

performances
Los Angeles Master Chorale



illumine



The Chorale Goes to College

Building on the success of our High School Choir Festival, Music Director Grant Gershon and the Master Chorale introduce an equally inspiring and stimulating program for college-age choristers. Our inaugural College Choir Festival features top choral ensembles from a number of Los Angeles area colleges in two concerts in one music-filled day.

"I am tremendously excited about launching this festival and establishing a close artistic relationship with the best college ensembles and directors in the region," says Gershon. "This is a special opportunity to hear the next generation of singers showcased in Disney Hall."

In the morning, each choir takes center stage of the concert hall under the baton of its own music director for a 20–25 minute mini-concert.

The afternoon performance begins with the Master Chorale singing favorite *cappella* selections and concludes with all of the choirs joining the Master Chorale to sing Polish composer Henryk Mikolaj Górecki's stirring and emotionally charged *Miserere*, conducted by Grant Gershon.

**College Choir Festival
Saturday, November 13
10:30 a.m. Showcase of
Choirs; 2 p.m. Master
Chorale performance
and massed choirs
singing Górecki's
Miserere.**

Tickets are \$20 and give you access to all the festival events. Come for the entire day or any one of the day's events. For tickets, call 213-972-7282, visit the Disney Hall Box Office or go online to WWW.LAMC.ORG.

"The *Miserere* is a strong political and social statement asserting the idea of community and solidarity in a very stark and profoundly direct musical language," says Gershon. "The number and quality of voices breathing life into this inspiring work promises to make it a memorable musical experience for both the singers and the audience."

Join us for this fun day of music-making generously supported in part by the City of Los Angeles Cultural Affairs Department and The Fletcher Jones Foundation.

Participating Schools

California State University, Long Beach, University Choir. Dr. Jonathan Talberg, Director of Choral, Vocal and Opera Studies

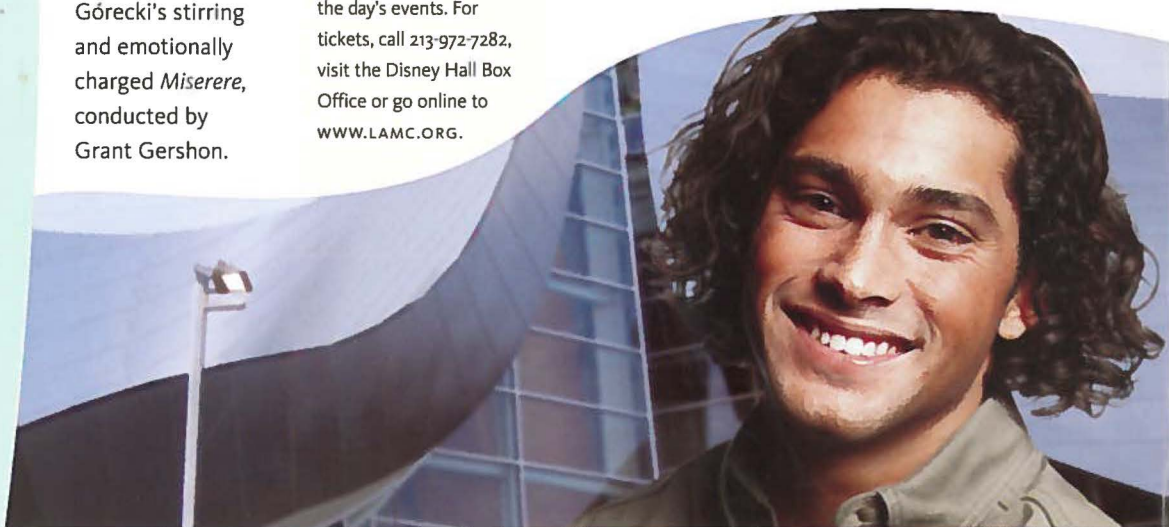
California State University Los Angeles, Chamber Singers. Dr. William Belan, Director of Choral Studies

Loyola Marymount University, Consort Singers. Dr. Mary C. Breden, Chair, Dept. of Music/ Director of Choral Activities

Occidental College, Occidental Glee Club. Dr. Jeffrey Bernstein, Director of Choral Music

A Valentine Party

Mark your calendar, then invite your sweetheart to join you for a Valentine's Day Eve benefit gala immediately following the Chorale's February 13th performance of *Carmina Burana* and *Wedding in the Night Garden*. A romantic post-concert supper in BP Hall, the signature surround-sing by the Chorale, dancing and champagne — what could be more romantic! Call 213-972-3122 for information or to reserve your spot now for this special event. Proceeds will benefit the Chorale's artistic and educational programs.





Steve Reich

Wong Bergmann

dare

Sunday, October 24 at 7 p.m.

Los Angeles Master Chorale
Grant Gershon, conductor
Gloria Cheng, piano
Lisa Edwards, piano
Bryan Pezzone, piano
Vicki Ray, piano

music by Steve Reich
You Are (Variations),
world premiere

music by Igor Stravinsky
Symphony of Psalms

music by Josquin DesPrez
Memor esto verbi tui (Psalm 118)

music by Johannes Brahms
Schaffe in mir, Gott, ein rein Herz
(Psalm 51)

Tickets \$19–\$79 are now available at
the Walt Disney Concert Hall Box
Office, by calling 213-972-7282 or on
the Web at WWW.LAMC.ORG.

Musical matters on the mind

by Victoria Looseleaf

Google the name Steve Reich and some 70,000 entries appear. The Minimalist composer, at age 68, with his finger still firmly affixed on contemporary music's pulse, creates rich, rhythmic universes of hypnotic sound. Recently hailed by the *Village Voice* as "America's greatest living composer," the New York-born maverick, since bursting onto the scene with his early taped speeches in 1965, *It's Gonna Rain*, to his and video artist Beryl Korot's 2002 digital video opera, *Three Tales*, continues to be a musical tsunami.

Reich's prodigious output has earned him numerous fellowships, an honorary doctorate from the California Institute of the Arts, and several Grammy awards. It also includes a slew of critically-lauded vocal works. From 1981's Psalm-based *Tehellim* and 1983's seminal *The Desert Music*, to the composer's 1995 homage to Perotin, *Proverb*, based on a text by the philosopher Wittgenstein, Reich's cadenced vocabulary is ever present.

Add to this canon his latest opus: *You Are (Variations)*, a piece first commissioned by the Los Angeles Master Chorale that evolved into a co-commission with Lincoln Center and Ensemble Modern.

Receiving its world premiere at Walt Disney Concert Hall on Sunday, October 24, the 25-minute, four-movement work is scored for 18 singers and 24 instrumentalists (all amplified).

Although smaller in size than Reich's earlier works, *You Are (Variations)* promises to be a rippling ride, energetic and hard-driving.

"I stopped writing for orchestra in 1997," the composer explains by phone from his home in Vermont. "Not for political reasons, but for orchestration reasons — for clarity and rhythmic snap. If I have 18 violins, they're not going to have the rhythmic agility to play my music. If you need the gazelle, you don't want an elephant."

Amplification in Disney Hall, however, where curves of Douglas fir diffuse and reflect sound, has proved a challenge to musicians of various stripes. Reich, an unabashed devotee of the microphone, says he's not worried, but looks forward to the premiere performance.

"I'm writing music whenever, forever, wherever. The hall is just a detail. If it's a good hall," adds Reich, "whether it's the

high notes

Concertgebouw or Carnegie Hall, amplification can sound great. I don't want to be loud. I want balance."

A balance provided by singers who, Reich says, must have small, agile voices. "A descendant of the impossible mating of Alfred Deller and Ella Fitzgerald — a voice that isn't belted out Brunnhilde style."

In a nod to his Jewish roots, which Reich began exploring in 1974, he again mines this territory in *You Are (Variations)*. With texts culled not only from Rebbe Nachman and the Talmud, Reich also revisits the Psalms and Wittgenstein. Spending 14 months on the composition, he decided to give each movement one text, setting it several times.

"The text always comes first for me. I don't write a note until text is selected. From the rhythm and meaning of the words, the music begins to emerge. In this case, I was arranging and rearranging them. Therefore," says the composer, "there are variations in all four movements."

Although the texts are brief, Reich explains each text contains a truism.

"Beginning with Nachman's, "You are wherever your thoughts are," this accurately describes the state of mind of anyone listening to music.

You may be physically sitting in Disney Hall, but your mind may be elsewhere."

Reich's mind, he says, is often on melody, citing Bach and Stravinsky as influences, with the latter's *Symphony of Psalms* also on the bill with the new work.

"Melody's gotta be accounted for and I try to account for it. Stravinsky is one of my all-time favorite composers and I'm honored to be on the program with him. I met him once when I was 15," recalls Reich. "I went to a concert he was conducting and stood in line to get his autograph. When I got up to him, I asked, 'What do you consider your greatest work — *The Rite of Spring*?' He said, 'Ahh, I have so many things on my mind.'"

Ditto for Reich.

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*.

Read Steve Reich's notes about *You Are (Variations)* at WWW.LAMC.ORG.

Board of Directors

Mark Foster, Chairman
W. Scott Sanford, President
Edward J. McAniff, Chairman of the Executive Committee
Everett F. Meiners, Secretary
Philip A. Swan, Treasurer

Directors

Jeffrey Briggs
Samuel Coleman
Ann Graham Ehringer, Ph.D.
Capri L. Haga
Robert Hanisee
Victoria Hobbs
Mrs. Peter Kuyper
Marguerite Marsh, Ph.D.
Albert J. McNeil
Donald J. Nores
Cheryl Petersen
Susan Erburu Reardon
Elizabeth Redmond
Eric A.S. Richards
Penelope C. Roeder, Ph.D.
Marshall A. Rutter
David N. Schultz
Richard Spelke
Elayne Techentin
Ian White-Thomson
Kenneth S. Williams

Honorary Directors

Mrs. Dolores Hope
Morten J. Lauridsen
Clifford Miller
Anne Shaw Price
Harrison Price
Charles I. Schneider
Mrs. Rosemary Wilson

Ex-Officio Members

Helen Birch, Chorale Representative
Grant Gershon, Music Director
Terry Knowles, Executive Director
Burman Timberlake, Chorale Representative

Rewards with your Cool Concerts Card

Purchase a 3+ concert series or make a contribution of \$300 or more and you'll receive a Cool Concerts Card — good for discounts and ticketing privileges. The VIP Donor Card (for donors of \$300 or more) gives you parking discounts, dress rehearsals and exclusive privileges at Walt Disney Concert Hall.

Ticket exchanges. Last minute schedule change? You can exchange your tickets for any other Master Chorale concert in the 2004 | 2005 season. **Discounts with your Cool Concerts Card.** Use your card to purchase additional tickets at a discount. Your card also rewards you with discounts in restaurants and museums near the Music Center. **Lost ticket replacement.** No need to worry if you've lost or forgotten your concert tickets. We can replace them for you at no charge. To purchase a 3+ concert series, call 213-972-7282. For the VIP Donor Card, call Patrick Brown at 213-972-3122.





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

il-lu-mine to free from darkness or gloom; to light up; to brighten; to clear (the mind, etc) from ignorance, misconception, or error

illumine

Sunday, October 3, 2004 at 7 p.m. | Walt Disney Concert Hall

Grant Gershon, conductor

James Buonemani, organ | David Goode, organ | James Walker, organ

Mass in D major

music by Antonin Dvořák

Kyrie | Gloria | Credo | Sanctus | Benedictus | Agnus Dei

Mr. Walker

INTERMISSION

Magnificat | Nunc dimittis

music by James MacMillan

Mr. Goode

Lux Aeterna

music by Morten Lauridsen

Introitus | In te, Domine, speravi | O nata lux |
Veni, Sancte Spiritus | Agnus Dei — Lux Aeterna

Mr. Buonemani

CONCERT SPONSORS

This concert is funded, in part, by a generous grant from the Dan Murphy Foundation.

K-Mozart
105.1fm

K-Mozart 105.1 FM is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on Sunday, October 17 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



ANTONIN DVOŘÁK

Born: September 8, 1841, in Nelahozeves

Died: May 1, 1904, in Prague

Studies: with Antonin Liehmann and at the Prague Organ School, 1857–9

Assignments: Private teaching and composing from 1873

Professor, Prague Conservatory in 1891. Joseph Suk was among his most gifted pupils.

Director, National Conservatory in New York, 1892–5 teaching composition

Recognition: Austrian State Stipendium three times, 1874, 1876–7

Honorary Doctorate from Cambridge, 1891

With Smetana and Janáček, Dvořák is regarded as one of the greatest composers of the nationalist movement in what is now the Czech Republic.

Composition timeline:

- 1875–7 *Stabat mater*
- 1884 *The Spectre's Bride*
- 1884–5 Seventh Symphony
- 1885–6 *St. Ludmilla*
- 1887 Mass in D major
- 1890 *Requiem*
- 1892–3 Ninth Symphony, *From the New World*
- 1894 Cello Concerto in B minor

Dvořák had already set a number of liturgical texts on a grand scale, including the *Stabat mater*, when Hlávka requested a Mass for modest forces for the consecration of his family chapel.

Dvořák completed the Mass in June 1887 and at once wrote to Hlávka saying how delighted he was. He summed it up as a work of “faith, hope and love to Almighty God.” “Do not wonder that I am so religious,” he says, “but an artist who is not could not accomplish anything like this.”

He reminded Hlávka that “so far I have only written works of this kind on a big scale and for large forces.”

The consecration took place on September 11, 1887. The Mass was originally scored for four soloists, a small choir and a simple organ accompaniment. Dvořák conducted and the soloists were Hlávka's wife Zdenka, the composer's wife Anna, with Rudolf Huml and Otakar Schwenda. At the request of Novello and Co., Dvořák orchestrated the Mass and the orchestral version was first performed on March 11, 1893.

Mass in D major, opus 86

music by Antonin Dvořák, 1841–1904

Commissioned by Josef Hlávka, a noted architect and founder of the Czech Academy of Sciences, for the 1887 consecration of the private chapel in his Luzany castle.

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.

tonight's concert

Credo

Credo in unum Deum, patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

*I believe in one God, the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.*

Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum;

et ex Patre natum ante omnia saecula.

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

*Who for us 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 caelum, sedet ad dexteram Patris.

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

Et iterum venturus est cum gloria iudicare 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 vivifi-
cantem, 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.*

Confitear unum baptismum 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.

Hosanna in excelsis!

Hosanna in the highest!

Benedictus qui venit in nomine Domini.

*Blessed is he who cometh in the name of the
Lord.*

Hosanna 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.*



JAMES WALKER, organ

At the Choral: debut

Currently: Director of Music and Organist-Choirmaster at All Saints Episcopal Church, Pasadena, since 1991. James conducts the church's two 50-voice adult choirs, co-directs the 80-voice youth choir, and administers and produces an ambitious, varied program of church literature, ranging from gospel, jazz and world music to traditional full-scale orchestral/choral works.

Conducting appearances: with All Saints' Coventry Choir — four tours to both coasts, the 1996 Western Division Convention of the American Choral Directors Association and the 2004 National Convention of the American Guild of Organists

Broadcasts: Solo organ recitals on NPR

Awards: winner of the Mader National Organ-Playing Competition in 1986, Masterclass Conductor for the 1998 Oregon Bach Festival, studying with Helmuth Rilling

Organist appearances: Carmel Bach Festival, Los Angeles Bach Festival, and Regional and National Conventions of the American Guild of Organists

Previous assignments: College Organist and Instructor of Organ at Occidental College in Los Angeles, 1981–2004

tonight's concert



JAMES MacMILLAN

Born: July 16, 1959, in Kilwinning, Ayrshire, Scotland

Exploded on the scene in 1990 with BBC Proms premiere of *The Confession of Isobel Gowdie*

Currently: Composer/Conductor, BBC Philharmonic

Press: "...a composer so confident of his own musical language that he makes it instantly communicative to his listeners." — *The Guardian*

Passions: His music is notable for its extraordinary directness, energy and emotional power. References to Scottish folk music give a strong sense of the vernacular, while his "spiritual anchor" in Roman Catholicism, political ideals and community concerns inform both the spirit and subject matter of his music.

Acclaim: Over 300 performances of his percussion concerto *Veni, Veni, Emmanuel* (1992) by orchestras including London Symphony Orchestra, New York and Los Angeles Philharmonics and Cleveland Orchestra

Featured composer at Edinburgh Festival (1993) and South Bank Centre in London (1997)

On disc: on BMG/RCA Red Seal, BIS, Chandos, Naxos, Black Box and Hyperion

Compositions include: *Seven Last Words from the Cross* (1993)

Quickening (1998)

A Scotch Bestiary (2004) premieres with the Los Angeles Philharmonic next Thursday, October 7.

Magnificat | Nunc dimittis

music by James MacMillan, 1959–

text from 1962 *Book of Common Prayer*

Magnificat was composed in 1999. The orchestral version was commissioned by the BBC for the first choral evensong of the new millennium on January 5, 2000, and first performed in Wells Cathedral by the BBC Philharmonic Orchestra with the choirs of Wells Cathedral and St. John's College, Cambridge, conducted by the composer.

Nunc dimittis was composed in 2000 and commissioned, along with the organ version of *Magnificat*, by Winchester Cathedral and first performed on St. Swithun's Day, July 15, 2000.

Magnificat

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of his handmaiden.

For behold, from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me and holy is his name, and his mercy is on them that fear him throughout all generations.

He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat, and hath exalted the humble and the meek.

He hath filled the hungry with good things and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel; as he promised to our forefathers, Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now and ever shall be; world without end. Amen.

Nunc dimittis

Lord, now lettest thou thy servant depart in peace, according to thy word.

For mine eyes have seen thy salvation, which thou has prepared before the face of all people,

to be a light to lighten the Gentiles, and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now and ever shall be; world without end. Amen.

From the composer

The choral writing in *Magnificat* is simple and homophonic, each phrase punctuated by an introspective instrumental echo. The music gradually builds to a joyous climax in the doxology.

The *Nunc dimittis* is based on similar material. Some of the organ interjections are audibly recognizable from the *Magnificat*, but the vocal lines have been modally altered. The principal feature of this movement is an unusual unison melody involving treble, alto and tenor voices, with the sesquialtera stop. Some of the climactic music from the *Magnificat* is recalled for the final Amen. The work opens and closes with quiet ethereal low notes on the organ and in the basses.



DAVID GOODE, organ

At the Chorale: debut

Currently: Organist, First Congregational Church, Los Angeles

Previous appearances: Celebrity Series in Royal Festival Hall, London and Symphony Hall, Birmingham

Awards: 1997 St. Alban's Interpretation Competition, Recital Gold Medal at the 1998 Calgary Competition.

Broadcasts: *Pipedreams* on BBC, *Organ Night* on Radio 3, and with the BBC Singers and BBCNOW.

On disc: Saint-Saens' *Organ Symphony* with the BBC Philharmonic, *Orb and Sceptre* and *Commotio*, a disc of 20th-century masterpieces. He made the first CD on the Oxrofd's new Sheldonian Theatre organ and has just completed recording all of Reger's organ works.

Pipe Organ Facts

Pipes and ranks

6,134 pipes range in size from a pencil to a telephone pole.

Total number of ranks is 109.

The length of the longest pipes is over 32 feet and the largest pipe weighs over 800 lbs.

The smallest pipe is the size of a small pencil with a speaking length less than 1/4" long.

Lowest note is CCCC whose frequency is 16 cycles per second which is C below the lowest note on the piano.

The highest note has a frequency of 10,548 cycles per second which is an octave plus a third higher than the top note of a piano.

The specially curved wood facade pipes were made by Glatter-Gotz Orgelbau of solid, vertical grain Douglas fir. The pipes are actual playing pipes consisting of Violone and Bassoon basses.

Behind the facade are metal pipes which are made of alloys of tin and lead. Metal pipes were made in various specialty workshops in Portugal, Germany and England.

The console

The main console is permanently installed at the base of the organ's facade in the "forest" of pipes.

The stage console is moveable and can be plugged in at four locations.

61-note manual keyboards are covered with simulated ivory and solid ebony.

32-note pedal boards are made of maple and ebony.

128 draw stop controls are hand-lettered on porcelain with solid ebony stems.

80 manual thumb piston controls and 28 pedal toe-pistons are available for preset combinations.

300 memory levels are available for the organists' preset combinations.

Organist's bench is raised and lowered with an electric motor.

Closed circuit television gives the organist at the main console a view of the conductor.

Wind for the organ is supplied by three blowers whose motors total 13.3 horsepower. Wind pressures range from 4" (102mm) for the Positive to 15" (380mm) for the Llamada "Tuba."

The keys on the main console are connected to the pipe valves via a mechanical linkage known as tracker action.

Both consoles are equipped with electric action which may be digitally recorded for playback and archival purposes.

The organ is equipped with MIDI interface for connection to digital systems.

The sound of this organ is designed specifically to support the orchestra and not to imitate it.

Design and installation

The organ is a gift to the County of Los Angeles from the Toyota Motor Corporation.

The visual design of the organ is the collaboration between architect Frank Gehry and organ builder Manuel Rosales.

The mechanical design, construction, tuning and voicing is the result of collaboration by two internationally known pipe organ builders: Glatter-Gotz Orgelbau in Germany and Rosales Organ Builders in Los Angeles.

The project consultant is J. Michael Barone of Minnesota Public Radio's *Pipedreams*.

Planning, design, construction and installation have taken a combined 35,000 worker-hours.

The organ was shipped from Germany by sea in six containers; total weight is over 40 metric tons.

Installation by the Glatter-Gotz staff began in April 2003 and was completed in June 2003.

The voicing and tuning by Rosales Organ Builders took over 2,000 worker-hours.



GRANT GERSHON, conductor

Born: November 10, 1960, in Norwalk, California

At the Chorale: Music Director, now in his fourth season

Grant has expanded the choir's repertoire considerably by conducting a number of world premieres. *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezoz (Prayers)* by Tania León, *Mother's Lament* by Sharon Farber, *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (U.S. premiere)

Other appearances: St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theatre, the Finnish chamber orchestra *Avanti!* and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen

Previous assignments: Los Angeles Philharmonic assistant conductor, 1994–97

On disc: Two Grammy Award-nominated recordings — *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical)

Glass-Salonen with the Master Chorale

tonight's concert



MORTEN LAURIDSEN

Born: February 27, 1943, in Colfax, Washington, raised in Portland, Oregon

At the Choral: Composer-in-Residence, 1994–2001

Currently: Professor of Composition at the University of Southern California Thornton School of Music since 1967; Chair of the Composition Department, 1990–2002

Compositions include six vocal cycles — *Les Chansons des Roses* (Rilke), *Mid-Winter Songs* (Graves), *Cuatro Canciones* (Lorca), *A Winter Come* (Moss), *Madrigali: Six "FireSongs" on Renaissance Italian Poems*, *Lux Aeterna*
Sacred a cappella motets — *O Magnum Mysterium*, *Ave Maria*, *O Nata Lux*, *Ubi Caritas et Amor*, *Ave Dulcissima Maria*

Praise: "the only American composer in history who can be called a mystic (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered... From 1993 Lauridsen's music rapidly increased in international popularity, and by century's end he had eclipsed Randall Thompson as the most frequently performed American choral composer." — Nick Strimple, *Choral Music in the Twentieth Century*

On disc: Over 100 CDs, including the Grammy-nominated *Lauridsen—Lux Aeterna* by the Los Angeles Master Chorale, conducted by Paul Salamunovich

Lux Aeterna

music by Morten Lauridsen, 1943–
The chorus and chamber orchestra version, composed for the Los Angeles Master Chorale, premiered on April 13, 1997. The chorus and organ version was first performed on April 26–27, 1997 by Choral Cross-Ties in Portland and by the Master Chorale at Loyola Marymount University. The work was commissioned by the Board of Governors of The Music Center, Inc., in honor of Shelton G. Stanfill. Translation by earthsongs.

Last performed by the Master Chorale on April 20, 2001, with Paul Salamunovich conducting.

From the composer

The work is in five movements played without pause. Its texts are drawn from sacred Latin sources, each containing references to Light. The piece opens and closes with the beginning and ending of the Requiem Mass, with the three central movements drawn, respectively, from the *Te Deum* (including a line from the *Beatus Vir*), *O nata lux* and *Veni, Sancte Spiritus*.

The instrumental introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui*, *Rose* and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on *et lux perpetua*. In *te, Domine, speravi* contains, among other musical elements, the cantus firmus *Herzliebster Jesu* (from the *Nuremberg Songbook*, 1677) and a lengthy inverted canon on *fiat misericordia*. *O nata lux* and *Veni, Sancte Spiritus* are paired songs — the former the central *a cappella* motet, and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful Alleluia.

Introitus

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

Te decet hymnus Deus in Zion, et tibi redetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet.

A hymn befits thee, Oh God in Zion, and to thee a vow shall be fulfilled in Jerusalem: Hear my prayer, for unto thee all flesh shall come.

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

In te, Domine, speravi

Tu ad liberandum suscepturus hominem non horruisti Virginis uterum.

To deliver us, you became human, and did not disdain the Virgin's womb.

Tu devicto mortis aculeo, aperuisti credentibus regna coelorum.

Having blunted the sting of death, You opened the kingdom of heaven to all believers.

Exortum est in tenebris lumen rectis.

A light has risen in the darkness for the upright.

Miserere nostri, Domine, miserere nostri.

Have mercy upon us, O Lord, have mercy upon us.

Fiat misericordia tua, Domine, super nos quemadmodum speravimus in te.

Let thy mercy be upon us, O Lord, as we have trusted in thee.

In te Domine, speravi: non confundar in aeternum.

In thee, O Lord, I have trusted: let me never be confounded.

O nata lux

O nata lux de lumine, Jesu redemptor saeculi, dignare clemens supplicum laudes preces que sumere.

O born light of light, Jesus, redeemer of the world, mercifully deem worthy and accept the praises and prayers of your supplicants.

tonight's concert

Qui carne quondam contegi dignatus es pro perditis. Nos membra confer effici, tui beati corporis.

Thou who once deigned to be clothed in flesh for the sake of the lost ones, grant us to be made members of your holy body.

Veni, Sancte Spiritus

Veni, Sancte Spiritus,
Et emmitte coelitus
Lucis tuae radium.

Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.

Come, Holy Spirit, send forth from heaven the ray of thy light.

*Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.*

Consolator optime,
Dulcis hospes animae,
Dulce refrigerium.
In labore requies,
In aestu temperies,
In fletu solatium.

Thou best of Consolers, sweet guest of the soul, sweet refreshment.

*In labor, thou art rest,
In heat, the tempering,
In grief, the consolation.*

O lux beatissima,
Reple cordis intima
Tuorum fidelium.
Sine tuo numine,
Nihil est in homine,
Nihil est innoxium.

O Light most blessed, fill the inmost heart of all thy faithful.

Without your grace, there is nothing in us, nothing that is not harmful.

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.
Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.

*Cleanse what is sordid,
Moisten what is arid,
Heal what is hurt,
Flex what is rigid,
Fire what is frigid,
Correct what goes astray.*

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

Grant to thy faithful, those trusting in thee, thy sacred seven-fold gifts.

*Grant the reward of virtue,
Grant the deliverance of salvation,
Grant everlasting joy.*

Agnus Dei — Lux Aeterna

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Lamb of God, who takest away the sins of the world, grant them rest.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Lamb of God, who takest away the sins of the world, grant them rest.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, who takest away the sins of the world, grant them rest everlasting.

Lux aeterna luceat eis, Domine:

Cum sanctis tuis in aeternum: quia pius es.

May light eternal shine upon them, O Lord, in the company of thy Saints for ever and ever; for thou art merciful.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Rest eternal grant to them, O Lord, and let perpetual light shine upon them.

Alleluia. Amen.

Alleluia. Amen.



JAMES BUONEMANI, organ

At the Choral: Collaborated with Morten Lauridsen in creating the organ version of *Lux Aeterna* and performed the world premiere in April 1997

Currently: Since 1995, Organist & Director of Music for St. James' Church, Los Angeles where he presents Great Music at St. James', an annual concert series featuring local and international artists. The Choir of St. James is the first American Choir to sing in performance with the Choir of Westminster Abbey (during the Abbey Choir's U.S. tour of 1996). The choir was featured at the 2004 National Convention of the American Guild of Organists.

Other appearances: Organist and conductor at Grace Cathedral in San Francisco, Westminster Abbey in London and in Mexico City including broadcast on Mexican National Television

Previous assignments: From 1987 to 1995, Organist and Director of Music for the Church of the Epiphany, Washington, DC

In 1992, he founded "Musicians Against AIDS," a fund-raising event featuring musicians from the National Symphony with baritone John Shirley-Quirk and the American Boychoir.

On disc: *Lux Aeterna*, Donald Brinegar Singers, 1998



Founded: 1964 as one of three original companies at the Music Center; now in its 41st season

Conductors:

Grant Gershon, since 2001
 Paul Salamunovich, 1991–2001
 John Currie, 1986–1991
 Roger Wagner, 1964–1986

Awards: ASCAP/Chorus America Award for Adventurous Programming

Press: “the most exciting chorus in the country under Grant Gershon” — *Los Angeles Times*

“singing and direction are first-rate” — *Billboard*

“sonically exhilarating” — *Gramophone*

On disc: with Music Director Grant Gershon featuring Esa-Pekka Salonen’s *Two Songs to Poems of Ann Jäderlund* and Philip Glass’ *Itaipu*

with Music Director Emeritus Paul Salamunovich includes the Grammy-nominated *Lauridsen–Lux Aeterna*, *Christmas*, and a recording of Dominic Argento’s *Te Deum* and Maurice Duruflé’s *Messe “Cum Jubilo.”*

motion picture soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend’s Wedding*, *The Sum of All Fears*, *Bram Stoker’s Dracula* and *Waterworld*

Los Angeles Master Chorale

Sopranos

Phoebe J. Alexander
 Beata Balon
 Tania Batson †
 Samela Beasom
 Marian Bodnar
 Deborah Briggs
 Vicky Brown
 Pam Chapin
 Claire Fedoruk †
 Rachelle Fox
 Ayana Haviv
 Marie Hodgson †
 Karen Hogle
 Janet Hook
 Gina Howell
 Gloria Seunghee Kim
 Emily Lin
 Cindy Martineau
 Deborah Mayhan
 Susan Mills
 Lika Miyake
 Marnie Mosiman
 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
 Monika Bruckner
 Cheryl Desberg
 Amy Fogerson †
 Michelle Fournier
 Stacey Frederick
 Shin Ae Han
 Sandra Hill
 Kyra Humphrey
 Leslie Inman
 Sara Minton
 Sheila Murphy
 Alice Murray †
 Anita Nardine
 Agy Norris
 Nancy OBrien
 Theresa Patten
 Helene Quintana †
 Nike St. Clair
 Nancy Sulahian
 Kimberly Switzer
 Tracy Van Fleet †
 Diane Wallace
 Barbara Wilson
 Diana Zaslove

Tenors

Brent Almond
 Lenard Berglund
 Randy Bills †
 Scott Blois
 Andrew Brown
 Dwayne Condon
 Pablo Corá †
 Tom Croyle
 Randall Garrou
 Paul Gibson
 Jack Golightly
 Jody Golightly
 Jeff Greif
 Steven Harms
 Shawn Kirchner
 Bong Won Kye
 Charles Lane †
 Dominic MacAller
 Sal Malaki
 Christian Marcoe
 Marvin Neumann
 Bart Seebach
 Fletcher Sheridan
 Kevin St. Clair †
 George Sterne
 Cayhan Taylor
 Brent Whitted

Bass

Crispin Barrymore
 Joseph Bazyouros
 Mark Beasom
 Steve Berman
 Reid Bruton
 Aaron Cain
 Paul Cummings †
 Steven Fraider
 Michael Freed
 Gregory Geiger
 Michael Geiger †
 Dylan Gentile
 Stephen Grimm †
 Bryce Hall
 Paul Hinshaw
 Robert Hovencamp
 Lew Landau †
 Robert Lewis
 Roger Lindbeck
 Tonoccus McClain
 Bob McCormac
 Jim Raycroft
 John Rutland
 David Schnell
 Burman Timberlake
 David Tinoco, Jr.
 Kevin White

† Small Ensemble

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

2004/2005 Circle of Friends

The Los Angeles Master Chorale gratefully acknowledges the following individuals, businesses, foundations and government entities that support the artistic vision of Grant Gershon through generous annual gifts, grants and sponsorship. We applaud the vision of these wonderful donors who understand that the artistic growth of this magnificent Chorale is dependent upon the community of donors — our Circle of Friends. Thank you!

Benefactor Circle | \$10,000

Brent Enright
Lois and Robert F. Erburu
Denise and Robert Hanisee
Joyce and Kent Kresa
Lillian and Jon Lovelace
Carolyn and Chuck Miller
Joyce and Donald Nores
Bette Redmond
Mr. and Mrs. Robert Ronus
Mr. and Mrs. M. Daniel Shaw
Frank J. Sherwood
Philip A. Swan and Patricia A. MacLaren
Elayne and Tom Techtint

Maestro Circle | \$5000

Gregory J. and Nancy McAniff
Annick
Michael Breitner and Michael Reisig
Debbie and Jeff Briggs
Kathleen and Terry Dooley
Ann Graham Ehringer
Robert G. Finnerty and Richard Cullen
Claudia and Mark Foster
Moirá Byrne Foster Foundation
Betty Freeman

Bruce and Capri Haga
Brian E. Henderson
Carol and Warner Henry
Victoria and Frank D. Hobbs
Mona and Frank Mapel
Drs. Robert and Marguerite Marsh
Jane and Edward J. McAniff
Mr. and Mrs. David McIntyre
Mrs. Edward McLaughlin
Sheila Muller
Eleanor Pott
Marshall Rutter and Terry Knowles
Mr. and Mrs. W. Scott Sanford
David N. Schultz
Martha Ellen Scott
Susan and John Sweetland
Barbara and Ian White-Thomson

Golden Baton Circle | \$2500

Anonymous
Regina Clark
Cynthia and Sam Coleman
Pat and Wayne DePry
Thomas F. Grose
Mr. and Mrs. Stephen F. Hinchliffe, Jr.
Christine and Peter Kuyper
Cheryl Petersen and Roger Lustberg
Albert and Helen McNeil

Everett and Carole Meiners
Robert and Sally Neely
Susan Erburu Reardon and George Reardon
Eric Richards
Penelope C. Roeder, Ph.D.
Charles I. Schneider
Nancy and Dick Spelke
Michele and Russell Spoto, M.D.
Kenneth and Jann Williams

Impresario Circle | \$1000

Anonymous
Dr. and Mrs. James P. Beasom III
Susan Bienkowski
Theodore and Kathy Calleton
Wayne and Judith Carter
Marjorie Chronister
Edward and Alicia G. Clark
Theodore G. and Eleanor S. Congdon
Mrs. Brian Dockweiler Crahan
Teresa and Robert A. De Stefano
Gary and Joyce Faber
Vacharee and Gordon Fell
George Fenimore
Michael Fitzgerald
Cecelia and Mike Grace
David E. Horne
Cherie and Roderick Jones
Mireya and Larry Jones
Dr. Stephen Kanter
Marjorie and Roger Lindbeck
Susan and Bob Long
Connie and Terry Lynch
Alice and Brandon MacAller
Mr. and Mrs. Warrington MacElroy
Robin Meadow and Susan North
John D. Millard | Symantec Corporation
Olivia and Anthony Neece
Marian and John Niles
Dr. Anne G. Oliphant
Carole K. Broede and Eric Olson

M. Helen Pashgian
Anne and Harrison Price
Sandra and Richard Rogers
Phyllis and Larry Rothrock
Frederick J. Ruopp
Anne Russell Sullivan | AR Realty
Susan and Tom Somerset
Helen and Jerry Stathatos
Francine and Dal Alan Swain
Sally and Philip V. Swan
Madge van Adelsberg
Allison and Peter Viehl
Neil and Marylyn Warren

Aficionado Circle | \$600

Dr. Gladi Adams
Bill and Pat Gershon
Dr. and Mrs. Carl Greifinger
Andrew Malloy and Debra Gastler
Dr. Joseph V. Matthews
Beatrice H. Nemlaha
Benjamin Pick
Melody Scott
Robert Teragawa

Patron Circle | \$300

Anonymous
Sandra Abramowitz
Ralph and Monika Arnold
Jo Anna Bashforth
Mr. and Mrs. B.D. Bennett
Linda and Skip Bowling
Marilyn and David Breeding
Bryce and Mikel Breitenstein
James Bullock
Randal Dold
Karen Dupree
Diane and Ray Frauenholz
Denise Hamelin
Carol and James Hart
Alice Kakuda
Jane and Lawrence McNeil
Ray and Nancy Mullio

Roger Wagner Society

The Roger Wagner Society — named after the founding music director — honors special friends who support the Chorale with endowment or planned gifts. These extraordinary gifts support the Chorale today and help to ensure its bright future. Please join us to recognize and thank these visionary members of the Roger Wagner Society.

Michael Brietner and Michael Reisig
Colburn Foundation
William Davis in honor of Ted McAniff
Ann Graham Ehringer
Moirá Byrne Foster Foundation
Claudia and Mark Foster
Denise and Robert Hanisee

Geraldine Healy
Los Angeles Master Chorale Associates
Marguerite and Robert Marsh
Jane and Edward J. McAniff
Nancy and Robert Miller
Raymond R. Neevel
Joyce and Donald J. Nores

Anne Shaw and Harrison Price
Elizabeth and Hugh Ralston
Elizabeth Redmond
Penelope C. Roeder, Ph.D.
Phyllis and Larry Rothrock
Marshall Rutter and Terry Knowles
Barbara and Charles Schneider
Dona and David Schultz

Nancy and Ralph Shapiro,
in honor of Peter Mullin
Nancy and Richard Spelke
George Sterne and Nicole Baker
Francine and Dal Alan Swain
Patricia A. MacLaren and Philip A. Swan
Laney and Tom Techtint

circle of friends

George C. Oliphint
Ken Sanson
Rosemary Schroeder
Marilyn G. Smith
William Sollfrey
Jesse Telles
Diane Thomas
Seymour Waterman
Geoffrey S. Yarema

Friend Circle | \$100

Fernando Almanza, Jr.
Michael and Diane Altieri
Thomas and Christina Altmayer
Mr. and Mrs. Richard E. Andersen
Janet Anwyll
Diana Attias
Henry Berber
Georgia and Gerald F. Brommer
Diana Burman
Jon and Nancy Collins
Walter and Molly Coulson
Areta Crowell
Rosa Cumare
Catherine Dellacamera
Craig and Mary Deutsche
Hazel H. Dunbar
Steve Duncan
Dr. Matthew Easley
Kathleen Elowitz
Drs. Eleanor and Harold Fanselau
Gerald Faris
Margaret F. Francis
Donald and Kay Fujiwara
Jaime Garcia
Dr. James E. Gernert
Mary Gisbrecht
Betty Gondek
Gail Green
Marion F. Haynes
Mary Hoffman
Thelma Huebsch
Mr. and Mrs. Jason Hwang
Frank Jarvis
Mr. and Mrs. Jerry Johnston
Allan and Dorothy Jonas
Richard Kaltenbrun
Gloria Kilian
Leeba Lessin
John G. Lorimer
Dr. Shoko Malkan
Peggy Mansour
Paul Miki
Susann M. Monroe
Mr. and Mrs. Robert Moran
Richard Morrow

Anne and Jon Murakami
Judith Nollar
Eloise Osborne
Otto Paris
Kenneth Roehrs
Ilean and Steven Rogers
Bruce and Carol Ross
Rich and Carol Schieber
Carrie Deeb and Emile F. Skaff
Aiko Sonoda
Arthur H. Streeter
Anthony and Tayemi Susan
Thompson
Suzanne Trepp
Robert Woiwod
Judy Wolman
Rose Mary and William Yetter

CORPORATE, FOUNDATION AND GOVERNMENT SUPPORT

Platinum Circle | \$100,000+

Colburn Foundation
Mellon Financial Corporation
Fund for the Performing Arts
The Ralph M. Parsons Foundation

Gold Circle | \$50,000

The Music Center Foundation
Weingart Foundation

Silver Circle | \$20,000

The Ahmanson Foundation
The Capital Group Companies
Charitable Foundation
The Dan Murphy Foundation
City of Los Angeles Cultural Affairs
Department
Rose Hills Foundation

Bronze Circle | \$1000

The Annenberg Foundation
Boeing Employees Community Fund
Charter Oak Foundation
Edmund D. Edelman Foundation
Ann and Gordon Getty Foundation
The Glide Foundation
Lluella Morey Murphey Foundation
The Harold McAlister Charitable
Foundation
Metropolitan Associates
Napa Domaine Winery
The Norris Foundation
Panasonic Foundation
Pasadena Showcase House for the
Arts
Lon V. Smith Foundation
John and Beverly Stauffer Foundation

Flora L. Thornton Foundation
Times Mirror Foundation
Wallis Foundation

MATCHING GIFTS

American Express Foundation
AON Foundation
Bank of America Foundation
Boeing
The Capital Group Companies
Charitable Foundation
Citicorp Foundation
J. Paul Getty Trust
William and Flora Hewlett
Foundation
Sempra Energy
Safeco
Times Mirror Foundation

This listing reflects donors who have made annual contributions through August 25, 2004. To report a change in your listing, please call 213-972-3122.

Volunteers are needed

We are looking for talented and motivated individuals to assist with daily operations, special events and educational programs. We need your talents for preparing mailings, copying, organizing documents, music score preparation, music library management, computer data entry, letter writing, assistance with high school and college choir festivals, preparation of educational materials and event management.

Opportunities await you at the Master Chorale. To volunteer, call 213-972-3110.

Master Chorale Administration

Artistic Staff

Grant Gershon, Music Director
Paul Salamunovich, Music Director
Emeritus
Nancy Sulahian, Director, Chamber
Singers
Lisa Edwards, Pianist/Musical
Assistant
Marnie Mosiman, Artistic Director
for Voices Within

Administrative Staff

Terry Knowles, Executive Director
Marjorie Lindbeck, General Manager
Paul Dupree, Director of Marketing
Kathie Freeman, Artistic Personnel
& Production Manager
Andrew Brown, Community
Programs Manager
Patrick Brown, Resource
Development Associate –
Individual Gifts
Regina Sadono, Resource
Development Associate –
Institutional Gifts
D'aun Miles, Administrative Services
Manager

Consultants

Ad Lib Communications,
Libby Huebner, publicist
Ashlock & Valentine, accountants,
Byron Green and Rebecca
Schumacher
NetTech, computer services
Patron Technology, e-news
Shugoll Research
Smash Event, Gerry Huffman
VisualMorph, David Mesfin, design

Walt Disney Concert Hall

Paul Geller, Stage Manager
Page Messerly, Box Office Treasurer
Elias Santos, Customer Specialist

Los Angeles Master Chorale

135 North Grand Avenue
Los Angeles, California 90012
phone 213-972-3110
fax 213-687-8238
email LAMC@LAMC.ORG
WWW.LAMC.ORG

Ticket Services

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

These concerts are made possible, in part, through grants from the City of Los Angeles Cultural Affairs Department, the Los Angeles County Arts Commission and the National Endowment for the Arts.





A MESSAGE FROM THE CHAIRMAN

October is a particularly exciting month at the Center with all of the Resident Company seasons now underway; the month marks the first anniversary of Walt Disney Concert Hall, the start of our second season of DANCE at the MUSIC CENTER, and the start of the Music Center's 40th anniversary year.

The Los Angeles Philharmonic debuts the beautiful new pipe organ, designed by Frank Gehry and constructed by Manuel Rosales, at its gala and in a series of concerts that follow. Los Angeles Opera presents the final two performances of Academy Award-winner William Friedkin's new production of *Ariadne auf Naxos* and begins its run of Bizet's beloved *Carmen* later in the month. Center Theater Group's acclaimed production of *Nothing But The Truth* continues at the Mark Taper Forum as *Little Shop of Horrors* finishes its successful run at the Ahmanson Theatre. The Los Angeles Master Chorale will put the new organ through its paces at its season opening *illumine* on October 3. The second season of DANCE at the MUSIC CENTER kicks off on October 6 with performances by New York City Ballet and, later in the month, Garth Fagan Dance.

Complementing these marvelous performances, the Music Center presents several additional exciting and unique events this month. On October 9, the wildly popular World City performance series revs up a second season at the W.M. Keck Foundation Children's Amphitheatre with two performances for kids and families. Our new Dance Downtown! series moves on as salsa and swing dancing heat up the Music Center Plaza, so if you love to dance, put on your dancing shoes and dance for free under the stars. On Sunday, October 17, the First Annual Grand Avenue Festival kicks off at 11:00 a.m. Join this all-day family-fun party, the product of an exciting new collaboration

among 13 organizations, and enjoy music, performances, exhibitions, tours, art making activities and a Taste of Downtown.

We move into our second season in Walt Disney Concert Hall with several notable improvements. First, there is now improved exterior lighting, increasing both the evening ambiance of this architectural icon and the safety of our patrons. There is comfortable new furniture in the garden areas.

Over the summer we improved the amplification systems in the concert hall. Steven Hochman of the *Los Angeles Times* said of the summer Jason Mraz concert, "Though there have been concerns about the sound for nonclassical performance in the finely tuned acoustics of Disney Hall, the relatively spare approach (amplified acoustic guitar, subtle percussion) worked as well here as at any conventional pop facility."

The Concert Hall Café has been further enhanced, making it an even more comfortable and convenient dining experience. On select evenings music will greet guests stopping in for a post-concert aperitif or dessert. Patrons will also appreciate reduced prices on many of the delicious menu items.

When Dorothy Chandler and the civic leaders of Los Angeles opened the Dorothy Chandler Pavilion in 1964, they did so with the dream that the Music Center would increase the vibrancy of the city center — forty years later the Center continues to bring new vitality to the heart of this metropolis.

Sincerely,

John B. Emerson
Chairman, Music Center

2004-2005 BOARD OF DIRECTORS

OFFICERS

John B. Emerson
Chairman of the Board

Stephen D. Rountree
President & CEO

Kent Kresa
Vice-Chairman

Maria D. Hummer
Vice-Chairman & Secretary

William Simon
Treasurer

William Meyerchak
Assistant Treasurer & CFO

Stephen G. Contopoulos
General Counsel

HONRARY DIRECTORS

Andrea L. Van de Kamp
Chairman Emerita

Caroline Ahmanson
Leonore Annenberg

Peter K. Barker
Eli Broad

Ronald W. Burkle
Lloyd E. Cotsen

Richard M. Ferry
Stuart M. Ketchum

Walter M. Mirisch
Claire L. Rothman
Charles I. Schneider
Charles Starr, Jr.
Paul M. Watson
Harry H. Wetzel

BOARD OF DIRECTORS

Robert J. Abernethy
Leticia Aguilar
James F. Albaugh
Wallis Annenberg
Roy L. Ash
Robert G. Badal
Judith Beckmen
Brad D. Brian
Diahann Carroll
Edward M. Carson
Peter Chernin
Donald P. Clark
Eunice David
Lois Erburow
Peter C. Erichsen
John C. Erickson
Joy Fein
Brindell Gottlieb
Peggy Parker Grauman
Bernard A. Greenberg

Joanne D. Hale
Phyllis Hennigan
Stephen F. Hinchliffe, Jr.
Amb. Glen A. Holden
Jean W. Horton
John F. Hotchkis
Maria D. Hummer
Ghada Irani
Anne Johnson
Stephen A. Kanter, M.D.
Bruce Karatz
Irving J. Karp
Gerald L. Katell
Carolbeth Korn
Amb. Lester B. Korn
Joyce Kresa
Kent Kresa
Sherry Lansing
David C. Lizarraga
Ginny Mancini
Edward J. McAniff
Carolyn L. Miller
Philip M. Neal
Bradley J. Oltmanns
Kurt C. Peterson
A. Robert Pisano
John P. Puerner
Lawrence J. Ramer

Fredric M. Roberts
Penelope C. Roeder
Richard K. Roeder
Barry A. Sanders
David Saperstein
Philip R. Schimmel
Frank J. Sherwood
Hasan Raza Shirazi
William E. B. Siart
Robert Silverstein
William Simon
Florence L. Sloan
Joni J. Smith
Norman F. Sprague III, M.D.
Marc I. Stern
Curtis S. Tamkin
Cynthia Ann Telles
James A. Thomas
Franklin E. Ulf
Thomas R. Weinberger
Liane Weintraub
James A. Wyatt
Robert E. Willett
Kenneth S. Williams
Alyce de Roulet Williamson
Rosalind W. Wyman
Rosalind Zane
David J. Zuercher

Just Give Us a
CALL!

GENERAL INFORMATION
(213) 972-7211

**ACCESS LINE/
PATRONS WITH DISABILITIES**
(213) 972-0777

TTY
(Tele Typewriter Device for
the Deaf) (213) 972-7615

TOURS
(213) 972-4399

SCHEDULING & EVENTS
(213) 972-7478

**FUND FOR THE
PERFORMING ARTS**
(213) 972-3333

EDUCATION DIVISION
(213) 250-ARTS

CENTER VOLUNTEER OFFICE
(213) 972-3315

Music Center Website
www.musiccenter.org

L.A. COUNTY BOARD OF SUPERVISORS



Through the Board of Supervisors, the County of Los Angeles plays an invaluable role in the successful operation of the Music Center. We applaud the five Supervisors **Don Knabe (chair), Michael Antonovich, Yvonne Brathwaite Burke, Gloria Molina and Zev Yaroslavsky; and David Janssen, CAO L.A. County.**

An investment in the community
will always produce measurable results.



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

Mellon Financial Corporation
Asset Management

Institutional Asset Management
Mutual Funds
Private Wealth Management

Corporate and Institutional Services

Asset Servicing
Human Resources & Investor Solutions
Treasury Services

www.mellon.com

© 2004 Mellon Financial Corporation



Mellon

The difference is measurable.®