

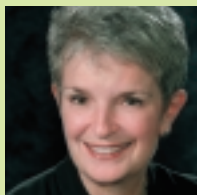


Holiday 2003

Los Angeles Master Chorale



[holiday 2003]



Welcome! We are so very pleased to offer an unprecedented number of opportunities for you to celebrate with the Los Angeles Master Chorale this holiday season. These concerts are our gift to you, the people whose faithful support makes all the difference as we launch a new beginning in our wonderful new home. We thank you for your generosity and your dedication. And on behalf of the Board of Directors, Chorale members, and our professional staff, we send best wishes for holiday blessings on you and those you love.

A handwritten signature in cursive script that reads "Terry Knowles".

— Terry Knowles, Executive Director



The Los Angeles Master Chorale performs at its Inaugural Opening Concert, November 16, 2003.

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Coming in the New Year

The Resilient Spirit



The unsurpassed brilliance of the great Elizabethan composer William Byrd is manifest in the enticing lyricism of his *Mass for Five Voices* and in his paragon of motet writing, *Sing Joyfully*. And we celebrate leading British composer John Tavener's (pictured at left) sixtieth birthday with his hauntingly beautiful *Song for Athene* and other treasures interlaced with Byrd's *Mass* — in this all *a cappella* program devoted to the resilience of the human spirit.

Sunday, January 25 at 7 p.m. Tickets are \$25–\$75

Duke Ellington's *Sacred Concert*

Duke Ellington (pictured at right) was the ultimate in class: one of America's most eloquent and authentic voices. Beneath it all, a fervent spirituality and a pressing need to thank his maker led to a legendary series of concerts first given in San Francisco's Grace Cathedral in 1965, and then repeated across the globe. "It was the most important thing I ever did," he declared. Relive those magical moments as the Master Chorale is joined by the Luckman Jazz Orchestra directed by James Newton, the Faithful Central Bible Church Choir, and baritone Nmon Ford.

Sunday, March 7 at 7 p.m. and Tuesday, March 9 at 7:30 p.m. Tickets are \$23–\$75



A Day at the Races

The Master Chorale Associates (MCA) has planned a *Day at the Races* on February 28, 2004, at Santa Anita Park, Arcadia. The Turf Club, Club House and mammoth Grandstand at Santa Anita — site of Seabiscuit's legendary career — were designed by noted architect Gordon B. Kauffman. Blending Spanish-flavored, Art Deco architectural design with luscious landscaping and a wealth of art and ornamental sculpture, the goal was to create not just a racetrack, but a grand and beautiful public park. In 1999, Santa Anita completed a \$15 million renovation and improvement program, the largest, most comprehensive in its history. Today, the glory of America's most beautiful racing venue shines more brightly than ever before. The Associates selected the elegant Director's Room at Santa Anita for this benefit event and invite you to join the festivities!

This event will provide you with an opportunity to meet other friends of the Chorale, while supporting the annual High School Choir Festival, founded and organized by the Associates 15 years ago.

For reservations or information, call 213-972-7282.



Choir members perform at last year's successful High School Choir Festival.



Spotlight on Voices Within



Each semester the Master Chorale has been cultivating a new crop of budding young composers from Los Angeles area elementary schools. *Voices Within* is an eight-week artists-in-residency program for fifth grade students in Los Angeles County that introduces them to the world of choral music through the creation and performance of their own songs: works that reflect their own sensibilities, experiences, and lives. Program director and teaching artist Marnie Mosiman, composer David O, and playwright/lyricist Doug Cooney work with four classrooms each semester helping students find their songs from within.

Students participate in movement and improvisation games to open their minds and to inspire their creative juices. Then, with the help of the artistic team, students begin the process of putting their thoughts to paper. As common themes are discovered, students are grouped based on their topics, and create texts that they will set to music. Next, they explore the natural rhythms, high and low points of their newly created poetry, and explore the process of setting these words to melodies. Once a melody is set, the groups revise and edit their songs in preparation for their compositional premieres. During this entire process schools are paired to provide students with opportunities to share their ideas and songs with fellow students from partner schools.

On December 10 and 11, participating students from the four schools will present a concert and world premiere of their new student-written songs. They are joined on stage by members of



(Top) Music Director Grant Gershon leads students in warm-up exercises before they begin a dress rehearsal.

(Above) *Voices Within* Program Director Marnie Mosiman discusses with students the final touches and performance techniques as they prepare for their concerts.

the Los Angeles Master Chorale Chamber Singers in an assembly for the whole school.

In the fall of 2003, participating schools include Glassell Park Elementary, Breed Street Elementary, Pio Pico School and Mt. Washington Elementary. If you are interested in attending one of the culmination performances, or would like to bring *Voices Within* to a local elementary or middle school now or in the future, please contact the Master Chorale office at 213-972-3113.

Voices Within is generously sponsored by the City of Los Angeles Cultural Affairs Department, Times Mirror Foundation, Weingart Foundation, John and Beverly Stauffer Foundation, Rose Hills Foundation, the Luella Morey Murphey Foundation, Ann Peppers Foundation and Charter Oak Foundation.



photo by Bryan Whittington

Pictured (l to r) are: Grant Gershon, Samela Beasom, Alice Kirwin Murray, Aaron Cain, George Sterne & Barbara Wilson.

Tuning the Voice for Disney Hall

by Andy Brown

On Saturday, September 20, the Master Chorale took the Walt Disney Concert Hall for a “test drive.” We want to share with you the excitement and enthusiasm some of our Chorale members experienced after singing in the new concert hall for the first time. Stay tuned in coming issues for more opportunities to meet more of our singers.

Andy Brown (tenor & LAMC Community Programs

Manager): *Please introduce yourselves and tell us how long you’ve been a member of the Master Chorale.*

Alice Kirwin Murray (alto): This will be my fourth season, I believe, in the Chorale. Paul Salamunovich was the conductor my first season here.

George Sterne (tenor): My first concert was at the Hollywood Bowl in June of 1982 for the Stravinsky Festival, and the conductor was Roger Wagner.

Barbara Wilson (alto): I was Barbara Vance when I first joined the group singing with Roger Wagner. My first concert was the Stravinsky Mass during which the rehearsals were conducted by Stravinsky and held at UCLA when I was a student there. We sang at UCLA and at Roger’s First Church downtown.

Aaron Cain (bass): This is going to be my fifth season with the Chorale. My first concert was Mahler’s Second Symphony at the Hollywood Bowl.

Grant Gershon (conductor): My first concert was September 29, 2001. I seem to be the junior member of this contingent!

Samela Beasom (soprano): This is my twentieth season. I took a year off last year so that I could come back for the big splash in the new hall. I don’t remember what I sang at my first concert, but I know it was in 1983.

Andy: *Well, we’ve just sung in the concert hall for the very first time. What are your thoughts? How do you feel about singing in the hall, and are you looking forward to the year ahead?*

Alice: It’s so great to hear my colleagues; really. I mean to hear the other people around you. It’s overwhelming in its intimacy. You just hear the voices in a really new way.

George: I’m completely jazzed about this hall. I think it ranks among one of the best halls I’ve ever been in, including the Mozartaemum in Saltzburg, or the Ordway Theatre in Saint Paul, Minnesota. This may very well become one of the major venues of the country. And the sound is amazing. To my ear, they’ve done everything right, everywhere, including BP Hall.

Barbara: Well, this is the third major auditorium that I’ve sung in with this group, starting with the old Philharmonic Auditorium across from Pershing Square, with the dustmites falling from the ceiling, and going down the little spiral staircase to get below the stage. It was terrifically scary there. But this is the grandest of all the local auditoriums I’ve ever sung in with this group and I’m very proud to be here.

Aaron: The marriage of form and function make this place extraordinary. I mean it’s clear that the efforts of so many people came together to make this space really gorgeous and also acoustically magnificent and pretty much “holy.” But, actually all I kept thinking about while I was singing was all the work we have ahead of us because it’s very, very challenging being this exposed. If we’re a good choir now, this hall is going to make us twenty times better. It poses a lot of challenges and I am thrilled by that. I heard things I’d never heard before and I thought, “wow we’ve got our work cut out for us.”

Grant: I’m struck as well by the marriage of the warmth and the transparency of the sound. You usually have one or the

[high notes]

other, but not both. And I think it amplifies anything that's beautifully sung and gives the sound an incredible blossom and sheen. At the same time, the transparency exposes in a very clear way any inadequacies. So the gauntlet is really thrown down for us.

Samela: Yes, I agree, this place is not only beautiful, but it's stunning in its sound. We were lucky enough that Grant let us, during this little practice rehearsal, run around and go to different places. And I tell you... there's not a bad seat in this house. It's gorgeous. Sitting behind the choir was fabulous. Way up in the balcony, you will be so happy if you come. Experiment with your seating if you can. It's thrilling to hear the singers, and the clarity is amazing. And please bring your cough drops and try not to whisper too much in the audience (laughing); we'll hear you!

Barbara: The discipline this demands of us is awesome. ...It's just the awesome sound of the intimacy, you feel like you're the only one singing, but I can hear everybody else, and the sound is just the most awesome thing.

Andy: *On a different note, what is it that attracted you to choral music from the beginning?*

Alice: Well, actually this space points it out. Singing of course is a gas, but singing with other voices, especially a cappella. As somebody once said, "To feel my notes rub up against somebody else's notes," if you will. There is nothing more exciting for a singer than to blend with other singers in a space like this. And the audience is going to be able to feel that. We're going to be so intimate, so up close and personal with audience members. They will be almost in the middle of that thrill, that's what does it for me. There's a real excitement to singing with other singers.

George: Well, I've been singing choral music since I was 11 years old. I did my first national tour with a boy's chorus at age 12 and it got in my blood for a lot of reasons at that time. The music itself has always uplifted my soul in ways that other types of music don't. Even opera — I sing a lot in the opera chorus, but choral music is really my first love. And I always enjoyed touring, being on the road, giving concerts and the camaraderie that one experiences by singing together in a group. Especially when members of the group are together for long periods of time and you really get to know them personally and artistically.

Barbara: I remember the first time I sang in an a cappella choir was my senior year in high school with a very fine conductor



photo by Bryan Whittington

The Chorale at their first rehearsal in the new Hall experience the acoustics in BP Hall.

who was also the director of my church. It wasn't until about three or four years later that I was introduced to Roger Wagner and that's what really sold me. Intimacy and the ability to blend your voice with other voices and not stick out like a sore thumb. That takes a lot of patience and training. You have to listen. That's the best part of it, you really listen to everybody else, to match your voice with theirs. That's the challenge.

Aaron: It really is that same thing when you do listen and when you are tuned in to everyone else. I mean, I think that I love choral music more than any other kind because I'm addicted. I'm addicted to the impossible. I mean, when you have so many people thinking with one mind, and there's so many different training techniques and so many different approaches to singing, all thinking with that one mind and just having that perfectly unified sound, the world just turns perfect for a few seconds and this is, of course, impossible. So, I just love that challenge of getting that to happen, because when it does, everyone here, everyone on stage and probably a few blocks outside can feel it. And there's really nothing like it.

Grant: Well, the experience that changed my life was when I was a freshman in high school. I had an opportunity to sing in a performance of the Mozart Requiem. I had been primarily a pianist up until then and then I had this experience of making music in a community and of feeling the power of hundreds of

people with a common goal in mind and reaching out and above, above ourselves. It's just staggering. And the power of the human voice to touch us in the deepest way continues to be for me be a marvel. And that's what choral music does so well, I think, is that it reaches us in those deep ways that words alone can't begin to touch.

Samela: I can't imagine a life without singing and choral music. I've been doing it since I was probably eight or nine. My father was a conductor, so I grew up with it in the house...I was introduced to Roger Wagner when I was about 13 and I saw his tour group in San Francisco and I thought to myself, "I'm gonna be in that group," (laughs) and I was. I didn't remember that I was to do that, but I ended up doing that, and it was wonderful. Then singing with the Chorale and singing with the symphony is the high point. But I know when I wanted to be a singer, actually, was when I was about 13 and singing renaissance music. I thought "I've got to do this or else I'll die" (laughs).

Andy: *To wrap it all up, what is it about choral music that's different from any other art form? What is it about choral music that excites people?*

Alice: Well, we've touched on it somewhat — there's the community aspect of it. As far as many people coming together, pulling their forces together to do this unified thing. There is such a sense memory for a lot of people. I mean, many people have a background with it whether they've pursued it professionally — most of us got our start as kids — singing in a church choir, or whatever it was. My Dad was a cantor and I got to sing with the church choir. But almost everybody has some sort of connection with it somewhere in their life... But, you know Aaron talked about the impossibility aspect of it. I think there is that "thing" that everybody sitting in the audience feels like maybe they could do that. There is that little bit of a yearning to participate and, by singing, there you are, and I think everybody has some sort of connection with it somewhere along the way. Everybody I know does.

George: Well, I think that choral music is similar to instrumental music in that the forces involved can be very disparate, and [have] two different effects. You can have huge forces doing a Berlioz *Requiem* as we will be doing later in the season with the Los Angeles Philharmonic, and you can have smaller forces doing so called chamber music, madrigals or pieces like the Perotin *Viderunt Omnes* which we will be doing later in the Master Chorale season. The difference between instrumental music and choral music, though, is that I believe that the soul comes through in the voice in a way that it does not come through — or it comes through a little more obliquely through an instrument, but it is right there and it's bare and it's raw and it's beautiful.

Barbara: There are two things about singing in a choir — obviously good musicians,

the best, I'm very proud to be in this group. Roger Wagner used to say "you can have the most beautiful voice in the world, the grandest most famous voice in the world but, if you cannot portray the meaning of the story you're singing, you have no business singing." That's one thing that I've learned and the enjoyment of being in a group that sings together, works together, is more fun than standing alone and singing on the stage. It's great joy and great sorrow, great excitement can be better appreciated when you're sharing it with your friends.

Aaron: I think that George hits the nail on the head. Not to cast any aspersions upon our brothers and sisters the instrumentalists, but an instrument stands between a musician and an audience. Choral singing is more immediate and more intimate because the only thing between your soul and the audience is about two centimeters of tissue, instead of a grand piano, instead of a double bass, you know, instead of a tympani drum. And just the lines of communications, I think, are more direct — are more free, and frankly, there are words involved. There's words, there's poetry, there's phrasing, the beauty of instrumentalists is that they can pour a lot of that into an instrumental performance, but, I think that choral music is just accessible. Anyone can come to it and anyone can instantly feel a connection with something. I just think it's a more direct communication between our hearts and other hearts.

Grant: In addition to what everybody else has said, which is so "on-the-mark," I think we have a great advantage over our brother and sister instrumentalists in the repertoire that we have. We're able to draw on over a thousand years of western civilization, in what we do. All the way back from Gregorian chant through the middle ages and the renaissance, the voice was almost the exclusive medium of artistic communication and sound. And then, as well as the fact that so many composers, when they write for the chorus, are writing at the absolute "top-of-their-game," "from Bach, Mozart, Beethoven, Brahms, and Stravinsky through John Adams and on to the present day. Great composers seem to be incredibly inspired when they write for chorus, so we've got an amazing range of great repertoire to choose from.

Samela: I really don't know what else to add. You know, the human voice really draws people in, and I think in every culture of every time period of the human, singing is so much a part of us and it really draws us in.

Look in our next program for more of an insider's look, as we ask chorale members new questions about the hall and their own journey as singers!

[meet the chorale]



Grant Gershon (Music Director) has garnered tremendous critical acclaim during his two seasons at the helm of the renowned Los Angeles Master Chorale. 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, Mr. Gershon has expanded the choir’s repertoire considerably by conducting a number of world premieres, including *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece, Donald Crockett’s *Broken Charms*, Tania León’s *Rezos (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*.

Mr. 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. In addition to recording with the Los Angeles Master Chorale, Mr. 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, Mr. Gershon served as assistant conductor of the Los Angeles Philharmonic from 1994–97. Mr. 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.

The **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 and dynamic programming, and its commitment to commissioning new works. Last June, the Master Chorale received the prestigious ASCAP/Chorus America Award for Adventurous Programming.



Los Angeles Master Chorale

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,” while *Gramophone* calls the chorus “sonically exhilarating.”

This 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 and Roger Treece, 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*, *The Sum of All Fears*, *Bram Stoker’s Dracula* and *Waterworld*.

[behind the scenes]

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Sales Associate



Board Member Don Nores and his wife Joyce at the Inaugural Gala.

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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

Holiday Wonders | Family Concert

Saturday, December 6, 2003 2 p.m. & 4 p.m.

Walt Disney Concert Hall

The concert is performed without an intermission.

Students from our *Voices Within* choir, directed by Marnie Mosiman, will be performing in the lobby.

Holiday Wonders is sponsored, in part, by the Pasadena Showcase House for the Arts and the City of Los Angeles Cultural Affairs Department.



K-Mozart 105.1 is the Official Radio Station of the Los Angeles Master Chorale.



Family Concerts promotion provided, in part, by the LA Zoo.

Caroling, Caroling	music & lyrics by Alfred Burt
Wassail Song	arranged by Ralph Vaughan Williams
Deck the Halls (audience Sing-Along)	arranged by Tom Kennedy
Carol of the Bells	arranged by Peter J. Wilhousky
Maringa Krismes	arranged by Kitty Fadlu-Deen
Light (A Song for Chanukah)	music by Michael Isaacson
Hallelujah Chorus	music by George Frideric Handel
The First Noel	arranged by Ralph Vaughan Williams
Men of the Chorale	
This Little Babe (from <i>A Ceremony of Carols</i>)	music by Benjamin Britten
Women of the Chorale	
Jingle Bells (audience Sing-Along)	arranged by Tom Kennedy
The Christmas Song	music & lyrics by Mel Tormé & Robert Wells arranged by Tony Fox
A Christmas Garland	music by Conrad Susa



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.



[holiday wonders]

Los Angeles Master Chorale

Sopranos

Tania Batson
Vicky Brown
Claire Fedoruk
Rachelle Fox
Marie Hodgson
Karen Hogle
Hyun Joo Kim
Emily Lin
Deborah Mayhan
Susan Taylor Mills
Marnie Mosiman
Holly Shaw Price

Altos

Leanna Brand
Leberta Clark
Sarona Farrell
Amy Fogerson*
Saundra Hall Hill
Kyra Humphrey
Alice Kirwan Murray
Leslie Inman Sabedra
Nike St. Clair
Kimberly Switzer
Tracy Van Fleet
Diana Zaslove

Tenors

Randy Bills
Scott Blois
Pablo Corá
Paul Gibson
Jody Golightly
Steven Harms
Drew Holt
Shawn Kirchner
Dominic MacAller
Andrew Meyer
Mallory Walker

Bass

Crispin Barrymore
Paul Cummings
Greg Davies
Michael Freed
Gregory Geiger
Michael Geiger
Stephen Grimm
Lew Landau
Roger Lindbeck
Tonoccus McClain
Jim Raycroft
Burman Timberlake

Rehearsal Pianists

Lisa Edwards
Cathy Miller

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

Los Angeles Master Chorale Orchestra

Violin 1

Barry Socher,
Concertmaster
Akiko Tarumoto
Nicole Bush
Johana Krejci
Samuel Fischer
Jennifer Levin
Ernest Salem
Irina Voloshina
Yan To
Judith Mass

Violin 2

Connie Kupka, Principal
Julie Ann French
Jeff Gauthier
Rhonni Hallman
Linda Stone
Marvin Palatt
Pamela Tompkins
Philip Vaiman

Viola

Ray Tischer, Principal
Carrie Holzman
Brett Banducci
Kira Blumberg
Renita Koven
Kathryn Reddish
Dori Sippel

Cello

John Walz, Principal
Delores Bing
Maurice Grants
Wendy Velasco
John Krovoza

Bass

Peter Doubrovsky,
Principal
Gary Lasley

French Horn

Jon Titmus, Principal
Kristy Morrell

Bassoon

Rose Corrigan, Principal

Flute

Geri Rotella, Principal

Trumpet

Roy Poper, Principal
Tim Divers
Jon Aranda

Keyboard

Vicki Ray
William Beck

Oboe

Joel Timm, Principal
Michele Forrest

Trombone

Steve Williams, Principal

Tuba

Douglas Tornquist,
Principal

Clarinet

Gary Bovyer, Principal

Harp

Jo Ann Turovsky, Principal

Tympani

Thomas Raney, Principal

Percussion

Theresa Dimond, Principal
Michael Englander

Orchestra

Personnel Manager
Steve Scharf

Librarian

Robert Dolan

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

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

And the Angels Sang

Sunday, December 7, 2003 7 p.m.

Tuesday, December 9, 2003 7:30 p.m.

Walt Disney Concert Hall

Weihnachts-Oratorium

music by Johann Sebastian Bach

Christmas Oratorio

Cantata II: Und es waren Hirten in derselben Gegend

And there were shepherds in that same country

Cantata III: Herrscher des Himmels, erhöre das Lallen

Lord of the heavens, hear our stammering

Claire Fedoruk, soprano | Jennifer Wallace, mezzo soprano (Cantata II)

Helene Quintana, mezzo soprano (Cantata III) | Andrew Meyer, tenor | Stephen Grimm, bass



The December 9
performance is
sponsored by The
Dreyfus Corporation,
a Mellon Financial
Company.



K-Mozart 105.1 is the
Official Radio Station
of the Los Angeles
Master Chorale.

INTERMISSION

Gloria

music by Francis Poulenc

Gloria | Laudamus Te | Domine Deus | Domine Fili Unigenite

Domine Deu! Agnus Dei! | Qui Sedes Ad Dexteram Patris

Jessica Rivera, soprano



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[and the angels sang]

Los Angeles Master Chorale

Sopranos

Beata Balon
Tania Batson*
Samela Beasom*
Marian Bodnar*
Deborah Briggs
Vicky Brown*
Renee Burkett-Shulgold
Pamela Chapin
Claire Fedoruk
Rachelle Fox*
Marie Hodgson*
Karen Hogle
Gina Howell
Gloria Seunghee Kim
Hyun Joo Kim
Emily Lin
Cindy Martineau
Deborah Mayhan*
Susan Taylor Mills*
Marnie Mosiman
Frances Pampeyan
Theresa Patten
Holly Shaw Price*
Linda Sauer

Stephanie Sharpe
Julia Tai
Diane Thomas *
Nancy von Oeyen
Sun Joo Yeo

Altos

Nicole Baker*
Mary Bailey
Helen Birch
Sarah Bloxham
Leanna Brand*
Aleta Braxton*
Leberta Clark*
Cheryll Desberg
Sarona Farrell
Amy Fogerson*
Michelle Fournier*
Shin Ae Han
Saundra Hall Hill
Kyra Humphrey
Sheila Murphy*
Alice Kirwan Murray*
Anita Nardine
Nancy O'Brien

Helene Quintana
Leslie Inman Sabedra
Nike St. Clair*
Kimberly Switzer*
Tracy Van Fleet
Diane Wallace
Jennifer Wallace
Barbara Wilson
Diana Zaslove

Tenors

Brent Almond
Daniel Babcock
Lenard Berglund
Randy Bills*
Scott Blois
Andy Brown
Pablo Corá*
Tom Croyle
Paul Gibson*
Jack Golightly
Jody Golightly*
Jeff Greif
Steven Harms
Drew Holt

Shawn Kirchner
Bong Won Kye*
Charles Lane*
Dominic MacAller*
Sal Malaki*
Christian Marcoe
Andrew Meyer
Marvin Neumann
Bart Seebach
Kevin St. Clair*
George Sterne*

Bass

Crispin Barrymore*
Joseph Bazyouros
Mark Beasom*
Paul Bent*
Steve Berman
Reid Bruton
Aaron Cain
Paul Cummings*
Greg Davies
Steven Fraider
Michael Freed
Gregory Geiger*

Michael Geiger*
Scott Graff
Stephen Grimm
Paul Hinshaw
Robert Hovencamp
Lew Landau*
Robert Lewis
Roger Lindbeck*
Tonoccus McClain
Bob McCormac
Jim Raycroft*
David Schnell*
Burman Timberlake
David Tinoco, Jr.

* sings in Bach
Christmas Oratorio

Rehearsal Pianists

Lisa Edwards
Cathy Miller

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

Los Angeles Master Chorale Orchestra

Violin 1

Barry Socher,
Concertmaster
Patricia Aiken
Armen Asassian
Nicole Bush
Leslie Katz
Jennifer Levin
Jayme Miller
Ernest Salem
Floence Titmus
Margaret Wooten
Yan To
Marina Manukin

Violin 2

Steve Scharf, Principal
Samuel Fischer
Julie Ann French
Jeff Gauthier
Rhonni Hallman
Linda Stone
Marvin Palatt
Pamela Tompkins
Irina Voloshina

Viola

Shawn Mann , Principal
Kira Blumberg
Dmitri Bovaird
Alma Fernandez
Samuel Formicola
Renita Koven
Kathryn Reddish
Carole Castillo

Cello

John Walz , Principal
Delores Bing
Margaret Edmondson
Todd French
Maurice Grants
Nadine Hall

Bass

Donald Ferrone, Principal
Ann Atkinson
Peter Doubrovsky
Tom Eckert

French Horn

Steven Becknell, Principal
Diane Muller
Jon Titmus
Paul Klintworth

Flute

Geri Rotella, Principal
Sara Weisz

Trumpet

Roy Poper, Principal
William Bing

Organ

Cathy Miller

Oboe

Joel Timm, Principal
Stuart Horn
Michele Forrest
Joan Elardo

Trombone

William Booth, Principal
Alvin Veeh
Terry Cravens

Tuba

Douglas Tornquist,
Principal

Bassoon

John Steinmetz, Principal
William Wood
Theresa Truenfels

Clarinet

Gary Bovyer, Principal
Mary Gale

Harp

Jo Ann Turovsky, Principal

Tympani

Thomas Raney, Principal

Orchestra

Personnel Manager
Steve Scharf

Librarian

Robert Dolan

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

Weihnachts-Oratorium

Christmas Oratorio

music by Johann Sebastian Bach, 1685-1750, first performed in Christmas 1734 in Leipzig, Germany

translation by Thomas Somerville

Movement numbers are consecutive for the entire Christmas Oratorio as numbered in the Neue Bach Ausgabe [New Bach Edition] published by Bärenreiter [1960].

Cantata I movements are numbers 1-9,
Cantata II movements are numbers 10-23,
Cantata III movements are numbers 24-35.

Cantata II: *Und es waren Hirten in derselben Gegend*
composed for the Second Day of the Festival
of Christmas, Sunday 26 December 1734.
The narrative is from the Gospel of Luke 2:8-14.

10. Sinfonia (Pastorale)

11. Recitative: Evangelist (Tenor)

*Und es waren Hirten in derselben Gegend
auf dem Felde bei den Hürden,
die hüteten des Nachts ihre Herde.
Und siehe, des Herren Engel trat zu ihnen,
und die Klarheit des Herren leuchtet um sie,
und sie fürchteten sich sehr.*

12. Chorale

*Brich an, o schönes Morgenlicht,
und laden Himmel tagen!
Du Hirtenvolk, erschreke nicht,
weil dir die Engel sagen,
da dieses schwache Knäbelein
soll unser Trost und Freude sein,
dazu den Satan zwingen
und letztlich Friede bringen!*

**13. Recitative: Evangelist (Tenor)
and Angel (Soprano)**

Evangelist:
Und der Engel sprach zu ihnen:

Angel:
*Fürchtet euch nicht, siehe, ich verkündige
euch große Freude, die allem Volke
widerfahren wird.*

*Denn euch ist heute der Heiland geboren,
welcher ist Christus, der Herr, in der
Stadt David.*

14. Recitative: Bass

*Was Gott dem Abraham verheißen, das läßt
er nun dem Hirtenchor erfüllt
erweisen.*

*Ein Hirt hat alles das zuvor von Gott
erfahren müssen.*

*Und nun muß auch ein Hirt die Tat, was er
damals versprochen hat, zuerst
erfüllet wissen.*

And there were shepherds in that same country

10. Sinfonia (Pastorale)

11. Recitative: Evangelist (Tenor)

And there were shepherds in that same
country out in the field by the pen,
keeping watch by night over their flock.
And behold, the angel of the Lord came upon them,
and the glory of the Lord shone around them,
and they were very frightened.

12. Chorale

Break forth, o beauteous morning light,
and let the heaven dawn!
You shepherd-folk, fear not,
because the angels are telling you
that this frail little child
will become our comfort and joy,
thereto overcoming Satan
and at last bringing peace!

**13. Recitative: Evangelist (Tenor)
and Angel (Soprano)**

Evangelist:
And the angel said to them:

Angel:
Fear not, behold, I proclaim
to you a great joy that will come to
all people.

For to you today is born a savior,
which is Christ, the Lord, in the city
of David.

14. Recitative: Bass

What God promised to Abraham, he now
lets to the shepherd-choir be fully
revealed.

A shepherd was the first to hear all this from
God.

And now again must a shepherd by this act,
as God in those days had promised,
first know of its fulfillment.

15. Aria: Tenor

*Frohe Hirten, eilt, ach eilet,
eh ihr euch zu lang verweilet;
eilt, das holde Kind zu sehn!
Geht, die Freude heißt zu schön,
sucht die Anmut zu gewinnen;
geht und labet Herz und Sinnen!*

16. Recitative: Evangelist (Tenor)

*Und das habt zum Zeichen:
Ihr werdet finden das Kind in Windeln
gewickelt und in einer Krippe liegen.*

17. Chorale

*Schaut hin! Dort liegt im finstern Stall,
des Herrschaft gehet überall!
Da Speise vormals sucht ein Rind,
da ruhet itzt der Jungfrau'n Kind.*

18. Recitative: Bass

*So geht denn hin, ihr Hirten, geht,
daß ihr das Wunder seht:
Und findet ihr des Höchsten Sohn in einer
harten Krippe liegen;
so singet ihm bei seiner Wiegen aus
einem süßen Ton
und mit gesamtem Chor dies,
Lied zur Ruhe vor!*

19. Aria: Alto

*Schlafe, mein Liebster, geniße der Ruh,
wache nach diesem vor aller Gedeihen!
Labe die Brust, empfinde die Lust,
wo wir unser Herz erfreuen!*

20. Recitative: Evangelist (Tenor)

*Und alsobald war da bei dem Engel die Menge der
Himmlichen Heerscharen,
die lobten Gott und sprachen:*

21. Chorus

*Ehre sei Gott in der Höhe, und Friede auf Erden
und den Menschen ein Wohlgefallen.*

22. Recitative: Bass

*So recht, ihr Engel, jauchzt und singet,
daß es uns heut so schön gelinget!
Auf denn! wir stimmen mit euch ein;
uns kann es so wie euch erfreun.*

23. Chorale

*Wir singen dir in deinem Heer
aus aller Kraft Lob, Preis und Ehr,
daß du, o lang gewünschter Gast,
dich nunmehr eingestellet hast.*

15. Aria: Tenor

*Glad shepherds, run, ah run,
before you delay too long;
run, the gracious child to see!
Go, the joy is too beautiful,
seek to attain his grace;
go and refresh heart and mind!*

16. Recitative: Evangelist (Tenor)

*And this will be a sign to you:
You will find the child wrapped in
swaddling cloths and lying in a manger.*

17. Chorale

*Look in! There lies in the dark stable,
the one whose sovereign authority is over all!
Where food once was sought by an ox,
there rests now the virgin's child.*

18. Recitative: Bass

*So go in then, you shepherds, go,
that you may see this wonder:
And find there the Highest's son lying in a
hard manger;
then sing to him by his cradle on a
sweet note
and with the whole choir,
sing this lullabye!*

19. Aria: Alto

*Sleep, my dearest, enjoy the rest,
awake after this to give blessing to all!
Refresh the breast, feel the delight,
whereby we in our hearts rejoice!*

20. Recitative: Evangelist (Tenor)

*And suddenly there was with the angel a
multitude of the heavenly host,
praising God and saying:*

21. Chorus

*Glory to God in the highest, and peace on earth
and good will to men.*

22. Recitative: Bass

*Then rightly, you angels, shout joyfully and sing,
that to us today it may sound beautiful!
Up then! We will sing with you;
our joy is like yours.*

23. Chorale

*We sing to you with your hosts
with all our might praise, honor and glory,
to you, o long awaited guest,
who now has taken human form.*

[translations]

Cantata III: *Herrscher des Himmels, erhöere das Lallen* composed for the Third Day of the Festival of Christmas, Monday 27 December 1734. The narrative is from the Gospel of Luke 2:15-20.

24. Chorus

*Herrscher des Himmels, erhöere das Lallen,
Laß dir die matten Gesänge gefallen
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlokkendes Preisen,
wenn wir dir itzo die Ehrfurcht erweisen,
weil unsre Wohlfahrt befestiget steht!*

25. Recitative: Evangelist (Tenor)

*Und da die Engel von ihnen gen Himmel
fuhren, sprachen die Hirten
untereinander:*

26. Chorus of Shepherds

*Lasset uns nun gehen gen Bethlehem und
die Geschichte sehen die da geschen ist,
die uns der Herr kundgetan hat.*

27. Recitative: Bass

*Er hat sein Volk getröst',
er hat sein Israel erlös,
die Hülf aus Zion hergesendet und
unser Leid geendet.
Seht, Hirten, dies hat er getan; geht, dieses trifft ihr an!*

28. Chorale

*Dies hat er alles uns getan,
sein groß Lieb zu zeigen an;
des freu sich alle Christenheit
und dank ihm des in Ewigkeit.
Kyrieleis!*

29. Aria: Soprano and Bass

*Herr, dein Mitleid, dein Erbarmen tröstet
uns und macht uns frei;
Deine holde Gunst und Liebe,
deine wundersamen Triebe
mache deine Vätertreu wieder neu.*

30. Recitative: Evangelist (tenor)

*Und sie kamen eilend und funden beide,
Mariam und Juseph, dazu das Kind in
der Krippe liegen.
Da sie es aber gesehen hatten, breiteten sie
das Wort aus,
welches zu ihnen von diesem Kind gesaget war.
Und alle für die es kam wunderten sich der
Rede, die ihnen die Hirten gesaget hatten.
Maria, aber, behielt alle diese Worte und
bewegte sie in ihrem Herzen.*

31. Aria: Alto

*Schließe, mein Herze, dies selige Wunder
fest in deinem Glauben ein!
Lasse dies Wunder, die göttlichen Werke,
immer zur Stärke deines schwachen Glaubens sein!*

Lord of the heavens, hear our stammering

24. Chorus

Lord of the heavens, hear this stammering,
let the feeble songs please you
when your Zion extols you with psalms!
Hear the heart's joyful praises,
when we now pay honor to you,
because our well-being firmly stands!

25. Recitative: Evangelist (Tenor)

And when the angels had gone away from
them into heaven, the shepherds said
one to another:

26. Chorus of Shepherds

Let us now go to Bethlehem and see this
thing that has happened,
that the Lord has made known to us.

27. Recitative: Bass

He has comforted his people,
he has redeemed his Israel,
sent relief out of Zion and
ended our suffering.
See, shepherds, this thing he has done; go, encounter this thing!

28. Chorale

All this has he done for us,
his great love to show forth;
then be joyful all Christendom
and thank him then for evermore.
Lord, have mercy!

29. Aria: Soprano and Bass

Lord, your compassion, your mercy
comforts us and makes us free;
your gracious favor and love,
your wonderful acts
make your father-faithfulness ever new.

30. Recitative: Evangelist (tenor)

And they came hastily and found both,
Mary and Joseph, and also the child
lying in a manger.
And when they therefore saw it, they made
known the saying,
which to them had been told about this child.
And all who heard it wondered at their
words, which the shepherds had said to them.
Mary, however, kept all these words and
pondered them in her heart.

31. Aria: Alto

Lock, my heart, this blessed wonder
firmly in your faith!
Let this wonder, this divine work,
for evermore be the strength of your frail faith!

32. Recitative: Alto

*Ja, ja, mein Herz soll es bewahren,
was es an dieser holden Zeit,
zu seiner Seligkeit für sicheren Beweis
erfahren.*

33. Chorale

*Ich will dich mit Fleiß bewahren,
ich will dir leben hier,
dir will ich abfahren
mit dir will ich endlich schweben
voller Freud ohne Zeit
dort im andern Leben.*

34. Recitative: Evangelist (Tenor)

*Und die Hirten kehrten wieder um,
preiseten und lobten Gott
um alles das sie gesehen und gehört hatten,
wie denn zu ihnen gesaget war.*

35. Chorale

*Seid froh die weil daß euer Heil
ist hie ein Gott und auch ein Mensch gebore;
der, welcher ist der Herr und Christ in Davids Stadt,
von vielen auserkoren.*

Repeat No. 24: Chorus

*Herrscher des Himmels,
erhöre das Lallen...*

32. Recitative: Alto

Yes, yes, my heart shall preserve that which it,
in this time of grace,
for its blessedness has come to know as
trustworthy evidence.

33. Chorale

I will with diligence preserve you,
to you will I live,
in you will I depart
with you will I at last rise
full of joy
timeless there in another life.

34. Recitative: Evangelist (Tenor)

And the shepherds returned again,
glorifying and praising God
for all that they had seen and heard,
as it had been told to them.

35. Chorale

Be joyful meanwhile that your savior
is here a God and also born a man;
he, who is the Lord and Christ in David's city,
from many chosen.

Repeat No. 24: Chorus

Lord of the heavens,
hear this stammering...

Gloria

music by Francis Poulenc, 1899-1963, first performed in November 1961 in Boston

Gloria

Gloria in excelsis Deo,
et in terra pax omnibus bonae voluntatis.

Laudamus Te

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

Domine Deus

Domine Deus, Rex caelestis!
Deus Pater omnipotens!

Domine Fili Unigenite

Domine fili unigenite, Jesu Christe!

Domine Deu! Agnus Dei!

Domine Deu! Agnus Dei!
Filius Patris!
Qui tollis peccata mundi.

Qui Sedes Ad Dexteram Patris

Qui sedes ad dexteram Patris,
miserere nobis.
Uuoniam tu solus sanctus,
tu solus altissimus, tu solus Dominus, Jesu Christe.
Cum sancto spiritu,
in Gloria Dei Patris.
Amen

Gloria

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

We Praise You

We praise you, we bless you,
we adore you, we glorify you.
We give thanks to you for your great glory.

Lord God

Lord God, King of Heaven!
God the Father Almighty!

Lord Jesus Christ

Lord Jesus Christ, only begotten son!

Lord God! Lamb of God!

Lord God! Lamb of God!
Son of the Father!
You who take away the sins of the world.

You Who Sit at the Right Hand of God the Father

You who sit at the right hand of God the Father,
have mercy upon us.
For You only are holy,
you alone are the highest, you alone are God, Jesus Christ.
Together with the Holy Ghost,
in the Glory of God the Father.
Amen

And the Angels Sang

by Peter Rutenberg

Bach Christmas Oratorio

The title of Johann Sebastian Bach's *Christmas Oratorio* is something of a misnomer, albeit one the composer chose to group his cycle of six cantatas for the Nativity, conceived in 1733 and completed the following year. They were ascribed respectively to the first three days of Christmas (corresponding to the 25th, 26th and 27th of December), New Year's Day (the Circumcision), the Sunday after New Year's Day, and the Epiphany, and were first performed on those days in 1734-35. Bach was in his fiftieth year, but the youthful spirit of these works suggest a man half that age.

The *Oratorio's* libretto, attributed to frequent collaborator Picander, comes from a variety of sources. Most of the texts would have been known to the congregants of St. Thomas in Leipzig: the Gospels of Matthew and Luke provide the 'Christmas Story' itself; Lutheran hymns or 'Chorales' comment on the action, underscore its mood, or punctuate it; and other texts contribute relevant ideas for meditation. Some of the music also comes from other Bach sources, historian Albert Schweitzer tells us — most notably, *The Choice of Hercules* and the *Dramma per musica*, both from 1733 — not for lack of invention, but to preserve their significant accomplishments for a greater public forum.

Bach Christmas Oratorio, Cantata II

The *Cantata on the Second Day of Christmas* is distinct in topic and tone. The story picks up with "shepherds abiding in the fields," the angel's proclamation of "glad tidings," the invitation to the manger, and the sudden appearance of the heavenly host singing "Glory to God." While the first cantata was in the regal key of D major, with trumpets and timpani in addition to winds and strings, the second is in G major. Flutes — and oboes in three keys (soprano, alto and tenor) — offer a more bucolic palette. Bach's system of structure and symbolism is based on his clear understanding of music's power

to communicate. The medium carries the message. For example, flutes and strings depict angels while oboes depict shepherds. Before a word of text is uttered, Bach sets the scene with an exquisite *Sinfonia*. The heavenly presence is felt first, then the earthly shepherds, and a musical dialogue ensues. By the time the tenor intones the scripture, we've already heard the story in music. Of special note are two appearances of the well-known Christmas hymn, *Vom Himmel hoch*: first, to echo the angel's message of the babe in the manger; then, as the cantata's finale, an earthly response of praise to the preceding angels' chorus. In one of many clever strokes, Bach arranges this second version of the hymn in the *Sinfonia's* dotted rhythm and interpolates orchestral responses, phrase by phrase, to restate its theme. In this way, he brings both the story and the music full circle.

Bach Christmas Oratorio, Cantata III

The *Cantata on the Third Day of Christmas* returns to D major, calling on trumpets and timpani to continue the celebration. Gone is the meditation provided by the previous *Sinfonia*. In its place, a joyous, fugal, choral paean of thanksgiving in triple dance time, followed immediately by another equally energetic chorus. For the departure to Bethlehem, the composer erects a double fugue, with rising and falling lines to visualize traveling over hill and vale, and quick scale passages to illustrate haste. All this activity comes to sudden halt at the manger. The bass narrator directs our attention to the miracle, and the chorus sings a hymn of supplication, set to the very familiar chorale tune (to Lutheran audiences of the time) *Be thou praised, Jesus Christ*. The shepherds' further hesitation and awe are mirrored in the soprano-bass duet, tenor recitative, and alto aria — an exact paradigm for the moment when Mary "pondered these things in her heart." The shepherds return to their fields, singing hymns of wonder and praise. A reprise of the 'traveling' chorus provides a jubilant close.

Poulenc *Gloria*

In his thirty-seventh year, Francis Poulenc came face to face with his own mortality as a result of a serious automobile accident. Shortly thereafter, he visited the famous cliff-hung fortress town of Rocamadour in southwestern France and experienced an epiphany in its medieval chapel. It marked a turning point of critical proportions, for the composer returned in person as well as spirit to the Church and began to write sacred choral works of all shapes and sizes — a focus that would last for the remainder of his life. The *Gloria* took shape between May and December of 1959, on a commission from the Serge Koussevitzky music foundation in the Library of Congress, and was dedicated to the memory of Serge and Nathalie Koussevitzky. Charles Munch directed the world premiere in January 1961 with the BSO and Chorus Pro Musica. The third, fifth and final movements feature the soprano soloist.

It is safe to say that Poulenc's *Gloria* has little in common with much of sacred literature. To waylay a current axiom, it "talks the talk" through its liturgical text, but its walk has more in common with the cosmopolitan swagger of the then-nascent 1960s. If the Poulenc of earlier times was given to a bright and somewhat edgy palette, with a tendency to playfulness, here those attributes take on the character of a solar flare, prone to outlandish jocularity. If there was, before, a penchant for brief, recurring ostinatos, here such things are driven home with an almost relentless insistence. No disrespect... This is a work full of charm and wit, yearning, supplication and, in the most direct sense, ingratiating grandeur. But to deny that it has "attitude" is simply to not listen. The predominant harmonic color is the major-seventh chord and its "sting" can be felt from start to finish. Rhythms are precise and pointed. Poulenc often set the natural cadence of sacred texts contrary to the metric accent of the music, so the strong beat falls on the weak syllable and vice versa. As an example, the opening text would scan: *Glo-ri-A in ex-cel-SIS De-O ET in ter-RA pax ho-mi-ni-BUS*. The purist might be tempted to take this for sacrilege. Rather, it must be seen as simply another tool in Poulenc's ample craft-chest. It works quite well, underscoring the melodies' brash angularities and drawing attention to, rather than away from, the text. There are many lovely, dashing and even poignant melodies in the *Gloria* — short, sweet or tart, and sure to linger in the mind — none more so than the soprano's soaring *Domine Deus, Agnus Dei*.

Peter Rutenberg is producer of the Master Chorale's latest album, *Glass • Salonen*, as well as of *Argento • Durufle* 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.



photo by Gil Garcetti

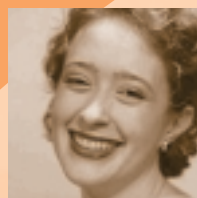
[meet the artists]



Grant Gershon (Music Director),
Los Angeles Master Chorale
see page 8



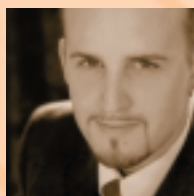
Stephen Grimm (bass) has performed throughout the Southland as soloist in both opera and concert. A finalist in the '82 and '94 Opera Guild competitions, Mr. Grimm has appeared in baritone roles with the Los Angeles Opera, the Long Beach Opera, Euterpe Opera and Guild Opera, and has been soloist with the Los Angeles Philharmonic Orchestra, the Los Angeles Master Chorale and the Los Angeles Mozart Orchestra. Mr. Grimm has also sung for television, recordings and film, including a duet with Adam Sandler in *Mr. Deeds!* Mr. Grimm is the Director of Music at Neighborhood Church in Pasadena, where he conducts the Pasadena Pro Musica Chorus and Orchestra.



Claire Fedoruk (soprano), is currently finishing her doctorate in Early Music Performance at the University of Southern California, having earned her Bachelor of Music at Pacific Lutheran University and her Master of Music at

the Eastman School of Music. She has performed as a solo artist in Urbana, Italy (1998) and, more recently, Sapporo, Japan (1999), where she performed Handel's *Messiah* as a soloist with renowned Handel scholar and conductor Nicholas McGegan. In 2000, Ms. Fedoruk took part in the Vancouver Baroque Programme, where she coached with Ellen Hargis, Ray Nurse, Bruce Dickey and Patrick O'Brien.

Locally, Ms. Fedoruk has appeared twice in the Corona de Mar Baroque Festival (Burton Karson, conductor) as Ceccho Bimbi in Banchieri's *Barca della Veneto* and as Vespetta in Albinoni's *Pimpinone*. During the summer of 2002, Ms. Fedoruk performed a recital tour to Frankfurt, Saarbrücken and Freiburg, Germany with her duo partner, organist J. Christopher Pardini (Senior Organist of the Crystal Cathedral). In March of 2003, she premiered with the Los Angeles Master Chorale and the Los Angeles Philharmonic the newly restaged version of John Adams *El Nino* (Esa-Pekka Salonen, conductor) in New York City at the Brooklyn Academy of Music and at the Dorothy Chandler Pavilion of Los Angeles. Ms. Fedoruk rejoined conductor Jeffrey Bernstein as a soloist in Schutz' *Musikalische Exequien* with the Occidental Glee Club at Thorne Hall this past May, and returns to Thorne Hall for a performance as soloist in Beethoven's *Mass in C* with the Occidental-Foothills Master Chorale. Along with her performance career, Ms. Fedoruk is currently at work transcribing six of Michel Pignolet de Monteclair's cantatas for future publication. Ms. Fedoruk studies voice privately with Janice McVeigh.



Andrew Lepri Meyer (tenor), originally of Wilmington, Delaware, entered the world of professional music at the age of 22, taking part in the Tanglewood Music Festival in Lenox, Massachusetts. There, under the baton of Seiji Ozawa, he sang the role of Dr. Cajus in their nationally broadcast production of Verdi's *Falstaff*. That same summer he was a soloist in J.A. Bach's *Cantata No. 21* at Seiji Ozawa Hall. He has gone on to work with some of today's leading conductors in both opera and oratorio, including Robert Spano and Michael Stern.

Most recently, Mr. Meyer sang the role of Sam Kaplan in Kurt Weill's *Street Scene*, conducted by Julius Rudel, at the Aspen Opera Theater Center. He holds a Master of Music degree from the University of Southern California, where he performed roles including Don Ramiro in Rossini's *La Cenerentola*, Ferrando in Mozart's *Così fan tutte* and Peter Quint in Britten's *The Turn of the Screw*. This is Andrew's second season with the Los Angeles Master Chorale and the Los Angeles Opera Chorus. He will be making his Los Angeles professional solo debut this evening.



“...A winning performance...”; “ the smoothest...” by the *Los Angeles Times*.

Helene Quintana (mezzo soprano) returns as a soloist under the direction of Grant Gershon to sing her favorite repertoire. She also was the alto soloist

for Bach’s *Magnificat* and for the Chorale’s “Tangos and Prayers” concert last season. She has appeared singing *Oratorio* and other sacred works throughout Europe, South America and the United States. Ms. Quintana sings regularly with the Los Angeles Opera and has begun her eleventh season with the Los Angeles Master Chorale.

Ms. Quintana recently appeared at the Jarvis Zarzuela production of *La Chulapona*, singing the role of Lolita, and understudying the role of Venustiana. She began her professional career as a singer at the Teatro Colon Institute in Buenos Aires, Argentina and, in addition to her vocal training, holds a Master of Music magna cum laude in harpsichord and a Master of Music in piano performance, both from the National Conservatory of Music of the University of Buenos Aires. Ms. Quintana resides in Glendale with her husband and seven-year-old daughter Antonella.



Hailed as a shining soprano whose voice possesses shimmering clarity, **Jessica Rivera** (soprano) has been lauded by the *Los Angeles Times* for being “highly accomplished, fully equipped and most promising.” Ms. Rivera has

performed with some of America’s finest operatic and orchestral ensembles including the Los Angeles Opera, The Santa Fe Opera and the Los Angeles Philharmonic. As a Resident Artist with the Los Angeles Opera, her company appearances include Rosina in *The Barber of Seville*, Nella in *Gianni Schicchi* and Susanna in the preview performance of *Le nozze di Figaro*. Most recently, Ms. Rivera created the role of Anastasia in the World Premiere of Deborah Drattell’s *Nicholas @ Alexandra*, prompting the *New York Times* to call her performance “terrific.” Ms. Rivera has also performed with Opera Santa Barbara as Frasquita in *Carmen*, and with The Santa Fe Opera as an Apprentice Artist.

A regular guest artist with the Los Angeles Philharmonic, she has sung under Esa-Pekka Salonen as soprano soloist in Mozart’s *Requiem* and as Eve in Haydn’s *The Creation*. She has also appeared in concert with the Hollywood Bowl Orchestra under John Mauceri, as Annina in *La traviata*, and

with the Fort Worth Symphony under Miguel Harth-Bedoya in Mahler’s *Symphony No. 2*. Last season, she made her Carnegie Hall’s Weill Recital Hall debut, and was named National Semi-Finalist in the Metropolitan Opera Competition. Future engagements include Despina in *Così fan tutte* with Opera Santa Barbara and Barbarina and Susanna in *Le nozze di Figaro* with the Los Angeles Opera.



Jennifer Wallace (mezzo soprano) is one of Southern California’s most versatile performers, having performed as a soloist in a variety of styles: from major oratorios (Claremont Chorale, Cambridge Singers), to musical theater

(Center Theatre Group, Theater League) and from opera (Tulsa Opera, Riverside Concert Opera, Las Vegas “Opera in Camera”) to theater for children (Storybook Theatre, Kodak Fantasy Theatre). Ms. Wallace attended CalArts and the Music Academy of the West; was the winner of the 1994 Opera Guild Competition, and apprenticed in the Tulsa Opera Young Artists Program. She has also sung extensively with both the Los Angeles Opera and Los Angeles Master Chorale.

Never content with the status quo, Ms. Wallace has broken new ground in her quest for opportunities to showcase her unique performing gifts by tackling roles traditionally sung by men. As a featured performer with the Orange County Opera, she convinced the producer to use her comic skills as “Dawn” Basilio (a take-off on “Don Basilio,” sung by a comic baritone) during the 2002-2003 season. This season she is singing the role of Professor Spalanzani, yet another comic role usually performed by a man. Previous to this, Ms. Wallace was the first woman hired to sing (and row a boat!) as a gondolier on the canals of the Venetian Hotel in Las Vegas.

Los Angeles Master Chorale

Grant Gershon | Music Director

The Rena Waltz Pierson Music Directorship, a gift of the
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Messiah Sing-Along

Monday, December 15, 2003 8 p.m.

Walt Disney Concert Hall

Messiah

music by George Frideric Handel

Rachelle Fox, Soprano | Amy Fogerson, Mezzo Soprano | Kevin St. Clair, Tenor
Gregory Davies, Baritone | William Gershon, Guest Conductor for Hallelujah Chorus

Part the First

1	Sinfonia	Overture	Orchestra
2	Recitative	Comfort ye, my people	Tenor
3	Aria	Ev'ry valley shall be exalted	Tenor
4	Chorus	And the glory of the Lord	
5	Recitative	Thus saith the Lord of Hosts	Baritone
6	Aria	But who may abide the day of his coming	Baritone
7	Chorus	And he shall purify the sons of Levi	
8	Recitative	Behold, a virgin shall conceive	Mezzo Soprano
9	Aria	O thou that tellest good tidings to Zion	Mezzo Soprano & Chorus
10	Recitative	For behold, darkness shall cover the earth	Baritone
11	Aria	The people that walked in darkness	Baritone
12	Chorus	For unto us a child is born	
13	Pifa	Pastoral Symphony	Orchestra
14	Recitative	There were shepherds abiding in the field	Soprano Recitative
		And lo, the angel of the Lord came upon them	Soprano
15	Recitative	And the angel said unto them	Soprano
16	Recitative	And suddenly there was with the angel	Soprano
17	Chorus	Glory to God in the highest	
18	Aria	Rejoice greatly, O daughter of Zion	Soprano
19	Recitative	Then shall the eyes of the blind be open'd	Mezzo Soprano

20	Aria	He shall feed his flock like a shepherd	Mezzo Soprano
	Aria	Come unto him	Soprano
21	Chorus	His yoke is easy, his burthen is light	

INTERMISSION

Part the Second

22	Chorus	Behold the Lamb of God	
23	Aria	He was despised and rejected	Mezzo Soprano
24	Chorus	Surely, he hath borne our griefs	
27	Recitative	All they that see him, laugh him to scorn	Tenor
28	Chorus	He trusted in God that he would deliver him	
29	Recitative	Thy rebuke hath broken his heart	Tenor
30	Recitative	Behold, and see if there be any sorrow	Tenor
40	Aria	Why do the nations so furiously rage	Baritone
44	Chorus	Hallelujah	

Part the Third

45	Aria	I know that my Redeemer liveth	Soprano
46	Chorus	Since by man came death	
50	Recitative	Behold, I tell you a mystery	Baritone
51	Aria	The trumpet shall sound	Baritone
56	Chorus	Worthy is the Lamb that was slain	
57	Chorus	Amen	

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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.



[messiah sing-along]

Los Angeles Master Chorale Orchestra

Violin 1

Steve Scharf,
Concertmaster
Margaret Wooten,
Assistant Concertmaster
Flo Titmus
Leslie Katz
Patricia Aiken
Sarah Thornblade

Violin 2

Jayne Miller, Principal
Cynthia Moussas
Rhonni Hallman
Linda Stone
Julie Rogers
Alwyn Wright

Viola

Kazi Pitelka, Principal
Andrew Picken,
Assistant Principal
Shawn Mann

Cello

John Walz, Principal
Delores Bing,
Assistant Principal
Nadine Hall
Todd French

Bass

Donald Ferrone, Principal
Ann Atkinson,
Assistant Principal

Oboe

Joel Timm, Principal
Stuart Horn

Bassoon

John Steinmetz, Principal

Trumpet

David Washburn, Principal
William Bing

Tympani

Thomas Raney, Principal

Harpichord

Patricia Mabee, Principal

Organ

William Beck, Principal

Orchestra

Personnel Manager

Steve Scharf

Librarian

Robert Dolan

The members of the Los Angeles Master Chorale Orchestra are represented by the American Federation of Musicians. Paul Geller, stage manager

[meet the artists]



Grant Gershon (Music Director),
Los Angeles Master Chorale
see page 8



Greg Davies (baritone) is a native of Los Angeles. After receiving degrees in Music and Business Administration from Loyola Marymount University, Mr. Davies pursued a Masters degree in Choral Conducting from the University of Miami. His solo work includes appearances with the Los Angeles Master Chorale, Civic Chorale of Greater Miami, the University of Miami Chorale and Chamber Singers, and the Loyola Marymount University Chorus. Greg is currently enjoying his third season with the Los Angeles Opera Chorus and the Los Angeles Master Chorale.

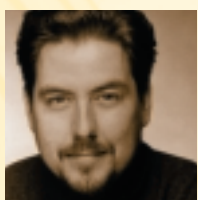


This year, **Amy Fogerson** (mezzo-soprano) celebrates her seventeenth season with the Los Angeles Master Chorale. During her tenure, she has enjoyed many solo opportunities including the mezzo-soprano solo in Debussy's *Trois Chansons* with Paul Salamunovich, and was the alto soloist in Bernstein's *Chichester Psalms* with the Hollywood Bowl Orchestra under John Mauceri. Ms. Fogerson was also one of 12 soloists in Ligeti's *Clocks and Clouds* with the Los Angeles Philharmonic under Esa-Pekka Salonen and sang the role of Une Grosse Dame in the Los Angeles Philharmonic's performance of Poulenc's *Les Mamelles de Tirésias* under Simon Rattle. Last December she sang the mezzo-soprano solos in the Master Chorale's performance of Bach's *Christmas Oratorio, Part 1*. Ms. Fogerson has sung with the Los Angeles Master Chorale Chamber Singers, an educational outreach ensemble, for the past five seasons. She is also an active studio singer, performing on many movie soundtracks, including *A.I.* and *The Sum of All Fears*, and has sung background vocals for a number of classical and pop recording artists. Amy spends the rest of her musical life as a jazz vocalist with the award-winning a cappella jazz sextet *Sixth Wave*. They won

the 2001 National Harmony Sweepstakes, were voted Favorite Jazz Group in the 2001 A Cappella Community Awards, and will soon release their second CD on Singularity Records.



Rachelle Fox (soprano) received her Master's Degree in vocal performance from Indiana University's Early Music Institute. Active as a soloist and a vocal chamber musician, Ms. Fox specializes in Baroque and Renaissance music as well as new music, and has been praised for her sensitivity to style and interpretation. Recent operatic performances have included Monteverdi's *L'Orfeo* with Early Music Vancouver and Peri's *Euridice* with the Long Beach Opera. She has appeared as a featured soloist with the Los Angeles Master Chorale and has been a member for three seasons. She has also performed with the Vancouver Symphony, the Los Angeles Chamber Singers & Capella, Musica Angelica Baroque Orchestra, and Theatre of Voices, with whom she toured in the Netherlands. Ms. Fox can be heard on three harmonia mundi recordings and also on recordings for television and film.



A native of Newport Beach, California, **Kevin St. Clair** (tenor) pursued musical studies at Chapman University, Yale University and the University of Southern California, where he is currently completing doctoral studies in Vocal Arts. Since his professional debut in 1993 as Nemorino in *The Elixir of Love* with the Los Angeles Guild Opera, Mr. St. Clair has performed with Santa Fe Opera, the Washington Opera, Opera Pacific, San Diego Opera and Long Beach Opera in a wide variety of operatic roles, including Rodolfo, Hoffmann, Roméo, Ernesto, Don Ramiro and Ferrando.

Mr. St. Clair is also in demand as a concert artist and recitalist, and has performed in China, Hong Kong, throughout Europe, and in the former Soviet Union. He has been a featured soloist with the Los Angeles Philharmonic, Los Angeles Master Chorale, Pacific Chorale, and Orange County Master Chorale under the direction of conductors Pierre Boulez, Esa-Pekka Salonen, Grant Gershon, John Alexander and William Hall. Active also as a conductor, teacher, and arranger, Mr. St. Clair directs the Dickens and Company Christmas Carolers and serves on the voice faculty at Pepperdine University and the University of La Verne.

Master Chorale Associates

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

Join the Associates this February for a Day at the Races at Santa Anita Park. For more information see page three or call the Master Chorale offices at 213-972-7282.

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[circle of friends]

Following the November 16th Inaugural Concert, the Board of Directors of the Los Angeles Master Chorale hosted an elegant black-tie dinner in BP Hall to celebrate this historic occasion and to toast the beginning of a new era in the Chorale's new home, Walt Disney Concert Hall.

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The Inaugural Gala included a pre-concert reception backstage in Music Director Grant Gershon's dressing room for Homecoming Angels. Pictured backstage are Grant, Music Center Chairman Emeritus Andrea Van de Kamp, and LAMC Chair Ted McAniff. During his toast later in the evening, Ted McAniff paid special tribute to Andrea for her extraordinary efforts to make this new hall possible.

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Inaugural Gala Co-Chairs Penelope Roeder (center) and Sam Coleman (far right) are congratulated on the tremendously successful Gala by (l to r) LAMC President Mark Foster, Ted McAniff and Grant Gershon.

[circle of friends]



Pictured (l to r) are Dan and Kay Shaw, Roger Treece, Grant Gershon, and Laney and Tom Techentin. The inaugural concert featured two new works commissioned by the Chorale – a commissioning underwritten by the Shaws and Techentins. Roger Treece co-composed the works with Bobby McFerrin.

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Music Center President Steven Rountree (left) is pictured at the Gala with Carolyn and Scott Sanford. Scott, Chair of Mellon West, serves on the Chorale's Board of Directors.

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 Ken Sanson
 Paul Schachter



Joyce and Kent Kresa (left) are pictured with Ann and Steve Hinchliffe during the post-concert backstage reception near the Artists' Lounge. Later, guests were seated in BP Hall for a delicious dinner, skillfully orchestrated by Patina, with wines donated by Napa Domaine Winery.



Anita and Saul Levine joined LAMC Executive Director Terry Knowles (right) for the pre-concert festivities. Ms. Knowles and Mr. Levine, owner of K-Mozart (105.1 FM), had just announced their new partnership in which Master Chorale concerts for the next two seasons will air on K-Mozart, beginning with the live broadcast of the inaugural concert.

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This list reflects gifts received by November 19, 2003. Please contact Patrick Brown at 213-972-3122 if you would like to contribute and be listed in the next program or to change your listing.

Roger Wagner Society

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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Get Involved!

Volunteer to assist at performances or at the Master Chorale administrative offices.

Audition for the Los Angeles Master Chorale! Auditions for the Los Angeles Master Chorale for the 2004-2005 season will take place in February 2004. To be considered for an audition, interested singers must submit a resume to the production office by January 5, 2004.

For more information, visit our website at www.lamc.org or call 213-972-7282.

Tickets

Tickets to all performances are now available at 213-977-7282 or 800-787-5262 online at www.lamc.org and at the Walt Disney Concert Hall Box Office, 111 South Grand Avenue at First Street in downtown Los Angeles.

Public Rush seats in Terrace View (obstructed) are \$15 and available at the box office two hours before each performance.

Something unexpected come up where you are unable to attend a Master Chorale performance? Then donate your tickets to the box office so that someone else can enjoy! For more information call 213-972-7282.



Listen Up!

Starting in January, join us for *Listen Up!*, a pre-concert conversation with Music Director Grant Gershon and Alan Chapman of KUSC, one hour before each performance in BP Hall.

Corrections:

In the November 16th program Leanna Brand was the alto soloist in *Brief Eternity*, not *Messages* and bass Paul Cummings has been with the Chorale for 5 seasons, not 45.



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A MESSAGE FROM THE PRESIDENT

During the holidays we often think of family, friends and cherished traditions. One of the traditions that we hold most dear at the Music Center is the annual Los Angeles County Holiday Celebration at the Dorothy Chandler Pavilion. For the past 43 years, on December 24 the County has hosted a free day-long event for families. Choirs, music ensembles and dance companies representing the many cultures of the city celebrate the season at this magical event.

The County Holiday celebration is just one of the many holiday offerings taking place at the Center this month. The Los Angeles Master Chorale will present three concerts at Walt Disney Concert Hall. The Chorale starts off with *Holiday Wonders* on December 6, which includes carols and special repertoire to delight even the youngest of family members. The celebration continues the next night with *And the Angels Sang* which includes Poulenc's *Gloria* and the second installment of the multi-year presentation of Bach's *Christmas Oratorio*. The Chorale concludes its holiday programming on December 15 with the perennial favorite the *Messiah Sing-Along*.

The Los Angeles Philharmonic celebrates the season in style as well with a full slate of performances along with holiday concerts by visiting groups which include: the Boys Choir of Harlem, Canadian Brass, Klezmer Conservatory Band, Chanticleer Ensemble, *A Gospel Christmas Celebration!*, and *A Merry Mancini Christmas*. On New Year's Eve the genre-blending Pink Martini rounds out the holiday season at Walt Disney Concert Hall.

Center Theatre Group's Gordon Davidson directs *Like Jazz: A New Kind of Musical*, which is premiering at the Mark Taper Forum. At the Ahmanson Theatre the award-winning musical

The Phantom of the Opera concludes its limited run. Los Angeles Opera presents *Lucia di Lammermoor* and *Orfeo ed Euridice* in repertory this month along with a recital from opera superstar Cecilia Bartoli who makes her Los Angeles Opera debut.

This month the Center launches its Audio Tour program for Walt Disney Concert Hall. Narrated by actor John Lithgow, the 45-minute self guided Audio Tour provides insight from those most closely involved with the project including Frank Gehry, Diane Disney Miller and several others. You'll definitely want to bring your family and out of town guests to visit Los Angeles' newest landmark. Please note that due to a near constant rehearsal and performance schedule, tours of the Concert Hall will not include the auditorium. For more information, please call (213) 972-4399.

We are pleased to announce that three new restaurants at the Center are now open. At the Walt Disney Concert Hall, you may dine at the award-winning restaurant Patina or grab a quick bite to go at the Concert Hall Café. Kendall's Brasserie, formerly Otto's, offers European style bistro dining.

There is something for everyone at the Music Center this season. For information on any of the events mentioned above, please visit www.musiccenter.org. We hope you'll join us and make the Music Center a part of your family's holiday tradition!

Sincerely,

Stephen D. Rountree
President, Music Center



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