistina in Rome during the 16th century, where, together with fine arts and architecture, music reached the pinnacle of its artistic achievement. In the brief motet *Exultate Deo* the psalmist summons a band of instruments to praise the God of Jacob, beginning

with the drum, psaltery and harp. At last, the trumpet heralds the celebration of the new moon.

**Morten Lauridsen's** motet, *O Magnum Mysterium* — a serene yet probing impression of the manger scene — has become an international “hit” in the eight years since its premiere on this very stage and subsequent recording on the *Lux Aeterna* CD. It was his first work as the Chorale's Composer-in-Residence. This music shines radiantly, like the very gifts of the Magi, and was itself a gift in the form of a commission from Marshall Rutter to his bride Terry Knowles.

Los Angeles composer **J.A.C. Redford** is well known to film and television audiences for his numerous music scores. He first collaborated with the Chorale in its May 2000 production of *Hollywood Goes Classical*. *Shepherd Story* is an inventive recounting of the birth of Jesus, with texts adapted and written by the composer. Popular in style, the music bears sophistication and childlike wonder in equal measure.

The second half of this program offers a lovely sequence of unaccompanied pieces, book-ended by a stirring collection of favorite carols in orchestral arrangement. **Gustav Holst's** endearing medley *Christmas Day* features familiar tunes, tied handsomely in a bouquet by the recurring melodic ribbon of *Good Christian Men Rejoice*. **Frederick Candlyn's** mid-20th century arrangement of the ancient French carol, *Ding Dong Merrily on High*, rings joyously, while contemporary British composer **John Tavener's** *The Lamb* washes the air with its unique type of sound painting.

While the Jewish holiday of Chanukah is known as the Feast of Lights, it really is the celebration of a military victory that saved the Hebrew race from ideological if not actual extinction. The enemy had so defiled the temple and its altar that it had to be cleaned and purified before it could be rededicated (*Chanukah* means ‘dedication’), including a waiting period for the sanctification of the oil. As the story goes, one day's worth of uncontaminated oil lasted those eight days, for which the motto proclaims *Neis gadol hayah sham!* —A great miracle happened there! Cantor **William Sharlin's** songs of welcome and celebration introduce **Ron Jeffers'** setting of the traditional trio of Hebrew blessings that accompany the lighting of the first Chanukah candle.

**Peter J. Wilhousky's** beloved *Carol of the Bells*, based on a Ukrainian carol, ushers in the favorite ‘counting’ carol, *The Twelve Days of Christmas*, arranged by **John Rutter**, and, for the grand finale, the *Christmas Flourish* by Texas composer **Randol Alan Bass**. The medley begins with William Billings' *Methinks I see a heavenly host*, and dances through a mistletoe-laden arcade of benchmark carols, concluding these *Sounds of the Season* in glorious style.

*Peter Rutenberg is producer of the Master Chorale's latest album, Glass•Salonen, as well as Argento•Durufé and the Grammy-nominated Lauridsen•Lux Aeterna CD. 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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## TRANSLATIONS

### CHRISTMAS ORATORIO, CANTATA No. 1 BWV 248

by **Johann Sebastian Bach**

(translation by Thomas Somerville)

Text source unknown

Teil: Am 1. Weihnachtstag

#### 1. Coro

Jauchzet, frohlocket, auf preiset die tage  
rühmet was heute der Höchste getan!  
Lasset das Zagen verbannet die Klage,  
stimmet voll Jauchzen und fröhlichkeit an!  
Dienet dem Höchsten mit herrlichen Chören,  
laßt uns den Namen des Herrschers verehren.

#### 2. Recitativo, Evangelista: (Tenore)

Es begab sich aber zu der zeit,  
daß ein Gebot von dem Kaiser Augusto ausging,  
das alle welt geschätzt würde.  
Und jedermann ging, daß er sich schätzen ließe,  
ein jeglicher in seine Stadt.  
Da machte sich auch auf Joseph aus Galiläa,  
aus der stadt Nazareth, in das jüdische Land  
zur Stadt David, die da heißet Bethlehem;  
darum, daß er von dem Hause  
und Geschlechte David war: auf daß er sich  
schätzen ließe mit Maria, seinem vertrauten weibe,  
die war schwanger. Und als sie daselbst waren,

#### Part 1: Christmas Day

##### 1. Chorus

Shout with joy, rejoice, awake, praise the day!  
Tell with praise what today the Highest has done!  
Let go of fear, banish lamentation,  
sing full of exultation and gladness!  
Serve the Highest with glorious choruses,  
let us honor the name of the Lord.

##### 2. Recitative, Evangelist (Tenor)

And in those same days it came to pass  
that there went out a decree from Caesar Augustus  
that all the world enroll for taxes,  
and everyone went that they might be recorded,  
each going to their own city.  
And there went up Joseph from Galilee,  
out of Nazareth, to the land of Judea  
to the city of David, which is called Bethlehem,  
for Joseph was of the house of David;  
that he might be enrolled, with Mary his wife,  
who was great with child. And it came to pass  
that while they were there it came the time  
that she should be delivered.

—continued on page 6



## TRANSLATIONS

kam die Zeit, daß sie gebären sollte.

### 3. Recitativo (Alto)

Nun wird mein liebster Bräutigam,  
nun wird der Held aus Davids Stamm zum Trost,  
zum Heil der Erden einmal geboren werden.  
Nun wird der Stern aus Jakob scheinen,  
sein Strahl bricht schon hervor.  
Auf Zion, und verlasse nun das Weinen,  
dein Wohl steigt hoch empor!

### 4. Aria (Alto)

Bereite dich, Zion, mit zärtlichen Trieben,  
den Schönsten, den Liebsten bald bei dir zu sehn.  
Deine Wangen müssen heut viel schöner prangen,  
eile den Bräutigam sehnlichst zu lieben.

### 5. Coro

Wie soll ich dich empfangen und wie begeg'ich dir?  
O aller Welt Verlangen, o meiner Seelen Zier!  
O Jesu, Jesu, setze mir selbst die Fackel bei,  
damit, was dich ergötze, mir kund und wissend sei!

### 6. Recitativo, Evangelista

Und sie gebar ihren ersten Sohn  
und wickelte ihn in Windeln und legte ihn  
in eine Krippen, denn sie hatten sonst  
keinen Raum in der herberge.

### 7. Coro

(Soprano)

Er ist auf Erden kommen arm,  
daß er unser sich erbarm;  
und in dem Himmel mache reich,  
und seinen lieben Engeln gleich.  
Kyrieleis!

(Recitativo – Basso)

Wer will die Liebe recht erhöh'n,  
die unser Heiland für uns hegt?  
Ja, wer vermag es einzusehen,  
wie ihn der Menschen Leid bewegt?  
Des Höchsten Sohn kömmt in die Welt,  
weil ihm ihr Heil so wohl gefällt,  
so will er selbst als Mensch geboren werden.

### 8. Aria (Basso)

Großer Herr, o starker König, liebster Heiland,  
O wie wenig achtetest du der Erden Pracht!  
Der die ganze Welt er hält,  
ihre Pracht und Zier erschaffen,  
muß in harten Krippen schlafen.

### 9. Coro

Ach mein herzliebes Jesulein,  
mach dir ein rein sanft Bettelein,  
zu ruhn in meines Herzens Schrein,

### 3. Recitativo (accompanied) (Alto)

Now will my beloved bridegroom,  
now will the hero of David's line,  
the comforter, the savior of the earth be born.  
Now will the star of Jacob shine;  
his beam breaks forth already.  
Up, Zion, and put away your weeping;  
your joy will rise on high!

### 4. Aria (Alto)

Prepare yourself, Zion, with tender desire,  
the fairest, the dearest whom you soon will see.  
Your cheeks must today glow much lovelier,  
Hasten, the bridegroom ardently to love.

### 5. Chorus

How shall I greet you, and how shall I meet you  
O all the world's desire, O my soul's adornment?  
O Jesus, Jesus, place me by you, the light,  
so that what pleases you may be known to me and understood!

### 6. Recitativo, Evangelist

And there she brought forth her firstborn son  
and wrapped him in swaddling clothes  
and laid him in a manger,  
for there was no room for them in the inn.

### 7. Chorus

(Soprano)

He has come to earth poor,  
for he has compassion for us,  
and makes us rich in heaven;  
and like his beloved angels.  
Lord, have mercy!

Recitativo (Bass)

Who will rightly praise the love  
that our Savior bears for us?  
Truly, who can understand how much  
he is moved by man's suffering?  
The Highest's son has come into the world  
because its salvation so well-pleases him,  
there will he himself as man be born.

### 8. Aria (Bass)

Mighty Lord of all creation, dearest Savior,  
O how little do you regard earth's pomp!  
You who sustain the entire world,  
and have created its splendor and finery,  
must sleep in a hard crib.

### 9. Chorus

Ah my heart's-love, Jesus-child,  
make yourself a pure, soft little bed  
to rest in my heart's shrine,  
that I may never forget you!

## TRANSLATIONS

### EXULTATE DEO

by Palestrina

Psalm 81

Exultate Deo, adjutori nostro,  
jubilate Deo Jacob.  
Sumite psalmum et date tympanum,  
jucundum cum cithara.  
Bucinate in neomenia tuba  
Insigni die, solemnitate vestrae.

Rejoice to God our helper,  
sing aloud to the God of Jacob.  
Take a psalm and bring forth the tymbrel,  
and the pleasant harp.  
Blow the trumpet on the new moon,  
On the noted day of our solemnity.

ANGELES  
MASTER CHORALE



### O MAGNUM MYSTERIUM

by Morten Lauridsen

Text from the Christmas mass

O Magnum Mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum  
natum, jacentum in praesepio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum. Alleluia!

O great mystery,  
and wondrous sacrament,  
that animals should see the Lord,  
newborn, lying in their manger!  
Blessed is the Virgin whose womb  
was worthy to bear the  
Lord Jesus Christ. Alleluia!

### SHALOM ALEYCHEM

by William Sharlin

Ancient Hebrew Text

Shalom aleychem, malachey el'yon,  
mi melech malachey ham'lachim  
hakadosh baruch hu.

Bar'huni l'shalom baruchu.  
Boachem l'shalom malachey hashalom

Tseyt'chem l'shalom,  
l'shalom tseytchem.

Peace be unto you  
ministering angels,  
may you bless us unto peace.

You have blest us with peace,  
may our going out be unto peace

You have blest us with peace,  
may our coming in be unto peace.

### YOM ZE L'YISRAEL

by William Sharlin

Ancient Hebrew Text

Yom ze l'Yisrael ora  
vesimcha shabat menucha.

Kidashto beirachto mikol yamim  
Besheishet kilita oto melechet olamim.  
Bo matzu agumim hashkeit uvitcha  
Shabat menucha.

This day (the Sabbath) unto Israel  
is one of light and rejoicing.

You have sanctified it more than any other day.  
In six days you have completed creation, an eternal effort.  
In it the distressed have found serenity and comfort.  
Sabbath day of rest.

*some music you hear once and never forget.*

## TRANSLATIONS

### **HANUKKAH (Dedication) BLESSINGS** musical setting by Ron Jeffers Ancient Hebrew Text

Baruch Atah, Adonai Elohenu, Melech haolam,  
asher kideshanu bemitzvotav vetzivanu  
lehadlik ner shel Hanukkah.

Baruch Atah, Adonai Elohenu, Melech haolam,  
she'asah nisim laavotenu  
bayamim haham bazeman hazeh.

Baruch Atah, Adonai Elohenu, Melech haolam,  
sheheheyanu vekiyemanu  
vehigyanu bazeman hazeh.

Blessed are You, Lord our God, King of the world,  
who has sanctified us by your commandments and has  
commanded us to light the candle of Hanukkah.

Blessed are You, Lord our God, King of the world,  
who has performed miracles for our forefathers  
in the days of this season.

Blessed are You, Lord our God, King of the world,  
who has granted us life and who has sustained us  
and who has allowed us to reach this season.

## LOS ANGELES MASTER CHORALE

### **SOPRANO**

Beata Balon  
Tania Batson  
Marian Bodnar  
Deborah Briggs  
Vicky Brown\*  
Renee Burkett  
Sara Camp  
Pamela Chapin  
Claire Fedoruk\*  
Mirta Gasparri  
Marie Hodgson\*  
Karen Hogle  
Janet Hook  
Gina Howell  
Gloria Seunghee Kim  
Hyun Joo Kim\*  
Emily Lin\*  
Deborah Reoyo Mayhan\*  
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 Yeo

### **ALTO**

Mary Bailey  
Nicole Baker\*  
Helen Birch  
Sarah Bloxham  
Leanna Brand\*  
Aleta Braxton  
Leberta Clark  
Barbara Durham  
Amy Fogerson  
Michelle Fournier\*  
Shin Ae Han  
Saundra Hall Hill  
Kyra Humphrey\*  
Adriana Lopez-Young  
Sara Minton  
Sheila Murphy\*  
Alice Kirwan Murray\*  
Anita Nardine  
Nancy Obrien  
Helène Quintana\*  
Leslie Inman Sabedra  
Nike Simor  
Nancy Sulahian\*  
Kimberly Switzer\*  
Tracey Van Fleet\*  
Diane Wallace  
Barbara Wilson  
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\*  
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Drew Holt\*  
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  
Steven Berman  
Aaron Cain  
Greg Davies  
Michael Freed\*  
Gregg Geiger\*  
Michael Geiger\*  
Stephen Grimm  
Scott Graff  
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.

\* *Singing in the Bach Cantata No. 1.*

### **REHEARSAL PIANIST**

Lisa Edwards

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

*some music you hear once and never forget.*





## 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 City. On March 18, 2003, the Chorale performs a concert of Latin American music, including the East Coast premiere of Tania León's *Rezos* ("Prayers"), at The Riverside Church in New York City. 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 Durufle'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*.

## LOS ANGELES MASTER CHORALE ORCHESTRA

### VIOLIN 1

Barry Socher, *Concertmaster*  
Armen Anassian  
Andrew Graybill  
Leslie Katz  
Constance Meyer  
Julie Rogers  
Ernest Salem  
Lisa Sutton  
Yelena Ygoryan  
Irina Voloshina

### VIOLIN 2

Margaret Wooten, *Principal*  
Jeff Gauthier  
Rhonni Hallman  
Cynthia Moussas  
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Kazi Pitelka, *Principal*  
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## 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.



This year AMY FOGERSON celebrates her 16th season with the Los Angeles Master Chorale. During her tenure she has enjoyed many solo opportunities; she sang the mezzo-soprano solo in Debussy's *Trois Chansons* with Paul Salamunovich, was the alto soloist in Bernstein's *Chichester Psalms* with the Hollywood Bowl Orchestra under

John Mauceri, was one of 12 soloists in Ligeti's *Clocks and Clouds* with the Los Angeles Philharmonic under Esa-Pekka Salonen, and sang the role of *Une Grosse Dame* in the LA Philharmonic's performance of Poulenc's *Les Mamelles de Tirésias* under Simon Rattle. Amy sang with the Los Angeles Master Chorale Chamber Singers (the educational outreach ensemble) for 5 seasons. She is also an active studio singer and has performed on many movie soundtracks, including *Don't Say a Word* and *The Sum of All Fears*. She has sung background vocals for a number of classical and pop recording artists. Amy spends the rest of her musical life as a jazz vocalist with the award-winning a cappella jazz sextet *Sixth Wave*. They won the 2001 National Harmony Sweepstakes, were voted Favorite Jazz Group in the 2001 A Cappella Community Awards, and recently released their self-titled debut CD on the LML Music label.

Tenor SAL MALAKI has been giving concerts and recitals both here in the United States and the Philippines. In addition to being a member of the Los Angeles Master Chorale, he currently sings for the Los Angeles Opera as a chorus member as well as covering *comprimario* roles in various productions.



He was the tenor soloist for the Messiah Sing-Along in his first season with the group in 1994, and was featured in Carl Nielsen's *Hymnus Amoris* under the baton of Music Director Emeritus Paul Salamunovich. He graduated from the University of the Philippines with a Bachelor of Music major in Voice and Teacher's Diploma major in Flute. A former member and soloist of the Philippine Madrigal Singers, he taught flute and voice at the University of the Philippines before relocating to the USA.

His solo performances include a recital at Carnegie Hall in New York, at the Macomb Center for the Arts in Detroit, and Morristown Museum in New Jersey. He has been tenor soloist in Mozart's *Requiem*, Mendelssohn's *Lobgesang*, Orff's *Carmina Burana*, Handel's *Messiah*, Ramirez's *Missa Creolla*, Webber's *Requiem*, Beethoven's *Ninth Symphony* and Dvorak's *Stabat Mater*. Opera roles include Rodolfo in Puccini's *La Boheme*, Tamino in Mozart's *The Magic Flute*, Sandugo in Feliciano's *La Loba Negra*, and Ibarra in Felipe P. de Leon's *Noli Me Tangere*.

GREG DAVIES, baritone, is a native Angelino. After receiving degrees in music and business administration from Loyola Marymount University, Greg pursued a masters degree in choral conducting from the University of Miami. Solo appearances include the Civic Chorale of Greater Miami, The University of Miami Chorale and Chamber Singers, and The Loyola Marymount University Choruses. Greg is currently enjoying his second season with The Los Angeles Opera Chorus and the Los Angeles Master Chorale.



## GALA 2002

The Los Angeles Master Chorale celebrated its first concert at the Cathedral of Our Lady of the Angels with a Fall Gala immediately following the sold-out concert. After the concert, 350 guests proceeded to the Cathedral Center Viewing Foyer overlooking the magnificent Cathedral Plaza to enjoy wine and cheese tasting hosted by Forest Glen Winery. Following the reception, the guests entered the Grand Salon for dinner and dancing and a performance by Voices Within student composers. This event, lovingly co-chaired by Christine Kuyper and Dona Schultz, raised vital funds to support the Chorale's artistic and educational programs. A live auction capped the event, and a lucky bidder will be the first person to select their seats in the new Walt Disney Concert Hall for all Master Chorale concerts.



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Board member Ian White-Thomson and his wife Barbara make a handsome couple on the dance floor.



LAMC Board Chairman Ted McAniff (l) and wife Jane are pictured at the Gala congratulating Music Director Grant Gershon on the magnificent Cathedral concert.



Voices Within student composers entertained at the Gala, performing their own songs created during the Chorale's in-school residency program. Pictured are students Martha Lajpop (Glassell Park), Erin McDonnell (Holy Family), Sarah Bryant (Holy Family), Marianna Walther (Norma Coombs Alternative School), Josue Uribe (Glassell Park) Amanda Delamater (Norma Coombs) in the front row; and, in the back row, Msgr. Kevin Kostelnik, Composer Penka Kouneva, Grant Gershon and Marnie Mosiman, Project Director.



Gala Co-Chairs Dona Schultz and Christine Kuyper (center) are congratulated on the successful Gala by Music Director Grant Gershon.



Pictured (l to r) are Gene Shutler, Helen Pashgian, Diana Van de Kamp and John Van de Kamp. Diana brought official greetings from her mother, Andrea, Chair of The Music Center, who was unable to attend the Gala.

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**DESTINATION DISNEY**

In November we phoned all of our subscribers to follow up the questionnaires sent in October. We thank all of you for your thoughtful questions, comments and suggestions. Because many of you expressed concerns regarding the seating process, please be assured that every effort will be made to give our current subscribers a comparable or even better seat. Numerous elements play a role in priority seating, including contributions to the Los Angeles Master Chorale, the number of years you have been a subscriber, volunteer work for the Chorale, as well as the date your renewal order is received. There were additional questions regarding seating for disabled patrons and building accessibility. Walt Disney Concert Hall is fully ADA compliant and includes ample seating for those of you with wheelchairs and transfer-to-seat needs. Please look for your renewal package in your mailbox by the end of January. We know you will be excited when you see the terrific season we have to offer!

**THE LOS ANGELES MASTER CHORALE HEADS TO THE BIG APPLE!**

The Master Chorale invites you to come with us to New York next March! For the first time in its existence, the Los Angeles Master Chorale performs its own concert in that exciting city. Please join us at The Riverside Church on March 18, when we offer a program of Latin American music, featuring the premiere of *Rezós* ("Prayers") by Cuban-American composer Tania León. Two days later, we will collaborate in the East Coast premiere of John Adams' amazing opera *El Niño* with the Los Angeles Philharmonic, under the auspices of the Lincoln Center Great Performers Series on March 20th and will repeat it on the 22nd. Please call the Master Chorale office for more details at 213.972.7282.

**DON'T MISS THE 22ND ANNUAL MESSIAH SING-ALONG TOMORROW!**

Monday, December 16 at 8pm

Continue to ring in the holidays with the first Sing-Along conducted by Music Director Grant Gershon. Grab a score, lift your voice and join 3,000 other exuberant audience members, Chorale soloists, and the Los Angeles Master Chorale Orchestra in a sing-along of Handel's beloved *Messiah*.

Tickets range \$15 to \$35 and are still available in person at the Dorothy Chandler Pavilion Box Office or by calling the LAMC office at 213.972.7282.

**LOS ANGELES MASTER CHORALE CALENDAR OF EVENTS**

<u>EVENT</u>	<u>TIME</u>	<u>PLACE</u>
<b>DECEMBER</b>		
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! On Wings of Steel	7:00 pm Gala Benefit immediately following the concert	Dorothy Chandler Pavilion





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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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benefits of being a donor, please call Marjorie Lindbeck at 213-972-3114, or you may mail your donation to LAMC, 135 N. Grand Avenue, Los Angeles 90012. For Online Donations, please visit [www.lamc.org](http://www.lamc.org).

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## ROGER WAGNER SOCIETY

**Roger Wagner Society**

Claudia and Mark Foster, co-chairs

*A message from Mark Foster, President of the Board:*

The Roger Wagner Society – named after our founding director – recognizes our special friends who have included the Chorale in their estate planning or have made gifts to the Chorale's Endowment Fund. These extraordinary gifts ensure the future of the Chorale and allow us to plan for future seasons at Walt Disney Concert Hall.

As Claudia and I discovered, an endowment is a good investment which benefits you and your family today while it serves the community in the future.

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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Photo by Craig Schwartz



**GRANT GERSHON**  
*Music Director*

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

2022  
SEASON  
2023

## LOVE AND MARRIAGE

Saturday, February 8 at 8pm

Brahm's romantic *Liebeshieder 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.*



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## 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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