



LOS ANGELES  
MASTER CHORALE

2002  
SEASON  
2003

*Love  
and  
Marriage*

Saturday, February 8, 2003

8:00 p.m.

*Dorothy Chandler Pavilion*

*some music you hear once and never forget.*

some music you hear once and never forget.



# LOS ANGELES MASTER CHORALE

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## EXECUTIVE DIRECTOR LETTER



Dear Friends:

I met Grant Gershon in May 2000, and during one of our first conversations about his exciting artistic dreams for the Los Angeles Master Chorale, he talked about a program he called "Love and Marriage." It was comprised of repertory that, on the surface, didn't seem especially compatible but that he was sure would engage and exhilarate the Master Chorale's enlightened audience. Well, tonight is the night! This concert program has been headed your way for a long time, and we are enormously pleased to present this remarkable music of Brahms and Stravinsky. I especially want to welcome four "star" pianists, well known to many of you. Gloria Cheng, Bryan Pezzone, Vicki Ray and Mark Robson are remarkable artists and good friends to Grant and to the Los Angeles Master Chorale. In addition, the percussionists who join the ensemble for *Les Noces* are exceptional musicians, and we are privileged to collaborate with them this evening. For me, this program represents the heart and soul of Grant's vision for the Chorale and its brilliant artistic future. As I write this, I eagerly look forward to joining you for an evening of breathtaking music making by an ensemble of extraordinary musicians.

We realize that the Master Chorale's move to Walt Disney Concert Hall is of great interest to everyone affiliated with this institution – musicians, patrons, donors, volunteers, Board members and professional staff. While behind the scenes many people are working diligently to plan and navigate this important transition, we'll come out from behind the curtain later this month when we announce publicly the Los Angeles Master Chorale's 2003-04 season at Walt Disney Concert Hall. Please watch your mailbox in about three weeks for a season brochure and renewal information, and make it a priority to subscribe as early as possible.

And there's still time to subscribe to the remainder of the 2002-03 season and enjoy great benefits! Please call the Chorale office at your earliest opportunity. Subscribers who are new to the Master Chorale this season will be invited to a special post-concert reception on March 8 to hear Grant's insights into next season's programs.

I offer the sincere thanks of all of us associated with the Los Angeles Master Chorale for your support and generosity.

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.

# LOVE AND MARRIAGE

Saturday, February 8, 2003 ~ 8:00 p.m.

*Dorothy Chandler Pavilion ~ Grant Gershon, Conductor*



Gloria Cheng, Brian Pezzone, Vicki Ray and Mark Robson, *Guest Pianists*

## LIEBESLIEDER WALTZES, OP. 52

Johannes Brahms  
(1833-1897)

Vicki Ray, pianist  
Brian Pezzone, pianist

Kevin St. Clair, tenor

## NEUE LIEBESLIEDER WALTZES, OP. 65

Gloria Cheng, pianist  
Mark Robson, pianist

Tania Batson, soprano  
Susan Mills, soprano  
Leslie Sabedra, alto  
Kevin St. Clair, tenor  
Stephen Grimm, bass

### *Intermission*

## LES NOCES (THE WEDDING)

Igor Stravinsky  
(1882-1971)

Juliana Gondek, soprano  
Jennifer Roderer, mezzo-soprano  
Jonathan Mack, tenor  
Louis Lebherz, bass

### The Tresses

### Home of the Bridegroom

Robert Hovencamp, bass

### Departure of the Bride

### The Wedding Feast

*Supertitles produced by Peter Somogyi.*

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.

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## LETTER FROM GRANT GERSON

Welcome to an evening of the most extreme possible contrasts, a program that has been a gleam in my eye now for several years. To go with the food and drink metaphors that I seem to love so much, this concert is like a eating a whole Sacher torte followed by shots of stoli and espresso!

The *Liebeslieder* and Neue *Liebeslieder Waltzes* of Brahms represent the apex of the Viennese romantic tradition. In these two glorious sets of music, Brahms was able to synthesize brilliantly the part songs of Schubert with the popular waltz style of Johann Strauss. The result is an almost overabundance of musical riches filled with a sense of bittersweet *gemütlichkeit*. Fast forward a mere 40 odd years to the young Stravinsky fresh off of the scandal of the premiere in Paris of *The Rite of Spring*, and with The Great War about to reconfigure Europe and Russia forever. It was at this very moment in history that he decided to turn to the folk poetry that he had known as a child, composing the most Russian piece of his “Russian” period, *Svadebka* (The Wedding). Like the *Liebeslieder Waltzes*, this music is also a synthesis of disparate elements. Stravinsky combines aspects of Russian and Lithuanian folk music with a new, almost mechanistic sound world generated by the combination of four pianos and a small army of percussionists.

So, you may ask, why combine these two seemingly antithetical works on one concert? The short answer may be the sheer, gleeful perversity of hearing these two “strange bedfellows” rubbing elbows together. However, there are also some interesting links between these pieces. Perhaps the most obvious is their joint use of multiple pianists. (Parenthetically, it gives me the greatest pleasure to be collaborating this evening with four pianistic pals who happen to be among L.A.’s most brilliant musical lights.) The poetry chosen by Stravinsky and Brahms is also surprisingly similar—the poems of Duamer that Brahms chose for his waltzes are in many cases merely translations of Russian and Hungarian folk songs. Finally, when one listens to the *Liebeslieder Waltzes* with fresh ears, it is hard to miss a certain schizophrenic quality, an emotional boomerang from one song to the next without any transition. And in the end, I suppose the answer to my earlier question about programming these works together is simply to have the opportunity to experience all of this music with fresh ears.



Grant Gerson  
Music Director

## PROGRAM NOTES

BY PETER RUTENBERG

Ah, Vienna! The rich heritage of baroque and classical architecture. The elegant Ring Street encircling the old town with St. Stephen’s at the center. The *coffee!* **Johannes Brahms** was quite serious about his: no good day started without it, followed by a brisk walk in the woods. After just such a walk with friends, the story goes, they stopped in at a café for *more* coffee. Much to Brahms’ dismay, the prized liquor had been cut with chicory — a common practice of economy. He asked the serving maid if there might be any chicory in stock, and, feigning disbelief at her assent, pressed her to *show* him. She promptly produced two bags. “Is that all?” he inquired. When she replied that it was, he held them aside and ordered up a fresh batch of strong black coffee.

If Brahms liked his coffee black, he preferred his waltzes *mit Schlagsahne...* whipped cream, that is, in the great Viennese tradition! The frothy treasures found among his two sets of *Liebeslieder Walzer* stand fresh and beguiling as when they first appeared in the mid-1860s. The Hamburg-born Brahms found himself quite welcome in Vienna at his first post as director of Singakademie, returning again and again until finally taking up residence the following decade. The grief over his mother’s passing having been allayed in writing the *German Requiem*, his spirit was now lithe and free to explore more earthly delights. There was no better way to demonstrate his pleasure than by doffing his musical hat to Johann Strauss, the reigning ‘waltz king’, and embracing the gentle lilt of the popular local dances — the waltz and the *Ländler*.

The Opus 52 *Liebeslieder Walzer* consist of 18 charming numbers, while the second or New Lovesongs, Opus 65, consist of 15 equally arresting, but slightly more muscular pieces. All the texts are taken from poems by Daumer, except the finale which is by Goethe. Its loftier mood is mirrored by grander musical gestures and is in the form of a chaconne with a fugal interlude. Both sets are scored for vocal quartet and piano duet, and, owing to their popularity, continued to appear in other arrangements at the behest of the publisher. Brahms’ biographer Karl Geiringer adds: “These delicately stylized Viennese waltzes are definitely Austrian in their charm and their lovable and frolicsome merriment. Brahms had a special place for them in his heart. When the score was printed, the composer, who never uttered a word of praise for his own works, unbent sufficiently to write to his publisher, Simrock: ‘I must confess that it was the first time I smiled at the sight of a printed work—of mine! I will risk being called an ass if our *Liebeslieder* don’t give pleasure to a few people.’” He needn’t have worried!

With the ‘scandalous’ success of *The Rite of Spring* just behind him and World War I just ahead, **Igor Stravinsky** embarked on new terrain, both literally and figuratively. The family moved from St. Petersburg to the relative safety of Switzerland,

whose neutrality permitted the occasional travel abroad so essential to the composer's ongoing work with Diaghilev and the Ballets Russes. Creatively, the composer left the 19th century behind and embarked on the search for new ways to express music in the theatrical domain. Biographer Eric Walter White sets the scene: "The true and logical successor to *The Rite of Spring* in Stravinsky's output is... *The Wedding*. The first idea of this work occurred to him while he was engaged on *The Rite*, but it was not until 1914 that he was able to think about it seriously, not until 1917 that the music was essentially complete, and not until 1923 that it received its definitive instrumental form. *The Wedding* is thus the central work of this entire period... [It] is, in the widest but truest sense, symphonic. Melodically it is unified by a close cellular kinship between the various themes...; rhythmically it is perhaps the most closely knit of all Stravinsky's works... Every new tempo is proportionally geared to its predecessor, and so ultimately to a basic pulse that can be felt... through the entire work."

Musicologist Eric Saltzman puts it another way, asserting that *The Wedding* employs "a simple yet effective melodic technique which juxtaposes brief melodic motives with ornamental figures and insistent choral chants, all set in cyclical patterns of repetition turning around one or two insistent pitches. The ritualistic quality of this writing, much enhanced by the remarkable piano-and-percussion orchestration, is further emphasized by... static layers of sound patterns." Stravinsky's later works rely on

these precepts to a great degree, thus, the significance of their development in *The Wedding* cannot be underestimated. After some experimentation with varying instrumentations, the composer set aside the colors available in the orchestral palette, polarizing the scheme to 'black and white' with his revolutionary combination of four pianos and percussion.

The story of *The Wedding* (also known as *Les Noces* in French and *Svadebka* in Russian) derives from traditional Russian folklore. The vocal soloists portray the bride, groom, and other key individuals, and the chorus portrays the peasant townsfolk in a sequence of four scenes depicting the celebration, culminating in the tolling of bells that accompany the concluding tableau. So forceful is the score and so bold its imagery that the work is captivating in both the pantomime (or "choreographic") staging as well as the concert version. Stravinsky's *The Wedding* received its premiere at the Gaité Lyrique in Paris in June 1923.

*Peter Rutenberg is producer of the Master Chorale's latest album, Glass • Salonen, as well as Argento • Duruflé and the Grammy Award-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 fifteenth season as the Chorale's Program Annotator.*



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## LOS ANGELES MASTER CHORALE

### SOPRANO

Beata Balon  
Tania Batson\*  
Marian Bodnar\*  
Deborah Briggs  
Vicky Brown\*  
Renee Burkett  
Sara Camp  
Pamela Chapin  
Judi Domroy  
Claire Fedoruk\*  
Mirra Gasparri\*  
Marie Hodgson\*  
Karen Hogle\*  
Janet Hook  
Gina Howell  
Gloria Seunghee Kim  
Hyun Joo Kim\*  
Emily Lin\*  
Cindy Martineau  
Deborah 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\*  
Cheryl Desberg  
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  
Hélène Quintana\*  
Leslie Sабedra\*  
Niké 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\*  
Jeffrey Greif  
Joseph Guarascio  
Steven Harms

Drew Holt\*  
Shawn Kirchner\*  
Bong Won Kye\*  
Charles Lane\*  
Sal Malaki\*  
Christian Marcoe\*  
Vladimir Maric  
Andrew Meyer\*  
Marvin Neumann\*  
Bart Seebach  
Kevin St. Clair\*  
George Sterne\*  
Mallory Walker\*

### BASS

Crispin Barrymore\*  
Joseph Bazyouros  
Mark Beasom\*  
Paul Bent\*  
Steven Berman  
Aaron Cain  
Greg Davies\*  
Steven Fraider  
Michael Freed\*  
Gregg Geiger\*  
Michael Geiger\*  
Scott Graff  
Stephen Grimm\*

Bryce Hall  
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.

\*Indicates Brahms Chorus

### REHEARSAL PIANIST

Cathy Miller Popovic  
  
*The singers of the Los Angeles Master Chorale are represented by The American Guild of Musical Artists, Amy Fogerson, AGMA Delegate.*

**GRANT GERSON**

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.

**PERCUSSIONISTS**

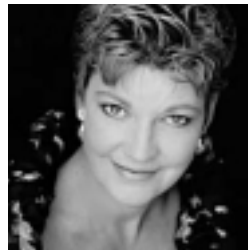
- Timm Boatman
- Theresa Dimond
- Scott Higgins
- David Johnson
- John Magnussen, Principal
- Ken McGraff
- Aaron Smith
- Jon Wakefield

**CONTRACTOR**

- Steve Scharf

**LIBRARIAN**

- Robert Dolan
- The members of the Los Angeles Master Chorale Orchestra are represented by The American Federation of Musicians.*



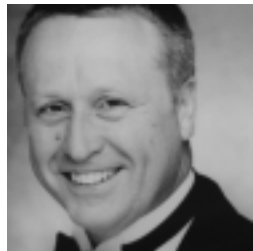
Soprano JULIANA GONDEK has performed with over 70 major North American and European orchestras, with conductors Aaron Copland, Herbert von Karajan, Leonard Bernstein, James Levine, Carlos Kleiber, and Robert Shaw, among others. She has conquered audiences and critics alike in performance at the Metropolitan Opera, New York City Opera, the operas of San Francisco, Seattle, Houston, Dallas, Miami, and St. Louis, at La Scala, at Scottish and Netherlands Operas, and at the Kennedy Center. Festival appearances include Göttingen and Halle's Handel Festivals, the Edinburgh Festival, Antibe's Bel Canto Festival, Lincoln Center's Mostly Mozart, and the Avignon, Aldeburgh, Marlboro, Caramoor, Newport (Rhode Island), and Santa Fe Festivals. She has been presented in recital by such famed venues as Venice's La Fenice, Berlin's National Library, Lucerne's Festival Hall, Geneva's Grand Theatre, Japan's Kitara Concert Hall, Carnegie Recital Hall, and Pasadena's Ambassador Auditorium. Hailed as one of America's leading interpreters of Baroque and contemporary music, she has twenty Handel roles and dozens of world premieres to her credit. Henze's *The Bassarids* (Netherlands Radio Symphony) joined the list in 2002. Her discography includes Handel's *Ottone*, *Radamisto*, *Giustino*, and *Ariodante* (*Grammophon's* Record of the Year) on Harmonia Mundi, *Harvey Milk* on Teldec, and *Die Zauberflöte* on DGG's *Live from the Met* videodisc. Recently, she recorded Kurt Weill's *The Eternal Road* following performances in Berlin with conductor Gerard Schwarz, Bright Sheng's *Poems from the Sung Dynasty* following performances with the Hong Kong Philharmonic, and Szymanowski *Songs* in Amsterdam. She is Professor of Voice at UCLA.



Mezzo-soprano JENNIFER RODERER began 2002 with her Virginia Opera debut as the First Serving Maid in *Elektra*, a performance of the Verdi *Requiem* with the Hudson Valley Philharmonic, and her debut at Toledo Opera as Mrs. Grose in *Turn of the Screw*. This fall, she returns to New York City Opera as Jade Boucher in Jake Heggie's *Dead Man Walking*, and makes her debut at Lyric Opera of Chicago as Waltraute in *Die Walküre*. In 2001, Ms. Roderer debuted at Sarasota Opera as Gertrude in *Hänsel und Gretel* and Antonia's Mother in *Les Contes d'Hoffmann*, sang the Verdi *Requiem* with the Peoria Symphony, and returned to Seattle Opera for a second summer to sing Waltraute in *Die Walküre* and cover Fricka and Waltraute in the other Ring operas. She also sang the Third Lady in *Magic Flute* at New York City Opera, where she had previously sung Giovanna in *Rigoletto*, as well as Hata in *The Bartered Bride* for New York City Opera's Education Department.

Ms. Roderer made her European debut at Opern Air Gars in Austria as Amneris in *Aida*, a role she also sang at Opera Illinois. She has sung Emilia in *Otello* and Rosswise in *Die Walküre* at Opera Pacific, and the Second Serving Maid in *Elektra* at both Washington Opera and Los Angeles Opera. She has also appeared at Glimmerglass Opera in Britten's *Paul Bunyan*, Opera Festival of New Jersey in Floyd's *Susannah*, and New York's Teatro Grattaciolo in Zandonai's *I Cavalieri di Ekebi*.

In concert, Ms. Roderer has appeared with the Anchorage Symphony in excerpts from Beethoven's *Missa solemnis*, and has sung Handel's *Messiah* and Beethoven's *Symphony No. 9* with the Jacksonville Symphony, and the Mozart *Requiem* with the New Jersey Symphony. She recently won the Arthur E. Walters Memorial Award from Opera Index, as well as a grant from the William Matheus Sullivan Musical Foundation.

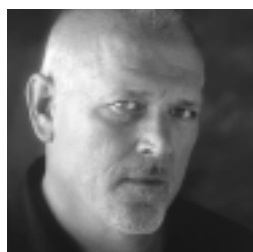


Since graduating from the University of Southern California with degrees in French horn and voice, lyric tenor, **JONATHAN MACK'S** career has taken him throughout the United States, Europe and Australia as a recital, concert, and opera singer.

Now in his sixteenth season with the Los Angeles Opera, Mr. Mack has performed over 50 roles, including Ferrando in Mozart's *Così fan tutti*, Kudrjas in Janacek's *Katya Kabanova*, Quint in Britten's *Turn of the Screw*, and Orpheus in Offenbach's *Orpheus in the Underworld*. Appearances with other companies include Belmonte in Mozart's *Abduction for the Seraglio* for Netherlands Opera, Lysander in Britten's *Midsummer Night's Dream* for Kentucky Opera and the Steersman in Wagner's *Flying Dutchman* for Opera Columbus. Most recently, he made his sixth appearance with the San Luis Obispo Mozart Festival singing Tamino in *Magic Flute*.

His concert work includes engagements with the London Symphony Orchestra, Chautauqua Festivals, the Carmel Bach Festival, the L.A. Philharmonic and the Minnesota Orchestra. Recent performances include a tour of the province of Quebec in Beethoven's *Symphony No. 9* with the Montreal Metropolitan, Britten's *War Requiem* with the Cuesta Master Chorale and Frank Ticheli's Pulitzer-prize-nominated *1st Symphony* with Festival Miami. He returned to Florida for two weeks of concerts this past summer, including the Mozart *Requiem*.

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



**LOUIS LEBHERZ** has been the principal bass with the Los Angeles Opera since 1987, appearing in more than 50 productions, most recently as Zaccaria in *Nabucco*, Ashby in *La Fanciulla del West*, and Crespel in *Les Contes d'Hoffmann*.

His international appearances have included leading roles with such notable companies as Royal Opera House Covent Garden, Le Grand Theatre Geneva, Teatro Massimo Palermo, L'Opera de Monte Carlo, San Carlo Opera Lisbon, L'Opera de Montreal, and Opera Caracas. As a concert artist he has been heard with many national and international orchestras, most recently the Barcelona Symphony, The Boston Symphony and L'Orchestra de la Suisse Romande.

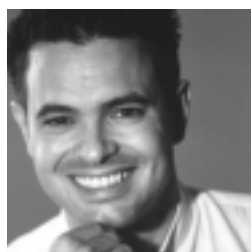


Pianist **GLORIA CHENG** has appeared as a soloist and chamber artist at major festivals worldwide, including Ars Musica Brussels, the Kuhmo Chamber Music Festival in Finland, the Santa Fe Chamber Music Festival, Tanglewood, Ojai, and Aspen. As a frequent guest artist with the Los Angeles Philharmonic and its New Music Group, Ms. Cheng's close collaborators have included John Adams, Pierre Boulez, Elliott Carter, Gyorgy Ligeti, Witold Lutoslawski, and Esa-Pekka Salonen. She was recently engaged by the New York Philharmonic for four performances of Stravinsky's *Petrouchka* conducted by Lorin Maazel.



An audition for Pierre Boulez led to her participation at the Ojai Festival in 1989, and again in 1992 and 1996, at the special request of Music Director Boulez. In June, 2000, she was the Ojai Festival's featured solo recitalist, performing works by Thomas Adès, George Benjamin, and Pierre Boulez. She was a longtime member of the California E.A.R. Unit, and appears annually on the Piano Spheres concert series in Pasadena, California. The composers who have written for her include John Adams, Mark Applebaum, Pierre Boulez, Don Davis, Joan Huang, Leon Milo, David Raksin, Terry Riley, Chinary Ung, Andrew Waggoner, and most recently, Esa-Pekka Salonen, whose *Dichotomie* was premiered by Ms. Cheng in Los Angeles and New York City in December, 2000.

Ms. Cheng's solo recordings include music by Olivier Messiaen on Koch, and works of John Adams and Terry Riley on Telarc. Her latest Telarc release, *Piano Dance: A 20th-Century Portrait*, was selected by *BBC Music Magazine* editors as Instrumental Pick in the month of its release. She has an Economics degree from Stanford University, and graduate degrees in Music from UCLA and USC.



**BRYAN PEZZONE** is the consummate crossover pianist of his generation. He has excelled in classical, contemporary, jazz, and experimental genres and is known for both his versatility and virtuosity as a performing artist, improviser and composer. He has performed with many major symphony orchestras, including the Atlanta, Colorado, Pacific, and San Antonio Symphonies; the Hollywood Bowl Orchestra, the Los Angeles

—continued on page 8

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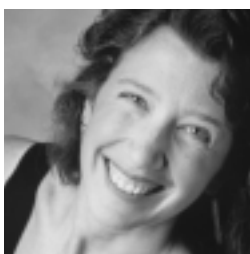


Philharmonic Institute Orchestra, and has toured widely with the jazz group Free Flight. He is known in the Los Angeles area as one of the primary free-lance pianists for film and television soundtrack recording, contemporary music premieres, and chamber music accompanying. He conducts workshops on his comprehensive approach to improvisation and is a consulting editor for the well-known publication *Piano and Keyboard*. He has been on the piano faculty since 1987 at the California Institute of the Arts where he created their multi-focused keyboard program.

During his ten years in Los Angeles, Bryan has worked with many of the premiere contemporary music conductors (Pierre Boulez, Oliver Knussen, John Adams, Esa-Pekka Salonen, and Kent Nagano). He is featured in collaborations on a number of professionally released recordings, and has been involved with nearly every major festival, series and performing arts organization in the Southern California area.

Recent recordings include the chamber works of John Briggs, John Harbison and John Cage, Settings by Mel Powell, as well as many other area instrumentalists. Bryan has begun producing CDs of his own music which blends jazz and classical styles - most recently *Flying on Water* produced by Steve Wight and featuring M.B. Gordy on drums and Bart Samolis on bass. In addition, Bryan has been the pianist on virtually all of the cartoons released by Warner Brothers and Disney over the past six years.

Bryan received his Bachelor of Music degree from the Eastman School of Music in 1984 where he was awarded the Performers Certificate and won the concerto competition.

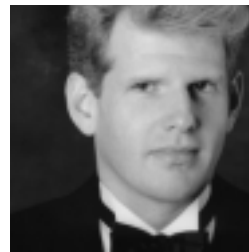


Pianist **VICKI RAY** performs widely as a soloist and collaborative artist. She is a member of the award-winning California E.A.R. Unit and Xtet. As a founding member of Piano Spheres, an acclaimed solo piano series dedicated to exploring the less familiar realms of the piano repertoire, her playing has been hailed by the Los Angeles Times for “displaying that kind of musical thoroughness and technical panache that puts a composer’s thoughts directly before the listener.”

A long-time champion of new music Ms. Ray has had works written for her by composers John Adams, Paul Dresher, Stephen Hartke, Kamran Ince and many others. In 1989, she was the first place winner in the National Association of Composers USA competition for performers of contemporary music. Ms. Ray has been featured on the Los Angeles Philharmonic Green Umbrella Series, with Los Angeles Chamber

Orchestra, the German ensemble Compania and the Blue Rider Ensemble of Toronto with whom she made the first Canadian recording of *Pierrot Lunaire*. She has played on various national and international festivals including the Salzburg Festival, the Berlin 750 Jahre Festival and the Ojai Festival where she premiered a new concerto with the Los Angeles Philharmonic and Sir Simon Rattle. Her solo recording *From the Left Edge*, a collection of works written for her by composers living in California, can be found on the CRI label. As a pianist who excels in a wide range of styles, Ms. Ray’s numerous recordings cover everything from the semi-improvised structures of Wadada Leo Smith to the twisted groove base of John Adams’ *Road Movies*, from the elegant serialism of Mel Powell to the austere beauty of Morton Feldmans’ *Crippled Symmetries*. Ms. Ray is head of the piano department at the California Institute of the Arts where she has been a faculty member since 1991.

**MARK ROBSON** began his musical pursuits at an early age, first as a pianist and later as a flutist and organist. He began to compose when he was nine. Subsequent studies culminated in degrees from Oberlin College and the University of Southern California, enhanced by several years of study of piano and Ondes Martenot in Paris.



Among his piano teachers have been Lydia Frumkin, Yvonne Loriod, Alain Motard and John Perry. He has been awarded several scholarships and awards; these include a prize in the International Piano Competition for Contemporary Music of St. Germain-en-Laye, the Corvina Cultural Circle Certificate of Excellence, the Keyboard Departmental Award as a Master’s student at USC and the Los Angeles Opera Guild’s first Michael Carson Memorial Award.

Since 1991, Mr. Robson has been on the music staff of the Los Angeles Opera and currently holds the position of Asst. Chorusmaster/Asst. Conductor. He often provides recitative accompaniment at the harpsichord for their opera productions and has made his stage debut in the role of Boleslao Lazinski in *Fedora*. For the past several years he has also served as assistant conductor for the Brentwood-Westwood Symphony Orchestra. As a répétiteur, he has worked at both the Salzburg and Spoleto Festivals and has toured as accompanist for the Roger Wagner Chorale. He is also a founding member of Piano Spheres, a collective of five pianists that have been presenting new and unfamiliar keyboard works in the Los Angeles area since 1994. In March 2001, he presented Messiaen’s monumental opus *Vingt Regards sur L’Enfant-Jesus*, hailed by the Los Angeles Times as “a herculean accomplishment.” As a recitalist, he has performed at the Salle Marguerite Gaveau and Salle Cortot in Paris, the Paleis Het Loo in the Netherlands, the L.A. County Art Museum series Sundays-at-Four, the Kennedy Center, James Madison University (VA) and the Spoleto Festival (Italy).

As a composer, Mr. Robson has been programmed on concerts in Los Angeles, New York, Barcelona and Paris. In addition to his orchestral prelude, *Apollo Rising*, commissioned and premiered by the Brentwood-Westwood Symphony Orchestra, his oeuvre includes *Three Episodes for Chamber Orchestra*, a trio for piano, cello and clarinet entitled *Dances and Dirges*, works commissioned for the synagogue, *24 Preludes for the Left Hand*, and several song cycles. One of these, *A Child of Air*, has been recorded by soprano Patricia Prunty (accompanied by the composer) and performed several times in New York, Los Angeles, Minnesota and at the Ravinia Festival in Chicago. In 1995, Mr. Robson was composer-in-residence for the L.A. Arts-in-the-Park series in Pasadena, CA and, since 2000, has been a member of ASCAP.





### 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 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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### DESTINATION DISNEY

The excitement is mounting as our move to the new Walt Disney Concert Hall quickly approaches! On February 26th a press conference will be held to announce our next season, and subscribers should look for their renewal packets to arrive in the mail around that date. As this magnificent building reaches completion, more and more information becomes available to us, so we remind subscribers to contact us with questions or concerns when renewing your subscriptions. Here is a photograph of the model, which gives a spectacular simulation of what seating will be like in the new hall. You can visit this model of the concert hall outdoors on the East side of the Dorothy Chandler Pavilion open daily from 10 a.m. to 10 p.m.

## NEWS & EVENTS

### K-MOZART

K-Mozart Classical 105.1 FM is dedicated to entertaining and educating listeners through a wide-range of classical music, including rarely heard works by both well-known and obscure composers. As the voice of the cultural community, KMZT contributes significantly to enrich life in Los Angeles, serving as the local outlet for musical performances. KMZT is a vital partner to a wide range of cultural venues and events. The station sponsors and supports major music and arts organizations in Southern California as an official radio station or through live broadcasts or sponsorships. By so doing, KMZT provides music and arts organizations an opportunity to reach a wider audience and gives listeners an opportunity to enjoy and appreciate concerts and opera in their homes, cars or offices. KMZT is available on the radio at 105.1 FM or through the website at [www.kmozart.com](http://www.kmozart.com).

K-Mozart Classical 105.1 FM is proud to be a media sponsor of the Los Angeles Master Chorale's 2002-2003 season.



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

On March 18th, the Master Chorale will perform its first-ever independent concert in New York City at the famed Riverside Church. Our Los Angeles audience will be the first to hear the *Tangos and Prayers* concert on March 8th, when we present a thrilling a cappella celebration of Latin American music from the Renaissance to the present. Motets and folk songs by South American and Mexican composers set the scene for the world premiere performance of the brilliant, highly evocative *Rezos* ("Prayers") by Cuban-American composer Tania León. Then the Chorale takes the show on the road, to repeat this program in New York. In addition, the Chorale will be featured in the Los Angeles Philharmonic's fully staged performances of John Adams' *El Niño*, first in Los Angeles on March 13, 15 and 16, and then at the Brooklyn Academy of Music, in a presentation by the Lincoln Center Great Performers Series, on March 20th and 22nd. These are great opportunities for your New York friends and associates to hear the Chorale. For more information on tickets and performance times, contact the Master Chorale, 213.972.7282.

### PURCHASE THE MASTER CHORALE RECORDINGS AS A SET AND SAVE!

The Master Chorale has four recordings available for purchase for \$18 each through the office, or online at [www.lamc.org](http://www.lamc.org). Our first three titles, conducted by Music Director Emeritus Paul Salamunovich, include *Christmas*, *Lauridsen•Lux Aeterna*, and *Argento•Durufle*. The latest recording *Glass•Salonen*, was released this past September, includes Philip Glass' monumental *Itaipu*, and Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund*. This is the first Master Chorale recording conducted

by Grant Gershon. All four CDs are produced on the RCM label and available at most major music outlets.



Purchase all four CDs as a gift set through the Master Chorale for the special price of \$65, which includes sales tax, shipping and handling. For more information, contact the Master Chorale at 213.972.7282.

### THE MASTER CHORALE WELCOMES JESSICA SANTANA

The Los Angeles Master Chorale's Board of Directors announces the appointment of Jessica Santana to the position of Resource Development Associate on the administrative staff. Jessica brings extensive development experience to our organization and was most recently affiliated with the Museum of Latin American Art in Long Beach. Her skills and expertise will be especially valuable as we transition to our residency at the Walt Disney Concert Hall. We are tremendously pleased to welcome Jessica to the Master Chorale.

### STILL TIME TO SUBSCRIBE!

There is still time to subscribe to our concerts for the remainder of the 2002-03 season to receive priority seating at the new Walt Disney Concert Hall. As an added bonus, all new subscribers will be invited to a private party in the Founder's Room after our concert on March 8th. For more information, call the Master Chorale at 213.972.7282.

### WINGS OF STEEL GALA

We'll float *On Wings of Steel* and celebrate the start of something new! Join us June 7th for our end-of-season Gala Benefit & Concert. The concert, *It's a Wrap!*, salutes Hollywood film composers and caps 39 years of concerts in the Dorothy Chandler Pavilion. The black-tie Gala will honor Frank Gehry for his extraordinary design for Walt Disney Concert Hall and will include a pre-concert champagne reception, a luxury auction, the concert, plus dinner and dancing in the Grand Hall. The traditional highlight of this event is the signature surround-sing when the Chorale encircles the guests in song. Honorary Chair, Andrea Van de Kamp, Music Center Chair, and Gala Co-Chairs Laney & Tom Techentin invite you to join us for the celebration! For reservations or information, please call 213.972.3114.

### GET THE SCOOP!

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

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Composer, Penka Kouneva (at the Piano) and Music Director Grant Gershon prepare fifth grade students from Breed Street Elementary for their culmination performances last December.

### SPOTLIGHT ON VOICES WITHIN

Each semester for the past two years the Master Chorale has been cultivating a new crop of budding young composers – nearly 500 in all. *Voices Within* is an eight-week artists-in-residency program for 5th and 6th grade classrooms in Los Angeles County that introduces students to the world of choral music through the creation and performance of their own songs - works that reflect their own sensibilities, their experiences, and their own lives. Program director and teaching artist, Marnie Mosiman; composers, Penka Kouneva and David O; and playwright/lyricist Doug Cooney work with several classrooms per semester helping students to find their songs from within.

Students participate in movement and improvisation games to open their minds and to inspire their creative juices. Then, with the help of the artistic team, students begin the process of putting their thoughts to paper. As common themes are discovered, students are grouped based upon their topics and begin creating texts that they will set to music. Next, they explore the natural rhythms, high points and low points of their newly created poetry and explore the process of setting these words to melodies. Once a melody is set to their texts, the groups revise and edit their songs in preparation of their compositional premieres. During this entire process schools are paired together providing students the opportunity to share their ideas and songs with fellow students from their partner school. In the final session, students from both schools convene for a performance of their newly created songs as well as to meet their fellow “co-composers”.

Participating schools this past fall included Dan Miyake’s 5th grade class at Glassell Park Elementary, Juan Fernandez and Kathy Kopp’s 5th grade classes at Breed Street Elementary, Toni Valenzela’s 5th grade class at Dolores Mission school (all in Los Angeles) and Sally Baldwin’s 6th grade class at Jefferson Middle School in San Gabriel. If you would be interested in bringing this program to an elementary or middle school in your neighborhood, or for more information on any of the Master Chorale’s educational programs, contact the office at 213.972.3113.

### LOS ANGELES MASTER CHORALE CALENDAR OF EVENTS

<u>EVENT</u>	<u>TIME</u>	<u>PLACE</u>
<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	Dorothy Chandler Pavilion Gala Benefit immediately following the concert

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Bravo! to the following annual donors of the Los Angeles Master Chorale who have contributed so generously 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 honoring the following individuals, businesses and foundations whose generosity is the power behind the music. Your gifts give wings to Grant Gershon's artistic vision for choral music. *Thank you!*

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MASTER CHORALE

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## ROGER WAGNER SOCIETY

### Roger Wagner Society

Claudia and Mark Foster, co-chairs

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

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

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

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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## 14TH ANNUAL LOS ANGELES MASTER CHORALE HIGH SCHOOL CHOIR FESTIVAL TUESDAY, APRIL 29, 2003

Founded in 1989 by the Los Angeles Master Chorale Associates, the High School Choir Festival is unique among festivals. This non-adjudicated festival strives to nurture choral programs at the high school level in the Los Angeles County area by engaging selected choirs in this year-long project.

On Tuesday April 29, 2003, more than 1000 students, from 35 high schools will join Music Director Grant Gershon in participation of this annual Los Angeles tradition. This will be the final Festival in the Dorothy Chandler Pavilion as the Master Chorale prepares for its anticipated move to the Walt Disney Concert Hall in the Fall of 2003.

### Participants in the 14th Annual Los Angeles Master Chorale High School Choir Festival:

- Alhambra High School, Alhambra
- Antelope Valley High School, Lancaster
- Arroyo High School, El Monte
- Bell Gardens High School, Bell Gardens
- Bishop Montgomery High School, Torrance
- Burroughs High School, Burbank
- Cajon High School, San Bernardino
- Century High School, Santa Ana
- Chaffey High School, Ontario
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- Littlerock High School, Littlerock
- Louisville High School, Woodland Hills
- Loyola High School, Los Angeles
- Marymount High School, Los Angeles
- Oak Park High School, Oak Park
- Ontario High School, Ontario
- Pacifica High School, Garden Grove
- San Pedro High School, San Pedro
- Saugus High School, Saugus
- St. Monica High School, Santa Monica
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