

performances
Los Angeles Master Chorale



desire



The creation of hope: the re-creation of a better world

An interview with Tan Dun

by Victoria Looseleaf

"The first time I heard Bach was like spiritual medicine. It was a huge awakening and I learned so much from it," says the eminent New York-based composer Tan Dun, recalling his reaction to the Baroque master as part of his studies at age 20 at Beijing's Central Conservatory.

As well it should have been to a boy who came of age during the Cultural Revolution, where, as a victim of Mao Tse Tung's edicts, Tan was forced to live in rural China and plant rice. Whether because of those events or in spite of them, Tan has forged a phenomenally successful career that transcends boundaries, be they geographic, economic or cultural.

"Mao had a theory," explains Tan, "that if you are educated more, you are poisoned more. To me, this disaster turned out to be a lucky period of my music life, because I had time and experience to be with farmers and start to learn and collect local music."

Tan's so-called "lucky period", which began when he was nine and ended 10 years later, has yielded amazingly rich fruits. Included are works that have won the world's top prizes, among them the Grawemeyer in 1998 for the opera, *Marco Polo*, and, three years later, Tan took home the Grammy™ and Academy Awards for his score of the film *Crouching Tiger, Hidden Dragon*.

Tan, who was born in the Hunan province of China in 1957, also has earlier memories: hearing ritualistic music found in traditional Chinese folk songs and folk opera. "The memory stayed in me strongly," Tan points out, "especially after I started [in] Western music. When I was a child with my grandmother, the organic music, which is water music, or stone music, was part of our daily life at that time."

"The local people," adds Tan, "were very poor and didn't have money to buy instruments. Meanwhile, it's part of a tradition to use a lot of natural materials to make music."



All of those remembrances served him well, as Tan, who came to America in 1986 on a fellowship to study at New York's Columbia University (he received a doctorate but humbly defers from being called 'Dr. Tan'), continues to integrate his musical recollections into compositions that are both of our time and timeless.

And while Tan's output is prodigious, including the popular Peter Sellars-directed 1998 opera *Peony Pavilion*, the composer-conductor has been able to achieve that rare commodity in the classical world—accessibility. In reconnecting with and staying true to his roots, Tan has not only created an original voice, one infused with the use of shamanistic ritual, for example, as found in 2003's *The Map: Concerto for Cello, Video and Orchestra* (commissioned by the Boston Symphony, it was released on DVD last year), but one that combines his radical experimentalism with, dare one say, the gloss of commercialism.

This was evidenced in Tan's reconceived "*Crouching Tiger*" *Concerto*, conducted by the composer and premiered in late 2001 at Irvine Barclay Theatre. Sharing that bill was Tan's *Water Percussion Concerto*. Written in 1999, it was a

Maestro and Friends Second Annual Cabaret Dinner

Join Music Director Grant Gershon and some very talented members of the Los Angeles Master Chorale for an evening of great food, fine wine and saucy cabaret. Take a sip and enjoy the sights that surround you as waiters serve an exquisite three-course dinner. Hear your very own Maestro display his talent at the piano as he tickles the ivories in appreciation of your support for the Master Chorale. Getting closer to the music you love has never been this much fun!



Tuesday, June 7 at 6:30 p.m.

Walt Disney Concert Hall

For donors of \$5000 or more

For more information, contact Patrick Brown at **213-972-3122** or by e-mail at **PBROWN@LAMC.ORG**.

precursor to the monumental *Water Passion after St. Matthew*, which bowed in Stuttgart, Germany, in 2000. Receiving its Los Angeles premiere in April 2005 with Grant Gershon and the Los Angeles Master Chorale, this complex, 90-minute opus was commissioned by the Internationale Bachakademie Stuttgart to commemorate the 250th anniversary of Johann Sebastian Bach's death.

This Passion, though distant in theory, is close to Tan's heart. Informed that he could choose text from the Bible, which the composer researched in English and in Chinese (he also watched a number of films about the Passion story), Tan once again looked to his childhood and organic sounds—water—for inspiration.

"Water," he explains, "could be very violent or like a lullaby, very tender. It is like a piano with a huge range. Meanwhile, I find water was important in all cultures -Tibet to India to China to Japan. And Western culture has baptizing. This," Tan points out, "became the start of my journey for the piece. And though, in the beginning, I was worried I could never understand Passion culture, by the end I realized things can be shared."

"The Passion and the Resurrection," Tan adds, "commemorate the creation of hope, the re-creation of a better world."

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

A standing ovation for Mellon

Please join us in giving a standing ovation to **Mellon Financial Corporation** for its outstanding support. Mellon has sponsored the Los Angeles Master Chorale for 12 consecutive seasons — an extraordinary record for our corporate community partner!

Because of the support of organizations like Mellon, the Los Angeles Master Chorale is able to provide its excellent choral programs and to extend its reach into the community through a comprehensive educational outreach program that helps to create the performers and audiences of the future.

Mellon Bank Center, just south of the Music Center, is the west coast headquarters for Mellon Financial Corporation. Mellon provides a broad array of financial solutions for both individuals and businesses through its various business lines, including **Mellon Private Wealth Management, Mellon 1st Business Bank, the Dreyfus Corporation** and **Boston Company Asset Management**. For additional information about this company and their services, please visit Mellon's website at www.mellon.com.

Please join us in applauding and thanking Mellon for its continuing commitment to the Los Angeles Master Chorale and to the arts in our community.

splash

Palm Sunday, March 20 at 7 p.m.
Tuesday, March 22 at 7:30 p.m.

Grant Gershon
conductor

Elizabeth Keusch
soprano

Stephen Bryant
bass

Kristina Cooper
cello

David Cossin
lead percussion

Jennifer Koh
violin

music by Tan Dun
Water Passion after St. Matthew
Los Angeles Premiere

Single tickets are now available.
Call 213.972.7282

CONCERT SPONSORED IN PART BY THE
AMERICAN EXPRESS COMPANY AND THE
NATIONAL ENDOWMENT FOR THE ARTS

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
Marian Niles
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 Willson

Ex-Officio Members

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



Lee Salem Photography



David Bayles

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), *You Are (Variations)* by Steve Reich (world 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*

"...an invigorating, inventive and enormously gifted young conductor" — Mark Swed, *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 Los Angeles Master Chorale

LOS ANGELES MASTER CHORALE

Founded: in 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*

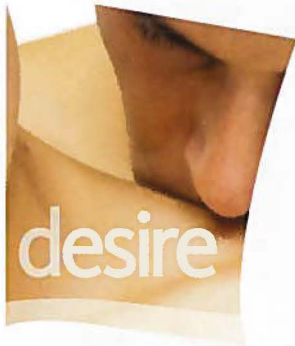
"sonically exhilarating" — *Gramophone*

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

Recordings with Music Director Emeritus Paul Salamunovich include 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*.

tonight's concert



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

desire

Sunday, February 13, 2005 at 7 p.m.

Tuesday, February 15, 2005 at 7:30 p.m. | Walt Disney Concert Hall

desire to wish or long for, to crave or want

Grant Gershon, conductor
Troy Cook, baritone
John Duykers, tenor
Suzanna Guzmán, mezzo-soprano
Mary Wilson, soprano
Los Angeles Children's Chorus
Anne Tomlinson, artistic director



Mellon

This concert is sponsored by a generous gift from Mellon Financial Corporation.

Wedding in the Night Garden
Ms. Guzmán

music by Cliff Eidelman

INTERMISSION

K-Mozart
105.1 fm

K-Mozart 105.1 FM is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on Sunday, February 27 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 may not be paged during a performance.

Carmina Burana
Fortuna Imperatrix Mundi
I. Primo vere | Uf dem anger
II. In Taberna
III. Cours d'amours | Blanziflor et Helena | Fortuna Imperatrix Mundi
Mr. Cook | Mr. Duykers | Ms. Wilson
Los Angeles Children's Chorus

music by Carl Orff

Musical manifestations of love and desire

Music from the radiant to the ribald in works that exalt and glorify the life force that is desire

by Thomas May

Desire is the basic current of the life energy. It's the vital force charging through us that not only underscores the intensity of feeling alive but prompts us to seek beyond ourselves for connection and meaning. And there's a notable philosophical tradition that sees music as the most immediate artistic conduit of desire.

But if desire has been a constant throughout human evolution, the issue of how it is channeled entails cultural values that have changed and adapted over time. Nowhere is that mutability more dynamically manifested than in the very idea of love as we most typically tend to think of it: the romantic concept of passionate love, that is, between two "soul mates," in which sexual, emotional, and spiritual desire become fused together. It's the idea, after all, that's the lifeblood of Hollywood and Hallmark alike.

In his still-provocative classic from 1940, *Love in the Western World*, the Swiss philosopher Denis de Rougemont argues that however "natural" it now seems to us, this idea of romantic love was a revolutionary invention of the High Middle Ages. It incorporated pagan and heretical influences, as seen in the 12th-century recasting of the Tristan and Isolde legend. This period of tremendous ferment became domesticated into the cult of courtly love, but it also inspired the creation of the bawdy verse that would make its way into the collection later known as the *Carmina Burana*.

This evening's program presents love in manifold guises and contexts as the shape we try to give to desire. Alongside the Western notion of romantic love — indeed

in some ways helping to crystallize it — are other wisdom traditions such as Platonic philosophy and Christian, Sufi, and Kabbalistic mysticism, which perceive desire as a gateway to ecstatic union with the transcendent. Cliff Eidelman's rapturous setting of passages from the "Song of Songs" touches on both the romantic and the mystical. Meanwhile, Carl Orff's scenic cantata based on the *Carmina Burana* offers a Rabelaisian carnival of earthly delights that rarely fails to bring down the house.

Cliff Eidelman: *Wedding in the Night Garden*

The impulse to song—the intensified expression of the human voice — is the most elemental analogue in a musical sense for desire. That's why we never grow tired of love songs. After all, they are overwhelmingly represented in our popular music, and the hunger for them seems never to be satiated. Love songs are also firmly nested within the most "abstract" works of the classical repertoire, even where the singing is done by instruments alone. One famous example is the "Adagietto" of Mahler's Fifth Symphony, now recognized as a love letter to Alma, the young woman he had recently married.

Los Angeles native Cliff Eidelman contributes to this tradition of transforming the personal into a vehicle for the universal with *Wedding in the Night Garden*, his paean to the uplifting power of love. Eidelman wrote the piece in 2000 as a wedding gift for his wife Claire. The initial seeds for the piece centered around the human voice singing a melody that had no words. Eidelman then immersed himself in a number of Romantic poets but didn't

find the ideal text he was searching for until the Biblical poetry of Solomon's "Song of Songs" riveted his attention. There he recognized a complement to his musical depiction of "one soul trying to connect with the other in a profound, elevated way." Eidelman chose just a few verses, here given a new context by his music.

As a prolific composer of film scores, Eidelman has worked with epic orchestral canvases, but *Wedding in the Night Garden* demonstrates his gift for conveying intimacy. He originally scored the piece for mezzo and chamber string orchestra. The revised version performed tonight gains a dimension of radiance with its added choral parts, which echo and cushion the soloist's reflections.

The work is divided into two larger sections—both framed by a luminous E major—beginning with a sense of the mysterious yearning of love and concluding with its affirmation. Eidelman describes the sound of the mezzo he had in mind as "like a voice that has no body but is in the wind that flows through the night garden." Note how he revels in the soloist's rich lowest range, used to great effect in the expectant opening against the resonant layering of the chorale. It serves as a counterweight to her climactic ascent during the moment of awakening that signals love's triumph.

Carl Orff: *Carmina Burana*

Carl Orff commenced his grand ode to desire's sway with an epiphany that was at once visual and literary. It was an encounter in 1935 at a used bookstore where he chanced upon the miscellaneous



anthology of medieval poems known as the *Carmina Burana*. Orff recounted how he was at once taken with the words as well as the famous illustration of “The Wheel of Fortune” in the edition he thumbed through.

Orff was already widely celebrated as a humanist educator who touted the idea of universally innate musical ability. He believed it was best cultivated as part of a holistic program incorporating gymnastics and dance. Orff conceived his own composition in the mould of ancient Greek theater as a project to join the performing arts into a unified spectacle. Writing in a fit of white-hot inspiration, he soon produced his “scenic cantata,” which was premiered in 1937. Orff imagined full scenic complements for his score in the form of backdrops, costumes, lighting, and dance. Even when presented, as it usually is, in a concert setting, *Carmina Burana* particularly benefits from the feedback of live performance.

The work exhibits an uncanny indestructibility, having somehow survived countless recyclings in the scores of B horror films. Much more seriously, it has withstood the guilt-by-association tainting it

during the Nazi era. True, Orff was essentially apolitical and *Carmina Burana* originally raised hackles for its “licentious” sexuality (made graphic in the music—listen carefully for the male and female orgasms in Nos. 22 and 23). But the work eventually became a favorite of Third Reich officials. Still, as Richard Taruskin notes in his brilliant new *Oxford History of Western Music*, “if Bach and Beethoven could not prevent Nazi barbarity it is hard to claim that Orff could have inspired it.”

Orff’s musical strategy is to use a large orchestra with an expanded percussion section—all deployed to add color and create large but simple blocks of sound that reinforce the mostly choral vocal parts (the subtitle in fact refers to the piece as songs “accompanied by instruments”). The musical focus lies in a magnification of striking rhythms and percussion effects and almost ritually repetitive melodies.

It is interesting to consider Orff here as a forerunner of Minimalism, radically stripping away rhetorical complexity to reconnect with music’s incantatory, pristine magical power. The original image of Fortune’s Wheel that early inspired Orff

becomes an organizing principle in the way he selects and groups his texts. Their source is a motley collection of poems from the medieval goliards (and/or their educated imitators). These were essentially the wandering hippies of the era who dropped out and indulged in profane lyrics with a satirical, anti-clerical, and frequently obscene bent. The goliardic poems, firmly anchored in the id, make a stark contrast to the lofty tone of the troubadours and the emerging cult of romantic love.

But the chaotic urges of that id become oriented around the figure of Fortune, who embraces the ebb and flow of energy in its positive and negative states. *Carmina Burana* itself is framed as a vast circle, ending with the chorus which begins the piece as if to signal the eternal return of the cycle of life.

Orff reinforces the rotations of the wheel—a basic emblem itself of desire—through his stanzaic repetitions of melodic material, evoking a sense of pre-Christian, pagan wisdom. The wheel is echoed in the poems’ recurring images of the cycle of seasons, the luck of gambling, the Feast of Fools-style role reversals, the swan turning on its spit, and—in perhaps the musically most enchanting sections—the emotional ups and downs of sexual passion.

By the time the image of Fortune returns to conclude the cycle, we sense how knowingly Orff has balanced the score’s vigorous exuberance with introspective calms, leading us to an understanding of pleasure and pain as opposites of the same coin.

Thomas May is a senior editor at Amazon.com and writes about music and theater. His new book, Decoding Wagner, has just been published by Amadeus Press.



CLIFF EIDELMAN

Born: December 5, 1964, in Los Angeles, California

Education: began studying violin at 8 and soon took up guitar and piano; later joined a number of bands; pursued jazz guitar at the Guitar Institute of Technology and later graduated from USC with a degree in music composition

Career: veteran composer of orchestral scores, Eidelman made his entry into the world of film composition at age 22 when director Monica Touber discovered an early symphonic ballet piece Eidelman wrote; she soon commissioned his first score for *Magdalene* (starring Nastassja Kinski); he has since composed scores for some 29 films and has also been highly active as a conductor

Notable compositions: the intensely personal score to *Triumph of the Spirit* and scores for such films as *Untamed Heart*, *Leap of Faith*, and *One True Thing*, as well as epics like *Star Trek VI-The Undiscovered Country*; recent film scores include music for *The Sisterhood of the Traveling Pants* (to be released this year); has pursued other projects aside in addition to film music, notably a symphonic tone poem to Shakespeare's *The Tempest*

High praise: "Cliff Eidelman is the best possible composer for the future: his style is rich in themes and remains orchestral; his ideas stay new and melodic and his attractive style will dazzle people to come."

-film composer Jerry Goldsmith

Wedding in the Night Garden

music by Cliff Eidelman

text from the traditional Hebrew text of Solomon's "Song of Songs"

Who is she that shines through like the dawn,
beautiful as the moon...

chapter 6, verse 10

O, you who linger in the garden,
a lover is listening;
let me hear your voice.

chapter 8, verse 13

Awake, O north wind,
come, O south wind!
blow upon my garden,
that its perfume may spread.

chapter 4, verse 16

You have captured my heart,
my own...

With one [glance] of your eyes...

chapter 4, verse 9

Carmina Burana

music by Carl Orff

text from the 12th/13th century manuscript found at the Benediktbeuren monastery near Munich; premiered June 8, 1937 at the Frankfurt Opera

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

(chorus)

O Fortuna, velut Luna statu variabilis,
semper crescis aut decrescis;
vita detestabilis nunc obdurat
et tunc curat ludo mentis aciem,
egestatem, potestatem dissolvit ut glaciem.

*O Fortune! like the moon ever-changing,
rising first then declining;
hateful life treats us badly then with kindness,
making sport with our desires,
causing power and poverty alike
to melt like ice.*

Sors immanis et inanis,
rota tu volubilis,
status malus, vana salus
semper dissolubilis,
obumbrata et velata
michi quoque niteris;
nunc per ludum dorsum nudum
fero tui sceleris.

*Dread destiny and empty fate,
an ever-turning wheel,
who make adversity and fickle health
alike turn to nothing,
in the dark and secretly
you work against me;
how through your trickery my naked back
is turned to you unarmed.*

Sors salutis et virtutis
michi nunc contraria,
est affectus et defectus
semper in angaria.
Hac in hora sine mora
corde pulsum tangite;
quod per sortem sternit fortem,
mecum omnes plangite!

*Good fortune and strength
now are turned from me.
Affection and defeat are always on duty.
Come now, pluck the strings
without delay; and since by fate
the strong are overthrown,
weep you all with me.*

(chorus)

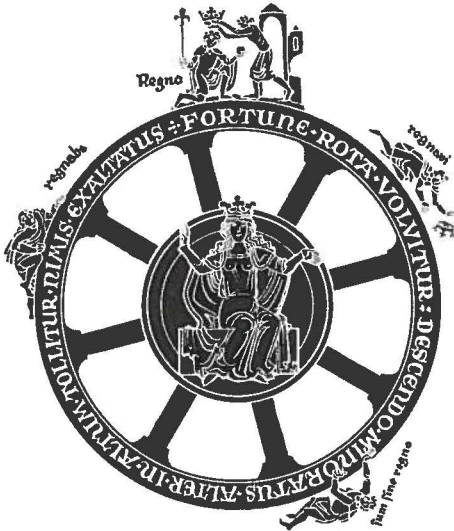
Fortune plango vulnere
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur
fronte capillata,
sed plerumque sequitur
Occasio calvata.

Verum est..

*I lament the wounds that fortune
deals with tear-filled eyes,
for returning to the attack
she takes her gifts from me.
It is true, as they say
the well-thatched pate
may [be the first to] lose its hair.
It is true...*

In Fortune solio sederam elatus,
prosperitatis vario flore coronatus;
quisquid enim florui felix et beatus,
nunc a summo corruui gloria privatus.
Quisquid...

*Once on Fortune's throne I sat exalted,
crowned with a wreath of prosperity's flowers.
But from my happy, flower-decked paradise
I was struck down and stripped of all my glory.
But from my happy...*



The famous "Wheel of Fortune" illustration from the original Carmina Burana manuscript.

Fortune rota volvitur: descendo minoratus;
alter in altum tollitur; nimis exaltatus
rex sedet in vertice caveat ruinam!
nam sub axe legimus Hecubam reginam.
Rex sedet...

*The wheel of Fortune turns; dishonored I fall
from grace and another is raised on high.
Raised to [dizzying] heights of power
the king sits in majesty but let him
beware his ruin! For beneath the axle of
Fortune's wheel behold Queen Hecuba.
The king...*

I. Primo vere (In springtime)

(small chorus)

Veris leta facies mundo propinatur,
hiemalis acies victa iam fugatur,
in vestitu vario Flora principatur,
nemorum dulcisono que cantu celebratur. Ah.
*The joyous face of spring is presented to the
world; winter's army is conquered and put to
flight. In colourful dress Flora is arrayed,
and the woods are sweet with birdsong in her
praise. Ah.*

Flore fussy gremio Phebus nov more
risum dat, hoc vario iam stipate flore.
Zephyrus nectareo spirans in odore;
certatim pro bravio curramus in amore. Ah.

*Reclining in Flora's lap, Phoebus again laughs,
covered with colourful flowers.
Zephyr breathes around the scented fragrance;
eagerly striving for the prize let us compete in
love. Ah.*

Cytharizat cantico dulcis Philomena,
flore rident vario prata iam serena,
salit cetus avium silve per amena,
chorus promit virginum iam gaudia millena. Ah.
*Trilling her song, sweet Philomel is heard,
and smiling with flowers the peaceful meadows
lie; a flock of wild birds rise from the woods;
the chorus of maidens brings a thousand joys.
Ah.*

(baritone)

Omnia sol temperat purus et subtilis,
novo mundo reserat faciem Aprilis,
ad amorem properat animus herilis,
et iocundis imperat deus puerilis.

*All things are tempered by the sun, so pure and
fine. In a new world are revealed the beauties of
April; to thoughts of love the mind of man is
turned, and in pleasure's haunts the youthful god
holds sway.*

Rerum tanta novitas in solemni vere
et veris auctoritas iubet nos gaudere,
vias prebet solitas, et in tuo vere
fides est et probitas tuum retinere.

*Nature's great renewal in solemn spring
and spring's example bid us rejoice;
they charge us to keep to well-worn paths;
in your springtime there is virtue and honesty in
being constant to your lover.*

Ama me fideliter! fidem meam nota:
de corde totaliter et ex mente tota
sum presentialiter absens in remota,
quisquis amat taliter, volvitur in rota.

*Love me truly! Remember my constancy.
With all my heart and all my mind
I am with you, even when far away.
Whoever knows such love knows the torture of
the wheel.*

(chorus)

Ecce gratum, ecce gratum et optatum
Ver reducit gaudia, purpuratum floret pratium,
Sol serenat omnia. Iam iam cedant tristitia!
Estas redit, nunc recedit Hyemis sevitia.
*Behold the welcome,
behold the welcome, long-awaited spring,
which brings back pleasure and with crimson
flowers adorns the fields. The sun brings peach to
all around. Away with sadness! Summer returns,
and now departs cruel winter.*

Iam liquescit, iam liquescit et decrescit
grando, nix et cetera;
bruma fugit, et iam sugit
ver Estatis ubera;
illi mens est misera,
qui nec vivit, nec lascivit,
sub Estatis dextera.



CARL ORFF

Born: July 10, 1895, in Munich, Germany

Died: March 29, 1982, in Munich

Education: studied cello and piano as a young boy; 1914, graduated from the Munich Academy of Music; 1919, studied composition with Heinrich Kaminski in Munich

Assignments: 1914, appointed Kapellmeister of the Münchenkammerspiele; 1918-19, worked as a conductor in Mannheim and Darmstadt; 1924, founded the Güntherschule for Music and Dance; 1930-33, conductor of the Munich Bach Society

Best known for: wildly popular *Carmina Burana*, though his compositions in other styles and genres are equally masterful; also similarly esteemed as a remarkable visionary in the field of music education; designed a wide range of "Orff instruments" which allowed children with no musical training to perform music; many of his pioneering methods are still in practice today

Notable compositions:

Lieder for tenor and piano, 1911
Carmina Burana, scenic cantata, 1935-36

Der Mond, opera, 1936-38
Antigona, opera, 1941-49
Orff-Schulwerk: Musik für Kinder (5 volumes)

De temporum fine comoedia, 1962-72

Quote: "With *Carmina Burana*, my collected works begin."

-Carl Orff

tonight's concert

*Melt away, melt away and disappear
hail, ice and snow; the mists flee,
and spring is fed at summer's breast.
Wretched is the man who neither lives
nor lusts under summer's spell.*

Gloriantur! Gloriantur et letantur
in melle dulcedinis, qui conantur,
ut untantur premio Cupidinis;
simus jussu Cypridis
gloriantes et letantes
pares esse Paridis.

*They taste delight,
delight and honeyed sweetness
who strive for and gain Cupid's reward.
Let us submit to Venus' rule,
and joyful and proud be equal to Paris.*

Uf dem anger (On the Lawn)

Dance (orchestra)

(chorus and small chorus)

Floret silva nobilis floribus et foliis.
Ubi est antiquus meus amicus?
Hinc equitavit, eia, quis me amabit? Ah.
*The noble forest is decked with flowers
and leaves. Where is my old, my long-lost
lover? He rode away on his horse.
Alas, who will love me now? Ah.*

Floret silva undique,
nah min gesellen ist mir we.
Gruonet der walt allenthalben,
was is min geselle also lange? Ah.
Der ist geriten hinnen,
owi, wer soll mich minnen? Ah.
*The forest all around is in flower,
I long for my lover. The forest blooms all
around; where has my lover gone?
He rode away on his horse.
Alas, who will love me now? Ah.*

(children's chorus and chorus)

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an, jungen man!
Lat mich iu gevallen!
*Salesman, give me colored paint
to paint my cheeks so crimson red,
that I may make these bold young men,
whether they will or not, love me.
Look at me, you young men!
Am I not well-pleasing?*

Minnet, tugentliche man,
minneliche vrouwen!
Minne tuot iu hoch gemuot
unde lat iuch in hohen eren schouwen.
Seht mich an...

*Love, all you virtuous men,
women worthy to be loved!
Love shall raise your spirits and
put a spring into your step.
Look at me...*

Wol dir, Wert, daz du bist also freuden-
riche!

ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an...

*Hail to you, O world that art
in joy so rich and plentiful!
I will ever be in your debt
surely for your goodness' sake!
Look at me...*

Round Dance (orchestra)

(chorus)

Swaz hie gat umbe, das sint alles megede,
die wellent an man alle disen summer gan!
Ah!

*They who here go dancing round are
young maids all, who will go without a
man this whole summer long.*

(small chorus)

Chume, chum, geselle min, ih enbite harte
din.

Suzer roservarwer munt, chum un mache
mich gesunt.

*Come, come, my dear, I so long have
waited for you. Sweetest rosy-colored
mouth, come and make me well again.*

(chorus)

Swaz hie gat umbe...
They who here go dancing...

(chorus)

Were diu werlt alle min
von deine mere unze an den Rin,
des wolt ih mih darben,
daz diu chüngin von Engellant
lege an minen armen. Heil!

*If the whole world were mine
from the sea to the Rhine,
gladly I'd pass it by
if the Queen of England
in my arms did die.*

II. In Taberna (In the Tavern)

(baritone)

Estuans interius ira vehementi
in amaritudine loquor mee menti:
factus de materia, cinis elementi,
similes sum folio, de quo ludunt venti.

*Seething inside with boiling rage,
in bitterness I talk to myself.
Made of matter, risen from dust,
I am like a leaf tossed in play by the winds.*

Cum sit enim proprium viro sapienti
supra petram ponere sedem fundamenti,
stultus ego comparor fluvio labenti,
sub eodem tramite nunquam permanenti.

*But whereas it befits a wise man
to build his house upon a rock,
I, poor fool, am like a meandering river,
never keeping to the same path.*

Feror ego veluti sine nauta navis,
ut per vias aeris vaga fertur avis;
non me tenent vincula, quero mihi similes,
et adiungor pravis.

*I drift along like a pilotless ship or like an
aimless bird, carried at random through
the air. No chains hold me captive, no lock
holds me fast; I am looking for those like
me, and I join the depraved.*

Mihi cordis gravitas res videtur gravis;
iocus est amabilis dulciorque favis;
quicquid Venus imperat, labor est suavis,
que nunquam in cordibus habitat ignavis.

*The burdens of the heart seem to weigh
me down; jesting is pleasant and sweeter
than the honeycomb. Whatever Venus
commands is pleasant toil;
she never dwells in craven hearts.*

Via lata gradior more iuventutis,
inplicor et vitiis immemor virtutis,
voluptatis avidus magis quam salutis,
mortuus in anima curam gero cutis.

*On the broad path I wend my way
as is youth's wont; I am caught up in vice
and forgetful of virtue, caring more
for voluptuous pleasure than for my
health; dead in spirit, I think only of
my skin.*

(tenor and chorus of men)

Olim lacus colueram, olim pulcher
extiteram dum cignus ego fueram. Miser,
miser!

Modo niger et ustus fortiter!

*Once in lakes I made my home,
once I dwelt in beauty-
that was when I was a swan.
Alas, poor me! Now I am black
and roasted to a turn!*

Girat, regirat garcifer; me rogos urit fortiter:
propinat me nunc dapifer, miser, miser!...

*On the spit I turn and turn, the fire roasts
me through; now I am presented at the
feast. Alas, poor me!...*

Nunc in scutella iaceo, et volitare nequeo,
dentes frendentes video:

Miser, miser!...

*Now in a serving dish I lie and can no
longer fly; gnashing teeth confront me.
Alas, poor me!...*

(baritone and chorus of men)

Ego, ego! Ego sum abbas Cucanienis,
est consilium meum ets cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

*I belong by choice to the sect of Decius,
and whoever meets me in the morning
at the tavern by evening has lost his clothes,
and thus stripped of his clothes cries out:*

Wafna! Wafna! Quid fecisti sors turpissima?
I am, I am! I am the abbot of Cucany,
and I like to drink with my friends.

*Wafna! Wafna! What have you done,
oh, wicked Fate? Wafna! Wafna! Wafna!
All the pleasures of this life thus to take
away!*

Wafna! Wafna! Wafna! Wafna! Ha ha!

(chorus of men)

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.

*When we are in the tavern
we spare no thought for the grove,
but rush to the gaming tables
where we always sweat and strain.*

Quid agatur in taberna, ubi nummus est
pincerna,
hoc est opus ut queratur, si quid loquar,
audiatur.

*What goes on in the tavern, where a coin
gets you a drink - if this is what you would
know, then listen to me.*

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem,
sed pro Baccho mittunt sortem.

*Some men gamble, some men drink,
some indulge in indiscretions.
But of those who stay to gamble,
some lose their clothes,
while others put on sackcloth.
There no one is afraid of death but
for Bacchus plays at games of chance.*

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

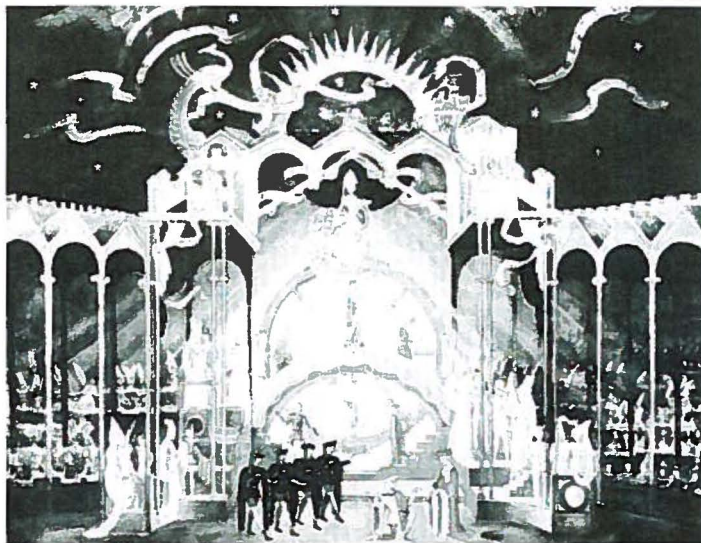
*First the dice are thrown for wine;
this the libertines drink.
Once they drink to prisoners,
then three times to the living,
four times to all Christians,
five to the faithful departed,
six times to the dissolute sisters,
seven to the bush-rangers.*

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordantibus,
duodecies pro penitetibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

*Eight times to delinquent brothers,
nine to the dispersed monks,
ten times to the navigators,
eleven to those at war,
twelve to the penitent,
thirteen to travelers.
They drink to the Pope and king alike,
all drink without restraint.*

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bubit magus.

*The mistress drinks, the master drinks,
the soldier drinks, the cleric drinks,
this man drinks, this woman drinks,
the servant with the serving maid,
the quick man drinks,
the sluggard drinks,
the white man and the black man drink,
the steady man drinks, the wanderer drinks,
the simpleton drinks, the wise man drinks.*



Ludwig Sievert's original set design for the 1937 Frankfurt premiere of Carl Orff's *Carmina Burana* (Institut für Theaterwissenschaft für Universität Köln)

tonight's concert

Bibit pauper, et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit iste, bibit ille,
bibunt centum, bibunt mille.

*The poor man drinks, the sick man drinks,
the exile drinks and the unknown,
the boy drinks, the old man drinks,
the bishop drinks and the deacon,
sister drinks and brother drinks,
the old crone drinks, the mother drinks,
this one drinks, that one drinks,
a hundred drink, a thousand drink.*

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta,
quamvis bibant mente leta;
sic nos rodunt omnes gentes,
et sic erimus egentes.

Qui nos rodunt confundantur
et cum iustis non scribantur.

*Six hundred coins are not enough
when all these drink too much,
and without restraint.
Although they drink cheerfully,
many people censure us,
and we shall always be short of money.
May our cries be confounded and
never be numbered among the just.*

III. Cour d'amours (In the Court of Love)

(soprano and chorus of children)

Amor volat undique, captus est libidine.
Juvenes, iuvencole coniunguntur merito.
*Love flies everywhere and is
seized by desire. Young men and women
are matched together.*

Siqua sine socio, caret omni gaudio;
tenet noctis infima sub intimo cordis in
custodia: fit res amarissima.

*If a girl lacks a partner, she misses
all the fun; in the depths of her heart is
darkest night: it is a bitter fate.*

(baritone)

Dies, nox et omnia michi sunt contraria,
virginum colloquia me fay planszer,
oy suvenz suspirer, plu me fay temer.

*Day, night and all the world against me,
the sound of maiden's voices
makes me weep. I often hear sighing, and
it makes me more afraid.*

O sodales, ludidite, vos qui scitis dicite,
michi mesto parcite, grand ey dolor,
attamen consulate per voster honor.

*O friends, be merry, say what you will,
but have mercy on me, for great is my
sorrow, yet give me counsel for the sake
of your honour.*

Tua pulchra facies, me fay planszer milies,
pectus habet glacies, a remender statim
vivums fierem per un baser.

*Your lovely face makes me weep a thou-
sand tears because your heart is of ice,
but I would be restored at once to life by
one single kiss.*

(soprano)

Stetit puella rufa tunica;
Si quis eam tetigit, tunica crepuit.
Eia, eia, eia, eia.

*There stood a young girl in a red tunic;
if anyone touched her, the tunic rustled.
Heigho, heigho.*

Stetit puella tamquam rosula,
facie splenduit, os eius floruit.

*A girl stood like a little rose, her face
was radiant and her mouth in bloom*

(baritone and chorus)

Circa mea pectora multa sunt suspiria
de tua pulchitudine, que me ledunt
misere. Manda liet, manda liet, min
geselle chumet niet.

*My breast is filled with sighing
for your loveliness, and I suffer grievously.
Manda liet, manda liet, my sweetheart
comes not.*

Tui lucent oculi sicut solis radii,
sicut splendor fulguris lucem donat tene-
bris. Manda liet..

*Your eyes shine like sunlight,
like the splendour of lightning
in the night. manda liet..*

Vellet deus, vellent dii quod mente
proposui: ut eius virginea reserasset
vincula. Manda liet..

*May God grant you, may the gods permit
the plan I have in mind:
to undo the bonds of her virginity.
Manda liet...*

(baritone and chorus of men)

Si puer cum puellula moraretur in cellula,
felix coniunctio.

Amore suscrescente, pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.
si puer cum puellula
moraretur in cellula,
felix coniunctio.

*If a boy and a girl linger together,
happy is their union.
Increasing love leaves tedious
good sense far behind,
and inexpressible pleasure fills
their limbs, their arms, their lips.
If a boy and a girl linger together,
happy is their union.*

(double chorus)

Veni, veni, venias, ne me mori facias,
hyrca, hyrca, nazaza, trillirivos!

*Come, come, pray come, let me die not,
hyrca, hyrca, nazaza, trillirivos!*

Pulchra tibi facies, oculorum acies,
capillorum series, o quam clara species!

*Lovely is your face,
the glance of your eyes,
the braids of your hair,
oh, how beautiful you are!*

Rosa rubicundior, lilio candidior,
omnibus formosior, semper in te glorior!
*Redder than the rose, whiter than the lily,
comelier than all the rest; always I shall
glory in you.*

(soprano)

In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.

*In the scales of my wavering indecision
physical love and chastity are weighed.*

Sed eligo quod video, collum iugo prebeo;
ad iugum tamen suave transeo.

*But I choose what I see, I bow my head in
submission and take on the yoke which is
after all sweet.*

(soprano, baritone, and children)

Tempus est iocundum, o virgines;
modo congaudete, vos iuvenes.

Oh, oh, oh, totus floreo.

Iam amore virginali totus ardeo,
novus amor est, quo pereo.

*Pleasant is the season, O maidens;
now rejoice together, young men.*

*Oh, oh, oh, I blossom now,
with pure love I am on fire!*

This love is new, of which I perish.

Mea me confortat promissio,
mea me deportat negatio.

Oh, oh, oh...

*My love brings me comfort when she
promises, but makes me distraught with
her refusal.*

Oh, oh, oh...

Tempore brumali vir patiens,
animo vernali lasciviens.

Oh, oh, oh...

*In winter time the man is lazy,
in spring he will turn amorous.*

Oh, oh, oh...

Mea mecum ludit virginitas
mea me detrudit simplicitas.

Oh, oh, oh...

*My chastity leaves me,
but my innocence holds me back!*

Oh, oh, oh...

Veni, domicella, cum gaudio,
veni, veni, pulchra, iam pereo.

Oh, oh, oh...

*Come, my darling, come with joy,
come, my beauty, for already I die!*

Oh, oh, oh...

(soprano)

Dulcissime, ah, totam tibi subdo me!

Sweetest boy, ah, I give my all to you!

**Blanziflor et Helena
(Blanziflor and Helena)**

(chorus)

Ave formosissima, gemma pretiosa,
ave decus virginum, virgo gloriosa,
ave mundi luminar, ave mundi rosa,
Blanziflor et Helena, Venus generosa!

*Hail to you, most lovely, precious jewel,
hail, pride of virgins, most glorious virgin!*

*Hail, light of the world, hail, rose of the
world! Blanziflor and Helena, noble
Venus, hail!*

**Fortuna Imperatrix Mundi
(Fortune, Empress of the World)**

(chorus)

O Fortuna, velut Luna statu variabilis,
semper crescis aut decrescis;
vita detestabilis nunc obduran
et tunc curat ludo mentis aciem,
egestatem, potestatem dissolvit ut
glaciem.

*O Fortune! like the moon ever-changing,
rising first then declining;
hateful life treats us badly then with
kindness, making sport with our desires,
causing power and poverty alike
to melt like ice.*

Sors immanis et inanis,
rota tu volubilis,
status malus, vana salus
semper dissolubilis,
obumbrata et velata
michi quoque niteris;
nunc per ludum dorsum nudum
fero tui sceleris.

*Dread destiny and empty fate,
an ever-turning wheel,
who make adversity and fickle health
alike turn to nothing,
in the dark and secretly
you work against me;
how through your trickery my naked
back is turned to you unarmed.*

Sors salutis et virtutis
michi nunc contraria,
est affectus et defectus
semper in angaria.
Hac in hora sine mora
corde pulsum tangite;
quod per sortem sternit fortem,
mecum omnes plangite!

*Good fortune and strength
now are turned from me.
Affection and defeat are always on duty.
Come now, pluck the strings
without delay; and since by fate
the strong are overthrown,
weep you all with me.*

tonight's concert



TROY COOK, baritone

Auspicious beginnings: debut with San Francisco Opera as Figaro in *The Barber of Seville*, Schaunard in *La Bohème* and Chris the Citizen in *The Mother of Us All*; Metropolitan Opera debut as Schaunard in *La Bohème* and Morales in *Carmen*; European debut as Giacomo in *Beatrice Cenci* with the Grand Théâtre de Genève in 2000

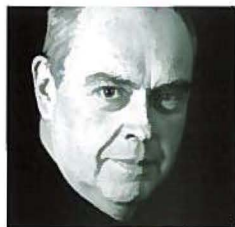
Performances with: the Lyric Opera of Kansas City, Spoleto Festival USA, Northwest Florida Symphony Orchestra, Columbus Symphony, Fort Worth Opera, Syracuse Opera, Santa Fe Opera, Toledo Opera, Florida Grand Opera, Minnesota Opera, Glimmerglass Opera and New York City Opera, among others

Education: received a Master of Music degree from the Eastman School of Music

Formerly: member of the Glimmerglass Opera Young American Artists Program, the Apprentice Artist Program of the Santa Fe Opera, the Florida Grand Opera Studio and the Spectrum Artist Program of Virginia Opera

High praise: "Mr. Cook is an expressive singer... His baritone is deep, solid and flexible..."

-New York Times



JOHN DUYKERS, tenor

Performances with: Lyric Opera of Chicago, San Francisco Opera, Houston Grand Opera, Royal Opera, the Grand Theatre of Geneva, Santa Fe Opera, Los Angeles Opera, Frankfurt Opera, the National Symphony, American Composers Orchestra, Los Angeles Philharmonic, Kansas City Symphony, the San Jose Symphony, Gaudeamus Music Week, Aspen Music Festival, Spoleto Festival USA, Edinburgh Festival and the London International Festival of Music, among others

Recent appearances: Thomson's *The Mother of Us All* with San Francisco Opera and Strauss' *Die Frau ohne Schatten* with Los Angeles Opera

As performer of contemporary music: has sung in over 70 new operas including 41 world premieres; created role of Mao Tse Tung in John Adams' *Nixon in China*; sang premiere of Phillip Glass' *In the Penal Colony* (2001) and *Galileo Galilei* (2002).

Upcoming projects: premiere of Kurt Rohde's *Bitter Harvest* with the Berkeley Symphony and Kent Nagano; a new version of the opera *KALI*; Janáček's *Cunning Little Vixen* with San Francisco Opera

Currently: developing an opera studies program for the music school at the California Institute for the Arts

High praise: "Duykers possesses an expressive tenor. His performance never fails to intrigue."

-Daily Variety



SUZANNA GUZMÁN, mezzo-soprano

Los Angeles Opera appearances: in *Giulio Cesare*, *Fantastic Mr. Fox*, *Florença en el Amazonas*, *Gianni Schicchi*, *Peter Grimes*, *Le nozze di Figaro* and *Faust*, among others

Performances with: the Los Angeles Philharmonic, Los Angeles Master Chorale, American Composers Orchestra, Metropolitan Opera, Houston Grand Opera, Washington Opera, San Diego Opera, Grand Théâtre de Genève and Dresden Opera, among many others

Recent engagements: *Carmen* with Houston Grand Opera; *L'incoronazione di Poppea* with Columbus Opera, *Die Fledermaus* with Dallas Opera, *La Favorite* with Opera de Montpellier and the world premiere of *Florença en el Amazonas* in Houston, Los Angeles and Seattle, among other performances

Debuts: with the Metropolitan Opera in *La Traviata* and with Opera de Nice and Houston Grand Opera in *Carmen*; came to international attention at the 1991 Spoleto Festival (Italy) with the European premiere of Giancarlo Menotti's *Goya*

Upcoming projects: *Giulio Cesare* and *Peter Grimes* in Los Angeles, *Rosina* and *The Barber of Seville* in Hawaii, *A Streetcar Named Desire* and *The Magic Flute* in San Diego, among others

Awards and honors: finalist in the Metropolitan Opera Competition, winner of the San Francisco Opera and the Center for Contemporary Opera Competitions; winner of the Music Center's Viva Award and the Plácido Domingo Award; honored by NBC with the televised profile "Suzanna Guzman, Outstanding Latina"

Recordings: Menotti's *Goya* (Nuevo Era Records), the Debussy Trio's *Three Friends*, cast recording of *Florença en el Amazonas*



MARY WILSON, soprano

Performances with: the American Bach Soloists, Indianapolis Symphonic Choir, Chattanooga Symphony, Traverse City Symphony, Bach Society of St. Louis, Dayton Philharmonic, St. Louis Symphony Orchestra, Baltimore Handel Choir and the Wisconsin Chamber Orchestra, among others

Sung premieres of: Glass' *Galileo Galilei* as Grand Duchess Christina, Missouri premiere of Handel's *Gloria* and North American premiere of Dove's *Flight*

Upcoming performances: Anchorage Opera debut in Rossini's *L'italiana in Algeri*, Tulsa Opera debut in Strauss' *Ariadne auf Naxos*; Mozart's *Abduction from the Seraglio* with Zubin Mehta and the Israel Philharmonic scheduled for 2007

Awards: 1999 National Finalist in the Metropolitan Opera National Council Auditions; Adams Fellowship from the Carmel Bach Festival; career grant from Opera Theatre of St. Louis' Richard Gaddes Fund for Opera Singers

Education: degrees from St. Olaf College (Minnesota) and Washington University (Missouri)

High praise: "Wilson... has a silvery voice of clarion purity, intelligently used."

-*St. Louis Post-Dispatch*



LOS ANGELES CHILDREN'S CHORUS

Mission and purpose: encourage a deeper appreciation of choral art and the shared experience of creating fine choral music while providing a comprehensive music education and performance program

Members: 240 choristers who range in age from 8 to 18 years, all from diverse cultural and economic backgrounds from over 50 communities throughout Southern California

Variety of choirs: the Los Angeles Children's Chorus is comprised of five choirs including Concert Choir, Chamber Singers and Intermediate, Apprentice and Preparatory Choirs.

Recent performances with: the Los Angeles Philharmonic at the Hollywood Bowl in Bernstein's *Mass* (2004), Los Angeles Opera in *Carmen*, *La Boheme*, *La damnation de Faust*, *Die Frau ohne Schatten*, the Hollywood Bowl Orchestra in *Turandot*, and the Los Angeles Master Chorale

Worldwide tours: Great Britain, Germany, Italy, Australia, Canada, Austria, Hungary, the Czech Republic, Poland, Brazil, San Francisco, Seattle, Portland, St. Martin-in-the-Fields (London), Edinburgh Fringe Festival, cathedrals of St. Patrick and St. John the Divine (New York), the Basilica of Notre Dame (Montreal), the Sanctuary of Notre Dame du Sacré Coeur (Quebec) and the United Nations

On screen: featured on Academy Award-nominated documentary *SING!* shown on public television nationwide

Artistic Director: Anne Tomlinson; conducts Concert Choir and Chamber Singers; Children's Chorus Mistress for Los Angeles Opera Company; received Bachelor of Music from Oberlin Conservatory (Ohio) and Master of Music degree from Northwestern University (Chicago); 2003 recipient of the Power of One award from the Facing History and Ourselves

Los Angeles Children's Chorus

Anne Tomlinson,
artistic director

Christopher Adams-Cohen

Emily Andersen

Eric Andersen

Thais Arata

Zachary Biggs

Ivy Beech

Zachary Biggs

Thor Blough

Annie Bures

Monique Chan

C.J. Cruz

Christian Frandsen

Laura Gardiner

Allison Guthrie

Gwendolyn Hicks

Michelle Jenkins

Jonathan Kim

Emma Kragen

Caitlin Latta

Catherine Leech

Amy Liffand

Jonathan Lucas

Alana Mailles

Chantal Marshall

Alisa Martineau

Laura Mead

Talin Nalbadian

Eugene Olea

Michael Perry

Daniel Reardon

Stephen Robles

Alex Rosen

Emma Schneiderman

Siobhan Steel

Sean Sullivan

Courtney Tashjian

Jonathan Tseng

Francine Tuller

Zelda Vassar

India Wallace

Nico Walsh

Brandon Wen

Tess Wilkinson

Catie Williams

Josiah Yiu

Los Angeles Master Chorale

Soprano

Phoebe Alexander
Beata Balon
Tania Batson
Samela Beasom
Marian Bodnar
Deborah Briggs
Vicky Brown
Renee Burkett-Shulgold
Pam Chapin
Claire Fedoruk
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
Holly Shaw Price
Linda Sauer
Stephanie Sharpe Peterson
Julia Tai
Diane Thomas
Nancy von Oeyen
Sun Joo Yeo

Theresa Patten
Helene Quintana
Nike St. Clair
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet
Diane Wallace
Barbara Wilson
Diana Zaslove

Stephen Grimm
Bryce Hall
Paul Hinshaw
Lew Landau
Robert Lewis
Roger Lindbeck
Tonoccus McClain
Bob McCormac
Jim Raycroft
John Rutland
David Schnell
Burman Timberlake
David Tinoco, Jr.
Kevin White

Tenor

Brent Almond
Lenard Berglund
Randy Bills
Scott Blois
Andrew Brown
Pablo Cora
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
Sean McDermott
Marvin Neumann
Fletcher Sheridan
Kevin St. Clair
George Sterne
Cayhan Taylor
Mallory Walker
Brent Whitted

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



Walt Disney Concert Hall House Staff

Greg Flusty, House Manager
Paul Geller, Stage Manager
James J. Valentine, Master Carpenter
John Phillips, Property Master
Terry Klein, Master Electrician
Kevin F. Wapner, Master Audio/Video

The stage crew is represented by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, Local 33.

Alto

Nicole Baker
Mary Bailey
Helen Birch
Sarah Bloxham
Leanna Brand
Aleta Braxton
Monika Bruckner
Cheryll Desberg
Sarona Farrell
Amy Fogerson
Michelle Fournier
Stacey Frederick
Shin Ae Han
Saundra Hill
Kyra Humphrey
Leslie Inman
Adriana Lopez-Young
Sara Minton
Sheila Murphy
Alice Murray
Anita Nardine
Nancy OBrien

Bass

Geoffrey Alch
Crispin Barrymore
Joseph Bazyouras
Mark Beasom
Paul Bent
Steve Berman
Aaron Cain
Paul Cummings
Steven Fraider
Michael Freed
Gregory Geiger
Michael Geiger
Dylan Gentile
Scott Graff

Los Angeles Master Chorale Orchestra

First Violin

Ralph Morrison, concertmaster
Jayme Miller
Florence Titmus
Leslie Katz
Patricia Aiken
Armen Anassian
Marina Manukian
Lorand Lokusztá
Nicole Bush
Lisa Dondlinger
Julie Ann French
Yan To

Second Violin

Jayme Miller, principal
Cynthia Moussas
Jeff Gauthier
Rhonni Hallman
Linda Stone
Jean Sudbury
Anna Kotusychek
Chris Reutinger
Marvin Palatt
Pamela Tompkins

Viola

Kazi Pitelka, principal
Andrew Picken
Shawn Mann
Dmitri Bovaird
Kira Blumberg
Alma Fernandez
Kathryn Reddish
Gina Ferrara

Cello

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

Double Bass

Donald Ferrone, principal
Ann Atkinson
Francis Liu Wu
Tim Eckert
David Parmeter

Flute

Geri Rotella
Sara Weisz
Lisa Edelstein

Oboe

Joel Timm, principal
Stuart Horn
Michele Forrest

Clarinet

Gary Boyyer
Michael Grego
Mary Gale

Bassoon

John Steinmetz
William Wood
Theresa Treuenfels

Horn

Steve Becknell, principal
Diane Muller
Jon Titmus
Nathan Campbell

Trumpet

Andrew Ulyate
William Bing
Marisa Benedict

Trombone

William Booth, principal
Alvin Veeh
Terry Cravens

Tuba

Douglas Tornquist

Tympani

Thomas Raney

Percussion

Theresa Dimond, principal
Michael Englander
John Magnusen
Marie Matson
John Wakefield

Celeste

Guy Hallman

Keyboard

Lisa Edwards, principal
Vicki Ray

Contractor

Steve Scharf

Librarian

Robert Dolan

The members of the Los Angeles Master Chorale Orchestra are represented by the American Federation of Musicians, Local 47.

Thank you, Master Chorale Associates

The Los Angeles Master Chorale Association wishes to acknowledge the extraordinary contributions of the Master Chorale Associates. With their gifts of time, talent and treasure, the volunteer members of the Associates have provided a foundation of support to the Chorale since its inception. As an extension of their commitment to the choral art, the Associates founded a High School Choir Festival in 1990. The 16th annual Festival takes place on Tuesday, May 3, 2005 and the Associates are now committed to creating an endowment in support of the Festival. The success of the Festival has inspired the growth of the Chorale's educational outreach effort which now includes the in-school artists residency Voices Within as well as a College Choir Festival. Thank you, Master Chorale Associates! We are grateful for your ongoing, enthusiastic support and love of the Chorale.



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.



Master Chorale
in the community:

Voices Within



Voices Within is a ten-week program that teaches 5th and 6th grade students how to tap into their creative inner voices and work collaboratively in a team-based environment to compose and perform their own original songs. Combining elements of music, music composition, writing, poetry, visual art and performance, **Voices Within** has evolved into a unique, multifaceted curriculum design that is delivered in a collaborative format by three professional artists and the classroom teacher.

Working in close partnership with teachers and administrators at participating schools, the three-artist teaching team creates and maintains a safe environment that encourages collaboration and creative risk taking. Students learn to identify and express their inner voices. While **Voices Within** is a holistic arts learning experience, the curriculum is designed in support of the California State Music Content Standards.

For more information, contact:

Andrew Brown
Community Programs Manager
Los Angeles Master Chorale
135 North Grand Avenue
Los Angeles, CA 90012
213-972-3113
ABROWN@LAMC.ORG

los angeles master chorale Spring Season

desire

Get down and dirty with earthy Carmina Burana

Sunday, February 13 at 7 p.m.

Tuesday, February 15 at 7:30 p.m.

Grant Gershon, conductor
Suzanna Guzmán, mezzo-soprano
Cliff Eidelman: *Wedding in the Night Garden*
Carl Orff: *Carmina Burana*

splash

A stage defined by 17 bowls of water: Take a plunge!

Palm Sunday, March 20 at 7 p.m.

Tuesday, March 22 at 7:30 p.m. BEST SEATS!

Grant Gershon, conductor
Elizabeth Keusch, soprano
Stephen Bryant, bass
Tan Dun: *Water Passion after St. Matthew*
Los Angeles premiere

hope

There's light at the end of the tunnel

Sunday, April 24 at 7 p.m.

Luciana Souza, vocalist
Billy Childs: *The Voices of Angels*,
world premiere
Wolfgang Amadeus Mozart:
Coronation Mass

high school choir festival

Gifted young choristers sing their hearts out

Tuesday, May 3

Showcase of Choirs at 10:30 a.m.

Festival Concert at 2:00 p.m.

recharge

Experience a Disney Hall jazz-fest

Sunday, May 22 at 7 p.m.

Luckman Jazz Orchestra
Grant Gershon and James Newton,
conductors

Ticket Services

phone 213-972-7282

fax 213-972-3136

email TICKETS@LAMC.ORG



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 Music Director 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!

+ *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
Sheila Muller
Joyce and Donald Nores+
Bette Redmond+
Mr. and Mrs. Robert Ronus
Martha Ellen Scott
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+
Cynthia and Sam Coleman+
Kathleen and Terry Dooley+

Ann Graham Ehringer+
Robert G. Finnerty and Richard Cullen+
Claudia and Mark Foster+
Moira 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+
Eleanor Pott+
Marshall Rutter and Terry Knowles
Mr. and Mrs. W. Scott Sanford
David N. Schultz
Susan and John Sweetland
Marylyn and Neil Warren
Barbara and Ian White-Thomson

Golden Baton Circle

\$2500 to \$4999

Regina Clark
Edward and Alicia G. Clark
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
Cecilia and Dudley Rauch
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 (3)
Dr. and Mrs. James P. Beasom III
Susan Bienkowski
Theodore and Kathy Calleton
Wayne and Judith Carter
Marjorie Chronister
Theodore G. and Eleanor S. Congdon
Mrs. Brian Dockweiler Crahan
Don and Megan Davis
Teresa and Robert A. De Stefano
Gary and Joyce Faber
Vacharee and Gordon Fell
George Fenimore
Michael Fitzgerald
Kiki and David Gindler
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+
Elizabeth and Hugh Ralston
Sandra and Richard Rogers
Phyllis 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

Aficionado Circle

\$600 to \$999

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

Patron Circle

\$300 to \$599

Anonymous
Sandra and Ira Abramowitz
Ralph and Monika Arnold
John and Catherine Bartoo
Jo Anna Bashforth
Mr. and Mrs. B.D. Bennett
Baker Bloodworth
Marla Borowski
Linda and Skip Bowling
Marilyn and David Breeding
Bryce and Mikel Breitenstein
James Bullock
Randal Dold
Karen Dupree

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
Moira 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

Diane and Ray Frauenholz
Denise Hamelin
Carol and James Hart
Mary Hoffman
Robin and Craig Justice
Alice Kakuda
Weta and Allen Mathies
Kathleen L. McCarthy
Jane and Lawrence McNeil
Ray and Nancy Mullio
George C. Oliphint
Holly and Al Ristuccia
Ken Sanson
Rosemary Schroeder
Marilyn G. Smith
William Sollfrey
Mrs. Nicholas Steinhoff
Jesse Telles
Diane Thomas
Joan and Frank Thompson
Seymour Waterman
Geoffrey S. Yarema

Friend Circle

\$100 to \$299

Anonymous (2)
Fernando Almanza, Jr.
Michael and Diane Altieri
Thomas and Christina Altmayer
Mr. and Mrs. Richard E. Andersen
Janet Anwyl
Diana Attias
Henry Berber
Adele Bloom
Mandy and Steven Brigham
Georgia and Gerald F. Brommer
Diana Burman
Jon and Nancy Collins
Walter and Molly Coulson
Hilary Crahan
Areta Crowell
Frederica Culick
Rosa Cumare
Lee DeBord
Catherine Dellacamera
Craig and Mary Deutsche
Hazel H. Dunbar
Amy and Steve Duncan
Ann Dunn and Andy Turpin
Dr. Matthew Easley
Kathleen Elowitz
Drs. Eleanor and Harold Fanselau
Gerald Faris
Jeanne Flores
Margaret F. Francis
John R. Freeman
Alan and Kathie Freeman
Barbara and James Fritschel
Donald and Kay Fujiwara
Stella and Jaime Garcia
Thomas Gault
Dr. James E. Gernert
Mary Gisbrecht

Betty Gondek
Gail Green
Charlie Grino
Dorothy and Carson Hawk
Marion F. Haynes
Angelina Hodgson
Thelma Huebsch
Mr. and Mrs. Jason Hwang
Frank Jarvis
Mr. and Mrs. Jerry Johnston
Allan and Dorothy Jonas
Richard Kaltenbrun
Gloria and Paul Kilian
LaVonne D. Lawson, Attorney at Law
Carol and Robert Leisy
Dr. Louise Lepley
Leeba Lessin
John G. Lorimer
Mr. and Mrs. Marshall E. Lumsden
Dr. Shoko Malkan
Peggy Mansour
Emily and Andrew Maverick
Karen and James McBride
Kathleen Anne McCallum
Cella B. McClish
Jan Meshkoff, Ph.D.
Paul Miki
Daniel I. Miyake
Susann M. Monroe
Mr. and Mrs. Robert Moran
Richard Morrow
Anne and Jon Murakami
Judith Nollar
Jarlath and Diane L. Oley
Anne and David Oreck
Eloise Osborne
Otto Paris
Britt Nicole Peterson
E. Gary and R. Marina Raines
Kenneth Roehrs
Ilean and Steven Rogers
Bruce and Carol Ross
Regina and Tri Sadono
Rich and Carol Schieber
Carrie Deeb and Emile F. Skaff
Aiko Sonoda
Arthur H. Streeter
John Tanaka
Susan and Tony Thompson
Deb and Dennis Tisdale
Suzanne Trepp
E.J. von Schoff
Barbara E. Wagner
Patricia S. Waldeck
Robert M. Weekley
Dianne and Sherman Wintrob
Robert Woiod
Judy Wolman
Rose Mary and William Yetter
Ed Yuh
Ellen Zimet

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
American Express Company
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
Georges & Germaine Fusenot Foundation
Ann and Gordon Getty Foundation
Thornton S. Glide Jr. & Katrina Glide Foundation
The Harold McAlister Charitable Foundation
B.C. McCabe Foundation
Metropolitan Associates
Luella Morey Murphey Foundation
Napa Domaine Winery
National Endowment for the Arts
The Kenneth T. and Eileen L. Norris Foundation
Panasonic Foundation
Pasadena Showcase House for the Arts
Patina
Ann Peppers Foundation
Roth Family Foundation
Lon V. Smith Foundation
John and Beverly Stauffer Foundation
Flora L. Thornton Foundation
The Times Mirror Foundation
Wallis Foundation

VALENTINE GALA DONORS

Benefactor

Mellon Financial Corporation

Sponsors

Patina
The Henry Wine Group
Forest Glen Winery
Domaine Laurier

Grand Patron Tables

Bette Redmond
Frank J. Sherwood

Patron Tables

Denise and Robert Hanisee
Joyce and Donald Nores
Laney and Tom Techentin

Gala Tables

Alschuler, Grossman, Stein and Kahan
Debbie and Jeff Briggs
Cynthia and Sam Coleman
Ann Graham Ehringer
Claudia and Mark Foster
Capri and Bruce Haga
Victoria and Frank Hobbs
Jane and Edward J. McAniff
Susan and George Reardon
David N. Schultz
Jann and Ken Williams

Individual Grand Patrons

Cynthia and Sam Coleman
Cheryl Petersen and Roger Lustberg
Barbara and Ian White-Thomson

Individual Patrons

Wallis Annenberg
Thomas F. Grose
Victoria and Frank Hobbs
Christine and Peter Kuyper
Drs. Robert and Marguerite Marsh
Joseph Nalls II
Marshall Rutter and Terry Knowles
Nancy and Dick Spelke
Dr. Stanley Zerne

Donors

Edward and Alicia G. Clark
Louise Lepley
J. Fred Schoellkopf
Charles Starr, Jr.
Judy Wolman

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

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
Kathie Freeman, Artistic Personnel & Production Manager
Ann Dunn, Director of Marketing
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
Jerome A. McAlister, Marketing Assistant

Consultants

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

Walt Disney Concert Hall

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



Left to right; Donors Michael Breitner, Richard Cullen and Robert Finnerty celebrate at the Golden Baton Reception. Mr. Breitner was honored at the post-concert reception for his planned gift to the Master Chorale.



"In richness of sound, Disney Hall has few rivals on the international scene, and in terms of visual drama, it may have no rival at all."

–The New Yorker



A MESSAGE FROM THE PRESIDENT

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 **Gloria Molina (chair), Michael Antonovich, Yvonne Brathwaite Burke, Don Knabe and Zev Yaroslavsky; and David Janssen, CAO L.A. County.**

Welcome to the Music Center.

I am delighted to announce that as a result of patron requests, the Center is now offering 30-minute guided tours of Walt Disney Concert Hall. Perfect for a lunchtime visit or before a matinee, the tour takes you through many of the interior spaces and the gardens and presents architectural highlights of this magnificent building. The 30-minute guided tours are offered on select days at 12 p.m. & 12:45 p.m. and on matinee days at 10 a.m., 10:30 a.m., 11 a.m. and 11:30 a.m. After the tour, present your ticket stub at the Concert Hall Café and receive a special meal offer.

If you have a bit more time, you may choose to tour the Concert Hall by taking a 45-minute self-guided audio tour or scheduling a 60-minute guided group tour for groups of 15 people or more. Due to a near constant rehearsal schedule by the Los Angeles Philharmonic and Los Angeles Master Chorale, the auditorium is not included on any of the tours. For detailed information on all of the tour options available at Walt Disney Concert Hall visit www.musiccenter.org or call (213) 972-4399.

On March 1, the Music Center Education Division presents the 23rd Annual Bravo Awards gala at the Millennium Biltmore Hotel. These prestigious awards recognize creativity, innovation and excellence on the part of teachers and schools who provide this very essential component of a student's education. Three Bravo awards are presented each year recognizing a school; a specialist arts teacher; and a generalist arts teacher.

The Bravo Awards gala would not be possible without the outstanding support of Club 100, a Music Center volunteer organization that chairs the Gala and provides partial underwriting for the program every year. Club 100 members also generously provide the cash prize of \$4,000 for each of the two teacher award recipients. We are also very grateful to Robinsons•May, a longtime supporter of the Bravo Awards program that generously provides a cash award of \$10,000 for the school award recipient.

On behalf of the Music Center, I would like to extend a heartfelt thank you to Club 100 for its significant role in encouraging and fostering the strong presence of arts education in our schools.

On the programming front, the second half of *DANCE at the MUSIC CENTER* starts up again next month with Beijing Modern Dance performing at the Dorothy Chandler Pavilion on March 4 & 5. Our spring dance season continues with Bill T. Jones/Arnie Zane, American Ballet Theatre, Merce Cunningham and the Eifman Ballet of St. Petersburg. For tickets and more information, please visit www.musiccenter.org.

On behalf of the Music Center Board and Community, I thank you for your continued patronage.

Sincerely,

Stephen D. Rountree
President, 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

HONORARY 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
Eunice David
Lois Erburu
Peter C. Erichsen
John C. Erickson
Joy Fein
Brindell Gottlieb
Peggy Parker Grauman
Bernard A. Greenberg
Joanne D. Hale

Ted Harbert
Phyllis Hennigan
Stephen F. Hinchliffe, Jr.
Amb. Glen A. Holden
John F. Hotchkis
Maria D. Hummer
Ghada Irani
Jane Jelenko
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
Michael A. Lawson
David C. Lizarraga
Ginny Mancini
Edward J. McAniff
Carolyn L. Miller
Philip M. Neal
Bradley J. Oltmanns
Geoff H. Palmer
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
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

WHAT MOVES YOU?

**Beijing Modern
Dance Company**
March 4 & 5, 2005
Tickets: \$50, \$40, \$30, \$20

**Bill T. Jones/Arnie Zane
Dance Company**
April 2 & 3, 2005
Tickets: \$50, \$40, \$30, \$20

American Ballet Theatre
April 28-May 1, 2005
Tickets: \$95, \$85, \$50, \$35, \$25

**Merce Cunningham
Dance Company**
June 2-5, 2005
Tickets: \$55, \$40, \$30, \$20

**Eifman Ballet of
St. Petersburg**
June 23-26, 2005
Tickets: \$75, \$50, \$30, \$20

**TICKETS
ON SALE NOW!**

ticketmaster
213.365.3500
www.ticketmaster.com

For program and
group sales information:
213.972.0711
www.musiccenter.org

DANCE at the MUSIC CENTER

2004-2005 Season



MUSIC CENTER
PERFORMING ARTS CENTER
OF LOS ANGELES 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