

performances

MAGAZINE

los angeles master chorale

Beethoven Missa solemnis



Rilling's Bach-Fest

The Master Chorale joins forces with the Los Angeles Chamber Orchestra for a third collaboration, as the great German conductor Helmuth Rilling leads definitive interpretations of three cantatas by Johann Sebastian Bach — the Pentecost Cantata 68, the soul-stirring Cantata 105, and the justly-celebrated call to eternal peace Cantata 140, *Sleepers, Awake*.

Margaret Batjer and Allan Vogel are featured in the Double Concerto for violin and oboe.

With Julia Kleiter, soprano; Fredrika Brillembourg, mezzo-soprano; Marcus Ullmann, tenor; and Michael Dean, bass.

Saturday, April 17 at 8 p.m. at Disney Hall — sold out

Sunday, April 18 at 7 p.m. at Royce Hall, UCLA. Tickets (\$16, \$40, \$58, \$68) are now available through the Los Angeles Chamber Orchestra at 213-622-7001, ext. 215, or online at www.LACO.ORG. On the day of performance, the Royce Hall box office will open at 5:45 p.m.



Internationally recognized as one of the pre-eminent authorities on the music of J.S. Bach and his contemporaries, Rilling directs the International Bach Academy in Stuttgart and is founder of the Oregon Bach Festival where many LA Chamber Orchestra musicians play every summer.

Inside

2	High Notes	13	Administration
4	Meet the Artists	14	Master Chorale Associates
5	Tonight's Concert		
12	Circle of Friends & Roger Wagner Society	15	The Music Center

Cover: Yellowstone National Park, Wyoming

K-Mozart's Saul Levine

Smiling in Radioland

by Victoria Looseleaf

Some career paths are serpentine, taking lots of twists and turns. Not so for Saul Levine, who says he fell in love with radio when he was three years old in Michigan and decided, as a teen, that his life goal was to own and operate a radio station. With a slight detour to practice law ("waiting," Levine says, "for his FCC permits"), his has been a single-minded — and very successful — calling.

Indeed, Levine remains the driving force behind one of the country's few commercial classical radio stations, K-Mozart, KMZT-FM (105.1). To celebrate his 45th broadcasting anniversary last month (Levine also owns K-SURF-AM, and has operated stations with country, jazz and rock and roll formats at various times in his career), Levine dipped into his music vaults in order to recreate that initial outing on Mount Wilson in 1959.

"We had a studio and a transmitter, but not a telephone," Levine recalls. "Authorization came by telegram. We pulled a stack of records and it happened to be Franz Lehar's *Land of Smiles*. That was the first piece we ever played."

In 1987 the station moved to West Los Angeles, but there are still plenty of smiles in radioland: Levine can count his as the longest-operating, independent station in town under original ownership.

"We run it like old-fashioned radio," says Levine, who lives nearby and goes into work each week day. "I do everything. I'm the manager, I'm active in sales, in engineering. I buy the light bulbs and sweep out the place. My whole life revolves around this."

Levine, who insists he'll work when he's 90 if able, also attends up to 50 classical concerts a year with Anita, his wife of over 30 years. But it's his unmitigated joy in being able to share his love of classical music with the community — reaching, he says, about 600,000 people weekly — that keeps the mogul charged. This includes broadcasting live concerts.

"We're the official radio station for almost every main classical musical venue in Southern California. It's an immediacy," Levine points out. "It brings the public in touch on a live basis with the music that's being performed. That's exciting."

Broadcasts of Master Chorale concerts are heard during the season on KMZT-FM 105.1 radio.

Beethoven *Missa solemnis*
Sat, Apr 3 at 8 p.m.

Bach-Fest with Helmuth Rilling
Mon, May 10 at 8 p.m.

Stone to Steel: music by Perotin, Palestrina and Pärt
Sun, Jun 6 at 8 p.m.

The New Broadway: Sondheim and the Next Generation
Sun, Jun 20 at 8 p.m.



Craig Schwartz

K-Mozart's Saul Levine

Among the organizations Levine broadcasts live are the Los Angeles Chamber Orchestra, Orange County's Pacific Symphony and the Los Angeles Master Chorale.

"We were thrilled to broadcast the Chorale's Disney Hall opening night," says Levine of last November's historic concert. "The association is wonderful to work with. Grant comes to the station in Levis and records announcements and little vignettes. There's no ego involved."

Although Levine confesses to being a workaholic, he finds time to spend with his family (two grown children), raise Golden Retrievers (his fifth — Archie), and drink wine, from his own vineyards in Napa and Monterey County. But his heart belongs to radio.

"It's quite a challenge for a stand-alone mom and pop organization to compete in today's market, but we're standing up through hard work, initiative and innovative thinking. It's such a challenge," he adds gleefully, "that I enjoy it."

Victoria Looseleaf is a regular contributor to the *Los Angeles Times*, Reuters and the Washington, D.C.-based Talk Radio News. She is also the producer-host of the long-running cable access television show on the arts, *The Looseleaf Report*.

Come celebrate our 40th Anniversary

Join the party as we celebrate the Chorale's 40th Anniversary season at a May Gala event co-chaired by Donald J. Nores and Marshall A. Rutter.

This anniversary honors Chairman Edward (Ted) J. McAniff for his extraordinary contributions to the Chorale and The Music Center. McAniff's involvement with the Chorale spans 20 years — half of the organization's life. He was initially recruited by Marshall Rutter two decades ago to join the Master Chorale Board of Directors, and for the past seven years has served as its chairman, providing exemplary leadership and guidance. We also pay tribute to all those who have contributed to the Chorale's success, including our long-time sponsor Mellon Financial, and the Master Chorale Associates.

You'll arrive at the Dorothy Chandler Pavilion amidst a festive champagne greeting with cocktails and hors d'oeuvres served in a Grand Hall Cabaret featuring the Chorale in a musical salute to Cole Porter. Guests then move to the Fifth Floor overlooking the Plaza where you will take your seat for dinner, dancing and a cabaret show by Chorale members with Grant Gershon at the keyboard. Expect some surprises!

Saturday, May 8 at 6:30 p.m., Dorothy Chandler Pavilion. Tickets are \$400 per person. Patron packages, which include a special benefits, are also available at \$750 and \$1,000 per person. To reserve, please call Patrick Brown at 213-972-3121.

Board of Directors

Edward J. McAniff, Chairman
Mark Foster, President
W. Scott Sanford, President-Elect
Everett F. Meiners, Secretary
Penelope C. Roeder, Ph.D.,
Treasurer

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Cheryl Petersen
Susan Erburu Reardon
Elizabeth Redmond
Eric A.S. Richards
Marshall A. Rutter
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Elayne Techentin
Ian White-Thomson
Ken Williams

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Morten J. Lauridsen
Clifford Miller
Anne Shaw Price
Harrison Price
Charles I. Schneider
Mrs. Rosemary Willson

Ex-Officio Members

Helen Birch, Chorale
Representative
Grant Gershon, Music Director
Terry Knowles, Executive Director
Jane Valentine Sweetser,
President, Master Chorale
Associates
Burman Timberlake, Chorale
Representative





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 *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*.

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.

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*.

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

Beethoven Missa solennis

Sunday, March 28, 2004 7 p.m.

Walt Disney Concert Hall

Grant Gershon, conductor
Elissa Johnston, soprano
Paula Rasmussen, mezzo-soprano
Stanford Olsen, tenor
Ron Li-Paz, bass-baritone

Missa solennis

music by Ludwig Van Beethoven

Kyrie | Gloria | Credo | Sanctus | Agnus Dei

This concert will be performed without an intermission.

CONCERT SPONSOR
Mellon

K-Mozart 105.1 is the Official Radio
Station of the Los Angeles Master
Chorale. Tonight's concert will be
broadcast on Saturday, April 3 at 8 p.m.



Latecomers will be seated at 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]

Missa solennis in D, opus 123

*music by Ludwig Van Beethoven, 1770–1827
composed from 1819–1823, intended for the
Archduke Rudolph's installation as Cardinal on
March 9, 1820; the Credo, Kyrie and Agnus Dei were
first performed on May 7, 1823.*

Kyrie

Kyrie eleison! Christe eleison!
*Lord, have mercy upon us!
Christ have mercy upon us!*

Gloria

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

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

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

*We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.*

Gratias agimus tibi propter magnam gloriam tuam.
We give Thee thanks for Thy great glory.

Domine Deus, Rex coelestis! Deus Pater omnipotens!

Domine, fili unigenite, Jesu Christe!

O Lord God! O heavenly King!

O God, the Father Almighty!

O Lord Jesus Christ, the only-begotten Son!

Domine Deus! Agnus Dei! Filius Patris!

Lord God! Lamb of God! Son of the Father!

Qui tollis peccata mundi! Miserere nobis;
suscipe deprecationem nostram.

*O Thou, who takest away the sins of the world!
have mercy upon us; receive our prayer.*

Qui sedes ad dexteram Patris, miserere nobis.

*O Thou, who sittest at the right hand of the Father
have mercy upon us.*

Quoniam tu solus sanctus,

tu solus Dominus, tu solus altissimus, Jesu Christe!

*For Thou alone art holy, Thou alone art Lord,
Thou alone art most high, O Jesus Christ!*

Cum sancto Spiritu in gloria Dei Patris.

*Together with the Holy Ghost, in the glory of God
the Father.*

Amen.

Amen.

Credo

Credo in unum Deum, patrem omnipotentem,
I believe in one God, the Father Almighty,

*factorem coeli et terrae
maker of heaven and earth,*

*visibilium omnium et invisibilium.
of all things visible and invisible.*

Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum;

*I believe in one Lord Jesus Christ,
the only begotten son of God;*

*et ex Patre natum ante omnia saecula.
and born of the Father before all ages.*

Deum de Deo, Lumen de Lumine:

Deum verum de Deo vero;

God of Gods, Light of Light, true God of true God;

Genitum, non factum; consubstantialem Patri,
per quem omnia facta sunt;

*begotten, not made; consubstantial to the Father,
by Whom all things were made;*

Qui propter nos homines, et propter nostram salutem,
descendit de coelis,

*Who for us men and for our salvation,
came down from heaven,*

et incarnatus est de Spiritu Sancto ex Maria Virgine,
et homo factus est.

*and became incarnate by the Holy Ghost
of the Virgin Mary, and was made man.*

Crucifixus etiam pro nobis;

sub Pontio Pilato passus et sepultus est,

Et resurrexit tertia die, secundum Scripturas.

*He was crucified also for us;
suffered under Pontius Pilate and was buried,
And the third day He arose again according to the
Scriptures.*

Et ascendit in coelum, sedet ad dexteram Patris.

*He ascended into heaven,
and sitteth at the right hand of the Father.*

Et iterum venturus est cum gloria

judicare vivos et mortuos; cujus regni non erit finis.

*And He is to come again, with glory,
to judge both the living and the dead;
of whose kingdom there shall be no end.*

Credo in spiritum Sanctum, Dominum et vivificantem,
qui ex Patre Filioque procedit;

*I believe in the Holy Ghost, the Lord and Giver of
life, who proceedeth from the Father and the Son;*

qui cum Patre et filio simul adoratur et conglorificatur;
qui locutus est per prophetas.

*Who, together with the Father and Son,
is adored and glorified; who spoke by the prophets.*

Credo in unam sanctam Catholicam
et Apostolicam Ecclesiam.

I believe in one holy Catholic and Apostolic Church.

Confiteor unum Baptisma in remissionem peccatorum.
I confess one baptism for the remission of sins.

Et expecto resurrectionem mortuorum,
et vitam venturi saeculi.

*And I expect the resurrection of the dead,
and the life of the world to come.*

Amen.

Amen.

Sanctus

Sanctus Dominus Deus Sabaoth.

Holy is the Lord God Sabaoth.

Pleni sunt coeli et terra gloria tua.

Heaven and earth are full of Thy Glory.

Osanna in excelsis!

Hosanna in the highest!

Benedictus qui venit in nomine Domini!

Blessed is he who cometh in the name of the Lord!

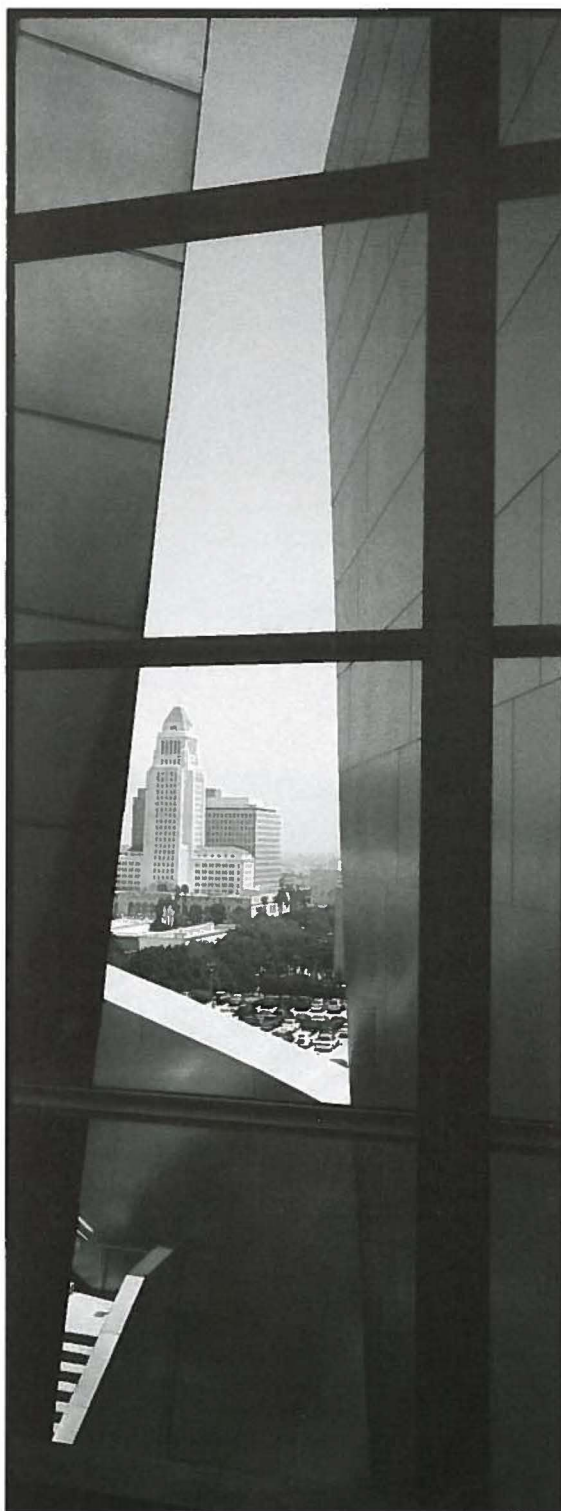
Osanna in excelsis!

Hosanna in the highest!

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis,
dona nobis pacem.

*Lamb of God, that takest away the sins of the world,
have mercy upon us, grant us peace.*

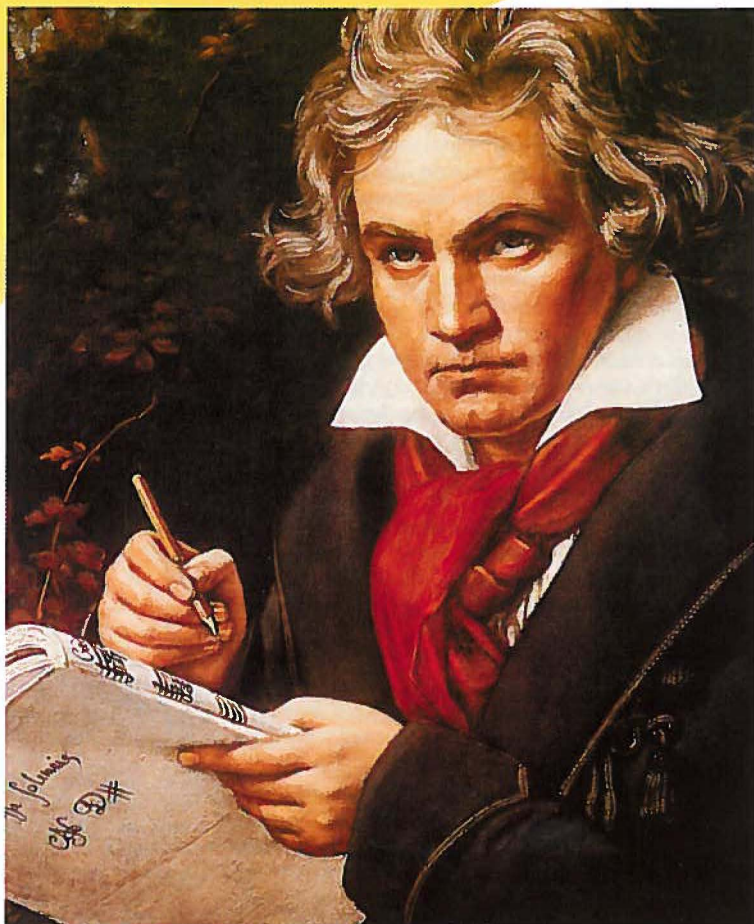


"As you marvel at the exquisite abstract beauty of the Walt Disney Concert Hall, remember to thank the ironworkers and other trades people who took Frank O. Gehry's dream and made it a reality. These men and women deserve your thanks and respect as much as the architect does." — Gil Garcetti

Photographs from Garcetti's new book, *Frozen Music*, are now on exhibit at the National Building Museum in Washington, D.C. through July 30, 2004.

Music for the Heart

by Peter Rutenberg



Melancholy and inertia colored the years after 1812 in Beethoven's life. The Napoleonic wars and the financial straits they brought heaped external concerns on a composer already beset with rapidly increasing deafness and a litany of personal woes. The impossibility of achieving closeness with a woman at last acknowledged, Beethoven suffered depression in the face of a future fraught with domestic solitude and silence. The one glimmer of hope — the assumption of fatherly duties for his dying brother's son Karl — had been dashed in a last minute codicil which kept the boy's mother as co-guardian and forced a succession of legal maneuvers whose outcome would be unfavorable to Uncle Ludwig for a sustained period of time.

The paucity of compositions during this period belies Beethoven's preoccupations with worldly concerns. It is no small irony that even as he was nearing complete deafness, the world was hearing less of his musical voice. But the tide was turning to the accompaniment of the massive "Hammerklavier" Sonata, as it has come to be known, completed in the summer of 1818 and dedicated to the one benefactor who had stood by him through all the lean times — his dear friend, the Archduke Rudolph. It was a mere prelude to something on an even grander scale on which Beethoven was soon at work. The Archduke was to be made a cardinal and subsequently elevated to Archbishop of Olmütz in Moravia the following year. The installation was set for March 1820. In a letter of congratulations, Beethoven would write, "The day on which a High Mass composed by me will be performed during the ceremonies solemnized for Your Imperial Highness will be the most glorious day of my life."

It would have been an anachronism at that time to call for a "reality check." Nonetheless, when one considers the sheer gravity of the *Missa solennis* in its finished state versus the amount of time between the promise and the red-letter day, it is clear that the odds were against the composer. He made good progress and managed to squeeze in several other works along the way. What he didn't count on, what

It is one of the grandest visionary statements concerning 'eternity' ever penned. At the same time, it is one of the most unusual, even unorthodox readings of the liturgy in the history of western music. The bridge between these points of opposition must surely pass over a chasm of immense emotional turmoil and creative stirrings. In the end, it must also represent the absolute triumph of will over adversity — and by reasoned extension — of good over evil. Such is the sweep of Beethoven's victory in the monumental *Missa solennis*.

he couldn't have foreseen, was the extent to which the Mass would begin to take on a life of its own — richly endowed with immense proportions of size and scope in each section — nor the sudden legal trouble that would crop up at the worst possible moment, causing a wretched distraction. The opportunity had passed, but the work continued in earnest and was complete by the autumn of 1822. With barely a moment to catch his breath, Beethoven launched a new and equally monumental project, the Ninth Symphony, all but completing it the following year.

Taking a breather from this hectic pace, the composer set about procuring some concerts for his latest creations. Beethoven worried about the sophistication of his Viennese audience and reached instead for the loftier realms of Berlin. In short order he was prevailed upon in a most touching manner to reconsider, and on May 7, 1824, in the Kärntner District Theater in Vienna, the audience was treated to a Beethoven extravaganza including the *The Consecration of the House* overture, the Kyrie, Credo, and Agnus Dei from the *Missa solennis*, and the Ninth Symphony!

Charles Rosen, in his formidable study — *The Classical Style* (W. W. Norton, 1972) — summarizes the musical language of this Mass with characteristic aplomb: “The *Missa solennis* in D is perhaps Beethoven's most considerable single achievement. With it he developed a manner so intellectually powerful as to be completely adequate even for the purely doctrinal sections of the mass. The Mass in D provided a musical equivalent for almost every word of the Creed: the music is no longer just a framework, a setting, against which the words are to be understood. Not even the greatest difficulties are shirked. The magnificent and seemingly endless series of crossing scales at the end of the Credo, which seem to go ever higher and lower like a Jacob's ladder as the complexity of sound hides the new beginnings, must be accepted as Beethoven's audible image of eternity, and they are the equivalent of the words, ‘I believe in the life to come, world without end, amen.’ ”

What Rosen is describing hearkens back to the *musica reservata* style of the 16th century,

in which every word is described, portrayed or enacted by a methodical and deliberate application of various compositional techniques. Even as Beethoven is exploring the fullest tether of Classicism in the bold assurance of his later life, he as so many others is recalling a key early tradition and giving it new voice. Lest we dawdle too long in austere reflection, taking the lifeless and rather forbidding busts or portraits of a severe artist as our model, we would do well to remember that the *Missa solennis* was composed over a number of years — a time of great activity, productivity, and vivacity in the composer's life — a time of becoming, or, as we shall soon see, not becoming.

The contemporaneous biography *The Life of Beethoven* by Schindler & Moscheles (1841), as quoted in Norman Lebrecht's *The Book of Musical Anecdotes*, reminds us of the vagaries of life in the early days of the Mass's composition: “He again moved to Döbling. On arranging his musical matters there, he missed the score of the first movement ‘Kyrie’ of his grand Mass. All search for it proved to be in vain, and Beethoven was irritated to the highest degree at the loss, which was irreparable, when lo! several days afterwards the whole ‘Kyrie’ was found, but in what condition! The large sheet, which looked just like waste paper, seemed to the old housekeeper the very thing for wrapping up boots, shoes, and kitchen utensils, for which purpose she had torn most of them in half. When Beethoven saw the treatment to which this production of his genius had been subjected, he could not refrain from laughing.”

Nor should we, for joy in our good fortune, on hearing such glorious, ageless, and empowering music.

Peter Rutenberg is producer of the 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 of Los Angeles Chamber Singers & Cappella. This is Mr. Rutenberg's sixth season as the Chorale's Program Annotator.

By March 9, 1820, the date of Archduke Rudolph's appointment, Beethoven had completed only the Kyrie and Gloria. Instead of finishing the Mass immediately, Beethoven composed three piano sonatas in quick succession:

Piano Sonata in E major, opus 109, Fall of 1820

Piano Sonata in A-flat major, opus 110, December 25, 1821

Piano Sonata in C minor, opus 111, January 13, 1822.

The sonatas brought a new surge of creativity that included finishing the *Missa solennis* in 1823, *Diabelli Variations* in 1823, Symphony No. 9 in D minor in 1824, and the last six string quartets in 1825–1826.



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
Janet Hook
Gina Howell
Gloria Seunghee Kim
Emily Lin
Cindy Martineau
Deborah Mayhan
Susan 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
Monika Bruckner
Leberta Clark
Cheryll Desberg
Barbara Durham
Suzanne Ellis

Sopranos

Sarona Farrell
Amy Fogerson
Shin Ae Han
Saundra Hall Hill
Kyra Humphrey
Sara Minton
Sheila Murphy
Alice Kirwan Murray
Anita Nardine
Nancy OBrien
Helene Quintana
Leslie Inman Sabedra
Nike St. Clair
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet
Diane Wallace
Jennifer Wallace
Barbara Wilson
Diana Zaslove

Tenors

Brent Almond
Daniel Babcock
Lenard Berglund
Randy Bills
Scott Blois
Andrew Brown
Pablo Cora
Tom Croyle
Randall Garrou
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
Mallory Walker

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
Masanori Takahashi
Burman Timberlake
David Tinoco, Jr.

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

Master Chorale Orchestra

Violin 1

Barry Socher, *concertmaster*
Patricia Aiken
Nicole Bush
Andrew Graybill
Sarkis Gyurgchyan
Leslie Katz
Jennifer Levin
Marina Manukian
Jayme Miller
Julie Rogers
Florence Titmus
Margaret Wooten

Violin 2

Steve Scharf, *principal*
Rhonni Hallman
Greg Lee
Cynthia Moussas
Marvin Palatt
Chris Reutinger
Linda Stone
Jean Sudbury
Pamela Tomkins
Alwyn Wright

Viola

Andrew Picken, *principal*
Kira Blumberg
Dimitri Boviard
Alma Fernandez
Renita Koven
Laura Kuennen
Kathryn Reddish

Cello

Rowena Hammill, *principal*
Delores Bing
Margaret Edmondson
Todd French
Maurice Grants

Bass

Donald Ferrone, *principal*
Ann Atkinson
Peter Doubrovsky
Tim Echert
Francie Liu-Wu

Horn

Steve Becknell, *principal*
Nathan Campbell
Kristy Morrell
Diane Muller

Flute

Geri Rotella, *principal*
Sara Weisz

Oboe

Joel Timm, *principal*
Stuart Horn

Bassoon

John Steinmetz, *principal*
Theresa Truenfels
William Wood

Clarinet

Michael Grego, *principal*
Mary Gale

Trumpet

Roy Poper, *principal*
William Bing

Trombone

William Booth, *principal*
Terry Cravens
Alvin Veeh

Percussion

Mark Zimoski, *principal*

Contractor

Steve Scharf

Librarian

Bob Dolan

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



ELISSA JOHNSTON Hailed recently by the *Los Angeles Times* as "an exciting soprano on the verge of something big," Elissa Johnston has appeared in a wide range of repertory. Her orchestral engagements include appearances with the Los Angeles Philharmonic, the Atlanta Symphony, the St. Paul Chamber Orchestra, the Los Angeles Chamber Orchestra, the Santa Rosa Symphony, and the San Francisco Contemporary Players. She has performed numerous times with the L.A. Philharmonic's New Music Group both in Los Angeles and at the Ojai Festival with conductors Tan Dun, David Zinman, Daniel Harding and Steven Stucky. Her appearances with the New York City Ballet include Brahms' *Liebeslieder Waltzes* and *Morgen!*, a set of 10 orchestral songs by Richard Strauss choreographed by Peter Martins. Ms. Johnston also appeared in the New York Philharmonic's Copland Festival and Lincoln Center's Stravinsky Festival. At Aspen, she sang the role of Pat Nixon in the world premiere of John Adams' concert suite from *Nixon in China* entitled *The Nixon Tapes*, with the composer conducting.

Ms. Johnston's recent operatic engagements include Pamina in *Die Zauberflöte* at the Snape Proms in England, the role of Female Chorus in Britten's *The Rape of Lucretia* at the Aldeburgh Britten Festival, and Beethoven's *Fidelio* at both the Aspen Festival and with the Wheeling Symphony. With Los Angeles Opera, she has appeared in *Il Trovatore*, *Le Nozze di Figaro*, and *Il Ritorno d'Ulisse in Patria*. Ms. Johnston also performed the role of Brigitta in Tchaikovsky's *Iolanta* with the Los Angeles Philharmonic, led by Valery Gergiev.



Bass **RON LI-PAZ** has enjoyed great audience and critical acclaim in the United States, France, Germany, Holland, Britain, Italy and Belgium. A student of Armen Boyajian, Giorgio Tozzi, and his father, Michael Li-Paz, he was the recipient of a full scholarship and various performance awards at London's Royal Academy of Dramatic Art. Ron began his stage career in Britain, appearing in leading roles in plays and musical theater including *Fiddler on the Roof*, *Death of a Salesman*, *Glengarry Glen Ross*, *Three Sisters* and *Lysistrata*. He made his concert debut in a Royal Gala Concert for the late Princess of Wales. His operatic debut came in 1999, as Angelotti in *Tosca* for the New West Symphony and Opera San Jose. Other roles have included Sarastro in *Die Zauberflöte* with the Los Angeles Mozart Orchestra, Don Alfonso in *Così fan tutte* in Houston, the Kommissar in *Der Rosenkavalier* at Italy's Spoleto Festival, and Ramfis in *Aida* at the Royal Albert Hall, a portrayal that the *London Evening Standard* described as "the all-around most convincing performance." Last season included Li-Paz's Los Angeles Opera debut in *La Fanciulla del West*. Future engagements include gala concerts in Palma de Mallorca and Hanover for the Deutsche Oper, Berlin, as well as numerous concerts and recitals.



STANFORD OLSEN made his Metropolitan Opera debut on an hour's notice as Arturo in *I Puritani* opposite the legendary soprano Dame Joan Sutherland. Mr. Olsen's 2003-2004 season includes performances of the Berlioz *Requiem* with the Cathedral Choral Society of Washington, DC, and Handel's *Messiah* both with the Pittsburgh Symphony and the National Symphony at the Kennedy Center.

Additionally, he will be heard in Orff's *Carmina Burana* with the Deutsche Symphonie of Berlin.

Recent significant performances include *Carmina Burana* with the Los Angeles Philharmonic, *Messiah* with Boston Baroque, a solo recital in Weill Recital Hall at Carnegie Hall, Bach's *St. Matthew Passion* with the Rotterdam Philharmonic, Handel's *Ode for Saint Cecilia's Day* with the New York Philharmonic, and the Berlioz *Requiem* with both the Dallas Symphony Orchestra and the Orchestre de Montréal.

Stanford Olsen's operatic experience is broad, and includes appearances as Nemorino in *L'Elisir d'Amore*; the title role of *Le Comte Ory*; Tonio in *La Fille du Régiment*; Don Ottavio in *Don Giovanni*; Ferrando in *Così fan tutte*; Belmonte in *Die Entführung aus dem Serail*; Count Almaviva in *Il Barbiere di Siviglia*; and Idreno in *Semiramide*.



Mezzo-soprano **PAULA RASMUSSEN** is one of America's rising stars, equally recognized for her performances in concert as well as opera. She has

performed with Opera National de Paris, Oper Stadt der Köln, Welsh National Opera, Bayerische Sattsaooper, Glyndebourne, Grand Theatre de Geneve, Los Angeles Opera, Dallas Opera, New York City Opera, and Glimmerglass Opera as well as the Boston Symphony, Los Angeles Philharmonic, Cleveland Orchestra, San Francisco Symphony, Cincinnati May Festival and the Atlanta Symphony.

In recent seasons Ms. Rasmussen performed the role of Carmen with the New York City Opera, *La Clemenza di Tito* in Munich, *Le Nozze di Figaro* in Dallas and the Mozart *Requiem* in Tanglewood. Most recent and upcoming engagements include Rosina in *Il Barbiere di Siviglia* with the Pittsburgh Opera, *Hansel and Gretel* (with husband Donald Sherrill as Peter) in Dallas, *La Cenerentola* in Köln, and *Il Viaggio a Reims* in Barcelona.

Los Angeles Opera appearances include Sesto in *Giulio Cesare* and Donna Elvira in *Don Giovanni* as well as *Werther*, *Il Ritorno D'Ulisse in Patria*, *Ariadne auf Naxos* and *Hansel und Gretel*.

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Bravo! to our wonderful donors who have contributed so generously to provide a foundation of strength for our Music Director, Grant Gershon, and the Los Angeles Master Chorale. Please join us in thanking the following individuals, businesses, foundations and governmental agencies whose generosity is the power behind the music. Your gifts give wings to Grant Gershon's artistic vision. Thank you!

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Tony Veiller, age 11, is the newest and youngest donor to the Master Chorale. He recently made a \$50 donation and has been an avid Chorale fan during its inaugural season in Walt Disney Concert Hall. Tony is a fifth grade student at Monterey Hills Elementary School in South Pasadena. Thank you, Tony!

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The Roger Wagner Society — named after the founding music director — honors our 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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A MESSAGE FROM THE PRESIDENT

This month as part of the Music Center's inaugural 2003-2004 Dance Season, we present two incredible and unique dance companies — Shen Wei Dance Arts and Alvin Ailey American Dance Theater.

One of today's most compelling new artists, Shen Wei's work fuses dance, theater, Chinese opera, painting and sculpture. In *Rite of Spring*, set to Stravinsky's two-piano score, Shen Wei's dancers propel themselves across the stage, saturating the work like paint on canvas. *Folding* finds its inspiration in Chinese art, weaving red-and black-draped dancers into a human mandala with Tibetan Buddhist chants and music by John Tavener. Shen Wei will perform at the Dorothy Chandler Pavilion March 19-20.

The ever-popular Alvin Ailey American Dance Theater returns to the Music Center with new works by contemporary choreographers as well as repertory favorites including the landmark work, *Revelations*. Celebrating its 45th anniversary this season, the Ailey company has earned a reputation worldwide as one of the most acclaimed ambassadors of American culture. You will marvel at the physical and dramatic forces these dancers bring to the stage and rejoice in their passion and artistry. The Ailey company presents six performances at the Pavilion March 24-28.

For tickets and information on Shen Wei

Dance Arts and the Alvin Ailey American Dance Theater, please visit the Dorothy Chandler Pavilion Box Office or call (213) 365-3500 or log on to www.ticketmaster.com.

From March 24-26 the Dorothy Chandler Pavilion will be filled with the enthusiastic applause of over 18,000 5th grade students as the Music Center Education Division joins with The Blue Ribbon to present the 34th annual Dorothy B. Chandler Children's Festival. This year's festival will feature six performances by Ailey II, the Alvin Ailey company's acclaimed ensemble of young dancers. After each show, the students will stream out onto the Plaza and perform a special dance in unison, based on music and themes of the Ailey II performance. Thanks to the generosity and involvement of The Blue Ribbon, generations of young people in Southern California have experienced this thrilling introduction to the world of the performing arts.

Have a wonderful spring and we hope to see you at the Music Center next month when American Ballet Theatre takes center stage at the Dorothy Chandler Pavilion.

Sincerely,

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