

performances

MAGAZINE

los angeles master chorale

Bach-Fest



Silver and Rubies Celebrate Our 40th

To celebrate the Chorale's 40th Anniversary, we're throwing a classy, jazzy, toe-tapping extravaganza for our 2004 Spring Gala. This event honors Chairman Edward J. (Ted) McAniff for his extraordinary contributions to the Chorale and The Music Center. 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 festive champagne greetings and red carpet under your feet. You'll enjoy cocktails and hors d'oeuvres in the Grand Hall while serenaded by the Master Chorale and Music Director Grant Gershon with a musical salute to Cole Porter. Then you will move to the beautifully renovated Fifth Floor Restaurant overlooking the Music Center Plaza where you will take your seat for an elegant dinner surrounded by silver and rubies. Dancing and a saucy cabaret will top off this special evening that you will definitely not want to miss!

Guests who purchase Patron tickets (\$750 or \$1,000) are also invited to a April 26 reception at the home of Peter and Merle Mullin. Peter Mullin, named Car Collector of the Year in 1998, has won Best of Show, Best of Class, First in Class and Most Elegant in Show at car shows around the world. As a Gala Patron, you'll enjoy a private tour of his collection.

40th Anniversary Gala, Saturday, May 8 at 6:30 p.m., Dorothy Chandler Pavilion. Tickets are \$400 per person. Patron packages, which include special benefits, are also available at \$750 and \$1,000 per person. **Classic Car Patron Reception**, Monday evening, April 26 at the home of Peter and Merle Mullin. To reserve, please call Patrick Brown at 213-972-3122.

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Cover: California apple trees in bloom

Grant Gershon writes about the Chorale's 2004-2005 season

The news is out, the tide is in

The Los Angeles Master Chorale "deserves Disney," says the *Los Angeles Times*. Our historic inaugural season in Frank Gehry's spectacular new L.A. landmark is a total sellout, and we continue to turn people away from every concert. Building on success, our 2004-2005 season for the Chorale is ambitious, innovative and will make you want to come back and hear more.

First, great news! The much-admired Walt Disney Concert Hall organ makes its company debut at our first concert. Three distinguished organists will put the magnificent new instrument through its paces, and we'll showcase its spectacular sound throughout the season.

Our eight-concert Sunday evening series encompasses an extraordinary variety of music in a range of periods and styles. The music being created in our 21st century is tremendously powerful, and composers are finding new inspiration in the human voice. We champion the inventive choral music of six gifted living composers. World premieres of commissioned works by fellow Americans Steve Reich and Billy Childs. The essential voices of two of my own favorites — the young Scottish composer James MacMillan and L.A.'s lauded film composer Cliff Eidelman. Plus a Los Angeles premiere sure to be the hottest ticket in town by Tan Dun, the Oscar-winning composer of *Crouching Tiger, Hidden Dragon*. And, our beloved former composer-in-residence Morten

2004-2005 Sunday evening series

illumine — Sunday, October 3

Antonín Dvořák: Mass in D
James MacMillan: *Magnificat* and
Nunc dimittis
Morten Lauridsen: *Lux Aeterna*
(organ version)

dare — Sunday, October 24

Steve Reich: *You Are (Variations)*,
world premiere
Igor Stravinsky: *Symphony of Psalms*

rejoice — Sunday, December 5

A Baroque Christmas
Johann Sebastian Bach: Cantata No. 4
from *Christmas Oratorio*
Johann Pachelbel: *Magnificat* in G
plus music by Michael Praetorius,
Giovanni Gabrieli and George
Frideric Handel

embrace — Sunday, January 23

Paul Salamunovich, conducting
Maurice Duruflé: *Requiem*

lust — Sunday, February 13

Cliff Eidelman: *Wedding in the Night*
Garden
Carl Orff: *Carmina Burana*

splash — Sunday, March 20

Tan Dun: *Water Passion After Saint*
Matthew, Los Angeles premiere

hope — Sunday, April 17

Wolfgang Amadeus Mozart: *Coronation*
Mass
Billy Childs: world premiere

Sunday, May 22

program to be announced

To subscribe, call 213-972-7282.



splash

Water drips, flows, bubbles, gurgles, ripples, crashes, splashes, hisses and is stirred and struck, transformed into the star of a unique orchestral ensemble. Percussionists play exotic water instruments, soda bottles, Tibetan cymbals, chimes, stones and timpani enhanced by electronically-processed music of ancient stringed instruments. A conventional Western violin and cello find an extraordinary range of sounds and an entirely different tuning of their instruments in the second half of the work. Moments of shattering intensity and frenzy contrast with silence and stillness. Whispers, shouts, chants, shrill laughter, Mongolian overtone singing and the high-pitched “calligraphy” of Eastern Opera vocal traditions emerge from the chorus as they play river stones and Tibetan finger bells and rattle thunder sheets. It’s all part of the wondrous *Water Passion After Saint Matthew* by Tan Dun. One of eight concerts on the Chorale’s Sunday evening series next season.

Lauridsen brings his huge hit *Lux Aeterna*, back to the Master Chorale where it premiered.

We’ll maintain our commitment to the treasures of the past — rediscovering the magic of majestic Mozart and Dvořák Masses as well as Maurice Duruflé’s *Requiem* with a special guest conductor appearance by our Music Director Emeritus Paul Salamunovich. In December, we’ll put you in a holiday mood with a best-of-Baroque sampler that includes Bach favorites and Handel’s Hallelujah Chorus from *Messiah*. Carl Orff’s lusty blockbuster *Carmina Burana* will heat things up for current and future fans. You’ll marvel at Igor Stravinsky’s ingenious *Symphony of Psalms*, one of the most beloved 20th century pieces.

Plus, there are more concerts to be announced, and as a subscriber, you will receive the first opportunity to secure seating for all of our special concerts and events.

Now that you’ve enjoyed Disney Hall for this first season of performances, we hope you recognize what you were missing in years past. The acoustics in the Hall are sonically exhilarating allowing us to reach you in a new,

more direct and energized way. Even the smallest pianissimo is clear as a bell. For the first time, audiences can really appreciate the Chorale’s efforts and the superb job these talented singers are doing, even with the most challenging works. The hall’s excellent handling of massed voices allows us to explore a repertoire for large and smaller chorus and find a larger palette of colors that you can relate to.

With a real renaissance in the choral world and the recognition of Walt Disney Concert Hall as a must-see destination, we’re already fielding inquiries. Old friends and new season subscribers always come first. To avoid disappointment, order your Los Angeles Master Chorale tickets early.

“The Chorus deserves Disney” says the *Los Angeles Times*. So do you.

Join us today,

Grant Gershon
Music Director

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[meet the artists]



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 *Rezoes (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

Tonight's concert is the third collaboration between the Los Angeles Master Chorale and the Los Angeles Chamber Orchestra, Jeffrey Kahane, Music Director.

The concert will also be performed tomorrow, Sunday, April 18 at 7 p.m. at Royce Hall, UCLA.

CONCERT SPONSORS

Mellon

This project is supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

Marcus Ullmann is sponsored by the E. Nakamichi Foundation.

K-Mozart 105.1 is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on Monday, May 10 at 8 p.m.

Wells Fargo is an official sponsor, Yamaha is the official piano and Lufthansa is the official transatlantic airline of the Los Angeles Chamber Orchestra.

Bach-Fest

Saturday, April 17, 2004 8 p.m.

Walt Disney Concert Hall

Helmuth Rilling, conductor

Julia Kleiter, soprano | Fredrika Brillembourg, mezzo-soprano

Marcus Ullmann, tenor | Michael Dean, bass-baritone

Margaret Batjer, violin | Allan Vogel, oboe

Los Angeles Master Chorale | Los Angeles Chamber Orchestra

music by Johann Sebastian Bach

Cantata 68, Also hat Gott die Welt geliebt | God so loved the world

Ms. Kleiter and Mr. Dean

Cantata 105, Herr, gehe nicht ins Gericht mit deinem Knecht |

Lord, enter not into judgement with your servant

Ms. Kleiter, Ms. Brillembourg, Mr. Ullmann and Mr. Dean

INTERMISSION

Join the musicians in the lobby for a preview of the 2004-2005 season.

Double Concerto in C minor for violin and oboe

Allegro | Adagio | Allegro

Ms. Batjer and Mr. Vogel

Cantata 140, Wachet auf | Sleepers, Awake

Ms. Kleiter, Mr. Ullmann and Mr. Dean



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.



**Cantata, Also hat Gott die Welt geliebt |
God so loved the world | BWV 68**

*music by Johann Sebastian Bach, composed for the
Second Day of the Festival of Pentecost, Monday,
May 21, 1725; text from scripture readings for the
day: Acts of the Apostles: 10:42–48 and John 3:16–21;
orchestration: solo soprano, solo bass, chorus, 2
oboes, 1 oboe da caccia, 1 horn, 3 trombones,
cornetto, and strings; translation by Dr. Thomas
Somerville*

1. Chorus

Also hat Gott die Welt geliebt,
God so loved the world

daß er uns seinen Sohn gegeben.
that he gave his only son.

Wer sich im Glauben ihm er gibt,
Whoever gives himself to him in faith,

der soll dort ewig bei ihm leben.
shall live there with him everlastingly.

Wer glaubt, daß Jesus ihm geboren,
Who believes that Jesus was born for him,

der bleibt ewig unverloren,
remains everlastingly secure;

und ist kein Leid, das den betrübt,
and there is no sorrow that troubles him,

den Gott und auch sein Jesus liebt.
whom God and also his Jesus loves.

2. Aria (soprano)

Mein gläubiges Herze,
My believing heart,

frohlokke, sing, scherze,
be glad, sing, be merry,

dein Jesus ist da!
your Jesus is there!

Weg Jammer, weg Klagen,
Away lamentations, away mourning,

ich will euch nur sagen:
I will only say to you:

mein Jesus ist nah.
my Jesus is near.

3. Recitative (bass)

Ich bin mit Petro nicht vermessen,
I am, like Peter, not presumptuous;

was mich getrost und freudig macht,
what makes me comforted and joyful

daß mich mein Jesus nicht vergessen.
is that my Jesus does not forget me.

Er kam nicht nur, die Welt zu richten,
He came not merely to judge the world;

nein, nein, er wollte Sünd und Schuld
no, no, he wanted sin and guilt,

als Mittler zwischen Gott und Mensch vor diesmal
schlichten.

*as mediator between God and man, to reconcile at
this time.*

4. Aria (bass)

Du bist geboren mir zugute,
You are born for my benefit,

das glaub ich, mir ist wohl zumute,
that I believe; I am in high spirits,

weil du vor mich genug getan.
because you have done enough for me.

Das Rund der Erden mag gleich brechen,
This orb of earth may presently break,

will mir der Satan widersprechen,
Satan will speak against me,

so bet ich dich, mein Heiland, an.
so I pray to you, my Savior.

5. Chorus

Wer an ihn gläubet, der wird nicht gerichtet;
Who trusts in him will not be judged;

wer aber nicht gläubet, der ist schon gerichtet;
however, who does not trust is already judged;

denn er gläubet nicht an den Namen
because he does not trust in the name

des eingebornen Sohnes Gottes.
of the only-begotten Son of God.

Cantata, Herr, gehe nicht ins Gericht mit deinem Knecht | Lord, enter not into judgement with your servant | BWV 105

music by Johann Sebastian Bach, composed for the Ninth Sunday after Trinity, July 25, 1723; text from scripture readings for the day: I Corinthians 10:6–13 and Luke 16:1–9; orchestration: solo soprano, solo alto, solo tenor, solo bass, chorus, 2 oboes, 1 horn, continuo and strings; translation by Dr. Thomas Somerville

1. Chorus

Herr, gehe nicht ins Gericht mit deinem Knecht;
Lord, enter not into judgement with your servant;

Denn vor dir wird kein Lebendiger gerecht.
for before you will no living one be righteous.

2. Recitative (Alto)

Mein Gott, verwirf mich nicht, indem ich mich in Demut vor dir beuge, von deinem Angesicht.
My God, do not reject me, as I in humility bow before you, before your countenance.

Ich weiß, wie groß dein Zorn und mein Verbrechen ist,
I know how great your anger and my offense is,

daß du zugleich ein schneller Zeuge und ein gerechter Richter bist.
that you at the same time are a prompt witness and a righteous judge.

Ich lege dir ein frei Bekenntnis dar
I lay before you a free confession,

und stürze mich nicht in Gefahr,
and do not hurl myself into danger

die Fehler meiner Seelen zu leugnen, zu verhehlen!
by denying the error of my soul, or to conceal it.

3. Aria (Soprano)

Wie zittern und wanken der Sünder Gedanken,
How tremble and falter the sinner's thoughts,

indem sie sich untereinander verklagen,
while they themselves accuse one another,

und wiederum sich zu entschuldigen wagen.
and in return dare to excuse themselves.

So wird ein geängstigt Gewissen durch eigene Folter zerrissen.
So is an anguished conscience by its own torment torn.

4. Recitative (Bass)

Wohl aber dem, der seinen Bürgen weiß, der alle Schuld ersetzt,
But well for him, who his bondsman knows, who indemnifies all guilt;

so wird die Handschrift ausgetan, wenn Jesus sie mit Blute netzet.

so will his document of debt be cancelled, when Jesus sprinkles it with blood.

Er heftet sie ans Kreuze selber an, er wird von deinen Gütern, Leib und Leben,
He fastens it to the cross himself; he will your possessions, body and life,

wenn deine Sterbestunde schlägt, dem Vater selbst die Rechnung übergeben.

when your hour of death strikes, himself hand over the account to the Father.

So mag man deinen Leib, den man zu Grabe trägt, mit Sand und Staub beschütten,

Thus one may cover your body, which is carried to the grave, with sand and dust;

dein Heiland öffnet dir die ew'gen Hütten.
your savior opens to you the eternal shelter.

5. Aria (Tenor)

Kann ich nur Jesum mir zum Freunde machen,
Can I only make Jesus as a friend to me,

so gilt der Mammon nichts bei mir.
then material possessions are worth nothing to me.

Ich finde kein Vergnügen hier
I find no pleasure here

bei dieser eitlen Welt und ird'schen Sachen.
in this vain world and perishable things.

6. Chorale

Nun, ich weiß, du wirst mir stillen
Now I know you will calm

mein Gewissen, das mich plagt.
my conscience that torments me.

Es wird deine Treu erfüllen,
Your faithfulness will be fulfilled,

was du selber hast gesagt:
in what you yourself have said:

daß auf dieser weiten Erden
that from this wide earth

keiner soll verloren werden,
none shall be forsaken,

sondern ewig leben soll,
but rather eternally shall live,

wenn er nur ist glaubensvoll.
if one only is full of trust.

[tonight's concert]

Double Concerto in C minor for violin and oboe | BWV 1060

music by Johann Sebastian Bach, composed in 1735;
orchestration: solo violin, solo oboe, continuo and strings

Cantata, Wachtet auf | Sleepers, Awake | BWV 140

music by Johann Sebastian Bach, composed for the
Twenty-seventh Sunday after Trinity, November 25,
1731; text from scripture readings for the day:
1 Thessalonians 5:1–11 and Matthew 25:1–13;
orchestration: solo soprano, solo tenor, solo bass,
chorus, 2 oboes, 1 oboe da caccia, 1 bassoon, 1 horn,
continuo and strings; translation by Dr. Thomas
Somerville

1. Chorus

Wachtet auf, ruft uns die Stimme
"Wake up," calls to us the voice
der Wächter sehr hoch auf der Zinne,
of the watchmen very high on the tower;
Wach auf, du Stadt Jerusalem!
"Wake up, you city of Jerusalem!"
Mitternacht heißt diese Stunde;
"Midnight is this hour";
sie rufen uns mit hellem Munde:
they call to us with ringing voices:
Wo seid ihr klugen Jungfrauen?
"Where are you, wise maidens?"
Wohl auf, der Bräutigam kömmt,
Prepare, the bridegroom comes;
steht auf, die Lampen nehmt!
arise, take your lamps!
Alleluja!
Alleluia!
Macht euch bereit
Make yourself ready
zu der Hochzeit,
for the wedding;
ihr müsset ihm entgegengehn!
you must go forth to meet him!"

2. Recitative (tenor)

Er kommt, er kommt, der Bräutigam kommt!
He comes, he comes, the bridegroom comes!
Ihr Töchter Zions kommt heraus,
You daughters of Zion come out,
sein Ausgang eilet aus der Höhe
his procession hurries from on high
in euer Mutter Haus.
into your mother's house.
der Bräutigam kommt, der einem Rehe
The bridegroom comes, who like a roe
und jungen Hirsche gleich
and like a young deer
auf denen Hügeln springt
on the hills leaps
und euch das Mahl der Hochzeit bringt.
and to you brings the wedding feast.
Wacht auf, ermuntert euch!
Wake up, rouse yourselves
Den Bräutigam zu empfangen;
the bridegroom to receive.
Dort, sehet, kommt er hergegangen.
There, look, he comes along.

3. Aria Duetto (soprano and bass)

Soprano (Soul): Wann kömmt du, mein Heil?
When will you come, my Savior?
Bass (Jesus): Ich komme, dein Teil.
I come, your partner.
Soprano (Soul): Ich warte mit brennendem Öle.
I am waiting with burning oil.
Eröffne den Saal zum himmlischen Mahl!
Open the hall for the heavenly feast!
Bass (Jesus): Ich öffne den Saal zum himmlischen Mahl!
I open the hall for the heavenly feast!
Soprano (Soul): Komm, Jesu!
Come, Jesus!
Bass (Jesus): Komm, liebliche Seele!
Come, lovely soul!

4. Chorale (chorus tenors)

Zion hört die Wächter singen,
Zion hears the watchmen singing,
das Herz tut ihr vor Freuden springen,
her heart for joy is springing,

sie wachet und steht eilend auf.
she wakes and arises hurriedly.

Ihr Freund kommt vom Himmel prächtig,
Her friend comes resplendent from heaven,

von Gnaden stark, von Wahrheit mächtig,
strong in grace, mighty in truth,

ihr Licht wird hell, ihr Stern geht auf.
her light becomes bright, her star rises.

Nun komm, du werthe Kron,
Now come, your worthy crown,

Herr Jesu, Gottes Sohn!
Lord Jesus, God's son!

Hosianna!
Hosanna!

Wir folgen all
We follow all

zum Freudensaal
to the hall of joy

und halten mit das Abendmahl.
and celebrate Holy Communion.

5. Recitative (bass – Jesus)

So geh herein zu mir,
Therefore go inside with me,

du mir erwählte Braut!
you my chosen bride!

Ich habe mich mit dir
I have pledged myself to you

in Ewigkeit vertraut!
for eternity.

Dich will ich auf mein Herz,
You will I on my heart,

auf meinen Arm gleich wie ein Siegel setzen
on my arm set like a seal,

und dein betrübtes Aug ergötzen.
and delight your sorrowing eye.

Vergiß, o Seele, nun
Forget, o soul, now

die Angst, den Schmerz,
the anguish, the pain,

den du erdulden müssen;
that you had to endure;

auf meiner Linken sollst du ruhn,
on my left you shall rest,

und meine Rechte soll dich küssen.
and my right shall kiss you.

6. Aria Duetto (soprano and bass)

Soprano (Soul): Mein Freund ist mein!
My friend is mine!

Bass (Jesus): Und ich bin dein!
And I am yours!

Together: Die Liebe soll nichts scheiden!
Our love shall nothing separate!

Soprano (Soul): Ich will mit dir
I will with you

Bass (Jesus): Du sollst mit mir
You will with me

Together: in Himmels Rosen weiden,
in heaven's roses feed.

Da Freude die Fülle, da Wonne wird sein!
There fullness of joy, there bliss will be!

7. Chorale

Gloria sei dir gesungen
Gloria to you be sung

mit Menschen- und englischen Zungen,
with men- and angel tongues,

mit Harfen und mit Zimbeln schon.
with harp and with loud cymbals.

Von zwölf Perlen sind die Pforten
Of twelve pearls are the gates

an deiner Stadt wir sind Konsorten
of your city; we are consorts

der Engel hoch um deinen Thron.
with the angels high around your throne.

Kein Aug hat je gespürt,
No eye has ever perceived,

kein Ohr hat je gehört
no ear has ever heard

solche Freude.
such joy.

Des sind wir froh,
In this we rejoice,

io, io! [Latin exclamation of joy]
ewig in dulci júbilo.
forever in sweet joy.

[tonight's concert]



A Festival for Spring

by Elisabeth LeGuin

WELCOME TO THE THIRD COLLABORATION between the Los Angeles Master Chorale and the Los Angeles Chamber Orchestra. LACO season subscribers come to this evening's performance with one Bach cantata already under their belts. September's intensely cathartic *Mein Herze schwimmt im Blut*. For all its memorable qualities, this is but one jewel among many jewels. Tonight's program can serve a further gesture toward acknowledging that range, but even if we were to perform all 200 surviving works in this genre (as we plan to do over a period of many years), we would only have achieved a little over half of what he actually produced. It is estimated that about forty percent of Bach's church cantatas are simply lost.

It would be hard to imagine a more explicit contrast to *Mein Herze schwimmt im Blut* than **Cantata 68, Also hat Gott die Welt geliebt**. The text explores the condition of confirmed, contented faith. There is no hint of self-doubt; all may safely be laid in the hands of the Redeemer. These sentiments are shared among chorus and two soloists, rather than dramatically performed by one singer, and thus emphasize the inherently communal nature of faith. With the emotional precision we expect from Bach, each of the two solo arias develops a different face of spiritual contentment, commenting upon the nuances of the brief text: in the first, ebullient rejoicing, and in the second, reflective satisfaction. However, a curious problem emerges. For all the psychological insight at work here, it so happens that neither aria was originally written for these texts. In fact, this music was not conceived as sacred at all. Bach took it from the so-called *Hunting Cantata*, BWV 208, a work filled with worldly pastoral references.

Should the sacred guises that appear within these arias somehow change our admiration for Bach's skill, knowing that he recycled his own music as readily as his contemporaries? In the end, the answer to this question is personal, though the fact that Bach himself had no problem with it may serve as a corrective to any latter-day cult of originality.

The *Double Concerto in C minor for oboe and violin* enjoys a similar ambiguous status, though for a different reason. In this case, the problem is that the original oboe and violin score was lost. The version we have today was reconstructed by latter-day scholars from a concerto for two harpsichords and strings. For various reasons, it is clear that the double harpsichord version was transcribed from the original oboe-and-violin configuration, which will be the one we hear tonight. If argument is needed for this reconstruction's legitimacy, then we may surely invoke sheer timbral convincingness: The C-minor key gives both solo instruments a uniquely throaty urgency.

If Cantata 68 is the soul of contentment, *Cantata 105, Herr, gehe nicht ins Gericht*, takes us quite far in the opposite direction. Through a pervading metaphor of the debt or mortgage of the soul to Jesus' mercy, the text speaks of contrition and even shame. This is not meant to humiliate us, but to exhort us to do better. The trajectory of humility toward resolve repeats itself on several different levels. For example, in the opening chorus, stark lamentation gives way to a fugue, a procedure borrowed from instrumental music and emblematic of discipline and strictness. In the first aria, the shakiness of the sinner's moral condition is depicted memorably by a pulsing, unstable figure in the strings. This shaking accompaniment returns, most unexpectedly, in the final chorale, by which point most cantatas would have resolved any doubts. The eleventh-hour manner in which Bach achieves musical, and therefore spiritual, atonement in the brief course of this movement is one of the most strikingly dramatic passages he ever wrote.

In all cantatas, recitatives (the speech-like parts) play a key role. There is evidence that eighteenth-century people, like us, tended to "wait through" recits, in order to get to the more tuneful, colorfully orchestrated and generally more satisfying arias. But

in the sacred context of these cantatas, it is important to acknowledge that merely being satisfied was not necessarily the purpose. It is the recits that contain the real substance of a cantata's message, delivered with the eloquent concision of a good preacher, and Bach's settings of them are admirable for the sensitivity with which he emphasizes key words and concepts or adds subtle resonances to apparently simple sentiments.

In *Cantata 140, Wachet auf*, moral vigilance meets its just reward: the heavenly city so lovingly described in the final chorale. The ongoing metaphor for this process is that of an impending marriage. Of course, this is the marriage of the soul to God, and the desires so ardently expressed in the arias are spiritual desires. Yet Bach is by no means above setting them as duets of the most bewitching and authentic musical eroticism. The arias are interspersed with choral settings, in which familiar, heraldic tunes — several of the chorales in this cantata are still well known in Protestant communities — peer through rich tapestries of Bach's contrapuntal ingenuity. Perhaps most fascinating, however, is the simplest of them all, "Zion hört die Wächter singen." Here Bach gives the text a strange, spare setting for unison male voices, unison violins, and continuo. The violin tune, resolute yet disjunctive, is segmented this way and that, intercut unpredictably with the simple, firm, and old choral tune. There is no evolution of these materials, no thickening of texture or expansion of register to depict the rising exaltation of the text. The effect is frankly stark, archaic, and utterly unforgettable. Why does this piece "work"? How can one explain its singular effectiveness? I have tried for many years without success. It is in the end an honor to be defeated by such an undertaking.

One of the foremost Baroque cellists in the United States, Elisabeth LeGuin has been praised for the vigor and sensitivity of her ensemble playing. She is a founding member of Philharmonia Baroque Orchestra and the Artaria String Quartet, and appears in numerous recordings on the Koch and Harmonia Mundi labels. Ms LeGuin received a doctorate in historical musicology at Berkeley in 1997, and currently teaches in that discipline at UCLA. Her book *Boccherini: an Essay in Carnal Musicology* was published by the University of California Press in 2003.



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The **Los Angeles Chamber Orchestra** is acclaimed nationally and internationally for music-making of the highest artistic caliber. *The New York Times* describes the Orchestra's performances as "soul-stirring" and "energetic," and the *Los Angeles Times* lauds LACO as "a shining feature in L.A.'s cultural landscape."

Led by Music Director Jeffrey Kahane, the Orchestra enjoyed standing ovations at sold-out performances at Carnegie Hall on its recent East Coast tour. Mr. Kahane is the fifth music director of the Orchestra, following distinguished conductors Sir Neville Marriner, Gerard Schwarz, Iona Brown and Christof Perick. Since joining the Los Angeles Chamber Orchestra in 1997, Mr. Kahane has received much recognition for his innovative programming and community involvement. He has also maintained his international reputation as a pianist "versatile in styles, superior in technique, unlimited in horizons."

The Los Angeles Chamber Orchestra is committed to the commissioning and performance of new works specifically written for chamber orchestra, as well as performing chamber orchestra repertoire from the Baroque and early Classical periods to compositions of the 19th, 20th, and 21st centuries. Its 29th recording, featuring the concertos of J.S. Bach with violinist Hilary Hahn, was released to great critical acclaim on the Deutsche Grammophon label in September 2003.

Trpčeki and violinist Baiba Skride. Jeffrey Kahane solos and conducts from the piano, and concertmaster Margaret Batjer, clarinet Gary Gray, cellos Douglas Davis and Armen Ksajikian, and oboes Allan Vogel and Kimaree Gilad take solo turns during the season, highlighting the wealth of virtuoso talent in the Orchestra. The final concert of the season features the world premiere of a work for chamber orchestra by LACO's composer-in-residence Pierre Jalbert, commissioned by LACO's Sound Investment program.

In addition to its subscription concerts, the LA Chamber Orchestra hosts other exciting special events: a Family Concert series designed to entertain and inform concert-goers of all ages; the annual Silent Film Gala which features the musical talents of LACO set against the backdrop of beautifully restored silent films; and Conversations, a basically Baroque chamber music series at Zipper Concert Hall which creates a relaxed opportunity for the audience and the musicians to share ideas about the music that is performed.

Education and community outreach are crucial components of the Orchestra's mission. Meet the Music, the Orchestra's music education program for elementary school students, is in its sixteenth year, and Neighborhood Concerts, launched in the 1994-95 season, reaches families in areas of greater Los Angeles where there are no traditional concert halls.



The Orchestra maintains its local presence with an annual season at two historic theaters, the Alex in Glendale and UCLA's Royce Hall. The 35th season opened on September 27th, 2003 with guest soloist Lorraine Hunt Lieberson, whose most recent successes include John Adams' *El Niño* with the LA Philharmonic and *Les Troyens* at the Metropolitan Opera of New York.

Other guest performers in the season include "Italy's violin virtuoso par excellence," Salvatore Accardo, in a rare appearance as conductor and soloist; and rising stars pianist Simon

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For information about the Los Angeles Chamber Orchestra, please log on to WWW.LACO.ORG or call 213.622-7001 or write to Los Angeles Chamber Orchestra, 707 Wilshire Boulevard, Suite 1850, Los Angeles CA 90017

[tonight's concert]



Margaret Batjer made her first solo appearance at age fifteen with the Chicago Symphony in Menotti's Violin concerto. Since then, she has been re-engaged by the Chicago Symphony and has appeared with a succession of major orchestras and symphonies in Philadelphia, St. Louis, Seattle, New York (at Carnegie Hall), San Jose (under the direction of George Cleve) and Dallas (conducted by Gunther Herbig), among others. She has served as concertmaster of the Los Angeles Chamber Orchestra since 1998.

Ms. Batjer has appeared as a soloist throughout Europe with orchestras including the Chamber Orchestra of Europe, the Prague Chamber Orchestra, the Halle Symphony Orchestra at the Gewandhaus in Leipzig, and the Berlin Symphony Orchestra, the last under the direction of Claus Peter Flor.

Equally respected as a chamber musician, Ms. Batjer has performed regularly at the Marlboro Music Festival and on tours with "Music from Marlboro." She has appeared at the Minnesota Orchestra Sommerfest, the La Jolla Summerfest, the Vancouver Chamber Music Festival, and the Naples and Cremona festivals in Italy. Maurizio Pollini invited the Accardo Quartet, of which Ms. Batjer is a member, to perform at the Salzburg Festival in 1995 and 1999, programs which were repeated in the spring of 2001 in New York under the auspices of Carnegie Hall. She has recorded the Bach Concerto for two violins in D minor with Salvatore Accardo and the Chamber Orchestra of Europe for Philips and more recently with Hilary Hahn and LACO for Deutsche Grammophon. She has also made numerous chamber music recordings on the EMI, Nuova Era, BMG, and Dynamic labels.

Ms. Batjer graduated from the Curtis Institute of Music as a student of Ivan Galamian and David Cerone. Throughout her career, she has won numerous prizes, including the G.B. Dealey Award in Dallas. In the spring of 2000, she and Jeffrey Kahane inaugurated LACO's chamber music series by performing the complete cycle of Beethoven's sonatas for violin and piano at Zipper Hall in Los

Angeles. L.A. audiences again enjoyed the opportunity to experience their extraordinary musical partnership in October 2003 when Ms. Batjer and Mr. Kahane performed Brahms' complete sonatas for violin and piano in LACO's Bravo Brahms! recital.



American-born mezzo-soprano **Fredrika Brillembourg** has been hailed as one of the leading young mezzos of our time. She grew up in New York City and studied music at Vassar College.

As an ensemble member of the Bremen Theatre and a frequent guest artist in Germany and abroad, she has garnered many personal successes and won a number of awards, including the prize for the best young artist of the year from the opera magazine *Opernwelt*. Fredrika Brillembourg enjoys the high esteem of press and public both for her outstanding vocal talent and for her charismatic stage personality. Thanks to her dynamic acting talent and expressive intensity, she has become one of the preferred partners of such acclaimed directors as Werner Schroeter and Christof Loy. She has won great acclaim singing such a diverse range of characters as Bizet's Carmen, Gluck's Orphée and Mozart's Dorabella.

In addition to her opera engagements, her concert activities form another focal point of her artistic career. Lieder recitals and orchestral concerts have recently taken her to Birmingham, to the Teatro Teresa Careño in Caracas, and to the Music Festival of the Hamptons in New York. In 2000, Fredrika Brillembourg made her house debut at Brussels' Théâtre Royal de la Monnaie under Antonio Pappano, singing the role of Meg Page in Verdi's *Falstaff*. Shortly thereafter, she debuted at Dresden's Semperoper in the same part. Other recent successful guest appearances have been at the Alte Oper in Frankfurt, at the Deutsche Oper am Rhein in Düsseldorf, and in Geneva under Armin Jordan.

Forthcoming projects for this talented artist include Handel's *Semele* at the Basel Theatre and Berg's *Wozzeck* conducted by Daniel Harding and staged by Stéphane Braunschweig in Aix-en-Provence.



Michael Dean has earned critical acclaim across the globe. He recently performed Beethoven's Mass in C with the Houston Symphony and the Bach *Magnificat* with the Columbus

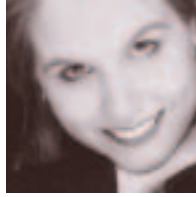
Symphony. He made his New York Philharmonic debut with world premiere performances of Aaron Kernis' *Garden of Light* with Kurt Masur and returned for a concert version of *Street Scene* conducted by Leonard Slatkin.

Distinguished in the Baroque repertoire, Mr. Dean is a regular participant in the Göttingen Handel Festival where his roles have included Melisso in *Alcina* and Hayman in *Esther*, both conducted by Nicholas McGegan. Many of his performances at this festival have been recorded and released on the Harmonia Mundi label. He has also performed *Dido and Aeneas* with the Mark Morris Dance Company in Berkeley, California and with the Folger Consort in Washington, DC. He made his Boston Baroque debut in Mozart's *The Impresario* and Cimarosa's *The Music Director*.

Mr. Dean's diverse repertoire also includes a New York City Opera debut in the title role of *Le nozze di Figaro* that was acclaimed by *The New York Times* as "virile and robust." At NYCO, he also portrayed George in *Of Mice and Men*, Papageno in *The Magic Flute*, and Captain Jason MacFarlane in *Lizzie Borden*, which was telecast on *Live from Lincoln Center*. Other United States performances include *Il Barbiere di Siviglia* at the Dallas Opera and *Eugene Onegin* and *La Traviata* at the Opera Company of Philadelphia.

He was a company member at the Landestheater in Austria and has appeared with opera companies in Europe such as the Komische Oper in Berlin, Opéra du Rhin in Strasbourg, and De Vlaamse Opera in Belgium.

A native of San Diego, Mr. Dean is an alumnus of the Curtis Institute of Music and the Merola Opera Program of the San Francisco Opera. He made his New York recital debut under the auspices of the Marilyn Horne Foundation.



Julia Kleiter was born in 1980 in Limburg a.d. Lahn, Germany. Throughout her childhood, she was a member of the Dome Choir of Limburg. As a teenager, she took voice and singing

lessons with Elisabeth Scholl and later Alison Browner.

She studied at the Hochschule für Musik und Theater in Hamburg with Professor William Workman from 1999 to 2002, and since October 2002, has studied at the Hochschule für Musik in Cologne with Professor Klesie Kelly-Moog.

In 2000, Ms. Kleiter was awarded second prize at the Bundesgesangswettbewerb (national singing competition) Berlin. Since then she has pursued an active singing career at home and abroad. She has soloed with the Mainzer Bachchor and the Mainzer Domchor, among others, and has given several solo recitals and collaborated with Helmuth Rilling in concert. She has also sung roles in several opera productions of the conservatories in Hamburg and Cologne, including Nanetta in Verdi's *Falstaff* and Gretel in Humperdink's *Hänsel und Gretel*.

Ms. Kleiter was the recipient of a grant from the Studienstiftung des Deutschen Volkes in March 2002.

[tonight's concert]



Internationally recognized as one of the pre-eminent authorities on the music of J.S. Bach and his contemporaries, German conductor **Helmuth Rilling** is also acclaimed for outstanding performances with the world's leading orchestras, most notably of the choral repertoire.

Mr. Rilling was born in Stuttgart in 1933 and studied at the State Music Academy there and at the Santa Cecilia Conservatory in Rome. In 1954, he founded the Gächinger Kantorei, and in 1965, he established its instrumental counterpart, the Bach Collegium Stuttgart. Mr. Rilling is also the director of the International Bach Academy in Stuttgart, which he founded in 1981. Together with the teachers and ensembles of this institution, he has held Bach Academy sessions all over the world, including such diverse cities as Buenos Aires, Krakow, Prague, Moscow, Budapest and Tokyo.

Of particular importance to Mr. Rilling is the Oregon Bach Festival in Eugene, Oregon, which was founded in 1969 and where many LACO musicians play every summer. He was Chief Conductor of the Royal Philharmonic de Galicia (Spain) until 2000. Mr. Rilling is a frequent guest conductor with leading orchestras in Europe, North America, and Japan, including the Boston Symphony, the Cleveland and Philadelphia Orchestras, the New York Philharmonic, and the San Francisco Symphony.

Mr. Rilling is the only conductor to have recorded all of Bach's sacred cantatas, a pioneering project that has been followed by many other efforts to bring musical discoveries to light. In 1998, Krzysztof Penderecki wrote a full-length Credo for Helmuth Rilling that he premiered at the Oregon Bach Festival and subsequently in Krakow and Stuttgart. His latest project was a critically acclaimed commission of four new Passions composed by Wolfgang Rihm, Sofia Gubaidulina, Osvaldo Golijov and Tan Dun, which received their premieres together in Stuttgart in September 2000.

His successful collaborations with the Hänssler Classic label, including the Bach cantata recordings, culminated with the Edition Bachakademie, the first recording of the complete works of Johann

Sebastian Bach. Combining the expertise of the Bach Academy and the artistic direction of Helmuth Rilling, Hänssler Classic released this wealth of music (172 CDs) to coincide with the 250th anniversary of Bach's death in 2000.



German tenor **Marcus Ullmann** has risen rapidly into the ranks of the most versatile and sought-after young artists performing today. He has found success in the opera house, on the concert stage and in the recording studio.

Born outside of Dresden, Marcus Ullmann cannot remember a time when he did not sing. As a young child, he became a member of the Dresdner Kreuzchor, where his music studies found a firm beginning. He later went to the Musikhochschule in Dresden studying with Hartmut Zabel and Margaret Trappe-Wiel, as well as Dietrich Fischer-Dieskau and Peter Schreier. Since graduating with honors in Lieder, Opera and Concert, Mr. Ullmann has worked regularly in various German opera houses, as well as in Lieder and oratorio. His opera career quickly broadened to Italian opera houses and the Los Angeles Opera.

Mr. Ullmann has performed at music festivals throughout Europe, including the Leipzig Bach Festival; Salzburg Mozart Week; and European Music Festival, Stuttgart. During the 2001–02 season, Mr. Ullmann gave his first appearance at the Salzburg Festival and collaborated for the first time with Sir Neville Marriner and with Kent Nagano. He made his United States debut with performances of J. S. Bach's *Christmas Oratorio* with the San Francisco Symphony under Helmuth Rilling.

This past season, his concerts included performances of the *Christmas Oratorio* at the Berlin Philharmonic Hall, *St. Matthew Passion* at the Teatro Colón Buenos Aires, *St. John Passion* at London's Barbican Hall, and Mozart's *Requiem* at the Musikverein and the Konzerthaus in Vienna, Austria.

Future engagements include concerts and recitals in Dresden, Prague, Vienna, Florence, New York, and Tokyo. Mr. Ullmann's discography includes works by Bach and oratorios by Mozart and Schubert.



Hailed as “an aristocrat of his instrument” (*Los Angeles Times*) and “undoubtedly one of the few masters” (*San Diego Union*),

Allan Vogel is one of America’s leading wind soloists and

chamber musicians. Principal oboe of the Los Angeles Chamber Orchestra, he has appeared as soloist with orchestras throughout the country and has been featured at the Marlboro, Santa Fe, Aspen, Mostly Mozart, Summerfest, Sarasota, Oregon Bach, Music @ Menlo and Chamber Music Northwest festivals.

Mr. Vogel has been guest principal oboist with the Boston Symphony Orchestra for concerts in the major European capitals, as well as at Carnegie Hall, the Kennedy Center, and Boston’s Symphony Hall. He has also performed with the Academy of St. Martin-in-the-Fields, the Orpheus Chamber

Orchestra, and the Berlin Philharmonic. Mr. Vogel is a frequent guest with the Chamber Music Society of Lincoln Center and has made three tours to Japan.

His discography includes two solo recordings on the Delos label: *Bach’s Circle* (Baroque sonatas), and *Oboe Obsession* (virtuoso romantic works), which has been called “the single finest disc of oboe music ever recorded” by *American Record Guide*. He has also appeared on the Nonesuch, Dorian, and RCA labels and has recorded Bach cantatas with Helmuth Rilling. In 2003, he recorded the Bach Concerto for oboe and violin with Hilary Hahn and LACO for Deutsche Grammophon.

Renowned for his performances of the Baroque literature, Mr. Vogel serves on the advisory board of the American Bach Society. He is a member of Bach’s Circle and the Valencia Trio, and he is on the faculty of California Institute of the Arts and USC.



“The combined work of the structural and finish ironworkers resulted in something that even I did not expect. We know they were building a concert hall — a hall of unusual beauty. What most of us never realized was that they, and everyone else associated with building it, were also building hundreds of works of abstract art.” — 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.

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 Music Director
 Paul Salamunovich,
 Music Director Emeritus
 Nancy Sulahian,
 Director, Chamber Singers

Administrative Staff

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 Executive Director
 Marjorie Lindbeck,
 General Manager
 Paul Dupree,
 Director of Marketing
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 Kathie Freeman,
 Artistic Personnel
 & Production Manager
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Los Angeles Master Chorale

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 email LAMC@LAMC.ORG
 WWW.LAMC.ORG

Ticket Services

phone 213-972-7282
 fax 213-972-3136
 email TICKETS@LAMC.ORG

[circle of friends]



Music Director Grant Gershon, Board President Mark Foster and tap dancer extraordinaire Channing Cook Holmes at Ellington's Sacred Concert Golden Baton Reception.

Soloist Darius de Haas and Production Manager Kathie Freeman share a hug after the Ellington Sacred Concert.

Dolores Hope
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 Frank Jarvis
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 Adelsberg
 Paul Miki
 Susann M. Monroe
 Ray and Nancy Mullio

Anne and Jon Murakami
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This list reflects gifts received by March 16, 2004. 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.

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.



Announcing new events for donors with more to come

Come inside the music you love.

With a tax-deductible donation to the Master Chorale, you can enjoy four opportunities to get closer to the music and the musicians. For information on Circle of Friends special events, call Patrick Brown at 213-972-3122.

FOR DONORS OF \$250 OR MORE

Dress Rehearsals. You'll receive two tickets to your choice of one of three rehearsals:

Dvořák, MacMillan and Lauridsen on Sat, Oct 2 at 2:30 p.m.

Maurice Duruflé Requiem on Sat, Jan 22 at 10 a.m.

Tan Dun *Water Passion* on Sat, Mar 19 at 2:30 p.m.

FOR DONORS OF \$1,000 OR MORE

Disney Hall Organ Crawl — Sat, Oct 16 at 2 p.m.
6,134 pipes. 40 metric tons. 37,000 worker-hours to design, build and tune. The Walt Disney Concert Hall Pipe Organ will soon be filling Gehry's surround-sound chamber with majestic music ranging from whispered pianissimos to breathtaking fortissimos.

Superstar organist Frederick Swann will demonstrate the organ's extraordinary capabilities and perform a mini-concert. In addition, Manuel Rosales, the organ's creator, will describe his experience building this magnificent instrument along-side architect Frank Gehry.

You will be guided on an exclusive tour inside the organ to see this mighty behemoth from the inside out. Stops, pipes, bellows and more! This is a once-in-a-lifetime chance to see Disney Hall's enchanting centerpiece in all its exposed glory.

FOR DONORS OF \$5,000 OR MORE

Grant's Private Garden Reception — Sun, Jun 13, following the 7 p.m. concert, Grant Gershon's Dressing Room in Walt Disney Concert Hall

Maestro and Friends Cabaret Dinner — Tue, Jun 22 at 6:30 p.m., Choral Hall in Walt Disney Concert Hall.

Master Chorale Associates

The Master Chorale Associates was founded in 1964 to support the Los Angeles Master Chorale. The Associates play a leadership role in producing the annual High School Choir Festival and in fostering the educational outreach activities of the Chorale.

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Patrick Whaley, Linda Jenner, Barbara White-Thomson, guest soloist Nmon Ford, and Ian White-Thomson chat at a special donor reception following the Ellington Sacred Concert on March 7.