

performances
Los Angeles Master Chorale

dare





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.



In memoriam

We mourn the passing of Larry Rothrock, a long-time supporter of the Los Angeles Master Chorale and the High School Choir Festival, who died September 14, 2004. We extend our deepest sympathy to his wife, Phyllis, and the Rothrock family.

Snow in L.A.? We can dream, can't we?

Sound the trumpets, beat the drums and unleash the mighty Disney Hall organ. Guest organist Frederick Swann joins Grant Gershon and the Master Chorale for four holiday performances.

rejoice — Sunday, December 5 at 7 p.m.

We've decked the Disney with the best of Baroque composers and the Hall will resound with thrilling antiphonal effects. A flourish of Gabrieli's stirring Venetian motets with brass, originally performed in St. Mark's Basilica, heralds the holidays. Bach's *Jesu, Joy of Man's Desiring* is followed by the third installment of our multi-year presentation of the composer's *Christmas Oratorio*. The fourth cantata focuses on the Feast of the Circumcision and rejoices in the naming day of Jesus, celebrated eight days after Christmas. Glad tidings to all from the Master Chorale!

Holiday Wonders — Tuesday, December 7 at 7:30 p.m. and Saturday, December 11 at 2 p.m.

The wonders never cease in Walt Disney Concert Hall. Youngsters of every age will thrill to the sights and sounds as the mighty new pipe organ springs to life. The Chorale transports you into a wonderland of best-loved carols, songs of the season from around the world, and sing-alongs with spectacular choral arrangements of festive favorites. In the best holiday tradition, you can expect surprises, too! Sponsored by Pasadena Showcase House for the Arts.

ALL NEW Messiah Sing-Along — Monday, December 13 at 7:30 p.m.

When 2,200 voices unite at our 24th annual sing-along, you're going to sing more — rehearsing first and then performing your favorite Christmas portion. Grant Gershon shakes things up with a brand new format that emphasizes chorus singing and divides the event into two parts. The first half is a rehearsal of *Messiah*, Part 1, plus the Hallelujah Chorus. Revved up and joined by soloists from the Chorale and the Master Chorale Orchestra for the second half, Gershon leads seasoned vets and first-timers in performance. Disney Hall will be bursting its seams with sound.

Come early for caroling before the concerts — Sun, Dec 5 at 6:30 p.m., Tue, Dec 7 at 6:45 p.m. and by the Voices Within chorus on Sat, Dec 11 at 1:15 p.m.

Tickets are \$19–\$79. Children 5–12 are half-price for Holiday Wonders. Call 213-972-7282, visit the Disney Hall Box Office or go online to WWW.LAMC.ORG.



Frederick Swann

was chosen to inaugurate the Walt Disney Concert Hall organ in September 2004. Throughout his long and illustrious career, Swann has held pinnacle posts as an organist and has performed throughout North America and Europe in major churches, cathedrals and concert halls. He serves as Organist Emeritus of the Crystal Cathedral as well as First Congregational Church of Los Angeles and is Organ Artist-in-Residence at St. Margaret's Episcopal Church in Palm Desert, California.

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 on 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 *a 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

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 Techentim
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 Willson

Ex-Officio Members

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





Lee Salem Photography



Craig Schwartz

Grant Gershon

Four years of exquisite music-making

Grant Gershon and the Los Angeles Master Chorale

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, *Rezós (Prayers)* by Tania León, *Mother's Lament* by Sharon Farber, *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (U.S. premiere).

Press: "Gershon has found a richness of tone and a strength of phrasing that could launch the Chorale onto a new tier of musical importance." — *L.A. Weekly*

"Gershon is a direct, unfussy conductor, who values clarity, clean execution and immediate statements." — *Los Angeles Times*

"visionary" — *Daily Breeze*

Hailed by the *Los Angeles Times* for creating "a dark, rich sound awash with resonant sparkling amplitude."

Programming has been applauded for being "as warmly spiritual as it is ambitious."

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

LOS ANGELES MASTER CHORALE

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

Music Directors:

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 Dominick 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

Grant Gershon | Music Director

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



dare to have boldness or courage; to meet defiantly; to be as bold as to say because one is prepared to affirm it; to venture to say because one thinks it likely

Tonight's performance is part of the Third Annual Daniel Pearl Music Day festivities. The Daniel Pearl Foundation was formed in memory of journalist Daniel Pearl to further the ideals that inspired Daniel's life and work. The foundation's mission is to promote cross-cultural understanding through journalism, music, and innovative communications.

WWW.DANIELPEARL.ORG

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, November 7 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.

dare

Sunday, October 24, 2004 at 7 p.m. | Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Gloria Cheng, piano | Lisa Edwards, piano | Bryan Pezzone, piano | Vicki Ray, piano

Memor esto verbi tui

music by Josquin DesPrez

O think upon thy servant as concerning thy word

You Are (Variations)

music by Steve Reich

1. You are wherever your thoughts are
2. Shiviti Hashem L'negdi (I place the Eternal before me)
3. Explanations come to an end somewhere
4. Ehmor m'aht, v'ahsay harbay (Say little and do much)

World premiere

INTERMISSION

Schaffe in mir, Gott, ein rein Herz

music by Johannes Brahms

Create in me, God, a clean heart

Symphony of Psalms

music by Igor Stravinsky

in three parts, played without pause

Six centuries in search of infinite sonic possibilities

by Victoria Looseleaf

Four transcendent works of rich, rhythmic and profound substance — and a musical trajectory spanning six centuries — aiming us toward a future of infinite sonic possibilities.



If choruses are the new rap groups — gushing with provocative texts, throbbing rhythms and extravagant wall-of-sound harmonies — expectations are sure to be at fever pitch when a world premiere is about to be unleashed. Because the human voice, from sustained or staccato to transparent or tremolo, succeeds more than any other instrument in acting as a pipeline to the primeval, a harkening back to a collective mode of expression, it is uniquely able to soothe, transport and enlighten.

And while the 21st century continues to offer sonic technological feasts — where digital layering bumps up against samplers, remixers and an iPod mentality — all is trumped by the raw, emotional power of a voice. One need only look to Icelandic pop sensation Bjork, who might seem light years away from Renaissance composer Josquin DesPrez or the romanticisms of Johannes Brahms, to realize she's hooked up on a harmonic continuum to the past. With her latest album, *Medulla*, the Grammy Award-winning artist calls upon Schola Cantorum and Inuit throat-singer Tanya Tagaq for some of her startlingly original compositions. Comparisons to Igor Stravinsky and Steve Reich might seem less far afield. The Russian's pulsating rhythms, while not the stuff of dance clubs, is still Slavic at heart, one of Bjork's stated ambitions on this album. And, to conjure comparisons to Reich's amplified hypnotic sound universes, check out Bjork's organic yet synthetically deployed vocalese.

Memor esto verbi tui

music by Josquin DesPrez

text from Psalms 118:49–64, translation by Miles Coverdale, 1535

There's nothing synthetic in the motets of Franco-Flemish polyphony expert Josquin. Often called the father of modern harmony, the composer, who lived from 1440–1521, counted among his patrons Italy's Sforza family and France's Louis XII. While he was considered willful and expensive to commission — the Usher of his day — he nevertheless was one of the first western composers to concentrate on the motet. Seeking inspiration from the Psalms, he found poetry there, setting

tonight's concert



text in a straightforward fashion but with feeling. Though this was seen as a departure, it drew kudos from such diverse intellectuals as Rabelais and Luther. The motet **Memor esto verbi tui** was probably composed towards the end of Josquin's career. Featuring a typically small Renaissance choir of SATB (six voices to a part), it begins in strict canon between the basses and tenors, one beat apart. The austere becomes florid when the same rhythmic motif is heard in successive voices (sopranos and altos) on different beats of the bar. The two-section motet divides the text in half, with tenors and sopranos initiating the second part before all four voices sing in interlocking patterns. This contrapuntal overlap is not unlike that found in Reich. Indeed, it is this thinking outside the box — or the beat, as it were — that helps weave the threads in this concert's rich tapestry.

Text for **Memor esto verbi tui**

Memor esto verbi tui servo tuo,
in quo mihi spem dedisti.

Haec me consolata est in humilitate mea,
quia eloquium tuum vivificavit me.

Superbi inique agebant usquequaque,
a lege autem tua non declinavi.

Memor fui iudiciorum tuorum a saeculo,
Domine, et consolatus sum.

Defectio tenuit me,
pro peccatoribus derelinquentibus legem tuam.

Cantabiles mihi errant justificationes tuae,
in loco peregrinationis meae.

Memor fui nocte nominis tui,
Domine, et custodivi legem tuam.

Haec facta est mihi,
quia justificationes tuas exquisivi.

O think upon thy servant as concerning thy word, wherein thou hast caused me to put my trust.

For it is my comfort in my trouble, yea thy word quickeneth me.

The proud have me greatly in derision, yet shrank I not from thy law.

I remember thy everlasting judgments (O Lord) and am comforted.

I am horribly afraid for the ungodly that forsake thy law.

Thy statutes are my songs in the house of my pilgrimage.

I think upon thy name (O Lord) in the night season, and keep thy law.

It is mine own, for I keep thy commandments.

Portio mea, Domine,
dixi custodire legem tuam.

Deprecatus sum faciem tuam in toto corde meo,
miserere mei secundum eloquium tuum.

Cogitavi vias meas,
et converti pedes meos in testimonia tua.

Paratus sum, et non sum tur batus,
ut custodiam mandata tua.

Funes peccatorum circumplexi sunt me,
et legem tuam non sum oblitus.

Media nocte surgebam ad confitendum tibi,
super iudicia justificationis tuae.

Particeps ego sum omnium timentium te,
et custodientium mandata tua.

Misericordia tua, Domini,
plena est terra, justificationes tuas doce me.

Thou art my portion (O Lord) I am purposed to keep thy law.

I make mine humble petition in thy presence with my whole heart,

O be merciful unto me according to thy word.

I call mine own ways to remembrance, and turn my feet in to thy testimonies.

I make haste and prolong not the time, to keep thy commandments.

The congregations of the ungodly have robbed me, but I forget not thy law.

At midnight stand I up to give thanks unto thee, for the judgments of thy righteousness.

I am a companion of all them that fear thee and keep thy commandments.

The earth (O Lord) is full of thy mercy, O teach me thy statutes.

JOSQUIN DesPREZ

Born: c. 1440 in northern France; **Died:** c. 1521, in Condé-sur-L'Escaut, France

Assignments: in Milan, 1459–1479, at the papal chapel in Rome, 1486–1494, by King Louis XII of France, at the court of the d'Estes in Ferrara and finally in his native region of Condé as Provost of the Collegiate Church

Music for the church: Eighteen Mass settings survive, including one using as a basic motif the well known secular song *L'homme armé*; one honouring his Ferrara patron, Duke Ercole d'Este, *Hercules Dux Ferrarie*, its motif based on the musical transliteration of its title, and the *Missa Pange lingua*, which uses the Latin hymn of the same name.

Josquin also wrote a large number of motets of equally faultless technique, the epitome of Renaissance musical achievement, among which may be mentioned *Absalom, fili mi*, *Ave Maria gratia plena* and his *Stabat mater dolorosa*.

Quotable: "Josquin is master of the notes, which must express what he desires; other choral composers must do what the notes dictate." — Martin Luther

Less than six degrees of separation: Josquin and Reich both use *L'homme armé*.



STEVE REICH

Born: October 3, 1936 in New York City

Press: "America's greatest living composer" — *The Village Voice*

"the most original musical thinker of our time" — *The New Yorker*

"among the great composers of the century" — *The New York Times*

"There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them." — *The Guardian (London)*

Musical maverick: From his early taped speech pieces *It's Gonna Rain* (1965) and *Come Out* (1966) to the digital video opera *Three Tales* (2002), Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz.

Reich's 1988 piece, *Different Trains*, in which speech recordings generate the musical material for musical instruments, was hailed by *The New York Times* as "a work of such astonishing originality that breakthrough seems the only possible description... (It) possesses an absolutely harrowing emotional impact."

Awards: 1990 Grammy Award for Best Contemporary Composition for *Different Trains* as recorded by the Kronos Quartet on Nonesuch
1999 Grammy award for *Music for 18 Musicians*

You Are (Variations)

music by Steve Reich

Composed in 2004. Scored for 3 soprano parts, 1 alto part and 2 tenor parts with 2 flutes, oboe, English horn, 3 B-flat clarinets, 4 pianos, 2 marimbas, 2 vibraphones and strings.

Approximate duration is 26 minutes. The piece was co-commissioned by the Los Angeles Master Chorale, Lincoln Center and the Ensemble Modern. Tonight's performance is the world premiere.

The use of Psalms is another unifying motif of tonight's program. Reich, at age 68, longed for a restorative — music free from technology — and his *You Are (Variations)*, is both radical and a return to form. The first Reich composition to have its world premiere in Los Angeles, the four-movement work is scored for 18 singers and 24 instrumentalists (all amplified), and though the orchestration is physically downsized, it's not at the expense of sonic bling.

You Are (Variations) also recalls Reich's Jewish roots and his abiding interest in the philosopher Ludwig Wittgenstein. In addition, all the texts, says Reich, who cites Stravinsky as a major influence, contain a truism. Opening with rhythmic urgency, the chorus sings the words of Rebbe Nachman, hurling the listener into a musical world akin to a spiritual rave, with exact canons working their magic much as Josquin's did, one beat apart. The second movement, from Psalm 16, also makes use of a text sung in Hebrew, with brilliant splashes of color — marimbas, vibes and pianos — surging forward in constantly changing meters. In fact, it is the relentlessness of the four pianos, with their harmonic orgies, that unite the piece with a buoyant D major chord. The meditative third section offers fragments of Wittgenstein's text, with Reich employing brooding, minor harmonies as a gambit to complement his varying text repetitions. The final movement, which Reich calls a summation of the work, explodes into

an E-ticket ride tempo, propelling the music to an abrupt end: a shattering silence, a vision unveiled.

Text for You Are (Variations)

The work is in four movements with each movement a setting of a short text. The movements/texts are:

You are wherever your thoughts are

Shiviti Hashem L'negdi
I place the Eternal before me

Explanations come to an end somewhere

Ehmo' m'aht, v'ahsay harbay
Say little and do much

From the composer

The first text is an English translation from Rebbe Nachman of Breslov, one of the most magnetic and profound of the late 18th century Hasidic mystics. The quote is from his *Likutey Moharan* 1:21.

The second text is from Psalm 16 in the original Hebrew and translates as "I place the Eternal before me."

The third is an English translation from the German of Ludwig Wittgenstein's *Philosophical Investigations*.

The fourth quote is from Pirke Avot, one of the earliest parts of the Talmud and by far its most popular tractate. The Hebrew, from Rabbi Shammai, translates as "Say little and do much."

Since these texts are all quite brief, it is natural to repeat them with a somewhat different musical setting in each repeat. Hence variations were basically forced on me as a form by my choice of texts. The actual means of variation varies considerably.

Starting out, I made an harmonic ground plan with a short cycle of chords that would serve as the underpinning for all the variations, as has been done historically numerous times before. However, I found that upon completing the first setting of "You are wherever your thoughts are," the second time I started to vary

the harmonies. As I went on, they departed further from the original ground plan. I frankly enjoyed this immensely since I was following spontaneous musical intuition. In the third variation there are quotes from "L'homme Armee," the popular song from the 14th century. Starting with the fifth variation I began piling all four pianos on top of each other with conflicting harmonies that produces something new and extremely energetic. In the sixth variation one may hear echos of James Brown.

The second text, in Hebrew, is sung and then immediately sung in canon which is then repeated and augmented creating a kind of slow motion canon with marimbas, vibes and pianos driving it on in constantly changing meters. After a short pause the slow third movement begins, varying the repetitions of its text in changing, often minor, harmonies. The last movement, again in Hebrew, returns to the original tempo and is composed of augmenting canons similar to the second movement.

What unites the piece harmonically is a constantly recurring D major dominant chord - usually with G, rather than A in the bass. This bright ray of D major light illuminates most of the piece, most intensely in the final movement

— Steve Reich, August 2004



GLORIA CHENG, piano

Soloist and chamber artist: Los Angeles Philharmonic and its New Music Group, Ojai Festival 1989, 1992 and 1996, and appears annually on Pasadena's PianoSpheres series

Composers writing for her: John Adams, Pierre Boulez, Don Davis, Joan Huang, David Raksin, Terry Riley, Chinari Ung, Andrew Waggoner and Esa-Pekka Salonen.

On disc: music by Oliver Messiaen on Koch, works of John Adams and Terry Riley on

Telarc CD and *Piano Dance: A 20th-Century Portrait*.

Education: Economics degree from Stanford University, graduate degrees in Music from UCLA and USC.



LISA EDWARDS, piano

At the Chorale: pianist and music assistant

Currently: chamber recitalist and vocal coach

Previous appearances: Los Angeles Philharmonic, Santa Barbara Symphony

Previous assignments: faculty positions at California State University Long Beach and Glendale Community College

Studies: North Texas State University and Masters of Music from University of Southern California



BRYAN PEZZONE, piano

Currently: Since 1987, piano faculty at California Institute of the Arts where he created the keyboard program

Pianist on virtually all of the cartoons released by Warner Brothers and Disney over the past six years

Conducts workshops on his comprehensive approach to improvisation

Consulting editor for *Piano and Keyboard*

Acclaim: One of the primary free-lance pianists for film and television soundtrack recording, contemporary music premieres

and chamber music accompanying. Excels in classical, contemporary, jazz and experimental genres

Appearances: Atlanta, Colorado, Pacific and San Antonio Symphonies; Hollywood Bowl Orchestra, Los Angeles Philharmonic Institute Orchestra, tours with the jazz group Free Flight



VICKI RAY, piano

Currently: member of the California EAR Unit, Xtet, and Southwest Chamber Music Society; piano faculty at California Institute of the Arts since 1991.

Recent appearances: Los Angeles Chamber Orchestra, the German ensemble Compania and Blue Rider Ensemble of Toronto

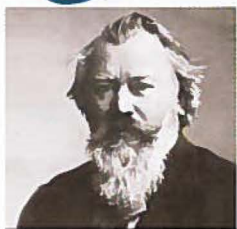
Composers writing for her: Donald Crockett, John Adams, Paul Drescher and Arthur Jarvinen

Press: founding artist of PianoSpheres. Her recital in January, 1994 was hailed by Daniel Cariaga of the *Los Angeles Times* for displaying "that kind of musical thoroughness and technical panache that puts a composer's thought directly before the listener."

Awards: First place winner in the 1989 National Association of Composers USA competition for contemporary music performers

On disc: New World, CRI and Mode labels.

tonight's concert



JOHANNES BRAHMS

Born: May 7, 1833 in Hamburg;

Died: April 3, 1897 in Vienna

Studied: piano from the age of seven and theory and composition (with Eduard Marxsen) from 13, gaining experience as an arranger for his father's light orchestra

Early years: In 1853, he met Joseph Joachim and Liszt; Joachim, who became a life-long friend, encouraged him to meet Schumann. Brahms's artistic kinship with Robert Schumann and his profound romantic passion (later mellowing to veneration) for Clara Schumann, 14 years his elder, never left him.

Assignments:

1859, director of a Hamburg women's chorus

1863–4, director of Vienna Singakademie

1872–3, director of Vienna Gesellschaftskonzerte

Compositions:

Serenade No. 1, 1858

Piano Concerto No. 1, 1861

German Requiem, 1868

Alto Rhapsody, 1869

Schicksalslied, 1871

Variations on the St Antony

Chorale, 1873

Symphony No. 1, 1876

Symphony No. 2, 1877

Violin Concerto, 1878

Academic Festival Overture, 1880

Piano Concerto No. 2, 1882

Symphony No. 3, 1883

Symphony No. 4, 1885

Tragic Overture, 1886

Double Concerto, 1887

Schaffe in mir Gott ein rein Herz

music by Johannes Brahms

text from Psalm 51:12–14

opus 29, number 2, composed in 1864

We can't know what George Bernard Shaw might have made of Reich's music, but referring to Johannes Brahms he said, "...the real Brahms is nothing more than a sentimental voluptuary with a wonderful ear..." That ear, fortunately, helped Brahms to compose **Schaffe in mir, Gott, ein rein Herz, (Create in me, God, a Pure Heart)** from Psalm 51. In three sections, it is stamped with Brahmsian harmonies and embedded canons and makes use of the full chorale with the kind of rigorous counterpoint found in Reich and Josquin. It is also Brahms at his most Bach-influenced, with fugues to burn. Beginning with sopranos, the basses then enter, but four times slower. Tenors, also in canon, enter a bar later with the third fugue, a joyous one, redividing four voices (SATB) into a showpiece for the choir. Ending with a vibrato-laden, Germanic bang, the motet doesn't require one to know the precise harmonic and melodic intricacies in order to, well, feel the groove.

Text for **Schaffe in mir, Gott, ein rein Herz**

Schaffe in mir, Gott, ein rein Herz,
und gib mir einen neuen gewissen Geist.

Verwirf mich nicht von deinem Angesicht,
und nimm deinen heiligen Geist nicht von mir.

Tröste mich wieder mit deiner Hilfe,
und der freudige Geist erhalte mich.

*Create in me, God, a clean heart,
and renew in me a steadfast spirit.*

*Cast me not away from Thy presence,
and take not thy Holy Spirit from me.*

*Comfort me anew with Thy succor,
and may a joyous spirit sustain me.*

Symphony of Psalms

music by Igor Stravinsky

composed at Nice and Charavines in 1930;

commissioned by Serge Koussevitzky to celebrate the Boston Symphony's 50th anniversary; first performance at the Palais des Beaux-Arts, Brussels on December 13, 1930. American premiere in Boston on December 19, 1930. A revised version of the work was published in 1948.

Stravinsky once said, "My music is best understood by children and animals." Add to that quote anyone listening to Stravinsky's *Symphony of Psalms*. A formidably devout aural palette and hailed as one of the 20th century's most important pieces, it is also Stravinsky's first major religious score. Sung in Latin, it culls from Psalms 38 and 39 and makes use of the entire Psalm 150 ("Alleluia"). Stravinsky, more concerned with the syllables' sounds than the meaning of the words, dared cut up the texts, a precursor, perhaps, to the DJ scratchings found in today's house, or club, music.

The scoring also fascinates. Abandoning violins, violas and clarinets, Stravinsky opts for a wall of brass and winds — five flutes, five trumpets, three trombones and, lending the music an ancient air, four oboes and four bassoons. A harp ups the lyrical ante, while two pianos and tympani punctuate offbeat rhythmic accents. The first movement, its shortest, is a juxtaposition of recurring ostinato-like patterns, as descending thirds accompany the first entrance of the full chorus. Those same thirds serve as prelude to the double fugue of the second movement, recalling Bach, albeit turned sideways, with four fugal entries in the instrumental opening followed by the choir's entrance and a completely different fugue subject. The third movement, alternating minor and major thirds, opens with a gorgeous phrase of exalted devotion. The chorus, singing "Dominum," ends in a unison E-flat, followed by a barrage of E-major arpeggios and a hushed four-note rising figure

Stravinsky said was a depiction “of Elijah’s chariot climbing into the Heavens.”

Text for Symphony of Psalms

I — Psalm 38:13–14 (Vulgate)

Exaudi orationem meam, Domine.
Et deprecationem meam.
Auribus percipe lacrimas meas.
Ne sileas.
Quoniam advena ego sum apud te et peregrinus, sicut omnes patres mei.
Remitte mihi, ut refrigerer prius quam abeam et amplius non ero.

I — Psalm 39:12–13 (King James)

Hear my prayer, O Lord, and give ear unto my cry; and hold not Thy peace at my tears.

For I am a stranger with Thee, and a sojourner, as all my fathers were.

O spare me, that I may recover strength, before I go hence, and be no more.

II — Psalm 39:2–4 (Vulgate)

Expectans expectavi Dominum, et intendit, intendit mihi.

Et exaudivit preces meas: et eduxit me de lacu miseriae, et de luto faecis.

Et statuit super petram pedes meos: et direxit gressus meos.

Et immisit in os meum canticum novum, carmen Deo nostro.

Videbunt multi et timebunt: et sperabunt in Domino.

II — Psalm 40:1–3 (King James)

I waited patiently for the Lord; and He inclined to me, and heard my cry.

He brought me up also out of an horrible pit, out of the miry clay, and set my feet upon a rock, and established my goings.

And He hath put a new song in my mouth, Even praise unto our God.

Many shall see it, and fear, And shall trust in the Lord.

III — Psalm 150 (Vulgate)

Alleluia.

Laudate Dominum in sanctis Ejus; laudate Eum in firmamento virtutis Ejus. Laudate Dominum.

Laudate Eum in virtutibus Ejus. Laudate Dominum in virtutibus Ejus. Laudate Dominum in sanctis Ejus.

Laudate Eum secundum multitudinem magnitudinis Ejus. Laudate Eum in sono tubae, laudate Eum.

Alleluia.

Laudate Dominum. Laudate Eum.

Laudate Eum in timpano et choro; laudate Eum in cordis et organo.

Laudate Eum in cymbalis, benesonantibus, laudate Eum in cymbalis jubilationibus.

Laudate Dominum. Laudate Eum. Omnis spiritus laudet Dominum. Omnis spiritus laudet Eum.

Alleluia. Laudate Dominum.

III — Psalm 150 (King James)

Praise ye the Lord.

Praise God in His sanctuary; praise Him in the firmament of His power. Praise God.

Praise Him for His mighty acts. Praise God for His mighty acts. Praise God in His sanctuary.

Praise Him according to His excellent greatness. Praise Him with the sound of the trumpet, praise him.

Praise ye the Lord. Praise God. Praise Him.

Praise Him with the timbrel and dance; praise him with stringed instruments and organs.

Praise Him upon the loud cymbals; praise Him upon the high sounding cymbals.

Praise God. Praise Him. Let everything that hath breath praise the Lord. Let everything that hath breath praise Him.

Praise ye the Lord. Praise God.



IGOR STRAVINSKY

Born: June 17, 1882 in Lomonosov, Russia;

Died: April 6, 1971 in New York

Studied: with Rimsky-Korsakov 1902–8, who was an influence on his early music

In Paris, with Dyagilev and the Ballets Russes

The Firebird, 1910

Petrushka, 1911

The Rite of Spring, 1913

The driving pulsations of *The Rite of Spring* marked a crucial change in the nature of Western music.

In Switzerland, during World War I:

Les noces (The Wedding), 1917

Reynard, 1916

The Soldier's Tale, 1918

Pulcinella, 1920

In Paris, 1920–1939

Symphonies of Wind

Instruments, 1920

Mavra, 1922

Octet for wind instruments, 1923

Piano Concerto, 1924

Sonata for piano, 1924

Serenade in A, 1925

Oedipus rex, 1927

Apollon musagète, 1928

Capriccio, 1929

Symphony of Psalms, 1930

Violin Concerto, 1931

Perséphone, 1934

Ave Maria, 1934

Dumbarton Oaks Concerto, 1938

In 1939, Stravinsky moved to the USA, followed by Vera Sudeikina, who was to be his second wife

In 1940 they settled in Hollywood, which was henceforth their home.

tonight's concert

Los Angeles Master Chorale

Soprano

Phoebe Alexander †
Beata Balon
Tania Batson †
Marian Bodnar
Deborah Briggs
Vicky Brown
Renee Burkett
Pam Chapin
Claire Fedoruk †
Rachelle Fox †
Ayana Haviv
Marie Hodgson †
Karen Hogle
Janet Hook
Gina Howell
Gloria Seunghee Kim
Hyun Joo Kim
Emily Lin †
Cindy Martineau
Deborah Mayhan
Susan Mills
Lika Miyake
Marnie Mosiman
Stephanie Sharpe
Peterson
Holly Shaw Price
Linda Sauer
Julia Tai
Diane Thomas
Nancy von Oeyen
Sun Joo Yeo

Alto

Nicole Baker †
Mary Bailey
Helen Birch
Leanna Brand
Monika Bruckner
Cheryll Desberg
Sarona Farrell
Amy Fogerson †
Stacey Frederick
Akiko Fujimaki
Shin Ae Han
Saundra Hill
Kyra Humphrey
Leslie Inman
Sara Minton
Sheila Murphy
Alice Murray †
Anita Nardine
Agnieszka Lejman
Norris
Nancy OBrien
Theresa Patten
Nike St. Clair †
Nancy Sulahian †
Kimberly Switzer †
Tracy Van Fleet
Diane Wallace
Barbara Wilson
Diana Zaslove

Tenor

Brent Almond
Daniel Babcock
Lenard Berglund
Randy Bills †
Andy Brown
John Burke
Dwayne Condon
Pablo Cora †
Tom Croyle
Brian Dehn
Randall Garrou
Paul Gibson
Jack Golightly
Jody Golightly †
Jeff Greif
Steven Harms
Shawn Kirchner †
Dominic MacAller
Christian Marcoe
Sean McDermott
Marvin Neumann
Joseph Paquio
Bart Seebach
Fletcher Sheridan
Kevin St. Clair †
George Sterne †
Jeff Swart
Cayhan Taylor
Brent Whitted

Bass

Geoffrey Alch
Crispin Barrymore
Joseph Bazyouros
Paul Bent
Steve Berman
Aaron Cain
Ralph Cato
Paul Cummings †
Kevin Dalby
Steven Fraider
Michael Freed
Dylan Gentile
Stephen Gothold
Scott Graff †
Stephen Grimm †
Paul Hinshaw
Yoseen Kim
Lew Landau †
Robert Lewis †
Roger Lindbeck
Tonoccus McClain †
Bob McCormac
Jim Raycroft
John Rutland
Burman Timberlake
David Tinoco, Jr.
Kevin White

† denotes sopranos, altos, tenors and basses for the Josquin and sopranos, altos and tenors for the Reich

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

Master Chorale Orchestra

Violin 1

Ralph Morrison,
concertmaster †
Tamara Hatwan †
Susan Reddish

Violin 2

Steve Scharf, principal †
Julie Rogers †
Samuel Fischer †

Viola

Victoria Miskolcsy †
Darren McCann †
Catherine Reddish †

Cello

John Walz, principal †
Delores Bing †
Maurice Grants †
Margaret Edmundson
Fang-Fang Xu
Wendy Velasco

Bass

Oscar Hidalgo, principal †
Edward Meares
Peter Doubrovsky
David Parmeter

Flute

Gerri Rotella, principal †
Sara Weisz †
Lisa Edelstein
Sara Andon
Kiki Larson-Joel

Oboe

Joel Timm, principal †
Michele Forrest
Paul Sherman
Valerie DiCarlo
English Horn
Joan Elardo †

Clarinet

Helen Goode-Castro,
principal †
Larry Hughes †
James Foschia †

Bassoon

Rose Corrigan, principal
Judith Farmer
Duncan Massey
Theresa Treunenfels

Horn

Jon Titmus, principal
Brad Warnaar
Kristy Morrell
Nathan Campbell

Trumpet

Roy Poper, principal
William Bing
Marissa Benedict
Tim Divers
David Wailes

Trombone

Amy Bowers, principal
Brad Close
George Thatcher

Tuba

Douglas Tornquist,
principal

Harp

Amy Shulman, principal

Keyboard

Gloria Cheng, principal †
Vicki Ray †
Brian Pezzone †
Lisa Edwards †

Tympani

Thomas Raney, principal †

Percussion

Wade Culbreath,
principal †
Michael Englander †
John Magnusen †

Contractor

Steve Scharf

Librarian

Robert Dolan

† denotes orchestra for You Are (Variations)

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

2004 | 2005 Circle of Friends

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!

+ Those individuals who have made multi-year commitments of support are indicated with a plus by their names.

Angel Circle

\$100,000 to \$500,000

Lillian and Jon Lovelace +
Carolyn and Charles D. Miller +

Benefactor Circle

\$10,000 to \$99,999

Brent Enright +
Lois and Robert F. Erburu
Denise and Robert Hanisee +
Joyce and Kent Kresa
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 Techentin

Maestro Circle

\$5000 to \$9999

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 +
Moiria Byrne Foster Foundation
Betty Freeman
Bruce and Capri Haga
Dr. and Mrs. Bryan 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 to \$4999

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
Sally and Robert 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.
Jann and Kenneth Williams

Impresario Circle

\$1000 to \$2499

Anonymous (2)
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
Mireya and Larry Jones
Cherie and Roderick Jones
Dr. Stephen Kanter
Jack Kojimoto
Marjorie and Roger Lindbeck
Susan and Bob Long
Connie and Terry Lynch
Alice and Brandon MacAller

Donna and Warry 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 to \$999

Dr. Gladi Adams
Pat and Bill 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 to \$599

Sandra Abramowitz
Ralph and Monika Arnold
Jo Anna Bashforth
Mr. and Mrs. B.D. Bennett
Linda and Skip Bowling
Marilyn and David Breeding

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
Moiria 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 Techentin

* deceased

circle of friends

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

Friend Circle

\$100 to \$299

Fernando Almanza, Jr.
Michael and Diane Altieri
Thomas and Christina Altmayer
Mr. and Mrs. Richard E. Andersen
Janet Anwyl
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 Finselau
Gerald Faris
Jeanne Flores
Margaret F. Francis
Donald and Kay Fujiwara
Jaime Garcia
Thomas Gault
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
Patricia S. Waldeck
Robert M. Weekley
Robert Woiod
Judy Wolman
Rose Mary and William Yetter

FOUNDATION, BUSINESS AND GOVERNMENT SUPPORT

Platinum Circle

\$100,000+

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

Gold Circle

\$50,000 to \$99,999

The Music Center Foundation
Weingart Foundation

Silver Circle

\$20,000 to \$49,999

The Ahmanson Foundation
The Capital Group Companies Charitable Foundation
The Fletcher Jones Foundation
Los Angeles County Arts Commission

City of Los Angeles Cultural Affairs Department
Dan Murphy Foundation
The Rose Hills Foundation
UBS

Bronze Circle

\$1000 to \$19,999

The Annenberg Foundation
Employees Community Fund of Boeing
Charter Oak Foundation
Edmund D. Edelman Foundation
Ann and Gordon Getty Foundation
Thornton S. Glide Jr. & Katrina Glide Foundation
Luella Morey Murphey Foundation
The Harold McAlister Charitable Foundation
Metropolitan Associates
Napa Domaine Winery
The Kenneth T. and Eileen L. Norris Foundation
Panasonic Foundation
Pasadena Showcase House for the Arts
Lon V. Smith Foundation
John and Beverly Stauffer Foundation
Flora L. Thornton Foundation
The Times Mirror Foundation
Wallis Foundation

MATCHING GIFTS

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

This listing reflects donors who have made annual contributions through September 20, 2004. To report a change in your listing, please call 213-972-3122.

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
Philip A. Smith, Organ Conservator
Page Messerly, Box Office Treasurer
Toliman Au, Customer Specialist
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 Emeritus

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 Erburu
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. Wiatt
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



Mellon

The difference is measurable.®

www.mellon.com

© 2004 Mellon Financial Corporation