



LOS ANGELES
MASTER CHORALE



IT'S A WRAP!

Saturday, June 7, 2003

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,

During 39 seasons in the Dorothy Chandler Pavilion, the Los Angeles Master Chorale has enjoyed many successes as well as overcome occasional challenges, but it has always offered the very best choral music to be heard anywhere, performed at the highest artistic level and led by champions in their field. Tonight will be no exception, as Grant Gershon and the Master Chorale celebrate a glorious history in this magnificent building with a salute to film composers. The music you will hear tonight was thoughtfully chosen to represent the best composers of this genre, and some of them are in the audience with you. Collaborating with Grant on the creation of the program was the extraordinary J.A.C. Redford, a renowned composer and arranger of film and concert music, and a most valued friend of the Master Chorale. We thank J.A.C. for his generosity and for his visionary commitment to helping create a compelling and exciting program.

Tonight we also anticipate the future, which for the Master Chorale is embodied in the magnificent building just across the street to the south. Walt Disney Concert Hall will be our home beginning next fall, and the Chorale will give a voice to this amazing new structure through concert programs demonstrating great virtuosity, bold vision, and tremendous excitement. Following tonight's concert, a gala celebration we're calling *On Wings of Steel* honors the creator of this architectural wonder – Frank O. Gehry. We have eagerly looked forward to this opportunity and relish the moment when we can say *thank you* for our new home.

As we wrap up the first 39 years of the Master Chorale's life at The Music Center, we also close a season in which you once again showed your enthusiastic devotion to the Los Angeles Master Chorale. You wrote letters, you called, you sent emails, and you faxed. Sometimes you offered thoughtful criticism, but most of the time you let us know in no uncertain terms that you greatly value Grant Gershon's artistic vision and the remarkable performances that he and the singers offer. I hope that tonight you will revel in the wonderful music you hear and feel a great sense of personal satisfaction for the important role you play in making it possible. We are grateful for your generosity, and we look forward to a bright future 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.

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.



IT'S A WRAP!

Saturday, June 7, 2003 ~ 7:00 p.m.

Dorothy Chandler Pavilion ~ Featuring Tony Award® Winner, *René Auberjonois*



Tonight's concert is lovingly dedicated to the memory of Dona Haynes Schultz in celebration of her life, lived with gusto, joy and generosity.

some music you hear once and never forget.

Grant Gershon,
Conductor

J.A.C. Redford,
Music Advisor

Susan Clines,
Producer

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.

OVERTURE/AGINCOURT SONG (*Henry V*)

William Walton
(1902-1983)

DRY YOUR TEARS, AFRIKA (*Amistad*)

John Williams
(b. 1932)

DOWN TO THE RIVER TO PRAY
(*O Brother, Where Art Thou*)

Traditional, arr. Elizabeth Ladazinsky,
J.A.C. Redford
(b. 1953)

Amy Fogerson and Alice Kirwan Murray, soloists

SUITE from *Triumph of the Spirit*

Cliff Eidelman
(b. 1964)

1. Main Title
2. Begging for Bread
3. Answer Us
4. The Slaughter
5. A Hard Felt Rest
6. Longing for Home
7. Dark Tunnel to Auschwitz
8. Salamo Desperately Finds Allegra

Claire Fedoruk and Jonathan Price, soloists

EXTASE inspired by a poem by Victor Hugo

Jeremy Soule
(b. 1975)

World Premiere
Sal Malaki and Deborah Mayhan, soloists

Intermission

MAIN TITLE/ICE DANCE (*Edward Scissorhands*)

Danny Elfman
(b. 1953)

THE MISSION (*The Sum of All Fears*)

Jerry Goldsmith
(b. 1929)

Holly Shaw Price, soloist

SUITE from *Titanic*

James Horner
(b. 1953)

Aleta Braxton, soloist
Eric Rigler, uilleann pipes and whistle

THE SONNENSCHAINS (*Sunshine*)

Maurice Jarre
(b. 1924)

Rachelle Skloff, soloist

ST. CRISPIN'S DAY (*Henry V*)

William Shakespeare
(1564-1616)

René Auberjonois

NON NOBIS DOMINE (*Henry V*)

Patrick Doyle
(b. 1953)

Randall Bills, soloist



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LETTER FROM GRANT GERSHON

Welcome to a wonderful celebration of choral music from the world of film. This concert features a colorful “best of” sampling of the genre, starting with William Walton’s legendary score for Laurence Olivier’s adaptation of *Henry V*, and ending with Patrick Doyle’s stirring music for Kenneth Branagh’s more recent version of the same play. In between, you’ll hear music from the leading lights in film music, including John Williams, Jerry Goldsmith and James Horner, alongside music of Cliff Eidelman and Jeremy Soule, representing an exciting new generation of talent. Through it all I am extremely indebted to J.A.C. Redford, composer and good friend of the Chorale, for turning me on to so much of the great music that you will experience this evening.

This is of course a momentous evening in the history of this great ensemble, for tonight we bid an affectionate adieu to our home of 39 years. In fact the Los Angeles Master Chorale was founded in order to be the resident chorus of the Music Center in 1964, so as we prepare for our groundbreaking first season in the Walt Disney Concert Hall, this is a very good night to celebrate and remember what the Dorothy Chandler Pavilion has meant to all of us. On a personal note, this building has created an incredible number of indelible and cherished memories—my first time ever on this stage, singing the *Messiah* in an enormous chorus at the tender age of 14; playing harpsichord for the Mozart operas, and onstage piano in *Wozzeck* with Simon Rattle my first season as a coach with L.A. Opera; my orchestral conducting debut with the Phil, substituting for Esa-Pekka Salonen on less than two hours notice (!); and of course, two wonderful, supremely rewarding seasons at the helm of this great organization. Thanks indeed for the memories....

Sincerely,
Grant

PROGRAM NOTES

BY PETER RUTENBERG

Film and music became inextricably entwined from the moment the first silent movie was shown with live accompaniment. From tinny, out-of-tune pianos in rural towns to grand theater organs in cosmopolitan movie palaces, music emphasized the action and portrayed the drama as it evolved on the silver screen. With the advent of “talkies,” sound joined sight in the cinematic art. Recorded music replaced live performance; ambient noise and sound effects added to the realism of the experience. The emotional context — that part of the film’s meaning and message which could not be seen nor heard — was given voice in the underscore. Great directors instinctively partnered with great composers — Hitchcock with Herrmann, Spielberg with Williams — in recognition of music’s ability to unify the many-faceted medium of film. What better way for the Los Angeles Master Chorale to pay farewell tribute to the vibrant realization of Dorothy Chandler’s dream — the Pavilion named in her honor and the Chorale’s concert home for four decades — than with a concert of film music that has affected so many people the world over, comprised of scores that engage the unexcelled expressiveness of the chorus to speak directly to our hearts!

Film scores require and indeed embrace all forms and styles of music, from all periods and genres. They are great equalizers, if you will, for nowhere else do people from all walks of life encounter musical sounds they themselves might not otherwise choose to hear, in juxtaposition with, or often opposition to, those they prefer: a medieval song of courtly love, an ancient church hymn in plainchant, a swing or jazz tune, a classical symphony, a rock’n’roll hit, a rap anthem, an infinite variety of ethnic folk songs, celestial harps, devilish tremolos, electronically-synthesized echoes from other worlds, and always, the theme that so enticingly but so thoroughly ingratiates itself with our consciousness that we forever associate it with the cinematic microcosm it helped to define.

William Walton, though well-known, accomplished, and a veteran of several film scores, had not yet composed the music for the coronation of Elizabeth II when the visionary actor-producer-director Sir Laurence Olivier approached him to score his film adaptation of Shakespeare’s *Henry V*. Made during the hard-scrabble last year of World War II and released in 1945, Olivier’s dramatic masterpiece was more than adequately served by what James Agee called “one of the few outstanding scores in movie history.” (He was zealous if somewhat dismissive of other deserving efforts.) Walton was called on to write three different types of music: for the present day, for the time of the action (early 15th century), and for the Renaissance (16th century) to accompany the opening action of a performance at the Old Globe Theatre. Historically, Henry V had renewed the Hundred Years War and defeated the French at Agincourt in 1415,

taking Normandy in the process. The concert opens with the sweepingly evocative Overture and *Agincourt Song*.

At the conclusion of production on his 1997 film *Amistad*, director Steven Spielberg summed up his then 24-year, 15-film partnership with **John Williams** with obvious admiration: “He has the gift to become any character necessary to retell with music the story of the film he is working on. After all [this] time, John has never failed to surprise me, uplift me, or make me look good.” The Chorale sings the slaves’ anthem of return, *Dry Your Tears, Afrika!*

The Coen Brothers’ 2000 film *O Brother, Where Art Thou*, based on Homer’s *Odyssey*, included a combination of music score by T Bone Burnett and American folk songs sung by Emmy Lou Harris and others active in the Bluegrass and Appalachian music movements — the source of the a cappella folk hymn *Down to the River to Pray*.

Cliff Eidelman came to the fore in 1991 as a result of his acclaimed work on the sixth feature film in the Star Trek series, *The Undiscovered Country*. Two years earlier he had tackled a much different kind of film that focused on one of many untold stories from the Holocaust — the Greek Jews of Auschwitz — in *Triumph of the Spirit*. The film’s reliance on long sequences without dialogue offered an unusual opportunity for the composer: a chance to portray the mass suffering on a purely emotional and introspective level. Eidelman chose the chorus as the most effective mode for this expression, and the extended Suite highlights the many choral sections. The text is Ladino — the lingua franca of the Jews who populated the Mediterranean following their expulsion from Spain during the Inquisition — a mixture of medieval Spanish and Hebrew.

One of the most curious and pervasive uses of music in the last twenty years has been for computer games. **Jeremy Soule** has become an important operative on this new frontier, and he’s taken the unprecedented step of combining several different game “themes” with a text by Victor Hugo in the choral score we hear today.

Tim Burton is another director who knows the composer’s true value. His highly original fantasy from 1990, *Edward Scissorhands*, takes full advantage of frequent collaborator **Danny Elfman**’s musical idiom, executed so beautifully in the other-world-ness of the film’s *Main Title & Ice Dance*.

Legendary film composer **Jerry Goldsmith** pens one of his characteristically moving melodies in *The Mission*, from the 2002 film starring Ben Affleck and Morgan Freeman — *The Sum of All Fears*.

When director James Cameron met with composer **James Horner** to discuss the music for *Titanic*, their shared depth of feeling for the subject set a serious tone. As Cameron was to recollect in his introduction to a new recording of the *Titanic Suite*: “I felt strongly that the score should be unconventional... James had anticipated me, and

already was hearing in his mind’s ear a kind of soaring and transcendent sound using human voice... combined with Celtic instruments like uilleann pipes and pennywhistle to create lyrical and haunting emotionalism... James has created a new suite of music, comprising light and dark sections from the score, which represents the ‘soul’ of his remarkable music for *Titanic*. Sections of the score which were not included in the original soundtrack are integrated into this suite.” Indeed, this music echoes the innocence of that distant tragedy, stirring our souls afresh with the same promise of new life ahead, goading us to think the best is yet to come, and singing us to sleep when sleep we must.

Sunshine is one of those movies that everyone should see because it reminds us that even after unspeakable pain and deprivation, happiness and freedom will return, if only we’ll keep the song in our hearts. That is the message of *The Sonnenscheins’* text, “Please, God, may we always go on singing,” so graciously set in **Maurice Jarre**’s grand score.

Kenneth Branagh’s remake of *Henry V* in 1989 has a great deal in common with the Olivier version from the standpoint of creative élan, however Olivier was already in his prime while Branagh was embarking on his directorial debut. The films also share music as an integral feature of the process. Olivier had cast Walton from the start and the composer wrote most of the music ahead of time. In **Patrick Doyle**’s case, he was already an actor, composer and music director working on the Renaissance Theater Company’s first UK tour with *Hamlet*. He recalls: “I had never written a feature film score and Ken had never directed a film: understandably he was very worried about taking an inexperienced composer on board... He asked me to come up with some ideas... [On tour in Denmark, we] met in the ballroom of the Marianlyst Hotel, where I played through a few rough sketches. They liked what they heard, and on our return to London, Ken asked for orchestrations.” Doyle played the role of Court in the film and worked on the score between scenes. Like other felicitous pairings of director and composer, Doyle would say of Branagh: “He has an uncanny instinct for what is required of the composer. He originally planned to have 50 minutes of music, but after we saw the finished film the score grew to around 90... Ken always maintained that the film needed it.” The triumphant chorus *Non nobis Domine* appropriately concludes the Master Chorale’s residency in the Dorothy Chandler Pavilion.

Peter Rutenberg is producer of the Master Chorale’s latest album, Glass • Salonen, as well as ARGENTO • DURUFLÉ 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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LOS ANGELES MASTER CHORALE

SOPRANO

Beata Balon
Tania Batson
Marian Bodnar
Deborah Briggs
Vicky Brown
Renee Burkett Shulgold
Sara Camp
Pam Chapin
Claire Fedoruk
Mirta Gasparri
Marie Hodgson
Karen Hogle
Janet Hook
Gina Howell
Shira Jacobson-Rogers
Gloria Seunghhee Kim
Hyun Joo Kim
Emily Lin
Deborah Mayhan
Cindy Martineau
Susan Mills
Marnie Mosiman
Vickere Murphy
Frances Pampeyan
Theresa Patten
Holly Shaw Price
Linda Sauer
Stephanie Sharpe
Rachelle Skloff
Diane Thomas
Nancy Von Oeyen
Sun Joo Yeo

ALTO

Nicole Baker
Sarah Bloxham
Mary Bailey
Helen Birch
Leanna Brand
Aleta Braxton
Leberta Clark
Cheryll Desberg
Amy Fogerson
Michelle Fournier
Shin Ae Han
Saundra Hall Hill
Kyra Humphrey
Adriana Lopez-Young
Sara Minton
Sheila Murphy
Alice Murray
Anita Nardine
Nancy O'Brien
Leslie Sabedra
Nike St. Clair
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet
Diane Wallace
Diana Zaslove

TENOR

Brent Almond
Daniel Babcock
Randy Bills
Scott Blois
Lenard Berglund
Andy Brown
David Bunker
Pablo Cora
Tom Croyle
Randall Garrou
Paul Gibson
Jack Golightly
Jody Golightly
Jeff 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. Clair
George Sterne
Mallory Walker

BASS

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

REHEARSAL PIANIST
Cathy Miller Popovic

STAGE MANAGER
Paul Geller

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

LOS ANGELES MASTER CHORALE ORCHESTRA

VIOLIN 1

Barry Socher,
Concertmaster
Jayme Miller
Margaret Wooten
Florence Titmus
Leslie Katz
Patricia Aiken
Sarah Thornblade
Sharon Harman
Ernest Salem
Julie Rogers
R.B. Johnson
Julie Ann French

VIOLIN 2

Steve Scharf, *Principal*
Cynthia Moussas
Susan Jensen
Linda Stone
Rhonni Hallman
Jean Sudbury
Dynell Weber
Chris Reutinger
Marvin Palatt
Pamela Tomkins

VIOLA

Karen Elaine, *Principal*
Carole Castillo
Renita Koven
Alma Fernandez
Briana Ackerman
Lyn Grants
Brett Banducci
Kate Reddish

CELLO

Delores Bing, *Principal*
Nadine Hall
Maurice Grants
Margaret Edmondson
Stephanie Fife
Jakub Omsky

BASS

Oscar Mesa, *Principal*
Gary Lasley
Francis Senger
Ian Walker
Paul De Nola

FLUTE

Sara Weisz, *Principal*
Lisa Edelstein

OBOE

Joel Timm, *Principal*
Stuart Horn

CLARINET

Michael Grego, *Principal*
Helen Goode-Castro

BASSOON

William Wood, *Principal*
Duncan Massey

HORN

Jon Titmus, *Principal*
John Mason
Kristy Morrell
Brad Kintcher

TRUMPET

Roy Poper, *Principal*
William Bing
Marissa Benedict

TROMBONE

Alvin Veeh, *Principal*
Steve Williams
Terry Cravens

TUBA

Douglas Tornquist,
Principal

GIUITAR

Thomas Rizzo, *Principal*

GREEK MANDOLA

Paul Viapiano, *Principal*

HARP

Amy Wilkins, *Principal*

KEYBOARD

Cathy Miller Popovich,
Principal
Vicki Ray

TYMPANI

Mark Zimoski, *Principal*

PERCUSSION

Theresa Dimond,
Principal
Marie Matson
Joseph Mitchel

CONTRACTOR
Steve Scharf

LIBRARIAN

Robert Dolan

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

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ARTIST PROFILES



GRANT GERSHON, MUSIC DIRECTOR

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.

RENÉ AUBERJONNOIS, ACTOR

A veteran of the stage, screen and film, Mr. Auberjonois knew from an early age that his spot was in the limelight. Born in New York in 1940, he spent much of his youth surrounded by artists, actors, and musicians, including John Houseman, who offered him his first job in the theater at the age of 16. He graduated with a



degree in theater from Carnegie Mellon University and acted with a number of theater companies, including San Francisco's American Conservatory Theater and Los Angeles' Mark Taper Forum, prior to being recognized by film and television audiences.

He has appeared in a number of films including *The Patriot* (2000) with Mel Gibson, Robert Altman's *Images* (1972), and he created the role of Father Mulcahy in *M*A*S*H* (1970). Mr. Auberjonois' strong stage background has earned him numerous accolades, including the 1969 Tony Award for his performance in *Coco* opposite Katherine Hepburn, and Tony nominations for his roles in *City of Angels*, *Big River*, and *The Good Doctor*.

Audiences probably recognize him most notably for his long running television characters of Clayton Endicott III on the comedy series *Benson* (1980-86), as well as Odo in the long-running sci-fi series *Star Trek: Deep Space Nine* (1993-2000). He continues to make guest appearances on shows such as *Frasier* and *The Practice*, and lends his vocal talents to animated series and dramatic readings of books on tape.

PATRICK DOYLE (B. 1953)

Educated at the Royal Scottish Academy of Music, the Scotsman began his career as an actor in the mid-1970s, appearing in revues at the Edinburgh Festival and later in the premiers of *The Slab Boys* by John Byrne. He made his film-acting debut in the Oscar Award® winning *Chariots of Fire* (1981). In 1987, Kenneth Branagh invited him to join the newly formed Renaissance Theatre Company as actor, composer and musical director. Mr. Doyle subsequently appeared in and wrote the incidental music for the company's productions, including *Hamlet*, *As You Like It* and *King Lear*.

He segued into film composition with his award-winning score for Branagh's film adaptation of *Henry V* (1989). He subsequently scored three more films under Branagh's direction. In addition to his film scoring, Mr. Doyle has provided music for radio, television, and theater productions with such notable directors as Dame Judi Dench, Sir Derek Jacobi and Geraldine McEwan.

Selected film scores include: *Dead Again* (1991); *Indochine* (1992); *Much Ado About Nothing* (1993); *Mary Shelley's Frankenstein* (1994); *A Little Princess, Sense and Sensibility* (1995); *Hamlet, Mrs. Winterbourne* (1996); *Great Expectations* (1998); *East-West* (1999); *Love's Labour's Lost* (2000); *Bridget Jones's Diary*, *Gosford Park* (2001).

CLIFF EIDELMAN (B. 1964)

Eidelman, 38 years old, is already a 15-year veteran of film composing, having created orchestral scores for twenty-eight films. He has created symphonic scores for such notable epic productions as *Star Trek VI: The Undiscovered Country* (1992) and the powerful *Triumph of the Spirit* (1989).

A native of Los Angeles, Cliff Eidelman began his formal musical training at age eight, studying the violin, soon switching to guitar and piano. He studied jazz guitar at the Guitar Institute of Technology prior to a move to Santa Monica City College, where, with the support of mentor Dr. Donald Richardson, he received two commissions. Two years later, Eidelman enrolled in the music composition department of

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the University of Southern California during which time he composed numerous symphonic and chamber works and prior to graduation, received his first feature film score commission.

In addition to his film career, Eidelman has composed and conducted many of his own compositions, including a recent concert piece entitled *Wedding In The Night Garden*, which was premiered in 2002 by the Los Angeles Master Chorale under the direction of Grant Gershon.

Among his composing credits are the following: *Untamed Heart* (1992), *Leap of Faith* (1992), *A Simple Twist of Fate* (1994), *Now and Then* (1995), *If These Walls Could Talk* (HBO – 1996), *The Beautician and the Beast* (1997), *One True Thing* (1998), *Witness Protection* (1999), *An American Rhapsody*, *Harrison's Flowers* (2001) and most recently, *The Lizzie McGuire Movie* (2003).

DANNY ELFMAN (B. 1953)

In the last decade, Danny Elfman has become one of the most distinctive and original voices in Hollywood. A remarkable example of a rock musician seamlessly making the transition into orchestral film scoring, Elfman has brought bold and memorable approaches to films in every genre. Having made a name for himself on the L.A. rock scene with the rock group Oingo Boingo, Elfman made a startling film scoring debut with the Tim Burton film *Pee Wee's Big Adventure*, creating an indelible new sound for cinematic comedy. He expanded on that palette with Burton's black comedy *Beetlejuice*, essentially laying the musical groundwork for most of the comedy scoring of the late 80's and creating a style still widely imitated today.

After almost exclusively scoring comedies, he and director Tim Burton tackled the fantasy/thriller *Batman*, once again defining a genre and the numerous comic book-style films that followed, including *Batman Returns*, *Dick Tracy* and Sam Raimi's *Darkman*. Easily shifting between orchestral fantasy and high-energy urban jazz, Elfman provided the perfect musical punctuation to Martin Brest's comic *Midnight Run*, contrasted with the delicate lyrical score to Burton's *Edward Scissorhands*, which still stands as one of the composer's finest efforts. For the animated musical *The Nightmare Before Christmas*, Elfman not only produced a spectacular score but also wrote ten songs and provided the singing voice for central character Jack Skellington. He hopes to expand his musical horizons to encompass a ballet version of *Edward Scissorhands*, for London choreographer Matthew Bourne.

Selected Film Scores include: *Midnight Run* (1988); *Batman* (1989); *Edward Scissorhands* (1990); *Batman Returns* (1992); *Sommersby* (1993); *Dolores Claiborne*, *Black Beauty* (1994); *Mission: Impossible* (1996); *Men In Black* (1997); *Good Will Hunting* (1997); *Proof of Life* (2000); *Spiderman* (2002), and the theme to Fox's long-running animated series, *The Simpsons*.

JERRY GOLDSMITH (B. 1929)

Mr. Goldsmith studied piano with Jacob Gimpel and composition, theory and counterpoint with Mario Castelnuovo-Tedesco. He attended classes in film composition given by Miklos Rozsa at the University of Southern California. He has an Honorary Doctorate from Berklee College of Music in Boston, and also finds time to teach a graduate course in music composition at USC School of Music.

In 1950, he was employed as a clerk typist in the music department at CBS. There he was given his first assignments as a composer for radio shows such as "Romance" and "CBS Radio Workshop." He stayed with CBS until 1960, having already scored "The Twilight Zone." He was then hired by Revue Studios to score their "Thriller" series. At the same time, he met and became acquainted with the influential film composer Alfred Newman. Newman, recognizing Goldsmith's talents, influ-

enced Universal into hiring him to score the film *Lonely Are The Brave* in 1963. From there Goldsmith established himself as a contract composer for 20th Century Fox quickly re-defining 20th century film music, and establishing himself as one of the leading composers for American film music. By the beginning of the 1970's Mr. Goldsmith had written a number of landmark movie scores.

Selected film scores include: *Rio Conchos* (1964); *The Blue Max* (1966); *Planet of the Apes* (1968); *Patton* (1970); *Chinatown* (1974); *The Wind and the Lion* (1975); *The Omen* (1976); *Islands in the Stream* (1977); *Alien* (1979); *Star Trek: The Motion Picture* (1979); *Poltergeist* (1982); *Under Fire* (1983); *Legend* (1985); *Basic Instinct* (1992); *Rudy* (1993); *First Knight* (1995); *The Ghost and the Darkness* (1996); *Star Trek: First Contact* (1996); *Mulan* (1998); *The Mummy* (1999); *The 13th Warrior* (1999); *L.A. Confidential* (2001); *Sum of all Fears* (2002).

JAMES HORNER (B. 1953)

Born in 1953 in Los Angeles, Horner's early training was at the Royal College of Music in London, where he studied with classical composer Gyorgi Ligeti. He returned to Los Angeles where he completed his doctorate at the University of California at Los Angeles. He decided to move beyond the world of musical academia, and in the late 1970's and early 80's he began scoring student projects at the American Film Institute and various low-budget horror and science fiction movies for producer Roger Corman. His work on one of Corman's films brought him to the attention of Nicholas Meyer, who made it possible for Horner to score the second Star Trek movie, *The Wrath of Kahn*, in 1982. It has been full speed ahead ever since.

In the succeeding years Mr. Horner has established composer-director relationships with some of the finest younger generation filmmakers in the business, including James Cameron, Ron Howard, and Edward Zwick. It was his work with James Cameron on *Titanic* that put him on the film composer's map, netting himself two Oscars and two Golden Globe Awards®.

Selected film scores include: *The Lady in Red* (1979); *Star Trek II: The Wrath of Khan* (1982); *Star Trek III: The Search for Spock* (1984); *Cocoon* (1986); *Honey, I Shrunk the Kids*, *Field of Dreams* (1989); *Patriot Games*, *Thunderheart* (1992); *Legends of the Fall* (1994); *Braveheart* (1995); *Titanic* (1997); *A Beautiful Mind* (2001); *Windtalkers* (2002).

MAURICE JARRE (B. 1924)

One of the most prolific film composers of the late 20th Century, Lyon-born Maurice Jarre had been crafting film underscores for a decade when he came to international prominence in 1962 with his Oscar-winning score for the sweeping David Lean-directed epic *Lawrence of Arabia*.

Jarre studied percussion and composition at the Paris Conservatory and following military service in the French navy during WWII, he served as orchestral composer and arranger for several theatre companies including the Theatre National Populaire. Shortly thereafter, the composer crossed over into films, scoring a number of shorts and documentaries prior to his first full-length feature *La Tete contre les murs/The Keepers* (1958) after which Jarre's career began to take off in earnest.

But it was his association with Lean that yielded Jarre's best-known work. Following the award-winning *Lawrence of Arabia*, the two once again worked together on *Doctor Zhivago* (1965), which brought Jarre his second Academy Award and included the haunting, seemingly ubiquitous "Lara's Theme." After a five-year absence, the duo reunited to collaborate on *Ryan's Daughter* in 1970 and *A Passage to India* in 1984, which earned Jarre his third Oscar.

Among his many other film credits include: *The Man Who Would Be King* (1975), *The Year of Living Dangerously* (1982), *Witness* (1985's), *Sunshine, I Dreamed of Africa* (2000). As of 2000, he has amassed a career total of nine Academy Award nominations, eight for Original Score and one for Best Song.

J.A.C. REDFORD (B. 1953)

J.A.C. Redford is an accomplished composer of concert music, film and television scores, and music for the theater. His concert music compositions span a wide range of forms from symphony, choral music, and ballet to art songs and chamber music. His larger works have been performed by the Utah Symphony, the American Chamber Orchestra, the Pasadena Chamber Orchestra, the Los Angeles Master Chorale, the Los Angeles Chamber Singers and the Utah Chamber Artists, at the Kennedy Center in Washington D.C. and at London's Royal Albert Hall. His chamber music has been performed by the Debussy Trio, Liona Boyd, the Philadelphia Brass, the Westminster Brass and Zephyr: Voices Unbound.

He has produced, arranged and conducted for the Los Angeles Master Chorale, which performed his *Shepherd Story* on its 2002 holiday concert. Working in the film and television industries for over 25 years, Redford has written the scores for over three-dozen feature films, TV movies or miniseries, including *The Trip to Bountiful*, *Oliver and Company*, *What the Deaf Man Heard* and *Mama Flora's Family*. He has composed the music for nearly 500 episodes of series television, including multiple seasons of *Coach* and *St. Elsewhere* (for which he received Emmy nominations).

Redford's incidental music has been heard in theatrical productions at the Matrix Theater in Los Angeles and South Coast Repertory Theater in Costa Mesa, California, as well as on the American Playhouse series on PBS. He has served as a music consultant for the Sundance Film Institute, a teacher in the Artists-in-Schools program for the National Endowment for the Arts, a guest lecturer at USC and UCLA, and currently sits on the Music Branch Executive Committees for the Academy of Motion Picture Arts and Sciences and the Academy of Television Arts and Sciences.

JEREMY SOULE (B. 1975)

Soule made history in August 2002 by recording the largest score for a video game to date, utilizing the 100-piece orchestra Northwest Sinfonia at Seattle's Benaroya Hall with a \$200,000 budget (in an industry where sound budgets typically average \$30,000). The score is for the game *Sovereign*, an online multi-player empire-building game, which is capable of holding up to 500 players from countries all over the world. Soule, a Seattle resident, has composed the tracks for games such as *Total Annihilation* and *Icwind Dale*, both of which won him best game-score awards from IGN and Gamespot.

His award-winning orchestral soundtracks have elevated the standard of music in the \$7 billion video game industry to a level previously limited to the motion picture genre. Several of his titles, such as *Total Annihilation*, *Icwind Dale* and *Harry Potter and the Sorcerer's Stone* have recently been nominated for the Academy of Interactive Arts & Sciences (AIAS) "Outstanding Achievement in Original Music Composition" award.

Soule began writing music at a very early age. He started university studies in classical composition and piano performance just as he was beginning junior high. As a high school student he began to take a keen interest in electronic music and started to lay the foundation for proficiency in advanced synthesis techniques and audio engineering. He had an entire wall in his "studio" at home filled with layers of product specification sheets and brochures. He would call music industry magazine

columnists to get an advanced picture of what the hottest emerging technologies were. He even worked professionally doing small composition jobs for local commercials and artists. One year after graduating from high school, he began putting the music together that would eventually take him to Squaresoft Inc. as its only U.S. composer.

SIR WILLIAM WALTON (1902-1983)

Walton is one of the major figures to have emerged in England between Ralph Vaughn Williams and Benjamin Britten. He was educated at Oxford, was widely regarded as an *enfant terrible*, and was a member of the Sitwells circle from the beginning of the 1920's. He was for the most part self-taught in composition and conducting. His first important work was *Façade*, a setting of poems by Edith Sitwell for reader and sextet and evidently modeled on *Pierrot lunaire*. Subsequent works showed Parisian connections with the overture *Portsmouth Point* and his *Viola Concerto*. Without losing the vividness of his harmony and orchestration, he responded to the English Handelian tradition in *Belshazzar's Feast*.

The next decade was comparatively unproductive, except in film music, which provided him with a comfortable living. At the age of 46 he married and moved to Ischia, where all his later works were composed. These include the opera *Troilus and Cressida*, premiered at Covent Garden in 1954, and his one-act opera *The Bear*, a parodistic Chekhovian extravaganza, given at Aldeburgh in 1967. Among the late orchestral works are a *Cello Concerto*, his *Second Symphony* and miscellaneous pieces including a finely worked set of Hindemith Variations, showing an improvisatory character typical of his late music, most of which were commissioned works.

His film scores include: *Escape Me Never* (1934); *Next of Kin* (1941); *The First of the Few* (1942); *Went the Day Well?* (1942); *Henry V* (1943-44); *Hamlet* (1947); *Richard III* (1955); and *The Battle of Britain* (1969).

JOHN WILLIAMS (B. 1932)

Born in 1932 into a musical family, his family relocated in 1948 from New York to Los Angeles, where he studied music at the UCLA, after which he did his national service in the Air Force. Following the Air Force, Mr. Williams went to the Juilliard School in New York, where he studied piano. In 1956, he was hired by Twentieth Century Fox as a pianist in its studio orchestra and was soon writing the music for TV shows such as *Gilligan's Island*, *Lost in Space*, *Wagon Train* and *Land of the Giants*.

In 1967, John Williams made the leap to the 'A' list of movie composers when he wrote the Oscar-nominated score for *The Valley of the Dolls*. Mr. Williams has scored some 80 films, has been Oscar-nominated over 40 times, and to date has won 5 Academy Awards, 5 BAFTAs (British Academy), 3 Golden Globes, 17 Grammys and 14 honorary degrees. From 1980 to 1993, along with all his other work, John Williams was the conductor and musical director of the famed and much loved Boston Pops Orchestra.

Selected film scores include (compiled from Academy Award nominees and winners only): *Valley of the Dolls* (1967); *The Poseidon Adventure* (1972); *Jaws* (1975); *Close Encounters of the Third Kind*, *Star Wars* (1977); *The Empire Strikes Back* (1980); *E.T. The Extra-Terrestrial* (1982); *Indiana Jones and the Temple of Doom* (1984); *The Accidental Tourist* (1988); *Home Alone* (1990); *Schindler's List* (1994); *Sabrina* (1995); *Amistad* (1997); *Saving Private Ryan* (1998); *The Patriot* (2000); *Harry Potter and the Sorcerer's Stone* (2001); *A.I. Artificial Intelligence* (2001); *Catch Me If You Can* (2002).

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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 having joined the Philharmonic in March 2003 performances in New York City. On March 18, 2003, the Chorale performed a concert of Latin American music, including the East Coast premiere of Tania León's *Rezcos* ("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 *Té 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*.

DONA HAYNES SCHULTZ

1935-2003

On May 10, all of us associated with the Los Angeles Master Chorale lost a dear friend, a visionary leader, a tireless advocate, and an enthusiastic supporter. Dona Schultz was part of the fabric of this organization for many years, beginning with her membership in the Roger Wagner Chorale and continuing through 23 years of service on the Board of Directors. In good times and in bad, through countless challenges and exhilarating successes, she was a steadfast and eager ambassador for the Master Chorale. She touched our lives in unforgettable ways, and we will never forget her dazzling smile, her outrageous sense of humor, and her enormous heart. Tonight's concert is dedicated to her memory and in celebration of her life.

NEWS & EVENTS

A STANDING OVATION TO MELLON!

Mellon has supported this annual Concert and Spring Gala for ten consecutive years — an extraordinary record for our corporate community partner! Please join us in giving a standing ovation to Mellon for their outstanding support of the arts.

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

CHORALE RETURNS TO CATHEDRAL ON OCTOBER 12

Following on the heels of its sold-out performance at the Cathedral of Our Lady of the Angels last fall, the Chorale returns to present an a cappella concert on Sunday, October 12, 2003, 7 p.m. Subscribers have the first opportunity to purchase tickets. Call Trent at 213.972.3111 for information.

THANKS FOR THE MEMORIES.....

The Los Angeles Master Chorale's 39 seasons in the Dorothy Chandler Pavilion have included highlights too numerous to mention here. We couldn't say farewell to the Dorothy Chandler Pavilion without pausing to remember some of the most noteworthy events that brought the Master Chorale well-deserved recognition and propelled it forward on a path of artistic achievement and growth.

27 January 1965: The Los Angeles Master Chorale, a founding resident company of The Music Center, performs its first concert, Bach's *B Minor Mass*, under the baton of Music Director Roger Wagner.

15 April 1965: The Master Chorale makes its first appearance with the Los Angeles Philharmonic in performances of Mahler's *Symphony #2*, conducted by Zubin Mehta.

17 March 1974: Robert Shaw conducts the Los Angeles Master Chorale in a performance of Brahms' *Requiem*.

17 January 1976: Guest Conductor Aaron Copland leads the Chorale in a performance of his "Old American Songs."

7 October 1986: Los Angeles Music Center Opera is launched, with the Los Angeles Master Chorale as its official chorus, singing Verdi's *Otello*.

8 November 1986: John Currie begins his tenure as Music Director with a performance of the Verdi *Requiem*.

13 October 1991: The Chorale's third Music Director, Paul Salamunovich, takes over the podium with a program that includes music of Verdi, Holst and Vaughan Williams.

18 December 1994: The holiday concert includes the world premiere of Morten Lauridsen's *O Magnum Mysterium*, launching a partnership with this composer that will forever change the Chorale's artistic profile and eventually bring a Grammy nomination.

16 May 1995: The High School Choir Festival moves to the Dorothy Chandler Pavilion.

29 September 2001: A new era begins with Grant Gershon's first concert as Music Director, in a program ranging from Thomas Tallis to Philip Glass, as the Chorale begins a transition to eventual residency in Walt Disney Concert Hall.

16 March 2002: The Master Chorale presents the U.S. premiere of composer and Los Angeles Philharmonic Music Director Esa-Pekka Salonen's first choral work, which would subsequently be released on the Chorale's fourth commercial recording.

7 June 2003: The Los Angeles Master Chorale closes its 39th season of concerts at the Dorothy Chandler Pavilion.



Lillian and Jon Lovelace toured Walt Disney Concert Hall recently with Grant Gershon. They were especially intrigued with Choral Hall, which will provide the perfect rehearsal space for the Los Angeles Master Chorale. The Chorale eagerly anticipates its November 16th opening in this magnificent new Music Center venue.

NEW TRADITION BEGINS AT DISNEY CONCERT HALL WITH SPECIAL FAMILY CONCERTS

Making the Walt Disney Concert Hall accessible to children, who will no doubt delight in the building's unique whimsical form and extraordinary interior is a priority for the Chorale. To that end, the Los Angeles Master Chorale begins a new

tradition at Disney Concert Hall by presenting "Family Holiday Wonders" on Saturday, December 6, 2003, 2 p.m. Favorite carols and special repertoire that will delight every member of the family promise to turn Disney Concert Hall into the place to be for the holidays! And on Sunday, May 2, 2004, 2 p.m. the Master Chorale takes a journey through the wild and wacky musical world of animation with "Toon Tunes", delighting young and old alike. This children-friendly concert is designed to make musical enrichment fun for the entire family. Create a series by purchasing both family concerts. That way you'll be guaranteed a ticket before they go on sale to the general public.

Individual tickets to these concerts will go on sale beginning Tuesday, October 7 at 12noon. However, subscribers receive advance purchasing opportunity, so subscribe today to guarantee your seats for these very special programs. For further information, call 213.972.7282.

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Our web site will have a new look beginning in early June. When you visit www.lamc.org you'll find updated season information and a few new bells and whistles. Order a season subscription online, read more about our concerts, learn about job opportunities and more. You can also sign up for @LAMC, our electronic newsletter—you'll receive e-mail notices of exclusive ticket offers, parking and traffic information, special event invitations and concert updates. Visit us today!

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Carmen and Dan Apodaca
Aquarium of the Pacific
Arnol Salons and Spa/Debbie Bright
The Autry Museum of Western Heritage
Betzi Stein Massage Therapy/Betzi Stein
Beverly Plaza Hotel
Bodega Wine Bar
Border Grill
Bradford Renaissance Portraits
Michael Breitner
Cal-a-Vie, The Spa Havens/
Terri and John Havens
California Palace of the Legion of Honor
California Philharmonic Orchestra
California Science Center
Center Theatre Group
Chanticleer
Ciudad
Crystal Cruises/Michael Breitner
Davies Gate/Ellen and Jack Davies
Debee Thibault's American Collectibles
Pat and Wayne DePry
Kathleen and Terry Dooley
El Encanto Hotel and Garden Villas
Favorite Place/Alissa Asmari
Fess Parker Winery
Figueroa Hotel
Claudia and Mark Foster
Moira Byrne Foster Foundation
Betty Freeman
Frank O. Gehry
Golden Hands Entertainment/Lauri D.
Goldenhersh
Grand Lux Cafe
Greater Los Angeles Zoo Association
Guy Michael Salon
Hansen Dental Care
Victoria and Frank Hobbs
The Huntington Library,
Art Collections and Botanical Gardens
Hyatt Regency Los Angeles
Jane Bird Design Imports
Kingfish Inn/ Cynthia and Sam Coleman
Elissa Johnston and Grant Gershon
Robert Willoughby Jones
Julienne/Sue Campoy
Kate Mantilini/Marilyn and Henry Lewis
The Kitchen for Exploring Foods/Peggy Dark

Pat and Larry Knudsen
Laemmle Theatres
Lawry's Prime Rib
Los Angeles County Museum of Art
Los Angeles Master Chorale
Los Angeles Philharmonic Orchestra
Los Canyons Golf Club/Jeff Briggs
Jane and Ted McNiff
Jacob Maarse Florists/Hank Maarse
Mandarin Oriental San Francisco
Marriott Los Angeles
Phil Swan and Tricia McLaran
Carole and Everett Meiners
Millenium Biltmore Hotel/Leslie Haber
Robert Mills
Nacre Jewelry Design, Anne Sculley
Don and Joyce Nores
Ojai Music Festival
Quady Winery
Paolo's La Cucina
The Pasadena Symphony
Helen Pashgian
Kirk and Sue Patrick
Petersen Automotive Museum
Pierpoint Inn
Faith Porter
Productivity Consulting/Anton Anderson
Dr. and Mrs. Gary Raines
The Ratkovich Company
Elizabeth Redmond
Rutter, Hobbs and
Davidoff, Inc./Marshall Rutter
Saddle Peak Lodge/Ann Ehringer
Saks Fifth Avenue
San Francisco Museum of Modern Art
Sarah Leonard Fine Jewelers
Schramsberg Vineyards/
Jane and Larry McNeil
Martha Ellen Scott
Serrano Hotel
Sofitel Los Angeles
Tom and Susan Somerset
Laney and Tom Techentin
Tom Roberts Associates/Tom Roberts
The Typhoon
UCLA Hammer Museum
Robin Vandermolen
Viceroy Hotel
Liliana Vinnitskaya
Walt Disney Concert Hall
Wyndham Bel Age Hotel

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