

[ welcome ]



photo by Gil Garretti

## Welcome to Your New Home!



When asked to share some of my initial impressions of our new home, and my vision for the Chorale's future here, these are the words that came cascading from my pen:

Adventure, exhilaration, discovery, fun, resonance, warmth, clarity, serenity, thrill, rush, awe, (relief), humanity, spirit, inspiration, community, hope, happening, vision, vibration, life, passion, energy, surprise, whimsy, light, colors, brilliance, harmony, mystery, depth, transcendence, expression, communication, connection, participation, experience, joy,

comfort, solace, ecstasy, intimacy, breath, soul, voices. — *Grant Gershon, Music Director*

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The Walt Disney Concert Hall is an architectural masterpiece. Yet, wonderful as its exterior is, it is the warm environs of the concert hall where its greatest artistic works will be presented. The hall is a superb venue for instrumental music, but it is unique in enabling the audience to appreciate the glory of massed voices. On behalf of the Master Chorale, we wish to express our profound thanks to Frank Gehry and all those who labored to build, finance and otherwise make possible this remarkable edifice. Grant and the choristers will use our new home to present to you, the people of Los Angeles, the loftiest aspirations of the human soul. — *Edward J. McNiff, Chairman*

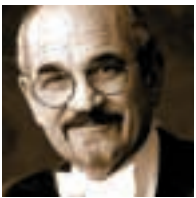


Fifty years ago, Walt Disney changed Southern California with his Magic Kingdom. Today his family has changed it again with this magnificent concert hall named in his honor, and for that we thank them and all the others who have made this dream come true.

Getting ready for this evening, I told our young boys, Patrick and William (who are here with Claudia and me), that many years from now we will reminisce with their children about these opening events when we first discovered the “magic” of this place. A magical place where all of your senses are engaged in experiencing live music. How lucky we are to be here!

I invite you to sit back and let this place engulf you; start to build the memories that you can share with your loved ones. Years from now we can all say, “I was there when the magic started...”

— *Mark Foster, President*



As a founding member of the Los Angeles Master Chorale, I look back on its different performance venues with mixed feelings. As the L.A. Concert Youth Chorus in 1946, we gave our first concert in an auditorium at City Hall. When we became the Roger Wagner Chorale, we sang with the Los Angeles Philharmonic in Philharmonic Auditorium at 5th and Hill Streets, our home for 16 years. Forty years ago the Los Angeles Master Chorale debuted as a founding Music Center resident company at the beautiful Dorothy Chandler Pavilion. Having been associated with this ensemble since its beginning as a singer, Assistant Conductor, and ultimately Music Director from 1991 to 2001, it gives me a great deal of pleasure to welcome you to yet another new beginning in Walt Disney Concert Hall, an incredibly stunning and acoustically fantastic environment.

— *Paul Salamunovich, Music Director Emeritus*



A bridge. A long bridge winding through bright and beautiful landscapes, guiding our journey into a most welcome maturity and the warm light of self-confidence. The Los Angeles Master Chorale’s inaugural Walt Disney Concert Hall season. Eight months of musical exploration, discovery, and exhilaration that take us to places we’ve never been. We travel together, enjoying the blessings that come from sharing extraordinary music, enriched by the magnificent artistry of the Chorale. We celebrate the concert hall’s birth. And we honor the Los Angeles Master Chorale as it enters its fortieth year and a new time in its life. Our guide on the trip across this expansive bridge of revelation is Grant Gershon, the Chorale’s remarkable Music Director, who broadens our perspective and illuminates our path. I’m so glad you’re coming with us on this adventure!

— *Terry Knowles, Executive Director*

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Chorale Representative





## A Gift for Generations

On this historic occasion, the Master Chorale Board of Directors is privileged to announce a very generous gift from Lillian and Jon Lovelace honoring Rena Waltz Pierson, Lillian Lovelace's mother. This unprecedented commitment acknowledges the Chorale's remarkable growth and artistic achievement under the leadership of Music Director Grant Gershon. In making this gift, Lillian and Jon Lovelace perpetuate Rena Waltz Pierson's lifelong love of and involvement with music — as a choral conductor, concert pianist and soloist — and the inspiration she provided to all whose lives she touched. In recognition of the Lovelaces' generosity, the Master Chorale has created The Rena Waltz Pierson Music Directorship.

Rena Waltz Pierson

## Christmas with the Chorale

### Holiday Wonders

A joyful celebration awaits your family and friends. The Master Chorale shares the gift of music — favorite carols and a host of surprises to delight all young-at-heart family members. Make this a tradition to treasure!

**Saturday, December 6 at 2 and 4 p.m.**

Running time is approximately one hour without intermission. Tickets are \$20–\$35 for adults, \$12 for children 12 and under.

### And the Angels Sang

Fanfares of trumpets and drums herald great music of this festive season, including the stunning sonorities of Poulenc's *Gloria*, with soprano Jessica Rivera, and the second installment of our multi-year presentation of Bach's *Christmas Oratorio* — the second and third cantatas — which recount in joyous tones the glories of that first Christmas morning. The Tuesday evening concert is generously sponsored by Mellon.

**Sunday, December 7 at 7 p.m. and**

**Tuesday, December 9 at 7:30 p.m.**

Tickets are \$23–\$75.

**Post-concert reception with Grant Gershon**

for Circle of Friends donors of \$1,000 or

more — Sunday, December 7 at 9 p.m. in BP Hall, Walt Disney Concert Hall. RSVP to Patrick Brown at 213-972-3122.

### Messiah Sing-Along

It's your chance to sing triumphant Hallelujahs! in the super-sonic experience that is Walt Disney Concert Hall. Bill Gershon, Grant's father, will conduct Handel's famous chorus and his son will lead 2,200 voices, a professional orchestra and soloists from the Chorale in this immensely enjoyable, long-time holiday tradition. Shake Gehry's rafters to experience the spirit and warmth of the season!

**Monday, December 15 at 8 p.m.** Running time is approximately 2 hours, 30 minutes with one intermission. General admission tickets are \$20–\$35.

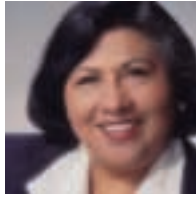
**Tickets** to all five performances are now available at 213-972-7282 or 800-787-LAMC (5262), online at [www.lamc.org](http://www.lamc.org) and at the Walt Disney Concert Hall Box Office, 111 South Grand Avenue at First Street in downtown Los Angeles. \$15 Public Rush seats in Terrace View (obstructed) are available at the box office, two hours before each performance.



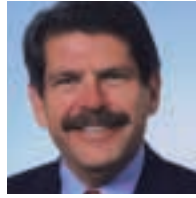
Grant's father Bill Gershon makes his Disney Hall conducting debut with Hallelujah!



Yvonne Brathwaite  
Burke



Gloria Molina



Zev Yaroslavsky



Don Knabe



Mike Antonovich

## Los Angeles County Supervisors

# In Their Own Words

The creation of the Walt Disney Concert Hall was made possible by the exemplary partnership between the County of Los Angeles and the Music Center. The County leased the land for the Concert Hall, and provided bond financing for its subterranean parking garage as well as construction. Next to the Walt and Lillian Disney family, the County has been the largest contributor to the building of the Hall. With this in mind, we thought it appropriate to ask each of the County Supervisors to comment on what the Concert Hall means to them, their constituencies, Los Angeles and the world.

“Attending a concert in Walt Disney Concert Hall will be an experience in enjoying the finest aesthetics and acoustics in concert hall design as we know them today. I believe there is nothing more conducive to developing true self-esteem than the quiet knowledge one has in understanding something about what the best is, after having experienced it. The Concert Hall will present an ongoing opportunity to experience the best in the presentation of music. So, I believe The Concert Hall will be an invaluable asset to all the people of the County of Los Angeles — no matter what their income or educational levels.”  
— *Supervisor Yvonne Brathwaite Burke, 2nd District*

“We have eagerly anticipated the completion of Walt Disney Concert Hall as an addition to the Music Center. This spectacular structure is already among the world’s most significant

points of interest, and I look forward to Los Angeles County residents and visitors filling the 2,265-seat Concert Hall for generations to come.” — *Supervisor Gloria Molina, 1st District*

“The generosity of the Disney family and our other exemplary donors coupled with Frank Gehry’s genius give the people of Los Angeles and the world Walt Disney Concert Hall, a sublime jewel for the ages and a radiant star in the firmament of the classical music world.” — *Supervisor Zev Yaroslavsky, 3rd District*

“Walt Disney Concert Hall is truly one of the finest concert auditoriums in the world. The state-of-the-art acoustic design has created an outstanding performance venue that embodies the unique energy and creative spirit of Los Angeles. Not only will it serve as an internationally recognized architectural landmark, it will solidify the County of Los Angeles as one of the foremost cultural centers of the world.” — *Supervisor Don Knabe, 4th District*

“Los Angeles County has emerged as the cultural epicenter of the world and Walt Disney Concert Hall is our premier concert venue. The crowning achievement of our region’s rich artistic and musical history, the Hall’s noteworthy design and state-of-the-art acoustic technology symbolize the promise of cultural achievement for our future generations.” — *Supervisor Mike Antonovich, 5th District*

# Destination Disney

Five floors of Frank Gehry fun are packed between stainless steel and Douglas fir. Take an intermission or after-concert adventure and enjoy the wonders of your new concert home.

## Second Floor — Stage Level

Pre-concert events and the Master Chorale Inaugural Gala will be held in BP Hall, the large open foyer to the immediate west of the main entrance.

Look for the Library of Congress exhibit between BP Hall and the entrance to the Founders Room.

## Third Floor — Garden Level

The garden includes two outdoor amphitheatres and Gehry’s Delft china fountain tribute to Lillian Disney.

## Fifth Floor — Balcony Level

Some of the best legroom in the hall can be found in the Balcony.

Go outside to the Aerial Walkway and enjoy views from the 1st Street and Grand Avenue sides of the building.



An investment in the community  
will always produce measurable results.



Mellon Financial Corporation is pleased to support  
the **Los Angeles Master Chorale**, whose  
musical gifts enrich our city, and now the world,  
in the radiant Walt Disney Concert Hall.

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Mellon 1<sup>st</sup> Business Bank, The Drayfus Corporation  
and Private Wealth Management also proudly  
support the Los Angeles Master Chorale.



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*The difference is measurable.®*

# Los Angeles Master Chorale

Grant Gershon | Music Director

The Rena Waltz Pierson Music Directorship, a gift of the  
Pierson and Lovelace Families to honor Lillian Lovelace's mother

## Music in the Key of New

Sunday, November 16, 2003 7 p.m.  
Inaugural Concert at Walt Disney Concert Hall

*Veni Creator Spiritus*  
Come, creative spirit

Plainchant

*Singet dem Herrn ein neues Lied*  
Sing to the Lord a new song

music by Johann Sebastian Bach

*Brief Eternity*  
World Premiere

music by Bobby McFerrin & Roger Treece  
lyrics by Don Rosler

Gerì Rotella, flute | Sara Weisz, flute | Jo Ann Turovsky, harp

*Messages*  
World Premiere

music by Bobby McFerrin & Roger Treece  
lyrics by Don Rosler

Alex Acuña, percussion | Justo Almario, soprano saxophone | Leanna Brand, alto

### INTERMISSION

*Join us in a toast to our new home. Complimentary champagne courtesy of Forest Glen will be served in the lobbies.*

*Harmonium*

music by John Adams

1. Negative Love or The Nothing
2. Because I could not stop for Death
3. Wild Nights

*Brief Eternity* and  
*Messages* were  
commissioned by the  
Los Angeles Master  
Chorale and generously  
underwritten by  
Laney & Tom Techentin  
and Mary K. & M.  
Daniel Shaw.

Tonight's concert was  
made possible, in part,  
by a generous grant  
from the Dan Murphy  
Foundation.

K-Mozart 105.1 is the  
Official Radio Station  
of the Los Angeles  
Master Chorale.  
Tonight's concert is  
being broadcast live.



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.



# [ tonight's concert ]

## **Veni, creator spiritus** **Come, creative spirit**

*anonymous 10th century hymn adapted by Gustav Mahler and Grant Gershon*  
*translation by Stanley Applebaum*

Veni, creator spiritus,  
mentes tuorum visita.

Imple superna gratia,  
quae tu creasti pectora.

Qui diceris Paraclitus,  
altissimi donum Dei,  
fons vivus, ignis, caritas,  
et spiritalis unctio.

Accende lumen sensibus,  
infunde amorem cordibus,  
Infirma nostri corporis  
virtute firmans perpeti;  
Hostem repellas longius,  
pacemque dones protinus;  
ductore sic te praevio  
vitemus omne pessimum.

Da guadiorum praemia,  
da gratiarum munera;  
dissolve litis vincula,  
adstringe pacis foedera.

Amen

Come, creative spirit,  
visit our souls.

Fill them with grace,  
Those whose hearts you created.

Thou, that are called Paraclete,  
gift of God most high,  
living fountain, fire, love,  
and spiritual balm.

Enflame our senses with light,  
fill our hearts with love,  
Endow our weak flesh  
with perpetual strength,

Grant us joy as our reward.  
Grant us grace as our gift.  
Loosen the bonds of contention,  
bind fast the covenants of peace.

## **Singet dem Herrn ein neues Lied** **Sing to the Lord a new song**

*music by Johann Sebastian Bach, 1685–1750, BWV 225, text from Psalms 149:1–3, 150:2, 6*  
*first performed in 1727*

Chorus 1, Chorus 2

1. Singet dem Herrn ein neues Lied,  
die Gemeinde der Heiligen sollen ihn loben.  
Israel freue sich des, der ihn gemacht hat.  
Die Kinder Zion sei'n fröhlich über ihrem Könige,  
sie sollen loben seinen Namen im Reichen;  
mit Pauken und Harfen sollen sie ihm spielen.

2. Chorale, Choir 1

Wie sich ein Vater erbarmet  
über seine junge Kinderlein,  
so tut der Herr uns allen,  
so wir ihn kindlich fürchten rein.

Er kennt das arm Gemächte,  
Gott weiß, wir sind nur Staub,  
gleichwie das Gras vom Rechen,  
ein Blum und fallend Laub!

Der Wind nur drüber wehet,  
so ist es nicht mehr da,  
also der Mensch vergehet,  
sein End das ist ihm nah.

Chorus 1, Chorus 2

1. Sing to the Lord a new song,  
let the congregation of believers praise Him.  
Israel rejoices in Him that made him.  
The children of Zion are joyful under their King.  
Let them praise his name in the dance;  
let them play to Him on the timbrel and harp.

2. Chorale, Choir 1

As a father is merciful  
to his young infants,  
so is the Lord to us all,  
as long as we fear Him purely like a child.

He knows our frailty,  
knows we are just dust,  
like the grass and flower  
and leaf under the rake.

The wind just blows over it  
and it is gone.  
Thus man passes away,  
his end is near.

Aria, Choir 2  
Gott, nimm dich ferner unser an,  
denn ohne dich ist nichts getan  
mit allen unsern Sachen,

Drum sei du unser Schirm und Licht,  
und trügt uns unsre Hoffnung nicht,  
so wirst du's fernermachen.

Wohl dem, der sich nur steif und fest  
auf dich und deine Huld verläßt.

3. Lobet den Herrn in seinen Taten,  
lobet ihn in seiner großen Herrlichkeit!

Alles, was Odem hat, lobe den Herrn,  
hallelujah!

Aria, Choir 2  
God, continue to care for us,  
for without You  
all our affairs come to nothing.

Be our shield and light,  
and if our hope does not deceive us,  
You shall continue to be so.

Happy is he who firmly and solidly  
puts his trust in You and your bounty.

3. Praise the Lord for his acts.  
Praise Him in his great might.

Let everything that breathes praise the Lord.  
Hallelujah!

### **Brief Eternity**

*music by Bobby McFerrin, b. 1950, and Roger Treece, b. 1963, lyrics by Don Rosler, b. 1961  
first performed November 16, 2003*

I hear my "hey la"  
Echo with my "hola"  
Beneath my footbridge where I always sing

Whistling papa's whistle  
Bouncing off the stone  
Closing my eyes to find eternal spring

Rolling down the hillside  
Soaking in the twilight,  
Floating with laughter and the spinning sky

Deep in constellations,  
Fathoming creation,  
How could this all have come evolve from timeless time?

Imagine this,

One brief eternity,  
One tiny glimpse from God,  
One small infinity  
Where I sing "hey la!"

Dropping back to hard land,  
Ticking with the tock land,  
Seeking a portal back to timeless seas.

Maybe someone's kiss is  
Where suspended bliss is,  
Or in the moment  
Before your baby  
Drifts to sleep.

Your lullabies  
Lulla-bye you  
Will bring you back...

Drifting off and  
Slipping in to  
Somewhere you swear you hear...

...Voices, mama's "doo doo doo doo"  
Lovers cooing "doo doo doo doo"

Loved ones lost are singing with you  
Psalms and whispers  
Working in the garden has you...

...Breathing in the bloom and then you  
View the sunset view to move you  
Close to truly understanding  
Life and death but nothing ending  
Voices living on

Voices, mama's "doo doo doo doo"  
Lovers cooing "doo doo doo doo"  
Loved ones lost are singing with you  
Psalms and whispers  
Working in the garden has you...

...Breathing in the bloom, and then you  
View the sunset view to bring you  
Back to awe and understanding  
To the place  
Where revelation seems so never ending

Mama hear my hey la, hey la...  
I hear Papa's whistle, can you hear him too?

God has granted us  
with this brief eternity  
a chance to see  
a wondrous glimpse

Within a kiss  
Suspended bliss  
An echoed voice  
A spinning boy  
Who's drifting with the stars to sleep



# [ tonight's concert ]

## Messages

music by Bobby McFerrin, b. 1950, and Roger Treece, b. 1963

lyrics by Don Rosler, b. 1961

first performed November 16, 2003

Non est ad astra mollis  
e terris via  
*Non est mollis via no no no*

Emitte animo lucem veritatem  
*Non est mollis via no no no!*  
*et sicut vita ita fine*

*(cura cura kama cura cura kama)*

Padres, madres,  
Old compadres  
Speaking on and on

*Bella Elena, "bellis perennis!"*  
*"primula" too*  
*Yes, I remember, "vinca" in bloom*  
*And "lilac alba" opened for you*  
*"rosa canina!" Bella, it's true!*

Unsolved problems  
Small suggestions  
Though all the ones they love  
are long gone  
They keep passing their  
messages along

*(cura cura kama cura cura  
kama cura)*

Daughter's lessons  
Grandson's questions  
Wishes, prayers and vows

*Mama, he's praying to*  
*'Buddha Jesus,' Allah and you*  
*He tells me now his favorite*  
*is Zeus!*

*He could have learned*  
*his Bible from you*  
*For me it's all a spiritual groove*

Meditations  
Celebrations  
Music floating...  
...out to starlight  
In from starlight  
Voices fill the air  
Songs so lonely  
Songs so lovely  
Songs of pure despair

Spirit of Love  
Come to Us  
Songs of Our Fathers  
Can you hear them?

There is no easy way from the  
earth to the stars—Seneca  
*(There's no easy way, no no no)*

Send out truthful light  
*(There's no easy way, no no no)*  
*(As goes the life, so goes the death)*

### Latin names of flowers

Bellis Perennis:  
Wild Daisies, also  
"Dost thou Love Me?"

Primula:  
Primrose, also, early youth

Vinca:  
Periwinkle, also, sweet  
remembrance

Rose Canina:  
wild rose, also, poetry

*(cura cura kama cura cura  
kama cura)*

*(cura cura kama...)*

*Tura Lura*  
Thula  
Niña  
Nana Tixo  
Lullaby you away  
Mama, oye  
Come away, hear the waves  
of love

Laila nocte  
*Dorme nene*  
Papa, oye  
Hush-a-bye-away

Bey An,  
oya  
*Fa Nina Nanna*  
Mama, tixo  
Pára coração  
Nada, Bindu  
Komoriuta

*Fais Dodo*  
*Ho Nena Ho*  
*Jo Jo Raama*  
*Fa Nina Nanna*  
*Tura Lura*  
Thula-bye-away  
Nana Cante  
Komoriuta

Sometimes we live deeply  
unaware  
We never hear the voices  
everywhere  
"As goes the life, so goes  
the death"  
We all possess magic  
of a deeper song

Curas voces  
Voix de désespoir  
Giß acht! Pass auf!  
Stia attento!  
Chui! Muchi!  
May yo fa lu  
Schonheit zerstort  
Nomine Deo

Cura rama-oh  
Coma kama-vah-she

[Zulu, South African]: hush  
[Spanish]: girl/child  
[Russian]: hush

[Spanish]: hear

[Hebrew]: night  
[Portugese lullaby]: sleep baby

[Mandarin]: close your eyes  
[Japanese]: good night  
[Italian lullaby]  
[Portugese]: be still heart  
[Sanskrit]: mother of the universe  
[Sanskrit]: dispeller of Sorrow  
[Japanese]: sing a lullaby

[French lullaby]  
[Egyptian lullaby]  
[Sanskrit lullaby]

hush  
sing  
(sing a) lullaby

[Latin]: heed the voices  
[French]: voices of despair  
[German]: pay attention, watch out  
[Italian]: be careful Chui!  
[Japanese]: beware ignorance  
[Mandarin]: lack of principles  
[German]: beauty destroyed  
[Latin]: in the name of God

[Sanskrit]: lift into a telepathic state

Tura lura japa-oh Bébé, Mama, Papa Cura rama-oh Coma kama-voH Tura japa-oh Lura kama-voH	[Sanskrit]: channeling	...Voices through Darkness and light Sometimes in... ...Sleep or throughout sleepless nights Till that first... ...hush comes before the dawn comes your sense of peace comes for a moment in the quiet hear the stillness fading shifting lifting stirring breathing ringing singing into sound	
Earth to the stars Songs from all those we Shared our light with, Day and nights with, Gardens blooming, Old friends moving on All those we loved Every day you can listen and you'll hear...			
<i>Cura cura kama...</i>			
Padres, madres Old compadres Speaking on and on "Bella Elena, <i>bellis perennis</i> <i>primula</i> too, the <i>lilac alba</i> season is through but Bella the Gardenia's have bloomed and <i>passiflora</i> , for me and you"	Fathers, mothers old friends	Ubi spiritus est cantus altus est  Spirit and song, listen, cantus feret sensa nobis per saecula  Ita que sicut vita ita fine	Where there is spirit there is profound song  song carries sentiments for us across generations  As goes the life, so goes the death
Meditations Celebrations Music floating... ...out to starlight In from starlight Voices fill the air	flower passion	Cura voces Cura voces Ita fine Cura voces	Heed the voices, sing of the profound as in life, so in death
Songs so lonely Songs so lovely Songs of pure despair Spirit of love come to us		Way to the stars Wherever you are Cura voces canto alto Sicut vita, ita fine	
Songs of our Mothers We hear...		Sometimes we live deeply unaware We never hear the voices everywhere "As goes the life, so goes the death" We all possess magic of a deeper song	

# [ tonight's concert ]

## **Harmonium**

music by John Adams, b. 1947  
texts by John Donne, 1572–1631, and Emily Dickinson, 1830–1886  
first performed in 1981 in San Francisco

### **Negative Love or The Nothing**

I never stoop'd so low, as they  
Which on an eye, cheek, lip can prey.  
Seldom to them, which soar no higher  
Than virtue or the mind to admire.

For sense, and understanding may  
Know what gives fuel to their fire:  
My love, though silly, is more brave,  
For may I miss, when'er I crave,  
If I know yet, what I would have.

If that be simply perfectest  
Which can by no way be express'd  
But Negatives, my love is so.

To All, which all love, I say no.

If any who deciphers best,  
What we know not, our selves, can know,  
Let him teach me that nothing; this  
As yet my ease and comfort is,  
Though I speed not, I cannot miss.

— *John Donne*

### **Because I could not stop for Death**

Because I could not stop for Death,  
He kindly stopped for me;  
The carriage held but just ourselves  
And Immortality.

We slowly drove, he knew no haste,  
I put away  
My labor, and my leisure too,  
For his civility.

We passed the school where children played  
At wrestling in a ring;  
We passed the fields of gazing grain,  
We passed the setting sun.

We paused before a house that seemed  
A swelling of the ground:  
The roof was scarcely visible,  
The cornice but a mound.

Since then 'tis centuries; but each  
Feels shorter than the day  
I first surmised the horses' heads  
Were toward eternity.

— *Emily Dickinson*

### **Wild Nights**

Wild Nights — Wild Nights!  
Were I with thee  
Wild Nights should be  
Our Luxury!

Futile — the winds —  
To a Heart in port —  
Done with the Compass —  
Done with the Chart!

Rowing in Eden —  
Ah, the sea!  
Might I but moor — Tonight —  
In thee!

— *Emily Dickinson*

11/16/03

I have a special fondness for the Master Chorale, and the thought that they would choose a piece of mine to open their first season in Walt Disney Concert Hall is a tremendous honor for me. The Chorale has done memorable performances of a number of my pieces, most notably the astonishing *El Niño* productions here in L.A. and in Brooklyn last season. The singing in those performances stands out in my memory for its warmth, its clarity and its emotional commitment. I treasure every line that they sing out.

Only a frustrating schedule conflict prevents me from being here tonight to pay homage to Grant Gershon's great gifts and to be able to hear one of my first pieces in this extraordinary new space. I wish him and the splendid ensemble he directs a happy first concert of their new season.

— *John Adams*

# Los Angeles Master Chorale

Tonight we recognize the collective tenure of the singers in the Chorale. The numbers below refer to the tenure of seasons in the Chorale, including the 2003-2004 season in Disney Hall.

## Sopranos

Phoebe Alexander, 1st Season  
Beata Balon, 2  
Tania Batson, 3  
Samela Beasom, 21  
Marian Bodnar, 13  
Deborah Briggs, 5  
Vicky Brown, 14  
Renee Burkett-Shulgold, 13  
Pamela Chapin, 23  
Claire Fedoruk, 2  
Rachelle Fox, 3  
Marie Hodgson, 16  
Karen Hogle, 4  
Janet Hook, 12  
Gina Howell, 18  
Gloria Seunghye Kim, 4  
Hyun Joo Kim, 9  
Emily Lin, 11  
Cindy Martineau, 6  
Deborah Mayhan, 2  
Susan Taylor Mills, 6  
Marnie Mosiman, 5  
Frances Pampeyan, 15  
Theresa Patten, 3

Holly Shaw Price, 19  
Linda Sauer, 26  
Stephanie Sharpe, 3  
Julia Tai, 2  
Diane Thomas, 4  
Nancy von Oeyen, 21  
Sun Joo Yeo, 5

## Altos

Nicole Baker, 15th Season  
Mary Bailey, 6  
Helen Birch, 24  
Sarah Bloxham, 18  
Leanna Brand, 14  
Aleta Braxton, 20  
Monika Bruckner, 2  
Leberta Clark, 2  
Cheryll Desberg, 2  
Barbara Durham, 13  
Sarona Farrell, 6  
Amy Fogerson, 17\*  
Michelle Fournier, 17  
Shin Ae Han, 5  
Saundra Hill, 18  
Kyra Humphrey, 14  
Adriana Lopez-Young, 2

Sara Minton, 23  
Sheila Murphy, 10  
Alice Kirwan Murray, 4  
Anita Nardine, 13  
Nancy O'Brien, 32  
Hélène Quintana, 11  
Leslie Sabedra, 9  
Nike St. Clair, 2  
Nancy Sulahian, 12  
Kimberly Switzer, 3  
Diane Wallace, 3  
Barbara Wilson, 40  
Diana Zaslove, 19

## Tenors

Brent Almond, 7th Season  
Daniel Babcock, 2  
Lenard Berglund, 23  
Scott Blois, 13  
Andy Brown, 5  
Pablo Cora, 2  
Tom Croyle, 2  
Randall Garrou, 9  
Paul Gibson, 17  
Jack Golightly, 13  
Jody Golightly, 23

Jeff Greif, 2  
Steven Harms, 6  
Drew Holt, 3  
Shawn Kirchner, 3  
Bong Won Kye, 9  
Charles Lane, 17  
Dominic MacAller, 10  
Sal Malaki, 9  
Christian Marcocoe, 7  
Andrew Meyer, 2  
Marvin Neumann, 35  
Bart Seebach, 3  
Kevin St. Clair, 2  
George Sterne, 22  
Mallory Walker, 12

## Bass

Crispin Barrymore, 6th Season  
Joseph Bazyourous, 3  
Mark Beasom, 21  
Paul Bent, 4  
Steve Berman, 6  
Reid Bruton, 1  
Aaron Cain, 5  
Paul Cummings, 45

Greg Davies, 3  
Steven Fraider, 11  
Michael Freed, 15  
Gregory Geiger, 4  
Michael Geiger, 8  
Scott Graff, 3  
Stephen Grimm, 13  
Bryce Hall, 3  
Paul Hinshaw, 40  
Robert Hovencamp, 3  
Lew Landau, 12  
Robert Lewis, 13  
Roger Lindbeck, 19  
Tonoccus McClain, 2  
Bob McCormac, 20  
Jim Raycroft, 20  
David Schnell, 29  
Burman Timberlake, 32  
David Tinoco, Jr., 12

## Rehearsal Pianist

Lisa Edwards

*\*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  
Margart Wooten, assistant concertmaster  
Patricia Aiken  
Armen Anassian  
Andrew Garybill  
Sharon Harman  
Leslie Katz  
Jennifer Levin  
Julie Rogers  
Ernest Salem  
Florence Titmus  
Dynell Weber

## Violin 2

Jayne Miller, principal  
Julie Ann French  
Jeff Gauthier  
Rhonni Hallman  
Cynthia Moussas  
Marvin Palatt

Chris Reutinger  
Linda Stone  
Jean Sudbury  
Pamela Tomkins

## Viola

Kazi Pitelka, principal  
Dimitri Bovaird  
Kira Blumberg  
Alma Fernandez  
Renta Koven  
Shawn Mann  
Andrew Picken  
Dori Sippel

## Cello

John Walz, principal  
Robert Adcock  
Delores Bing  
Margaret Edmondson  
Nadine Hall  
Maurice Grants

## Bass

Donald Ferrone, principal  
Ann Atkinson  
Peter Doubrovsky  
Tim Eckert  
David Parmeter

## Flute

Geri Rotella, principal  
Sara Weisz  
Lisa Edelstein  
Angela Wiegand

## Oboe

Joel Timm, principal  
Stuart Horn  
Michele Forrest

## Clarinet

Gary Bovyer, principal  
Mary Gale  
Helen Goode-Castro

## Bassoon

John Steinmetz, principal  
Rose Corrigan  
William Wood

## French Horn

Steven Becknell, principal  
Diane Muller  
Jon Titmus  
Heather Kueker

## Trumpet

Roy Poper, principal  
William Bing  
Kevin Brown  
Darren Mulder

## Trombone

William Booth, principal  
Alvin Veeh  
Terry Cravens

## Tuba

Douglas Tornquist

## Harp

Jo Ann Turovsky, principal

## Tympani

Thomas Raney, principal

## Percussion

Theresa Dimond, principal  
Timm Boatman  
Michael Englander  
Mark Zimowski

## Keyboard

Vicki Ray, principal  
Lisa Edwards

## Contractor

Steve Scharf

## Librarian

Robert Dolan

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



## Music in the Key of New by Peter Rutenberg

For the first time, Walt Disney Concert Hall resounds with the Los Angeles Master Chorale under the direction of Grant Gershon. In this once-in-a-lifetime concert, we hear some of the oldest and newest music written for that most expressive of instruments — the human voice. Tonight's repertoire has been selected both for its inherent musical value and to highlight the hall's exceptional acoustics as well as the sense of high celebration unique to this occasion.

### ***Veni creator spiritus*** **Come, creative spirit**

It is fitting and most symbolic that the first music sung by the Master Chorale in Walt Disney Concert Hall should be this timeless hymn invoking the creative spirit to “fill our hearts” and “enflame our senses.” The history of Roman Catholic plainchant is long and varied with origins in ancient Jewish tradition. It is now known that the Frankish clerics exerted a considerable influence over its development in the ninth century and that the majority of what is referred to as Gregorian Chant was solidified not during Pope Gregory's lifetime but in the 11th–13th centuries. *Veni creator spiritus* dates from the 10th century and serves liturgically as a hymn at Pentecost. Its popularity is attested throughout the Middle Ages and Renaissance, with Gustav Mahler eventually appropriating its text for his Eighth Symphony.

### ***Singet dem Herrn ein neues Lied*** **Sing to the Lord a new song**

Johann Sebastian Bach's motets are unique among the master's output. They are not as grand in scope as the *Mass in B Minor*, the *Magnificat*, or the *Passions*; neither are they reliant on vocal and instrumental soloists like the cantatas. Rather they feature the chorus in a virtuosic role. While the motets were suitable for church use, it is probable that they were composed for other kinds of celebrations (official birthdays and affairs of state) or for funerals. The boundless joy evident in the antiphonal fanfares that open *Singet dem Herrn ein neues Lied* for double chorus distinguish its purpose as one of great festivity. Beginning with the

words “The children of Zion,” Bach seizes his first opportunity to write a fugue. The Choir I sopranos lead off, followed by altos, then tenors. The basses of both choirs intone the fourth statement of the “subject” in unison, succeeded by the Choir II tenors, altos, and finally sopranos, making for an extended arc. The second section gives different thematic material to each group: Choir II sings the tender chorale and Choir I comments on and embellishes each phrase in response. The mood of joy returns in the third section, continuing into the fugal fourth section. Here the choirs merge to sing “Everything that hath breath, praise the Lord” — the very motto engraved on the composer's organ cabinet in Leipzig.

### **Two world premieres**

Composer/Conductor/Performer Bobby McFerrin is well known to a wide range of audiences as the singer's singer. The son of opera singers, Mr. McFerrin first came to public attention in 1981 following his appearance at the Kool Jazz Festival in New York. He went on to work with a veritable “Who's Who” of jazz performers and won the Grammy Award® for best male jazz vocalist in 1986. Early experiences in a broad range of vocal and instrumental techniques gave way in the 1990s to engagements as a composer for and conductor of orchestras, opera companies, and his own virtuoso ensemble *Voicestra*.

His composing partner, Roger Treece, has spent several years developing a new voice in choral music, combining his own compositional expertise with McFerrin's vocal innovations. This collaboration has resulted in a body of work that will soon be released as a Bobby McFerrin Choral Album. In 2003, McFerrin and Treece collaborated on a commission for Chicago's Ravinia Festival: *He Ran for the Train* was premiered by the Chicago Symphony and Chicago Children's Choir and acclaimed by the Chicago press. Influenced by jazz and gospel as a child, Mr. Treece studied composition at the University of Northern Colorado, and later with Lyle Mays of the Pat Metheny Group, among others. In addition to his symphonic works, he has written for film, television, radio, and

commercials. His work as a composer, arranger and producer has earned him two Grammy nominations, 14 Downbeat awards.

*Brief Eternity* (2003) is the first of two works written by McFerrin and Treece especially for this program and is scored for six-part chorus, two flutes and harp, to an original text by Don Rosler. The use of oxymorons such as “timeless time,” “brief eternity,” and “small infinity” establish the text’s allegorical themes of “mystery in the human experience” from origin to destiny, and of “longing for the unknowable or unattainable,” or, as Mr. Treece calls it, “a glimpse of heaven.” He goes on to explain that, “The melodic themes were conceived first. Then the piece, with its romantic character, was fleshed out later.”

By contrast, *Messages* (2003), scored for chorus, low strings, percussion and soprano saxophone, grew from a single ostinato pattern of eighth notes. A first theme was developed from this pattern, then two more contrasting themes were added to yield an ABAC form. This pattern comprises the first and last thirds of the work, with the final C-section extended by a free-form coda. The central section explores the medium of improvisation against a backdrop of fixed score, as the saxophone paraphrases the soprano chorus in dialogue. The ostinato figure inspired the text as well: its pattern reminded Mr. Rosler of Morse Code which in turn suggested the use of more than a dozen languages to deliver various “messages” emblemized by the entreaty, “Heed the voices of time.”

### **Harmonium**

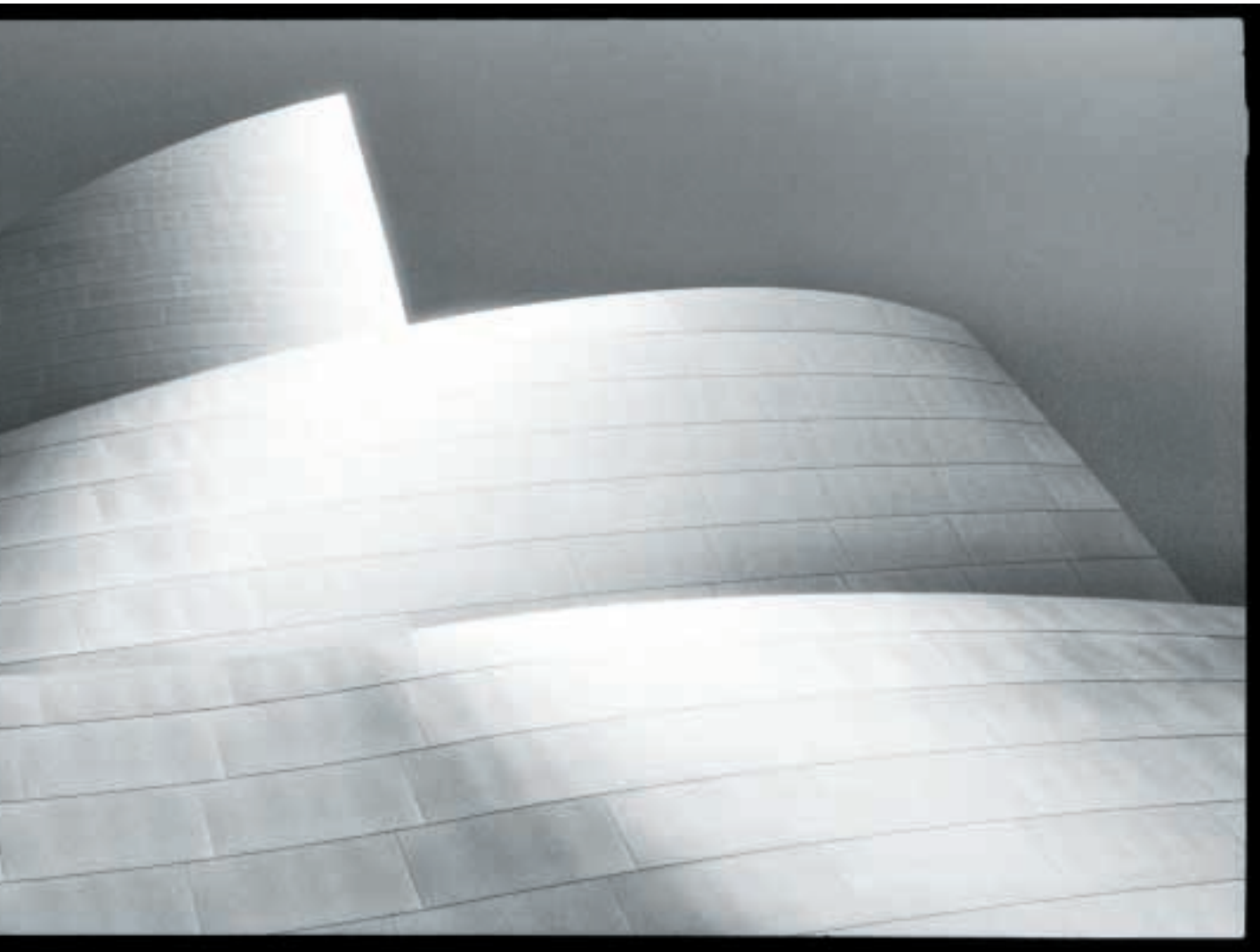
Massachusetts-born, Harvard-educated, and California-based, composer John Adams is surely one of the most powerful and eloquent figures in contemporary music today. Several of his works have entered the repertoire and are widely performed around the world, among them, *Shaker Loops*, *Harmonielehre*, *The Chairman Dances*, and the 1981 *Harmonium*. Drawing on current events rather than history, Mr. Adams created a cultural revolution of his own with his two operas, *Nixon in China* (1987) and *The Death of Klinghoffer* (1991) — both controversial and provocative, both a creative expansion of the operatic medium. San Francisco has served as Mr. Adams’ base since he joined the faculty of that city’s Conservatory in the late 1970s, and later as composer-in-residence with San Francisco Symphony into the mid-1980s.

Mr. Adams together with Steve Reich and Philip Glass are the ‘triad’ of American Minimalism, yet the word hardly does justice to Adams’ musical language: Maximalism is more in tune with his style. *Harmonium*’s expansive three movements were born ironically in the cramped quarters of the composer’s Haight-Ashbury apartment. To understand the work’s breadth and energy, Adams offers this description: “In *Shaker Loops*, I utilized the repetitive techniques that Terry Riley first proposed in his *In C*. Rather than set up small engines of motivic materials and let them run free, I used the fabric of continually repeating cells to forge large architectonic shapes — creating a web of activity that was more detailed, more varied, light and dark, serene and turbulent. Ultimately I settled on three poems of transcendental vision. ‘Negative Love’ by John Donne examines the qualities of various forms of love, ascending like Plato’s Symposium from the carnal to the divine. Musically, this meant a formal shape — first, a single, pulsing note that, by process of accretion, becomes a tone cluster, then a chord, and eventually a huge, rippling current that takes on energy and mass until it crests in a cataract of sound. To date, I still consider ‘Negative Love’ one of the most satisfying architectural experiments in all my work. The two Dickinson poems show the polar opposites of her poetic voice. ‘Because I Could Not Stop for Death’ is the intimate, hushed Dickinson, whose beyond-the-grave monologue is a sequence of images from a short life seen through the lens of a slow-motion camera. Following the slow movement, the music enters a transition, gradually assuming weight, force and speed, until it is hurled headlong into the vibrant clangor of ‘Wild Nights.’ Here is the other side of Emily Dickinson, saturated with an intoxicated, ecstatic, pressing urge to dissolve herself in some private and unknowable union of Eros and Death.”

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Peter Rutenberg is producer of the Master Chorale’s latest album, *Glass • Salonen*, as well as of *Argento • Duruflé* and the Grammy-nominated *Lauridsen Lux Aeterna*. 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 fourteenth season. This is Mr. Rutenberg’s sixth season as the Chorale’s Program Annotator.





Photography by  
Gil Garcetti  
from his new book,  
*Frozen Music*



# [ meet the artists ]



**Grant Gershon** (Music Director) has garnered tremendous critical acclaim during his two seasons at the helm of the renowned chorus. *The Los Angeles Times* proclaims, “Gershon is a direct, unfussy conductor, who values clarity, clean execution and immediate statements.” He has also been hailed for creating “a dark, rich sound awash with resonant sparkling amplitude” and his programming has been applauded for being “as warmly spiritual as it is ambitious.”

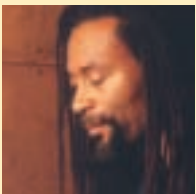
Since joining the Chorale, Gershon has expanded the choir’s repertoire considerably by conducting a number of world premieres, including Donald Crockett’s *Broken Charms*, Tania León’s *Rezós (Prayers)*, and Sharon Farber’s “*Mother’s Lament*,” as well as the U.S. premiere of Esa-Pekka Salonen’s first choral work, *Two Songs to Poems of Ann Jäderlund*.

Gershon has guest conducted the St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theatre, and the Finnish chamber orchestra *Avanti!*, among others, and has conducted performances at the Edinburgh, Vienna and Helsinki, Ravinia and Aspen Music Festivals, the Roma-Europa Festival and the Festival Otonno in Madrid.

Gershon is also in demand as a pianist for such leading singers as Kiri Te Kanawa, Peter Schreier, Rodney Gilfry and Audra McDonald. In October 2002, he and pianist Gloria Cheng made a special appearance at Royce Hall, under the auspices of the Los Angeles Philharmonic, reprising their acclaimed performance of John Adams’ *Hallelujah Junction*, written for them.

In addition to recording with the Los Angeles Master Chorale, Gershon has made a number of other recordings, and served as chorus master on two Grammy Award-nominated recordings, *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti’s *Grand Macabre* (Sony Classical).

Prior to joining the Chorale, Gershon served as assistant conductor of the Los Angeles Philharmonic from 1994–97. Gershon also served as Assistant Conductor/Principal Pianist with the Los Angeles Opera, where he participated in over forty productions and garnered a reputation as one of the country’s exceptional vocal coaches.



**Bobby McFerrin** (co-composer of *Brief Eternity* and *Messages*) is one of the natural wonders of the music world. A ten-time Grammy Award winner, he is one of the world’s best-known vocal innovators and improvisers, a world-renowned classical

conductor, the creator of one of the most popular songs of the late 20th century and a passionate spokesman for music education. His recordings have sold over 20 million copies, and his collaborations with Yo-Yo Ma, Chick Corea, the Vienna Philharmonic and Herbie Hancock have established him as an ambassador of both the classical and jazz worlds.

With a four-octave range and a vast array of vocal techniques, McFerrin is no mere singer; he is music’s last true Renaissance man, a vocal explorer who has combined jazz, folk and a multitude of world music influences — choral, a cappella, and classical music — with his own ingredients.

In 1977, McFerrin decided to come out from behind the piano to test his skill as a vocalist, and in 1978, he started singing with the group Astral Project in New Orleans and then toured with legendary jazz vocal pioneer Jon Hendricks. Inspired by the completely improvised solo concerts of pianist Keith Jarrett, McFerrin and Linda Goldstein, his jazz vocalist producer, conspired to develop his innovative career as a solo vocalist. Bill Cosby arranged for his 1980 performance at the Playboy Jazz Festival, and a year later McFerrin made a triumphant appearance at the Kool Jazz Festival in New York.

In recent years, he has combined his love of improvisation with his conducting skills, extending his vocal journeys to larger groups of singers — whether trained or not. McFerrin’s solo concerts have always included audience participation; McFerrin sees them not as sing-alongs but as a genuine collaborative process of making music in the moment. He’s also developed that idea in more sophisticated settings with his longtime vocal ensemble Voicestra in the albums *Medicine Music* and *Circlesongs*, and in a project of choral works in collaboration with composer Roger Treece.

He maintains a dual career as a conductor and a solo performer, and continues to bring music to children, whether in his own improvised concerts or in special orchestral programs. In spite of all this activity, however, his greatest ambition is to spend as much time as possible at home with his wife of 25 years, Debbie, and their three children.



**Don Rosler** (lyricist for *Brief Eternity* and *Messages*) is a lyricist, musician, and producer, but at heart — a poet. Inspired by the music during an early stage of its composition, Don sought to imbue it with language that would express its essence.

The words, syllables, and sounds (from many languages) flow with and among the contours of the melodies, float down

through the harmonies, and fuse with the bedrock rhythms that characterize the transcendent nature of the music.

Prior to this collaboration, Don co-wrote and co-produced the John Margolis CD *Christine's Refrigerator*, due for release in 2004. One of the songs from this project, *Tanta Belleza* (So Much Beauty) is prominently featured in the upcoming HBO film *The Kidnapping of Ingrid Betancourt*. Two of his songs have enjoyed widespread commercial success on the soundtrack CDs for *Patria Minha* and *Quatro y Quatro* (both on the Global/Som Livre label).



**Roger Treece** (co-composer of *Brief Eternity* and *Messages*) has spent the past several years writing and producing a Bobby McFerrin Choral Album, which will be released in 2004. Treece and

McFerrin's writing and vocal collaborations, combining the world-renowned innovations of McFerrin with Treece's melodic and compositional expertise, are yielding genuine innovation in choral music, beautifully recorded and performed on the upcoming album with some of the finest vocalists from the world of classical, jazz, Broadway and pop.

In spring of 2003, McFerrin and Treece collaborated on another commission, this time for Chicago's Ravinia Festival, which yielded a new work entitled *He Ran for the Train*. The world premiere, by the Chicago Symphony and the Chicago Children's Choir, garnered laudatory reviews in the Chicago press. Roger Treece's work as a composer, arranger and producer has earned him two Grammy Nominations, 14 Downbeat awards and a first place at the Hollywood Film Festival. In addition to his symphonic works, he has collaborated with such notable jazz artists as The Manhattan Transfer, The New York Voices, Mark Murphy, Janis Siegel, and Toninho Horta. Roger's work also encompasses music for advertising, film, worldwide radio and television for Disney, PBS, Microsoft, The United Way, and McDonald's. Mr. Treece has taught college level jazz pedagogy and directed vocal jazz ensembles. His groups were the first ever to sweep all three vocal jazz categories in the DownBeat Student Recording Awards. He travels as a member of Bobby McFerrin's Voicestra and as a clinician, teaching and conducting his current workshop project, "Singing Rhythmically" in North America and Europe, including annual stints at the Rhythmic Conservatory in Copenhagen and Arhus, Denmark.



**Alex Acuña** (percussion) was born and raised in Lima, Peru. A self-educated musician, he was inspired by his father and brothers (all of whom were musicians) by the age of four. By the time Alex turned ten, he was already playing in

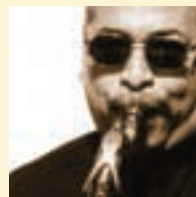
local bands. As a teenager, he was one of Peru's most accom-

plished session drummers, performing on many recording projects for artists as well as film and television productions

Alex has played with such musical greats as Elvis Presley and Diana Ross and became both a drummer and percussionist for one of the most innovative jazz groups of our time — Weather Report — recording *Black Market* and the famous *Heavy Weather* album.

Since his move to Los Angeles in 1978, Alex has earned the position of a valued session drummer and percussionist for recordings, television and motion pictures. His countless album credits and live performances are comprised of such diverse artist as U2, Paul McCartney, Joni Mitchell, Al Jarreau, Ella Fitzgerald, Roberta Flack, Andre Crouch, Tracy Chapman, Sheryl Crow, Whitney Houston, Chic Corea, Antonio Carlos Jobim, Carlos Santana, The Gipsy Kings, Julio Iglesias, Herbie Hancock, Plácido Domingo, Wayne Shorter and Joe Zawinul to name a few. Additionally, Alex has recorded film scores under the direction of Dave Grusin, Michele Legrand, Bill Conti, Marvin Hamlisch, Mark Isham, Hans Zimmer, John Williams, and many more.

Alex's South American and Caribbean roots and understanding of contemporary and classical music make him a complete and skilled master musician. In 2000, Alex Acuña y Su Acuarela De Tambores received a Grammy® Award nomination for Best Traditional Tropical Latin Album for "Rhythms for a New Millennium."



**Justo Almarío** (soprano saxophone) is a musical bridge-builder. As a musician, composer and arranger, Justo has combined elements of his native South American rhythms with American Jazz to create an artistry distinctively his own.

Justo went on to travel the globe with Mongo's group. While living in New York, he also worked with jazz giant Charles Mingus. After moving to Los Angeles, Justo joined the now legendary jazz-rock group Koinonia. He also began to work with other great artists, recording and performing with the likes of Linda Rondstadt, Roy Ayers, George Duke, Dave Grusin, Tito Puente, Machito, Master P, Queen Latifah, Cedar Walton, Terrance Blanchard, Joe Lovano, George Wein and Bebe Winans. He has contributed to numerous film and television soundtracks including *Dirty Dancing*, *Trading Places*, *Mambo Kings* and *The Birdcage*.

Recognized as Colombia's most outstanding jazz musician of his generation, Justo has established himself as an artist of major importance. Few musicians have integrated the musical traditions of the Americas so successfully. Justo lists John Coltrane, Cannonball Adderly, Antonio Carlos Jobim, Bach, Bartok and Debussy among his primary musical influences.



# [ meet the artists ]



One of America's most admired and frequently performed composers, **John Adams** (composer of *Harmonium*) was born in Worcester, Massachusetts, in 1947. After graduating from Harvard University in 1971, he moved to California,

where he taught and conducted at the San Francisco Conservatory of Music for ten years. His innovative concerts led to his appointment firstly as contemporary music adviser to the San Francisco Symphony and then as the orchestra's composer-in-residence between 1979 and 1985, the period in which his reputation became established with the success of such works as *Harmonium* and *Harmonielehre*.

In 1985 Adams began a collaboration with the poet Alice Goodman and stage director Peter Sellars that resulted in two operas, *Nixon in China* and *The Death of Klinghoffer*, worldwide performances of which made them among the most performed operas in recent history. A third stage work, *I Was Looking At The Ceiling And Then I Saw The Sky*, a "song play" with libretto by the poet June Jordan, was also staged in more than fifty performances in both the US and Europe. His most recent stage project, *El Niño*, a further collaboration with Peter Sellars, premiered in Paris in December 2000 and further performances took place in San Francisco in 2001, and in Los Angeles and Brooklyn in 2003, featuring the Master Chorale.

Adams' works have received numerous awards, among them the 1994 Royal Philharmonic Society Award for his *Chamber Symphony*, and the 1995 Grawemeyer Award for his *Violin Concerto*. In 2002 Adams composed *On the Transmigration of Souls* for the New York Philharmonic, a work written in commemoration of the first anniversary of the World Trade Center attacks. This work received the 2003 Pulitzer Prize for Music.

Adams' most recent work is *My Father Knew Charles Ives*, a musical self-portrait of the composer's childhood in Concord, New Hampshire, where he played in marching bands with his father and first heard live jazz in the summer dance hall owned by his grandfather. Michael Tilson Thomas and the San Francisco Symphony premiered the work in April 2003.

**Los Angeles Master Chorale** celebrates its 40th Anniversary with this inaugural season at Walt Disney Concert Hall. Recognized as one of Los Angeles' cultural treasures, the Chorale has received accolades for its innovative programming and its commitment to commissioning new works. Last June, the Master Chorale received the prestigious



Los Angeles Master Chorale

ASCAP/Chorus America Award for Adventurous Programming.

The *Los Angeles Times* has stated that the Chorale "has become the most exciting chorus in the country under Grant Gershon," and also described the Chorale's performances as "masterly," "ethereal" and "alluring." *Billboard* says the Chorale's "singing and direction are first-rate."

Its groundbreaking 2003–04 season features the largest number of concerts in the history of the chorus. Program highlights include two world premieres by Bobby McFerrin, Duke Ellington's *Sacred Concert*, and Beethoven's *Missa solemnis*. The Chorale also collaborates with the Los Angeles Chamber Orchestra in a *Bach-Fest* conducted by Helmuth Rilling.

The Chorale has released three CDs under the baton of Music Director Emeritus Paul Salamunovich, including the Grammy-nominated *Lauridsen-Lux Aeterna, Christmas*, and a recording of Dominic Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"*. The Chorale's first CD with 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*. In addition, the Los Angeles Master Chorale is featured under Paul Salamunovich's leadership on the soundtracks of numerous major motion pictures, including *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *Bram Stoker's Dracula*, *Sum of all Fears* and *Waterworld*.

# [ welcome to the party ]

The Master Chorale Board of Directors is thrilled to welcome the entire Master Chorale family to this historic event. To celebrate the occasion, we invite you to be our guest for a complimentary glass of champagne during intermission — thanks to our official winery, Forest Glen.

And, when you leave, you will take home a souvenir champagne flute to commemorate tonight's Inaugural Concert at Walt Disney Concert Hall.

Following the concert, the Board of Directors is hosting a celebratory dinner in BP Hall for the Homecoming Angels and Patrons of this evening's historic event.

This gala dinner event is co-chaired by Penelope Roeder and Sam Coleman.

## Homecoming Angels

Deborah L. and Jeffrey C. Briggs  
Sir Daniel J. Donohue  
Claudia and Mark Foster  
Denise and Robert Hanisee  
Elizabeth Hirsch and Glen Williams  
Cheryl Petersen and Roger Lustberg  
Marguerite and Robert Marsh  
Jane and Edward J. McAniff  
Helen and Albert McNeil  
Elizabeth Redmond  
Frank J. Sherwood and Elbert Burnette  
Michele and Russell Spoto  
Laney and Tom Techentin  
Barbara and Ian-White Thomson

## Patrons

Anton Anderson and Jennifer Rose  
Gregory J. and  
Nancy McAniff Annick  
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The Roger Wagner Society — named after the founding music director — is reserved for special friends who have supported the Chorale through endowment or planned gifts. These extraordinary gifts support the Chorale today and help to ensure its future. Please join us to recognize the members of the Roger Wagner Society.

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The Master Chorale Associates was founded in 1964 to support the Los Angeles Master Chorale through promoting ticket sales and encouraging community interest in choral music. The Associates plays a leadership role in producing the highly successful High School Choir Festival, to be held for the first time this year in the Walt Disney Concert Hall, and in fostering the educational outreach activities of the Chorale.

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The Los Angeles Master Chorale gratefully acknowledges the generous support of the many donors who have contributed to the Music Center's and the Los Angeles Philharmonic's campaigns for Walt Disney Concert Hall, and wishes to pay special tribute to the Concert Hall's founding contributors — Lillian B. Disney and The Walt and Lilly Disney Foundation, and the County of Los Angeles — for their vision and unparalleled generosity.

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## On Wings of Steel — A Salute to Frank Gehry

The Los Angeles Master Chorale recognized Frank Gehry for his visionary design of Walt Disney Concert Hall at its June 7th Gala, On Wings of Steel, following the Chorale's final concert in the Dorothy Chandler Pavilion. Chaired by Laney and Tom Techentin and generously sponsored by Mellon, the Gala attracted 350 guests to the Grand Hall for a nostalgic farewell to the Pavilion and salute to Frank Gehry. Scott Sanford, Mellon CEO; LAMC Chair Ted McAniff and LAMC President Mark Foster made a presentation to Frank Gehry and toasted the extraordinary new hall. Roy Disney, representing the Disney Family, thanked Mr. Gehry for the design of this extraordinary new hall, the new home for the Los Angeles Master Chorale.

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Roy Disney, Grant Gershon and Frank Gehry reflect the ebullience of the evening as the Master Chorale celebrates its move to Walt Disney Concert Hall. Roy Disney delivered an eloquent tribute to Lillian Disney, Walt's widow, and his uncle, Walt Disney, during the evening.

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Celebrating the success of *It's a Wrap!*, the finale concert at Dorothy Chandler Pavilion saluting Hollywood Film Composers, are (l to r) composer/arranger J.A.C. Redford, Music Director Grant Gershon, actor Rene Auberjonois and composer Cliff Eidelman.



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 Los Angeles Philharmonic  
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 Snuffy and Deborah Walden  
 Mr. Carl R. Waldman  
 Bing Wang \* and Shaun Gong  
 Anna Marie and Robert S. Warren  
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 Ms. Victoria Weisbart  
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 Michio and Yoko Yanai  
 Ms. Kathie A. Yoder  
 Mr. Nahum Zimmer  
 Mr. and Mrs. Abram C. Zukor

† includes gifts to endowment

\* Los Angeles Philharmonic staff and orchestra members

## From Stephen Rountree, President of The Music Center



The Los Angeles Master Chorale is a radiant presence at the Music Center and an unsurpassed leader in choral music. As it takes residence in the Walt Disney Concert Hall, led by its extraordinary young visionary director Grant Gershon, the Chorale has risen to a new level of musical expression and artistry as evidenced by its 2003–04 season, the largest and most dynamic in its 40-year history.

The spectacular acoustics of the Walt Disney Concert Hall will thrill Chorale long timers and entice newcomers, who will become instant devotees with the unparalleled opportunity to hear this extraordinary chorus in perhaps the finest musical space in the world. The Chorale has prepared a rich banquet including two world premiere works by Bobby McFerrin, Beethoven's *Missa Solemnis*, a Bach-Fest conducted by Helmuth Rilling with the Los Angeles Chamber Orchestra, an evening of the new Broadway composers and Duke Ellington's *Sacred Concert* with the Luckman Jazz Orchestra and the Faithful Central Bible Church Choir.

The Los Angeles Master Chorale has a world-wide following through recordings including the Grammy Award-nominated *Lauridsen-Lux Aeterna*, *Christmas*, *Argento•Durufié* and its most recent *Glass•Salonen* on RCM. The company has also been featured under the direction of its Music Director Emeritus on the motion picture soundtracks including *First Knight*, *My Best Friend's Wedding*, and *A.I., Artificial Intelligence*.

A leader in arts education, the Chorale has served more than 700,000 with free community and educational program. Each year 18,000 students and teachers collaborate in educational programs including the Family Concert Series, in-school performances by the Chorale Chamber Singers and the elementary residency program, *Voices Within*. On April 23, 2004, the 15th Annual Los Angeles Master Chorale High School Choir Festival takes place at Walt Disney Concert Hall with 30 Southland schools in a massive choir conducted by Grant Gershon.

For now, sit back and be enthralled.

A handwritten signature in black ink that reads "S. Rountree". The signature is written in a cursive, flowing style.