

### Board of Directors

Mark Foster  
CHAIRMAN

W. Scott Sanford  
PRESIDENT

Edward J. McNiff  
CHAIRMAN OF THE  
EXECUTIVE COMMITTEE

Everett F. Meiners  
SECRETARY

Cheryl Petersen  
TREASURER

### Directors

Helen Birch

Michael Breitner

Jeffrey Briggs

Samuel Coleman

Ann Graham Ehringer

Scott Fitz-Randolph

Robert Hanisee

Victoria Hobbs

Marguerite Marsh, Ph.D.

Kenneth McKenna

Albert McNeil

Marian Niles

Donald J. Nores

Joe Phelps

Susan Erburu Reardon

Elizabeth Redmond

Eric A.S. Richards

Penelope C. Roeder, Ph.D.

Marshall A. Rutter

David N. Schultz

Tom Somerset

Philip A. Swan

Elayne Techentin

Burman Timberlake

Ian White-Thomson

Shaun C. Tucker

Kenneth S. Williams

### Honorary Directors

Mrs. Dolores Hope

Morten J. Lauridsen

Clifford J. Miller

Anne Shaw Price

Harrison Price

Charles I. Schneider

Mrs. Rosemary Willson

### Ex-Officio Directors

Grant Gershon  
MUSIC DIRECTOR

Terry Knowles  
EXECUTIVE DIRECTOR

## 2006 | 07 CONCERT SCHEDULE

### embark: Haydn & Glass

FRANZ JOSEPH HAYDN | *Creation Mass*

PHILIP GLASS | *Itaipú*

Sunday, October 22 at 7 pm

### resonate: Rachmaninoff

SERGEI RACHMANINOFF | *All-Night Vigil, Op. 37*

Sunday, November 12 at 7 pm

### holiday wonders

Saturday, December 9 at 1 pm and 4 pm

2 great family matinees!

### rejoice

BACH | *Cantata 6* from *Christmas Oratorio*

& holiday favorites

Sunday, December 10 at 7 pm

### Messiah Sing-Along

Monday, December 11 at 7:30 pm

Monday, December 18 at 7:30 pm

### shine: Reich 70<sup>th</sup> Birthday Tribute

STEVE REICH | *Daniel Variations* (WEST COAST PREMIERE)

STEVE REICH | *You Are (Variations)*

Early Renaissance Motets

Sunday, January 28 at 7 pm

### shout: The Music of Mary Lou Williams

MARY LOU WILLIAMS | *Mary Lou's Mass*

Sunday, March 4 at 7 pm

### awaken: Christopher Rouse

CHRISTOPHER ROUSE | *Requiem* (WORLD PREMIERE)

Sunday, March 25 at 7 pm

### ignite: Haydn & Ramírez

FRANZ JOSEPH HAYDN | *Lord Nelson Mass*

ARIEL RAMIREZ | *Misa Criolla (Creole Mass)*

Sunday, April 22 at 7 pm

### lift: Beglarian, MacMillan and Pärt

EVE BEGLARIAN | WORLD PREMIERE

JAMES MACMILLAN | *Cantos Sagrados (Sacred Songs)*

ARVO PÄRT | *Te Deum*

Sunday, June 3 at 7 pm

Thursday, June 7 at 8 pm



Los Angeles  
Master Chorale

Giving a Voice to Walt Disney Concert Hall  
Grant Gershon | Music Director

2006 | 07 Season

DECEMBER 2006

## COMING NEXT:

### shine

STEVE REICH

*Daniel Variations*

(WEST COAST PREMIERE)

STEVE REICH

*You Are (Variations)*

Early Renaissance Motets

Sunday, January 28 at 7 pm

### shout

MARY LOU WILLIAMS

*Mary Lou's Mass*

Sunday, March 4 at 7 pm

With guest artists Luckman Jazz Orchestra,

Albert McNeil Jubilee Singers, vocalists

Cedric Berry and Carmen Lundy

### awaken

CHRISTOPHER ROUSE

*Requiem*

(WORLD PREMIERE)

Sunday, March 25 at 7 pm

With guest artists Sanford Sylvan, baritone;

Los Angeles Children's Chorus

**SUBSCRIBE TODAY!** 213-972-7282 | [WWW.LAMC.ORG](http://WWW.LAMC.ORG)

## B I O S



### Grant Gershon MUSIC DIRECTOR

**Born:** November 10, 1960,  
in Norwalk, California

**At the Chorale:** Music Director, now in his sixth season, Grant has expanded the choir's repertoire considerably by conducting a number of world premieres:

*You Are (Variations)* by Steve Reich, *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezoz (Prayers)* by Tania León, *Mother's Lament* by Sharon Farber and *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:** San Antonio Symphony, St. Paul Chamber Orchestra, Lincoln Center, Houston Grand Opera, Juilliard Opera Theatre, Gustav Mahler Chamber Orchestra, the Finnish chamber orchestra Avanti! and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; Music Director of the Idyllwild Arts Festival Chorus

**Coming up:** Will conduct all performances of a new opera by Ricky Ian Gordon, *Grapes of Wrath*, to be premiered in February 2007 by Minnesota Opera and in May 2007 by Utah Opera.

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

**Member of:** the USC Thornton School of Music Board of Councilors

**On disc:** Two Grammy Award-nominated recordings — *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical) — and *Glass-Salonen* and *You Are (Variations)* (Nonesuch) with the Master Chorale.



© Steve Cohn

### Los Angeles Master Chorale

**Founded:** 1964 as one of three founding companies at the Music Center; now in its 43rd 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*

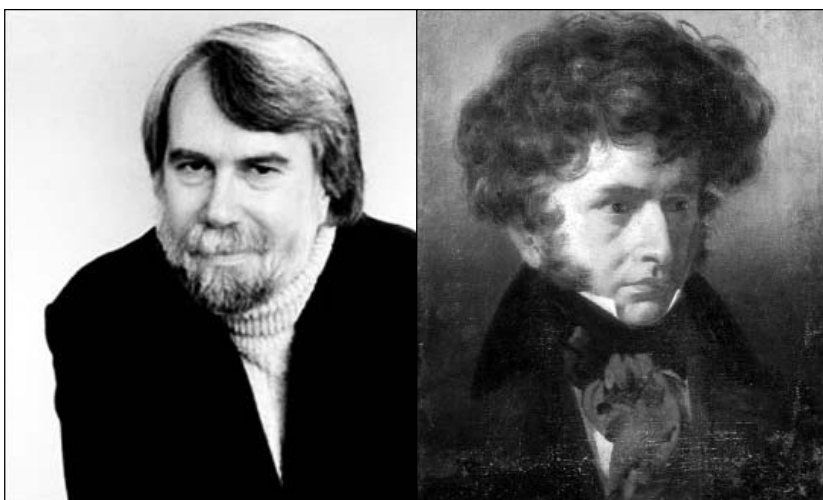
"sonically exhilarating" — *Gramophone*

**On disc:** with Music Director Grant Gershon featuring Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* and Philip Glass' *Itaipú* and Steve Reich's *You Are (Variations)*. With Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated *Lauridsen – Lux Aeterna, Christmas*, and a recording of Dominick

Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"*

**On film:** 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*

**Website:** LAMC.org



# The Requiem According to Rouse

By Victoria Looseleaf

Composers, like artists of all stripes, admit to being influenced and inspired by others in their respective fields. In the case of 57-year old Christopher Rouse, his regard for the French Romantic, Hector Berlioz, seems to have no bounds.

“I feel complete kinship with him – almost as if I’ve written all his music myself,” says Rouse, who won a Pulitzer Prize in 1993 for his Trombone Concerto. “He’s the composer who seems to most line up with my own aesthetic, though my music doesn’t sound like a copy of his. The attitude,” adds Baltimore-born Rouse, “the mixture of a wild kind of romantic edginess combined with a sense of classicism, which you find

in Berlioz, is part and parcel with my music as well.”

Indeed. These qualities – and more – are evident in Rouse’s monumental *Requiem*, a 90-minute work originally commissioned by the Chicago-based organization Solo Dei Gloria in 2000, and to be heard for the first time on March 25, 2007, when the Los Angeles Master Chorale presents its world premiere.

Scored for large orchestra, double

chorus, children’s chorus and baritone soloist, *Requiem* is an emotionally raw musical journey chronicling Rouse’s reaction to the loss of a loved one and was written in honor of the Berlioz bicentenary in 2003. The fact the work was not performed that year makes its debut that much more anticipated.

Says Rouse: “Because it’s a full evening with very challenging choral parts, the size, as much as the challenge, scared people away.”

Never one to shy away from daunting work, Grant Gershon says he jumped at the chance to perform the *Requiem* with the Chorale. “So it’s hard,” he explains. “That has certainly never stopped us before. The *Requiem* is,” adds Gershon, “the largest and most ambitious work to date by one of America’s most vital and important composers. It is a beautiful, intense and deeply moving artistic statement – clearly a masterpiece.”

Rouse, whose work *The New York Times* cited as “some of the most anguished, most memorable music around,” in a nod to Berlioz, chose to set the text exactly as the Frenchman had, eliminating parts of the service and moving texts from one section to another. The role of the baritone, sung here by the renowned Sanford Sylvan, was to personalize death.

Rouse elaborates: “I looked upon the choral part with its ritualized Latin language as a kind of ‘mass of humanity’ expression of death, while the baritone was intended to represent an ‘Everyman,’ experiencing the death of people at various stages of his life.”

Culled from myriad sources, the resultant poetry shines in such disparate artists as Seamus Heaney, Siegfried Sassoon, Ben Jonson, John Milton and Michelangelo. The text is in English, save for the lines from Michelangelo’s two poems, which are in Italian and include his, “On Immortality.” Sung near the end of the score, it speaks of the ‘Everyman’ figure’s own death.

And while such rampant death-dwelling might depress ordinary mortals, for Rouse, who won a Grammy® Award and was also elected to the American Academy of Arts and Letters in 2002, it proved neither disheartening nor cathartic. “There is

*The Requiem is the largest and most ambitious work to date by one of America’s most vital and important composers.* —GRANT GERSHON

this image of the composer burning the midnight oil and inspiration coming from the heavens,” he points out, “but for me it’s mostly sitting at a table and doing a lot of hard work.

“As my pal Berlioz once said, ‘Hot passions must be set down in cold blood.’ The intensity of emotion that may ultimately produce the inspiration for musical work has to have come and gone – you have to recall the feeling, but distance yourself from it. It’s not sexy, but there it is.”

And there Rouse was – in New York on that devastating day, September 11. A faculty member of Juilliard School since 1997 (he commutes from Baltimore), Rouse was deeply involved with the *Requiem* at that point. Not wanting to seem opportunistic by dedicating the opus to those who perished, though, the composer chose a more symbolic response.

“After the last music I had written before the events occurred, there are nine seconds of silence, and at the end of that movement there is a pitch held for 11 seconds. I thought of Wittgenstein – “those things of which we cannot speak, we must

pass over in silence” – because it was too intense for me to want to say anything.”

What the audience will hear, however, in addition to signature Rousian brass and percussion, will be music that not only makes a huge statement, but also attempts to heal and enlighten.

“Although the cold blood aspect is something I do,” says Rouse, a pop aficionado who once taught a course on the history of rock, “for some the *Requiem* may be about mourning and grieving, for others, it might transcend that and present what is finally a happy or positive view. I leave that to each listener to decide.”

*The Los Angeles Master Chorale will present the World Premiere of Christopher Rouse’s Requiem on Sunday, March 25, 2007 at 7pm. To purchase tickets, call (213) 972-7282 or visit [www.LAMC.org](http://www.LAMC.org).*

# P R O G R A M

---



## 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

### holiday wonders

Saturday, December 9, 1 & 4 pm | Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

William Beck, organist

Lisa Edwards, pianist

Michael Englander, percussionist

Voices Within Childrens Chorus, Marnie Mosiman, Director

*This concert was funded, in part, by a grant from the Pasadena Showcase House for the Arts*

***Deck the Hall***

*Sing Along*

Welsh Melody

***Hodie nobis de coelo***

***(Today, to us from Heaven...)***

Peter Phillips (1560-1628)

***Noel, Noel, Bells Are Ringing***

Wilbur Chenowith

***Let It Snow! Let It Snow! Let It Snow!***

Arr. Hawley Ades

***Santa Claus is Coming to Town***

*Sing Along*

Coots & Gillespie

***S'vivon (Spinning Top)***

Trad. Jewish Folk Song  
arr. Valerie Shields

***De Virgin Mary Had a Baby Boy***

*Aleta Braxton, mezzo soprano*

arr. William Llewellyn

***Dame albricia mano Anton***

***(Be joyful, brother Anton!)***

*Sarona Farrell, mezzo soprano*  
*Alice Murray, alto*

Gaspar Fernandes (1570-1629)

*continued on page 6*

# PROGRAM

---

*continued from page 5*

**Maringa Krismes**

arr. Kitty Fadlu-Deen

**Jingle Bells**

*Sing Along*

James Pierpont (1822-1893)

**We the People**

*featuring the Voices Within Chorus*

Written by students from Delevan Drive Elementary, Los Angeles, and Mt. Washington Elementary, Los Angeles under the guidance of David O, Doug Cooney, and Marnie Mosiman

**Cuba**

*featuring the Voices Within Chorus*

Written by students from Walter Reed Middle School, North Hollywood, under the guidance of Max Kinberg, Doug Cooney, and Marnie Mosiman

**Freedom Paradise**

*featuring the Voices Within Chorus*

Written by students from McKinley School, Pasadena and Norma Coombs School, Pasadena, under the guidance of Christy Crowl, Leon Martell, and Marnie Mosiman

**Rudolph, the Red Nosed Reindeer**

*Sing Along*

Johnny Marks

**Sleigh Ride**

arr. Michael Edwards

**Go Where I Send Thee**

*Tonoccus McClain, baritone*

arr. André Thomas

*Performed without intermission*

Latecomers will be seated at the discretion of House Management. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Program and artists subject to change.



PASADENA  
SHOWCASE  
HOUSE  
*for the Arts*

**Spotlight on Pasadena Showcase House for the Arts**

Take a bow! The Chorale gives a cheer to the volunteer members of the Pasadena Showcase House for the Arts for their longtime support of music and arts education. In April 2006, Pasadena Showcase House for the Arts awarded \$705,000 in gifts and grants to local schools, symphonic associations, and other non-profit organizations in support of music education and concert underwriting. The Los Angeles Master Chorale is especially grateful for a grant from PSHA which is helping to fund the two performances of our family-friendly *holiday wonders*. Thank you, ladies of the Pasadena Showcase House for the Arts — we lift our voices to you!

## SING - A L O N G T E X T S

---

### Deck The Hall

Deck the halls with boughs of holly  
Fa-la-la-la-la, la-la-la-la  
'Tis the season to be jolly  
Fa-la-la-la-la, la-la-la-la  
Don we now our gay apparel  
Fa-la-la, la-la-la, la-la-la.  
Troll the ancient Yule-tide carol  
Fa-la-la-la-la, la-la-la-la.

See the blazing Yule before us.  
Fa-la-la-la-la, la-la-la-la  
Strike the harp and join the chorus.  
Fa-la-la-la-la, la-la-la-la  
Follow me in merry measure.  
Fa-la-la-la-la, la-la-la-la  
While I tell of Yule-tide treasure.  
Fa-la-la-la-la, la-la-la-la

Fast away the old year passes.  
Fa-la-la-la-la, la-la-la-la  
Hail the new year, lads and lasses  
Fa-la-la-la-la, la-la-la-la  
Sing we joyous, all together.  
Fa-la-la-la-la, la-la-la-la  
heedless of the wind and weather.  
Fa-la-la-la-la, la-la-la-la

### Santa Claus Is Coming To Town

You better watch out  
You better not cry  
Better not pout  
I'm telling you why  
Santa Claus is coming to town

He's making a list,  
And checking it twice;  
Gonna find out Who's naughty  
and nice.  
Santa Claus is coming to town

He sees you when you're sleeping  
He knows when you're awake

He knows if you've been bad or good  
So be good for goodness sake!

O! You better watch out!  
You better not cry.  
Better not pout, I'm telling you why.  
Santa Claus is coming to town.  
Santa Claus is coming to town.

### Jingle Bells

Dashing through the snow  
On a one-horse open sleigh,  
Over the fields we go,  
Laughing all the way;  
Bells on bob-tail ring,  
making spirits bright,  
What fun it is to ride and sing  
A sleighing song tonight  
Jingle bells, jingle bells,  
jingle all the way!  
O what fun it is to ride  
In a one-horse open sleigh

A day or two ago,  
I thought I'd take a ride,  
And soon Miss Fanny Bright  
Was seated by my side;  
The horse was lean and lank;  
Misfortune seemed his lot;  
He got into a drifted bank,  
And we, we got upsot.  
Jingle Bells, Jingle Bells,  
Jingle all the way!  
What fun it is to ride  
In a one-horse open sleigh.

A day or two ago,  
the story I must tell  
I went out on the snow  
And on my back I fell;  
A gent was riding by  
In a one-horse open sleigh,  
He laughed as there  
I sprawling lie,

But quickly drove away.  
Jingle Bells, Jingle Bells,  
Jingle all the way!  
What fun it is to ride  
In a one-horse open sleigh.

Now the ground is white  
Go it while you're young,  
Take the girls tonight  
And sing this sleighing song;  
Just get a bob-tailed bay  
two-forty as his speed  
Hitch him to an open sleigh  
And crack! you'll take the lead.  
Jingle Bells, Jingle Bells,  
Jingle all the way!  
What fun it is to ride  
In a one-horse open sleigh.

### Rudolph The Red-Nosed Reindeer

You know Dasher and Dancer  
And Prancer and Vixen,  
Comet and Cupid  
And Donner and Blitzen.  
But do you recall  
The most famous reindeer of all?

Rudolph the red-nosed reindeer  
Had a very shiny nose  
And if you ever saw it  
You would even say it glows  
All of the other reindeer  
Used to laugh and call him names  
They never let poor Rudolph  
Play in any reindeer games

Then one foggy Christmas Eve  
Santa came to say  
Rudolph with your nose so bright  
Won't you guide my sleigh tonight?  
Then all the reindeer loved him  
And they shouted out with glee  
"Rudolph the red-nosed reindeer  
You'll go down in history!"

# P E R F O R M E R S

## Los Angeles Master Chorale

### SOPRANO

Tania Batson  
Marian Bodnar  
Vicky Brown  
Claire Fedoruk  
Rachelle Fox  
Marie Hodgson  
Karen Hogle  
Joanne Lee  
Virenia Lind  
Deborah Mayhan  
Susan Mills  
Marnie Mosiman  
Holly Shaw Price  
Sun Joo Yeo  
Winter Watson

### ALTO

Nicole Baker  
Leanna Brand  
Aleta Braxton  
Monika Bruckner  
Sarona Farrell  
Amy Fogerson  
Saundra Hall Hill  
Kyra Humphrey  
Leslie Inman  
Adriana Lopez-Young  
Alice Kirwan Murray  
Helene Quintana  
Nike St. Clair  
Kimberly Switzer  
Tracy Van Fleet  
Diana Zaslove

### TENOR

Andrew Brown  
Pablo Corá  
Paul Gibson  
Jody Golightly  
Steven Harms  
Shawn Kirchner  
Charles Lane  
Michael Lichtenauer  
Dominic MacAller  
Sal Malaki  
Christian Marcoe  
Sean Mcdermott  
Kevin St.Clair  
George Sterne  
Cahen Taylor

### BASS

Crispin Barrymore  
Joseph Bazyouros  
Mark Beasom  
Reid Bruton  
Aaron Cain  
Kevin Dalbey  
Michael Freed  
Gregory Geiger  
Dylan Gentile  
Scott Graff  
Stephen Grimm  
Lew Landau  
Bob Lewis  
Tonoccus McClain  
Steve Pence  
Jim Raycroft

The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO, Leanna Brand, AGMA Delegate

## 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**



### Funding for *Voices Within* is provided by:

*City of Los Angeles Department of Cultural Affairs*  
*Dwight Stuart Youth Foundation*  
*Employees Community Fund of Boeing California*  
*Los Angeles Times Family Fund,*  
*a Fund of the McCormick Tribune Foundation*  
*B.C. McCabe Foundation*  
*Lluella Morey Murphey Foundation*  
*The Rose Hills Foundation*  
*Roth Family Foundation*  
*Lon V. Smith Foundation*  
*John and Beverly Stauffer Foundation*  
*J.B. and Emily Van Nuys Charities*  
*Weingart Foundation*



## P R O G R A M

---



### 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

### rejoice!

Sunday, December 10, 7pm | Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

William Beck, organist

Lisa Edwards, pianist

***Hodie nobis de coelo***  
***(Today, to us from Heaven...)***

Peter Phillips (1560-1628)

***Ave Maria***

*Karen Hogle, soprano*  
*Adriana Lopez-Young, mezzo soprano*  
*Michael Lichtenauer, tenor*

Franz Biebl (1906-2001)

***Cantata #6 from the Christmas Oratorio***  
***Am Epiphaniastag (Feast of the Epiphany)***

*Joanne Lee, soprano*  
*Helene Quintana, mezzo*  
*Cahen Taylor, tenor (Evangelist)*  
*Pablo Corá, tenor*  
*Scott Graff, bass*

J.S. Bach (1685-1750)

### INTERMISSION

***Noel, Noel, Bells Are Ringing***

Wilbur Chenoweth (1899-1980)

***Ding Dong! Merrily On High***

arr. C. Jennings

***Brightest and Best***

*Shawn Kirchner, pianist*

arr. Shawn Kirchner

*continued on page 10*

## PROGRAM NOTES

---

*continued from page 9*

- S'vivon (Spinning Top)*** arr. Valerie Shields
- Lux Aurumque*** Eric Whitacre (1970- )  
*Virenia Lind, soprano*
- Dame albricia mano Anton*** Gaspar Fernandes (1570-1629)  
*Sarona Farrell, mezzo soprano*  
*Alice Murray, alto*
- The First Nowell*** arr. David Willcocks  
*Sing Along*
- Silent Night*** arr. Paul Sjoland
- Mañanitas a la Virgen de Guadalupe*** Trad. Mexican, arr. Maroney
- A Babe Is Born*** William Mathias (1934-1992)
- De Virgin Mary Had a Baby Boy*** William Llewellyn  
*Aleta Braxton, mezzo soprano*
- Deck the Hall***  
*Sing Along*
- Sleigh Ride*** arr. Michael Edwards
- Jingle Bells***  
*Sing Along*
- Go Where I Send Thee*** arr. André Thomas  
*Tonoccus McClain, baritone*

*Sing-Along texts can be found on page 7*

Latecomers will be seated at the discretion of House Management. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Program, prices and artists subject to change.

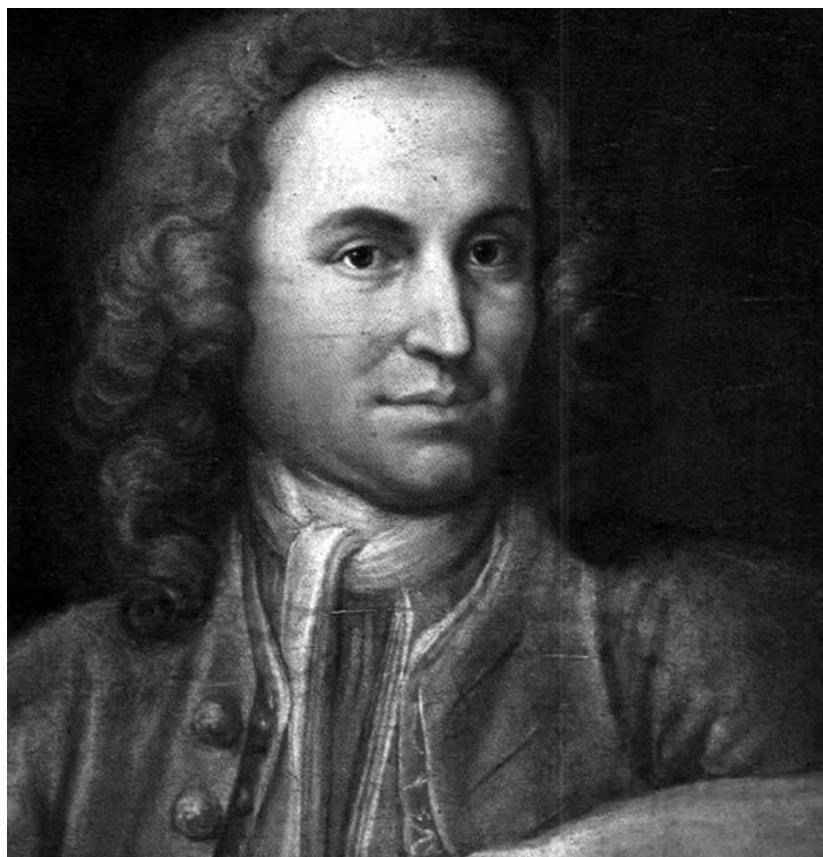
Tonight's Listen Up! pre-concert discussion is hosted by Music Director Grant Gershon and KUSC's Alan Chapman

# “REJOICE” Cantatas, Carols and Christmas Cheer

BY VICTORIA LOOSELEAF

**Everything old is new again: “A Chorus Line,” the 1975 groundbreaking musical, is back on Broadway, dazzling new and old fans alike; *Marie Antoinette* has been brought back to luxe life under Sophia Coppola’s hip handling in the movie of the same name; and Johann Sebastian Bach comes roaring into Walt Disney Concert Hall yet again, this time with the finale of his famed — and no less superb — *Christmas Oratorio*.**

The celebratory opus, BWV 248, a three-hour work if performed in one sitting (call it the *War and Peace* of oratorios), began in 2002 under Grant Gershon’s exacting baton, and has become a Chorale holiday staple. With this sixth installment the last of the cycle, we complete a journey that began in 1733, the year that 49-year old Bach began composing the six cantatas he intended to be performed at six different times between Christmas Day and the Feast of Epiphany, traditionally January 6. The fact that the orchestration for each cantata differs is further indication



the composer never intended them to be performed as one work. A multi-tasker, Type-A personality, Bach, though he never traveled more than 200 miles from his hometown of Eisenstadt, nevertheless infused spirituality in all that he did: In an ode to his beloved pipe he once wrote, “On land, on sea, at home, I puff my pipe and think of God.” That

he had already tossed off both the St. Matthew and St. John Passions, his attention could now be turned towards the Oratorio, completing it in only a year. The libretto, attributed to Picander, makes extensive use of Lutheran hymns (richly harmonized by Bach, they would have been familiar to 18th century congregations), and comes from several different sources,

## PROGRAM NOTES

---

while the customary mix of recitatives, choruses and arias abound throughout. The tenor soloist (Evangelist) acts as Narrator, with other figures traditionally associated with the Nativity story — angels, shepherds and the like — also making stellar vocal appearances. Ornamentally detailed arias are the most extended numbers in the Oratorio, acting as serene meditations on the sacred significance of the unfolding events. Part six, written for the Feast of the Epiphany, has 11 movements, notable among them the alto, tenor and bass quartet. Scored for chorus, soprano and tenor solos, the orchestra includes three trumpets, two timpani, a pair of oboes, strings and continuo. But it is the quality of the narrative that renders the Oratorio with awe-inspiring freshness. Here is Herod sending the Wise Men away, beseeching them to return with information so that he, too, might worship the King. The Wise Men then follow the star to Bethlehem and, upon finding the child, offer gifts of gold, frankincense and myrrh, a noble conclusion of the beloved tale where each element reveals Bach's supreme musicality, one in which he continually illuminates the relationship between love and life. This glorious music, which was initially forgotten after Bach's death and only rediscovered in 1857, is Christmas incarnate, its spirit our spirit, its beauty a reflection of all that is great in the world: In short, a truly wondrous gift.

Pre-dating Bach by more than a century, Renaissance composer Peter Phillips (1560-1628) lived most of his life in the Netherlands when it was under Spanish rule. His five-minute motet, *Hodie nobis de coelo* (Today from heaven true peace descends),

penned for double choir and organ continuo, perfectly embodies the holiday season, its joyous and florid sonorities setting a gentle tone. Another work also teeming with Christmas flavor is a setting of the *Ave Maria* by the German composer

for songs with a call and response quality, which then turned into verse and refrain. Carols, or round dances, became popular at various festivals until eventually were de rigueur at Christmas. Today the form — with memorable tunes often based on

*This glorious music, which was initially forgotten after Bach's death and only rediscovered in 1857, is Christmas incarnate...*

Franz Biebl (1906-2001). Although written in 1964, this gem found renewed life as a holiday staple thirty years later when recorded by Chanticleer for a Christmas album. Also scored for two choruses (one smaller than the other, however), this a cappella piece bubbles with lush harmonies while exhibiting tenderness, clarity and simplicity of form. As 2006 draws to a close and we pause for a moment to reflect, we find comfort, as well, in carols. Whether warm and fuzzy or pure and pious, these tunes that harken back to the thirteenth century were originally communal ditties sung during celebrations such as harvest tide and Christmas. But since the singing of Christmas carols was widely discouraged during the Middle Ages, with various religious faiths struggling for supremacy, it was not until the 18th century that the performing of carols enjoyed a revival, appearing not only in church but also specifically linked with Christmas. Coming from the French word, carole, a circle dance believed to be derived from ancient pagan rites, the term became known

medieval chord patterns — is as varied as an Yves St. Laurent couture collection, with carols (often performed a cappella), generally considered any short piece having to do with winter celebrations. Emblematic, then, of solstice delight are Wilbur Chenoweth's *Noel, Noel, Bells Are Ringing*, and the traditional *Ding Dong! Merrily On High*, both using voices to imitate the sound of bells. Giving the men a chance to shine, tenor and Chorale member Shawn Kirchner, perhaps best known to audiences for arranging the popular *Wana Baraka*, has worked his magic on *Brightest and Best*. An arrangement of a shape note hymn from the *Southern Harmony* book published in 1835, the work also features Kirchner on keyboards. The women trill on their own in *S'vivon*, a traditional Chanukah carol performed in Hebrew. Accompanied by piano and two violins, this piece has a festive klezmer feel to it. The full chorus returns with *Lux Aurumque* (Light of Gold), a gorgeous five-minute work by Los Angeles-based composer Eric Whitacre. Set to an

## PROGRAM NOTES

Edward Esch poem and sung in Latin, it features brilliantly soothing harmonies. Back by popular demand is the Mexican Baroque treasure, *Dame albricia mano Anton*. Composed by Gaspar Fernandes (1570-1629), *Dame's* exhilarating rhythmic accents inject this piece with ebullient brio. Of course, no holiday concert could be complete without *The First Nowell* and *Silent Night*, both sung here with full chorus, the former an audience participation number. And again, from our neighbors to the South, comes *Mananitas a la Virgen de Guadalupe*, a popular Mexican carol arranged by Christopher Moroney, director of the San Antonio Vocal Arts Ensemble, while William Mathias sets a medieval text for *A Babe Is Born*, the virtuoso organ part a keeper. Also culled from the global village repertory is the Jamaican carol, *De Virgin Mary Had a Baby Boy*, arranged for men's voices by William Llewellyn, followed by more sing-alongs in the forms of perpetual favorites, *Deck the Hall* and *Jingle Bells*. *Go Where I Send Thee*, arranged by Andre Thomas, is in the gospel/spiritual tradition and caps an evening of vocal magnificence, one that promises to open our hearts while connecting us to ancient traditions and a world of hope and love — something marvelous that only music can do.

*Victoria Looseleaf is an award-winning arts journalist and regular contributor to the Los Angeles Times, Reuters and Performances Magazine. In addition, she is the Program Annotator for the Geffen Playhouse as well as the producer-host of the long-running cable access television show on the arts, "The Looseleaf Report." This is her third season with the Los Angeles Master Chorale*



### Peter Philips

**Born:** 1560, in London

**Died:** 1628, in Brussels

**Best known as:** one of the most prolific Northern composers of Latin sacred choral music

**Notable:** Philips was an eminent English composer, organist, and Catholic priest exiled to Flanders after the start of the Protestant Reformation and was one of the greatest keyboard virtuosos of his time



### Franz Biebl

**Born:** September 1, 1906, in Pursruck, Germany

**Died:** October 2, 2001, in Munich, Germany

**Best known for:** *Ave Maria*, which was written in 1964 and made famous by Chanticleer

**Notable:** After being drafted into the German army in 1943, was captured and held as a prisoner of war by the Americans at Fort Custer, near Battle Creek, Michigan



### Johann Sebastian Bach

**Born:** March 21, 1685, in Eisenach, Germany

**Died:** July 28, 1750, in Leipzig, Germany

**Studied:** with his father, Johan Ambrosius, who taught him the violin and trumpet and with Johann Pachelbel

**Assignments:** 1700: chorister at the Michaelis monastery in Lüneberg; 1703-07: organist at the Neuekirche in Arnstadt; 1708: court organist and orchestra leader for the Duke of Sachsen-Weimar; 1717: Kapellmeister at Cothen; 1723: Kantor at the Thomas School in Leipzig

**Best known for:**

Das Wohltempierte Klavier, a collection of 48 fugues and preludes which essentially standardized the practice of equally tempering keyboard instruments. J.S. Bach is also widely known for his works for unaccompanied violin and cello, his concerti, cantatas, and oratorios, among others.

**Notable compositions:**

*Well-tempered Clavier*, 1722; *Easter Oratorio*, 1725; *St. Matthew Passion*, 1727; *Christmas Oratorio*, 1734-35; *Jesu, meine Freunde*, 1735; *Completion of the Mass in B Minor*, 1748-49

**Quote:** "The aim and final end of all music should be none other than the glory of God and the refreshment of the soul."

—J.S. Bach

# A R T I S T S



## Joanne Lee

**Performances with:** South Bay Chamber Orchestra, The Los Angeles Opera, Korean Symphony Orchestra, UCLA Opera, UCLA Chamber Choir, and UCLA Chorale

**Solo performances:** Corinna in Rossini's *Il Vaggio a Reims*, Haydn's *The Creation*, Fauré's *Requiem*, Handel's *Messiah*, Vivaldi's *Gloria*

**Featured Performances:** Bizet's *Carmen*, Verdi's *Aida*, Verdi's *Requiem*, Mendelssohn's *Elija*, Mozart's *Requiem*, Beethoven's *9th Symphony*, and Benjamin Britten's *War Requiem*, Bach *Cantatas*

**Education:** Bachelor of Music and Master of Music (M.M.) degrees from University of California, Los Angeles (UCLA)



## Helene Quintana

**Born:** Patagonia, Argentina  
**Master Chorale:** 12 seasons  
**Education:** Master of Music in Piano and Harpsichord

Performance from Buenos Aires University's Music Conservatory

**Performances:** Los Angeles Opera, LA Philharmonic, Hollywood Bowl, Carmel Bach Festival, Ohai Festival, Zarzuela with Jarvis Conservatory, Teatro Colon, Tbilisi Opera (Georgia)

**Awards:** Goethe Schulle, Alliances Francaise, Young Musicians Foundation



## Cahen Taylor TENOR

**Number of seasons with Chorale:** 3

**Education:** Bachelor of Music, Vocal Performance from USC, in progress



## Pablo Corá

**Originally from:** Buenos Aires, Argentina

**Formed:** The Conord Ensemble, in 1996, which has received numerous awards and accolades for their work in early and contemporary music

**Performed with:** the Los Angeles Philharmonic, Los Angeles Chamber Singers,

Cappella, Aguava New Music and Musica Angelica

**Collaborated with:** Folger Consort, Piffaro, Camerata Pacifica Baroque and the Catacoustic Ensemble

**Recording credits:** Paul Hillier's Theater of Voices and The Pro Arte Singers (harmonia mundi), The Concord Ensemble and Piffaro (Dorian Recordings), the Los Angeles Master Chorale (Nonesuch and RCM), Los Angeles Chamber Singers & Cappella (RCM), Gothic Records, and J.A.C. Redford's music for the Clarion label



## Scott Graff

**As a soloist:** Musica Angelica, Catacoustic Consort, The Concord Ensemble, Carmel Bach Festival and Los Angeles Baroque Orchestra

**Opera performances:** George Frideric Handel's *Semele*, Seven Small Operas (performed in a staged version of Claudio Monteverdi's madrigal *Lagrima d'Amante al Sepolcro dell'Amatai*), *Il Turco in Italia* and *Il Tabarro* by Giacomo Puccini, *Volo di Notte* by Luigi Dallapiccola, and *From the House of the Dead* by Leos Janacek (Long Beach Opera), *La Descente d'Orfeo aux Enfers* (Catacoustic

Consort in Cincinatti), and Michael Webster's *Hell*

**Education:** Master of Fine Arts degree from the California Institute of the Arts



## William Beck ORGAN

**Performances with:** Los Angeles Philharmonic, Los Angeles Master Chorale, Los Angeles Chamber Orchestra, Roger Wagner Chorale, Joffrey Ballet, Pasadena Chamber Orchestra, Long Beach Symphony, and the William Hall Chorale

**Performances for religious leaders:** Pope John Paul II, Cardinal Roger Mahony and the Dalai Lama

**Education:** studied in Paris with Marcel Dupré and André Marchal

**Awards:** first prize in the Far-Western Regional Competition and three-time winner of the Organ Playing Competition of the Los Angeles Chapter of the American Guild of Organists (A.G.O.)

**Recordings:** a solo performance with Luciano Pavarotti, various recordings with Roger Wagner, the Duruflé *Messe "cum Jubilo"* with Paul Salamunovich, and numerous recordings with the Sisters in Song

# A R T I S T S

---

## Los Angeles Master Chorale

### SOPRANO

Tania Batson  
Marian Bodnar  
Vicky Brown  
Claire Fedoruk  
Rachelle Fox  
Marie Hodgson  
Karen Hogle  
Joanne Lee  
Virenia Lind  
Deborah Mayhan  
Susan Mills  
Marnie Mosiman  
Holly Shaw Price  
Sun Joo Yeo  
Winter Watson

### ALTO

Nicole Baker  
Leanna Brand  
Aleta Braxton  
Monika Bruckner  
Sarona Farrell  
Amy Fogerson  
Saundra Hall Hill  
Kyra Humphrey  
Leslie Inman  
Adriana Lopez-Young  
Alice Kirwan Murray  
Helene Quintana  
Nike St. Clair  
Kimberly Switzer  
Tracy Van Fleet  
Diana Zaslove

### TENOR

Andrew Brown  
Pablo Corá  
Paul Gibson  
Jody Golightly  
Steven Harms  
Shawn Kirchner  
Charles Lane  
Michael Lichtenauer  
Dominic MacAller  
Sal Malaki  
Christian Marcoe  
Sean Mcdermott  
Kevin St.Clair  
George Sterne  
Cahen Taylor

### BASS

Crispin Barrymore  
Joseph Bazyouros  
Mark Beasom  
Reid Bruton  
Aaron Cain  
Kevin Dalbey  
Michael Freed  
Gregory Geiger  
Dylan Gentile  
Scott Graff  
Stephen Grimm  
Lew Landau  
Bob Lewis  
Tonoccus McClain  
Steve Pence  
Jim Raycroft

The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO, Leanna Brand, AGMA Delegate

---

## Los Angeles Master Chorale Orchestra

### VIOLIN I

Mark Kashper  
CONCERTMASTER  
Margaret Wooten  
Florence Titmus  
Leslie Katz  
Alwyn Wright  
Nicole Bush  
Julie Rogers  
Yan To

### VIOLIN II

Jayne Miller  
PRINCIPAL  
Cynthia Moussas  
Jeff Gauthier  
Rhonni Hallman  
Linda Stone  
Jean Sudbury  
Sharon Harman

### VIOLA

Kazi Pitelka  
PRINCIPAL  
Andrew Picken  
Dmitri Bovaird  
Alma Fernandez

### CELLO

Rowena Hammill  
PRINCIPAL  
Delores Bing  
Nadine Hall  
Maurice Grants

### BASS

Donald Ferrone PR  
Ann Atkinson

### OBOE

Stuart Horn  
PRINCIPAL  
Michelle Forrest

### BASSOON

John Steinmetz  
PRINCIPAL

### TRUMPET

Roy Poper  
William Bing  
Andrew Ulyate

### TIMPANI

Theresa Dimond

### POSITIV ORGAN

Patricia Mabee

### CONTRACTOR

Steve Scharf

### LIBRARIAN

Robert Dolan

# P R O G R A M

---



## 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

### ***Messiah* Sing-Along**

Monday, December 11, 7:30 pm | Walt Disney Concert Hall

Monday, December 18, 7:30 pm | Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

#### **December 11:**

Tania Batson, soprano | Amy Fogerson, alto | Daniel Chaney, tenor

Michael Freed, bass | William Beck, organ

#### **December 18:**

Ayana Haviv, soprano | Sarona Farrell, alto | Sal Malaki, tenor

Steve Pence, bass | William Beck, organ

Warm-up with pipes

### **INTERMISSION**

***Messiah*** Music by George Frideric Handel

#### **Part the First**

- |               |  |                            |
|---------------|--|----------------------------|
| 1. Sinfonia   | Overture                                   |                            |
| 2. Recitative | Comfort ye, my people                      | Mr. Chaney / Mr. Malaki    |
| 3. Aria       | Ev'ry valley shall be exalted              | Mr. Chaney / Mr. Malaki    |
| 4. Chorus     | And the glory of the Lord                  |                            |
| 5. Recitative | Thus saith the Lord of Hosts               | Mr. Freed / Mr. Pence      |
| 6. Aria       | But who may abide<br>the day of his coming | Ms. Fogerson / Ms. Farrell |
| 7. Chorus     | And he shall purify the sons of Levi       |                            |



# P R O G R A M

---

- |                |   |                           |
|----------------|---|---------------------------|
| 8. Recitative  | Behold, a virgin shall conceive                 | Ms. Fogerson/ Ms. Farrell |
| 9. Aria        | O thou that tallest<br>good tidings to Zion     | Ms. Fogerson/ Ms. Farrell |
| 10. Recitative | For behold, darkness shall<br>cover the earth   | Mr. Freed/ Mr. Pence      |
| 11. Aria       | The people that walked in darkness              | Mr. Freed/ Mr. Pence      |
| 12. Chorus     | For unto us a child is born                     |                           |
| 13. Pifa       | Pastoral Symphony                               |                           |
| 14. Recitative | There were shepherds<br>abiding in the field    | Ms. Batson/ Ms. Haviv     |
| Recitative     | And lo, the angel of the Lord<br>came upon them |                           |
| 15. Recitative | And the angel said unto them                    | Ms. Batson/ Ms. Haviv     |
| 16. Recitative | And suddenly there was with the angel           | Ms. Batson/ Ms. Haviv     |
| 17. Chorus     | Glory to God in the highest                     |                           |
| 18. Aria       | Rejoice greatly, O daughter of Zion             | Ms. Batson/ Ms. Haviv     |
| 19. Recitative | Then shall the eyes<br>of the blind be open'd   | Ms. Fogerson/ Ms. Farrell |
| 20. Aria       | He shall feed his flock like a shepherd         | Ms. Fogerson/ Ms. Farrell |
| Aria           | Come unto him                                   |                           |
| 21. Chorus     | His yoke is easy, his burthen is light          |                           |

## Part the Second

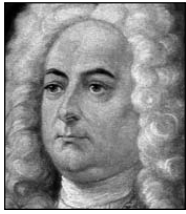
- |            |             |  |
|------------|-------------|--|
| 44. Chorus | Hallelujah! |  |
|------------|-------------|--|

## Part the Third

- |                |                              |                      |
|----------------|------------------------------|----------------------|
| 50. Recitative | Behold, I Tell You a Mystery | Mr. Freed/ Mr. Pence |
| 51. Aria       | The Trumpet Shall Sound      | Mr. Freed/ Mr. Pence |
| 56. Chorus     | Worthy Is The Lamb           |                      |

Latecomers will be seated at the discretion of House Management. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Program, prices and artists subject to change.

# A R T I S T S



## George Frideric Handel

**Born:** February 23, 1685, in Halle, Germany

**Died:** April 14, 1759, in London, England

**Studied:** with Friedrich Wilhelm Zachow, law (only briefly) at the University of Halle

**Assignments:** 1702: organist at the Domkirche; 1703: violinist with the Hamburg Opera (a post which ended when Handel fought a duel with opera composer Matheson); after 1714: court composer for King George I of England (previously the Elector of Hanover, Germany)

**Best known for:** two of his oratorios, *Judas Maccabaeus* and *Messiah*. Handel found a way to appeal to the middle-class English public as well as the musical “hierarchy” by exploiting the oratorio’s grand scale and lush manner of storytelling. However, his more than 40 operas, though only rediscovered and given renewed importance in the last half-century, are masterworks of style and imagination, though still constrained by convention.

**Curious fact:** Despite *Messiah*’s successful premiere in Dublin, Handel was worried that the title would be considered inappropriate for a concert work when he brought it to London and used the name “A New Sacred Oratorio” instead.



## Tania Batson

### Opera performances:

Dukas’ *Ariane et Barbe Bleu* at Avery Fisher Hall (American Symphony Orchestra), Tobias Pekar’s *Emmeline* at New York City Opera (New York premiere), featured soloist, *Sweeney Todd* (New York Philharmonic), Mendelssohn’s *Elijah* at Concordia University

### Guest Artist appearances:

University of La Verne, Mars Hill College, Yale University, the New York Choral Artists, PBS Great Performances, the U.S. premiere of Sir Paul McCartney’s Standing Stone at Carnegie Hall

**Education:** BA in music from Emory University, Master of Music in Vocal Performance from Boston University



## Amy Fogerson

**With the Master Choral:** 20 seasons

**Performances with:** Los Angeles Chamber Singers, Los Angeles Philharmonic, Hollywood Bowl Orchestra

**Solo Performances:** Bernstein’s *Chichester Psalms*, Handel’s *Messiah*, Bach’s *Christmas Oratorio*, Ligeti’s *Clocks and Clouds*, Poulenc’s *Les Mamelles de Tirésias*, Reich’s *Tehtillim*

**Soundtracks include:** *King Kong*, *X-Men 3*, *Lady in the Water*, *World Trade Center* and the upcoming films *Charlotte’s Web* and *License to Wed*

**Education:** degree in Choral Conducting from Occidental College



## Daniel Chaney TENOR

**Number of seasons with Choral:** 3

**Previous Choral performance:** Rachmaninoff’s *All-Night Vigil*

**Education:** University of Denver’s Lamont School of Music

**Opera Performances:** Spoletta in *Tosca*, Monostatos in *Magic Flute* and Guisepppe in *La Traviata* with the L.A. Opera

**Has appeared as a guest artist with:** San Luis Obispo Mozart Festival, Roger Wagner Chorale



## Michael Freed BASS

**Number of seasons with Choral:** 20

**Previous Choral performance:** Bach’s *Christmas Oratorio* 2001

**Education:** BA from UCLA, graduate studies at USC,

Hebrew Union College, Music Academy of the West, private study with Roger Wagner, Martial Singher, Michael Sells, Dennis Heath, Samuel Kelemer and William Sharlin

**Has appeared as a guest artist with:** L.A. Philharmonic, Hollywood Bowl, LA Opera,

**Recordings:** Many Feature Films: Most recently *Lady in the Water* and soon-to-be-released *License to Wed*, CDs include LAMC recordings, Barbra Streisand’s “Higher Ground” and Meir Finkelstein’s “Liberation”



## Ayana Haviv SOPRANO

**Number of seasons with Choral:** 3

**Originally from:** Jerusalem, Israel

**Education:** B.A. in Comparative Literature from U.C. Berkeley; M.A. in Cultural Anthropology from UCLA

**Has appeared as a guest artist with:** Los Angeles Opera, Los Angeles Philharmonic, Hollywood Bowl, Los Angeles Chamber Singers, Philharmonia Baroque Orchestra

**As a soloist:** Premiered Sharon Farber’s song cycle *Time* at the Society of American Composers; sang in *Much Ado About Nothing* at Shakespeare’s Globe Theatre in London; resident soprano of Synergy, a Los Angeles chamber music

## A R T I S T S

ensemble specializing in new music

**Recordings:** Featured on numerous motion picture, television, and video game soundtracks

Ms. Haviv would like to dedicate this performance to her grandmother, Matilde Yary, who was an opera singer in Vienna until World War II aborted her career, and who passed away this year.



### Sarona Farrell

**With the Master Chorale:** 11 seasons.

**From:** Kailua, Hawaii

**Education:** USC Thornton School of Music

**Has toured with:** Helmuth Rilling and the International Bachacademie

**Performances include:** Oregon Bach Festival Chorus, Los Angeles Bach Festival, Whittier Bach Festival, and the San Luis Obispo Mozart Festival



### Sal Malaki

TENOR

**Number of seasons with Chorale:** 12

**Education:** University of the Philippines College of Music

**Opera performances:** *La Traviata*, *Madama Butterfly*, *Der Rosenkavalier*, *La Rondine*, *Fantastic Mr. Fox* (LA Opera); *La Boheme*, *The Magic Flute*, *La Loha Negra*, *Noli Me Tangere* (Cultural Center of the Philippines)

**Has performed at:** Carnegie Hall, Merkin Concert Hall, Dorothy Chandler Pavilion, Royce Hall, Macomb Center for the Arts, Morristown Museum, St. John's University, and Walnut Creek Civic Center

**As a soloist:** Bach's *Magnificat*, Handel's *Messiah*, Mozart's *Requiem*, Beethoven's *Ninth Symphony*, *Missa Solemnis*, Webber's *Requiem*, Dvorak's *Stabat Mater*, Orff's *Carmina Burana*, Mendelssohn's *Elijah*, Ramirez's *Missa Criolla*, Rossini's *Stabat Mater*, Dubois' *The Seven Last Words*, and Saint Saens' *Christmas Oratorio*



### Steven Pence

BASS

**Education:** Bachelor of Music Degree from Chapman University and two Masters of Music Degrees from New England Conservatory

**Opera performances:** Sciarrone in *Tosca*, Antonio in *Le Nozze di Figaro*, and Nonancourt in Nino Rota's *Il Cappello di Paglia di Firenze*

**Solo appearances:** Britten's *War Requiem* with Cypress Masterworks, and Mozart's *Grand Mass* in c-minor with The Orange County Catholic Chorale



# A R T I S T S

## Los Angeles Master Chorale Orchestra

### VIOLIN I

Steve Scharf  
CONCERTMASTER  
Margaret Wooten  
ASSISTANT CONCERTMASTER  
Florence Titmus  
Leslie Katz  
Alwyn Wright  
Yan To

### VIOLIN II

Jayne Miller  
PRINCIPAL  
Cynthia Moussas  
Rhonni Hallman  
Linda Stone  
Jean Sudbury  
Anna Kutushchek

### VIOLA

Victoria Miskolczy  
PRINCIPAL  
Andrew Picken  
Shawn Mann  
Alma Fernandez

### CELLO

John Walz  
PRINCIPAL  
Delores Bing  
ASSOCIATE PRINCIPAL  
Nadine Hall  
Maurice Grants

### BASS

Donald Ferrone  
PRINCIPAL  
Ann Atkinson

### OBOE

Joel Timm  
PRINCIPAL  
Michelle Forrest

### BASSOON

John Steinmetz  
PRINCIPAL

### TRUMPET

Andrew Ulyate  
PRINCIPAL  
William Bing

### TIMPANI

Thomas Raney  
PRINCIPAL

### HARPSICHORD

Patricia Mabee  
PRINCIPAL

### ORGAN

William Beck  
PRINCIPAL

### PERSONNEL MANAGER

Steve Scharf

### LIBRARIAN

Robert Dolan



**LA** IS THE **World**

**DECUSSATION:**  
the process of becoming or  
condition of being crossed  
in the form of an X.

Artistic collaboration can be a tricky business. Each artist comes to the process with a specific musical language, history and point of view. This is especially true for *LA is the World*, the Chorale's multi-year commissioning initiative that pairs American composers with Los Angeles-based immigrant Master Musicians to create new choral works based in non-Western musical traditions.

Composer **Eve Beglarian** and Persian musicians **Manoochehr Sadeghi** and **Pejman Hadadi** are currently navigating the cultural divide between Western and Persian classical music for the first commission, which will have its World Premiere at Walt Disney Concert Hall in June 2007.

While the collaborative process of *LA is the World* is deeply respectful of the traditions of the Master Musician, the goal is to find enough common ground upon which to build a piece of music. Both Master Musicians and



composer must be willing to release some of their traditional or personal methodology in order to be open to new musical ideas. The challenge of each collaboration, then, is to capture the tension between the places where the artists are divergent and those where they intersect — and to harness and express this tension in a new, dynamic and completely original choral work.

In this first commission, artists need to bridge not only cultural

differences but two entirely different musical philosophies — the ancient Persian Radif and the Western classical tradition. While the two traditions have in some ways cross-fertilized over the centuries, they have largely left each other alone. “I got interested in *LA is the World* because for some time now I have been thinking of a meeting of sorts between Western classical music and Persian music,” says Hadadi, “I am

excited to be sharing my knowledge in the hopes of creating a musical bridge that can be built upon by future generations.”

**Next stop:** the Persian Radif, Ferdowsi and Al-Ghazzali — texts, musical rhythms and motifs

—MIKI SHELTON

*To read the entire series of articles on LA is the World, please visit our website at [www.lamc.org](http://www.lamc.org).*

LOS ANGELES MASTER CHORALE'S  
**2006 Opening Night Gala**

The Los Angeles Master Chorale launched its 43rd season with stunning performances of Haydn's *Creation Mass* and Philip Glass's *Itaipú* featuring the Chorale and the Los Angeles Chamber Orchestra — LACO's appearance made possible by a gift from Carol and Warner Henry. Following the concert, 315 guests enjoyed dinner in the BP Hall, transformed into a magical rainforest for the occasion, and the Chorale's traditional Surround Sing. The enormously successful event, generously sponsored by **Mellon Financial Corporation**, raised more than \$285,000 for the Chorale's artistic and education programs.



Music Director Grant Gershon conducting the Chorale's signature surround sing at the Gala.

## OPENING NIGHT GALA

---



Gala Patron Co-chairs Warner and Carol Henry (left) and Laney and Tom Techentin celebrate the Gala's success.



Above: Music Director Emeritus Paul Salamunovich and Honorary Board Member Anne Shaw Price. Right: Maryann Meggelin (left) and Heidi Simpson Sandoval, representing Mellon Financial Corporation, join Board Chairman Mark Foster to celebrate the successful season opener.





## OPENING NIGHT GALA

---



Above left: (l to r) Phyllis McCreary, Regina Clark, Board member Bette Redmond, and Diane Chang enjoying the Gala festivities.  
Above right: Andrea and John Van de Kamp (left) sharing a moment with Jane and Ted McAniff.



Music Director Grant Gershon, center, is joined by Lillian and Jon Lovelace (left) and Board President Scott Sanford and his wife, Carolyn.



# OPENING NIGHT GALA



Board member Marguerite Marsh and her husband, Robert Marsh, are pictured at the Gala.



Board members Shaun Tucker and Phil Swann (right) with Phil's wife, Tricia MacLaren.

## Opening Night Gala

Thank you to everyone who contributed to the success of the 2006 Opening Night Gala. Your attendance and support through the purchase of tickets and tables is tremendously appreciated. We extend our special gratitude to the following generous Patrons and Donors whose extra special generosity allowed us to exceed our goal for this annual benefit event.

### Patron Co-Chairs

Laney and Tom Techentin  
Carol and Warner Henry

### Grand Sponsor

Mellon Financial Corporation

### Grand Patron Tables

Lillian and Jon Lovelace

### Patron Tables

Alschuler Grossman Stein &  
Kahan LLP  
The Capital Group Companies  
Charitable Foundation  
Covington Capital Management  
Ann Graham Ehringer,  
Saddlepeak Lodge  
Denise and Robert Hanisee  
Patricia and Kenneth McKenna  
Joyce and Donald Nores  
Bette Redmond  
Eric A.S. Richards  
Laney and Tom Techentin

### Gala Tables

Michael Breitner  
Scott Fitz-Randolph and  
Christina Rose  
Victoria and Frank Hobbs  
Jane and Ted McAniff  
Marian and John Niles  
Susan and George Reardon  
Susan and Tom Somerset  
Jann and Kenneth Williams

### Individual Grand Patrons

Mrs. Brian Dockweiler Crahan  
Claudia and Mark Foster  
Betty Freeman  
Kiki and David Gindler  
Thomas F. Grose  
Carol and Warner Henry  
Kathleen L. McCarthy  
Judith and Clifford A. Miller  
Cheryl Petersen and Roger Lustberg  
Penelope C. Roeder  
Barbara and Ian White-Thomson

### Individual Patrons

Ann and Olin Barrett  
Linda and Skip Bowling  
Hillary Crahan  
Jennifer and Royce Diener  
Victoria and Frank Hobbs  
Kathleen and Terry Dooley  
Thomas F. Kranz  
Christine and Peter Kuyper  
Lois and Chris Madison  
Ginny Mancini  
Drs. Robert and Marguerite Marsh  
Helen and Albert McNeil  
Sheila Muller  
Joseph C. Nalls II  
Anne and Harrison Price  
Marshall Rutter and Terry Knowles  
Michele and Russell Spoto

### Donors

Anonymous  
Mr. and Mrs. John V. Bowmer  
Theodore and Eleanor Congdon  
(in honor of Marshall Rutter's  
75th Birthday)  
Dr. and Mrs. James Femino  
Lenore and Bernard Greenberg  
(in honor of Ted McAniff)  
Harry and Betsy Hathaway  
Elizabeth Levitt Hirsch  
Polly and Huston Horn  
Jane and Lawrence McNeil  
Sharon and Arnold Messer  
Lynette Berg Robe, Esq.  
Mr. and Mrs. J. Fred Schoellkopf III  
Singer Lewak Greenbaum &  
Goldstein LLP  
Dr. and Mrs. Russell C. Spoto  
Charles Starr, Jr.  
Strategic Support Services, Inc.  
Mr. and Mrs. David Vivell  
Barbara and Russell Whittenburg  
Stanley Zerne, M.D.

*Special thanks to Laney and Tom Techentin and Carol and Warner Henry for underwriting the unique wines enjoyed at the Gala.*

*Listing as of November 6, 2006*

## Calendar of Events

### JANUARY

- 27 2:00 PM**  
 ① Invited Dress Rehearsal for Steve Reich's 70th Birthday Tribute concert
- 28 7:00 PM**  
 ③ **shine** | Steve Reich's 70th Birthday Tribute concert
- Following the concert:**  
 ① Post-concert celebration of Steve Reich's 70th birthday, with the artists

### MARCH

- 3 10:00 AM**  
 ① Invited Dress Rehearsal for *Mary Lou's Mass*
- 4 7:00 PM**  
 ③ **shout** | Mary Lou Williams, *Mary Lou's Mass*

- 24 10:00 AM**  
 ① "Building Music" Coffee & Conversation, with Grant Gershon and Christopher Rouse
- 25 7:00 PM**  
 ③ **awaken** | Christopher Rouse, *Requiem* **WORLD PREMIERE**
- Following the concert**  
 ① Red Carpet Premiere Party, with composer Christopher Rouse

### APRIL

- LAMC with the Los Angeles Philharmonic:  
**April 12-14, *The Tristan Project***
- LAMC with the Los Angeles Philharmonic:  
**April 18 & 24, *Tristan and Isolde*, complete**
- 22 7:00 PM**  
 ③ **ignite** | Franz Joseph Haydn, *Lord Nelson Mass* & Ariel Ramirez, *Misa Criolla*; with guest artist Los Angeles Chamber Orchestra

### MAY

- 3 10:00 AM**  
 High School Choir Festival

### JUNE

- 3 7:00 PM**  
 ③ **lift** | Eve Beglarian, **WORLD PREMIERE**; James MacMillan, *Cantos Sagrados*; Arvo Pärt, *Te Deum*
- Following the concert:**  
 ① "LA is the World" toasting event, with composer and artists
- 7 8:00 PM**  
 ③ **lift** | Eve Beglarian, **WORLD PREMIERE**; James MacMillan, *Cantos Sagrados*; Arvo Pärt, *Te Deum*
- 19 6:30 PM**  
 ① **Maestro @ Friends** Cabaret and Dinner on stage at Disney Hall

③ CONCERT ① DONOR EVENT

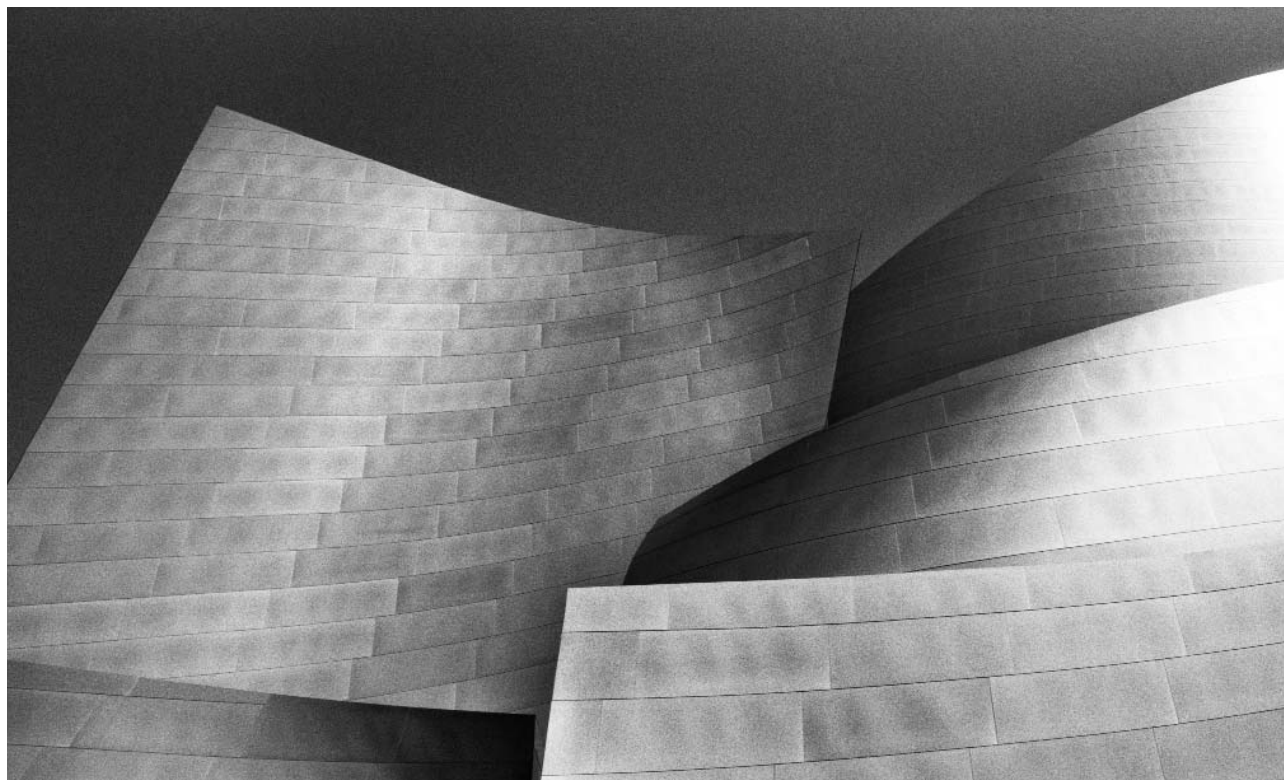


Photo by Gil Garcetti

## 2006 | 07 LAMC Donor Benefits



(L-R) Richard Cullen, Robert Finnerty, Betty McLaughlin, (back) Robert and Sally Neely enjoyed a scrumptious three-course Patina Dinner at the Maestro and Friends Cabaret Dinner.



Music Director Grant Gershon was joined by Chorale singers Sarena Farrell, Steve Pence and Rachelle Fox for an incredible cabaret performance at the 3rd Annual Maestro and Friends Cabaret Dinner on stage at Walt Disney Concert Hall this past June.

Join the L.A. Master Chorale Circle of Friends and get closer to the music you love.

Your gift is tremendously important because **ticket sales cover less than 50% of the cost of each concert.** In addition to supporting great choral music, you will be rewarded with the following donor benefits:

### **\$100 | Friend Circle**

- Year-round concert program recognition.

### **\$300 | Patron Circle**

*The benefit above, plus*

- 2 Dress Rehearsal invitations and 2 free drink vouchers.

### **\$600 | Aficionado Circle**

*The benefits above, plus*

- 2 additional Dress Rehearsal invitations and 2 invitations to a Coffee & Conversation with Grant Gershon on Nov 4 and Mar 24.

### **\$1,000 | Silver Baton Circle**

*The benefits above, plus*

- Complimentary self-parking, 2 more drink vouchers and 2 tickets to a private donor event with singers and soloists Mar 25.

### **\$2,500 | Golden Baton Circle**

*The benefits above, plus*

- 2 tickets to a post-concert party with Composer Steve Reich Jan 28.

### **\$5,000 | Maestro Circle**

*The benefits above, plus*

- Valet parking for Master Chorale concerts and 2 tickets to the Maestro & Friends Cabaret on stage at Disney Hall, Jun 12.

### **\$10,000 | Benefactor Circle**

*The benefits above, plus*

At this level you add VIP ticketing, dress rehearsal passes, exclusive backstage events and more.

### **\$25,000 | Impresario Circle**

*The benefits above, plus*

Impresarios will be afforded all the privileges of underwriters including your own backstage dressing room.

*All donors are accorded seating priority according to the level of your gift. More details regarding donor benefits can be found at [WWW.LAMC.ORG](http://WWW.LAMC.ORG) or by calling 213-972-3122.*

## D O N O R S

---

### **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	Nancy and Robert Miller	Dona* and David Schultz
Colburn Foundation	Raymond R. Neevel*	Nancy and Ralph Shapiro, in honor of
William Davis, in honor of Ted McAniff	Joyce and Donald J. Nores	Peter Mullin
Ann Graham Ehringer	Anne Shaw and Harrison Price	Nancy and Richard Spelke
Moira Byrne Foster Foundation	Elizabeth and Hugh Ralston	George Sterne and Nicole Baker
Claudia and Mark Foster	Elizabeth Redmond	Francine and Dal Alan Swain
Denise and Robert Hanisee	Penelope C. Roeder, PhD	Patricia A. MacLaren and Philip A. Swan
Geraldine Healy*	Phyllis and Larry* Rothrock	Laney and Tom Techentin
Los Angeles Master Chorale Associates	Marshall Rutter and Terry Knowles	
Marguerite and Robert Marsh	Carolyn and Scott Sanford	*deceased
Jane and Edward J. McAniff	Barbara* and Charles Schneider	

If you have included the Master Chorale in your estate plan, please let us know so we can acknowledge your generosity. For information on bequests or to arrange a complimentary, confidential planned giving consultation, please contact Marjorie Lindbeck at 213-972-3114.

---

## 2006 | 2007 Circle of Friends

The Los Angeles Master Chorale gratefully acknowledges the following individuals, businesses, foundations and government agencies that support the Los Angeles Master Chorale through generous annual gifts, grants and sponsorship.

We applaud the vision of our generous friends who understand that the artistic growth of this magnificent Chorale is dependent upon a community of donors — our Circle of Friends. Thank you!

*\*Individuals who have made multi-year commitments of support are indicated with an asterisk.*

### **Angel Circle**

**\$100,000 to \$500,000**

Violet Jabara Jacobs  
Lillian and Jon Lovelace  
Carolyn and Charles D. Miller \*

### **Impresario Circle**

**\$25,000 to \$99,999**

Anonymous  
Carol and Warner Henry  
Patricia and Kenneth McKenna

### **Benefactor Circle**

**\$10,000 to \$24,999**

Brent Enright \*  
Lois and Robert F. Erburu  
Mr. and Mrs. Richard Grant

Thomas F. Grose, in honor of

Charles I. Schneider \*  
Denise and Robert Hanisee \*  
Sheila Muller  
Joyce and Donald Nores \*  
Bette Redmond \*  
Martha Ellen Scott  
M. Daniel Shaw \*  
Frank J. Sherwood  
Laney and Tom Techentin  
Marylyn and Neil Warren

### **Maestro Circle**

**\$5000 to \$9999**

Gregory J. and Nancy McAniff Annick \*  
Michael Breitner and Michael Reisig \*  
Debbie and Jeff Briggs \*

Cynthia and T. Samuel Coleman \*  
Pat and Wayne DePry  
Kathleen and Terry Dooley \*  
Ann Graham Ehringer \*  
Robert G. Finnerty and Richard Cullen \*  
Claudia and Mark Foster \*  
Moira Byrne Foster Foundation  
Kiki and David Gindler  
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 \*  
Sally and Robert Neely  
Marian and John Niles  
Eleanor Pott \*

# D O N O R S

---

Cecilia and Dudley Rauch  
Marshall Rutter and Terry Knowles  
Mr. and Mrs. W. Scott Sanford  
Charles I. Schneider and  
Nancy Barrier-Schneider  
David N. Schultz  
Susan and Tom Somerset \*  
Philip A. Swan and Patricia A. MacLaren  
Susan and John Sweetland  
Barbara and Ian White-Thomson  
Jann and Kenneth Williams

## **Golden Baton Circle** **\$2500 to \$4999**

Regina Clark  
Alicia G. and Edward Clark  
Teresa and Robert A. De Stefano  
Christine and Peter Kuyper  
Donna and Warry MacElroy  
Helen and Albert McNeil  
Carole and Everett Meiners  
Cheryl Petersen and Roger Lustberg  
Anne and Harrison Price \*  
Susan Erburu Reardon and  
George Reardon \*  
Eric Richards  
Penelope C. Roeder, Ph.D.  
Nancy and Dick Spelke \*  
Michele and Russell Spoto, M.D.  
Robert Teragawa

## **Silver Baton Circle** **\$1000 to \$2499**

Dr. Gladi Adams  
Dr. and Mrs. James P. Beasom III  
Jennifer and Chris Bertolet  
Susan Bienkowski  
Judith and Wayne Carter  
Marjore Chronister  
Eleanor and Theodore Congdon  
Bryant & Judi Danner  
Megan and Don Davis  
Susan Esting  
Vacharee and Gordon Fell  
George Fenimore

Michael W. Fitzgerald  
Betty Freeman  
Laurence K. Gould, Jr.  
Capri and Bruce Haga  
Mrs. Bob Hope  
Mr. and Mrs. Lawrence Inouye  
Richard Kaltenbrun  
Dr. Stephen Kanter  
Marjorie and Roger Lindbeck  
Alice and Brandon MacAller  
Weta and Allen Mathies  
Robin Meadow  
John D. Millard —  
Symantec Corporation  
Gloria and John Moore  
Ann and James Mulally  
Anonymous\* \*  
Carol K. Broede and Eric Olson  
Patricia and David Ottesen  
M. Helen Pashgian  
Elizabeth and Hugh Ralston  
Phyllis Rothrock \*  
Frederick J. Ruopp  
Rosemary Schroeder  
Maryann Skoko and Katherine Jordan  
Helen and Jerry Stathatos  
Anne Russell Sullivan, AR Realty \*  
Sally and Philip V. Swan  
Jane and Larry Viehl  
Allison and Peter Viehl  
Lynne and Peter Young

## **Aficionado Circle** **\$600 to \$999**

Georgia and Gerald F. Brommer  
Dr. and Mrs. Carl Greifinger  
Denise Hamelin and  
Vincent Thoemmes  
Carol and James S. Hart  
Harriet and Al Koch  
Ella Matthes  
Harriet McDonald  
Beatrice H. Nemlaha  
George C. Oliphint  
Peggy and Leroy Rahn

Ellen Silverman  
Carrie Deeb and Emile F. Skaff  
Penelope and Craig Springer  
Jesse Telles  
Winifred and William Weisinger  
Geoffrey S. Yarema

## **Patron Circle** **\$300 to \$599**

Sandra and Ira Abramowitz  
Janet Anwyl  
Diane and Noel Applebaum  
Jo Anna Bashforth  
Henry Berber  
Helen Birch  
Adele Bloom  
Fran Buchanan  
James Bullock  
Raun and Jerry Burnham  
Areta Crowell  
Drs. Eleanor and Harold Fanselau  
John R. Freeman  
Stella and Jaime Garcia  
Gordon Geever and  
Sam Matsumoto  
Linda Hansen  
David E. Horne  
Mr. and Mrs. Jason Hwang  
Frank Jarvis  
Paul C. Jennings  
Robin and Craig Justice  
Susan Keith  
Maryanne and Jerome Levine  
Carole and Matt Lewis  
Lucia and Ben Logan  
Alan Mangels  
Mary and Murray Marsh  
Jane and Lawrence McNeil  
Nancy and Ray Mullio  
Anne and Jon Murakami  
Eloise Osborne  
Otto Paris  
E. Gary and R. Marina Raines  
Ilean and Steven Rogers  
Mary Lou Schanche

## D O N O R S

---

Melody Scott  
William Sollfrey  
Rita Spiegel  
Andrew Stimer  
Arthur H. Streeter  
Suzanne Trepp  
Barbara E. Wagner  
Patricia S. Waldeck  
Seymour Waterman  
Mark Zimoski

### Friend Circle

#### \$100 to \$299

Fernando Almanza, Jr.  
Mr. and Mrs. Richard E. Andersen  
Valerie and Seth Aronson  
Cheryl and Wayne Ayers  
Jon Bailey  
Rebekah Ballard  
Grant Barnes  
Cathy and John Bartoo  
Bob Boucher  
Marilyn and David Breeding  
Lillian Brown  
Diana Burman  
Paul Butler  
Alonso Calderon  
Mary Ellen and Alan Cassman  
Dr. and Mrs. Lawrence J. Cohen  
Moirra and Michael Cohn  
Mr. and Mrs. Michael Cole, in honor of  
Tom Somerset  
Jon and Nancy Collins  
Molly and Walter Coulson  
Hilary Crahan  
Rosa Cumare  
Sandra Cutuli  
Anonymous  
Mary and Craig Deutsche  
Hazel H. Dunbar  
James Ellfeldt  
Kathleen Elowitz  
Russell Faucett  
Christine Fidler  
Miller Fong

Kathie and Alan Freeman  
Kay and Donald Fujiwara  
Dr. James E. Gernert  
Mary Gisbrecht  
Betty Gondok  
Richard Guthrie  
Susan Hamilton  
Nina Haro  
Berkeley Harrison  
Dorothy and Carson Hawk  
Marion F. Haynes  
Robert and Marilyn Hertz  
Lucy A. Hirt  
Mary Hoffman  
Virginia and Robert Huntington  
Russell G. Irwin  
Mary and Paul Jacobs  
Dr. and Mrs. Louis W. Kang  
Robin and Michael Kendall  
Gloria and Paul Kilian  
James Kindel  
Edna Mae and Gordon Klett  
Constance Knight  
Peter Kudrave  
Lynne La Fleur  
Veloris Lang  
Dr. and Mrs. Maimon Leavitt  
Leeba Lessin  
Iris S. Levine  
Mary and John Lorimer  
Mr. and Mrs. Marshall E. Lumsden  
Dr. Shoko Malkan  
Billie Marrow  
Vicky and Neil Martin  
Scott Maynes  
Susan McKellar  
Brenda and Michael McNamara  
Thomas Metzler and Barbara Don  
Kim and David Meyer  
Jan and Roy Miller  
Daniel I. Miyake  
Mr. and Mrs. Robert Moran  
Tania and Floyd Norris  
Julie Noyes  
Robert Poehling

Martha Rinaldo  
Sara and Kenneth Roehrs  
Leslie Sacks  
Gaye Saxon  
Marilyn Scheerer  
Mary and Don Schliff  
Loretta Sifuentes  
Melvin Smith  
Williametta Spencer  
Ms. Sharon K. Steingass  
Elsa and Charles Stewart  
Madge van Adelsberg  
Mary Jane and John Van Amridge  
William Wilk  
F. Eugene Wilkerson  
Lloyd and Mary Wilson  
Robert Woiwod  
Judy Wolman

*Your tax-deductible gifts are an investment in the Chorale and in this great music. It's easy to make a donation to support the music you love: Online at [www.LAMC.org](http://www.LAMC.org), call 213-972-3122 or mail your check to LAMC, 135 N. Grand Avenue, LA, CA 90012. This listing reflects annual gifts through November 6, 2006. To report a change in your listing, please call Patrick Brown at 213-972-3122 or email [pbrown@lamc.org](mailto:pbrown@lamc.org).*



# D O N O R S

## 2006 | 2007 Business, Foundation and Government Support

### Platinum Circle

**\$100,000+**

Colburn Foundation\*  
The James Irvine Foundation\*  
The Music Center Fund for the  
Performing Arts  
The Ralph M. Parsons Foundation\*  
Weingart Foundation\*

### Gold Circle

**\$50,000 to \$99,999**

Los Angeles County Arts  
Commission\*  
Los Angeles Times Family Fund,  
a Fund of the McCormick  
Tribune Foundation  
Mellon Financial Corporation  
The Music Center Foundation  
Flora L. Thornton Foundation

### Silver Circle

**\$20,000 to \$49,999**

The Capital Group Companies  
Charitable Foundation  
Creative Capital Foundation  
Multi-Arts Production Fund  
City of Los Angeles Department of  
Cultural Affairs\*  
Dwight Stuart Youth Foundation  
Dan Murphy Foundation  
Pasadena Showcase House  
for the Arts  
The Rose Hills Foundation  
The Sahandaywi Foundation

### Bronze Circle

**\$1000 to \$19,999**

The Aaron Copland Fund for Music  
The Ahmanson Foundation

Patrica Duque Byrne  
Charitable Foundation  
Employees Community Fund  
of Boeing  
Georges and Germaine Fusenot  
Foundation  
Ann and Gordon Getty Foundation  
The Walter Lantz Foundation  
The Harold McAlister  
Charitable Foundation  
B.C. McCabe Foundation  
Metropolitan Associates  
Lluella Morey Murphey Foundation  
The E. Nakamichi Foundation  
National Endowment for the Arts  
The Kenneth T. and Eileen L. Norris  
Foundation  
Roth Family Foundation  
Lon V. Smith Foundation  
John and Beverly Stauffer  
Foundation  
J.B. and Emily Van Nuys Charities

### Matching Gifts

American Express 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

## Los Angeles Master Chorale Administration

### Artistic Staff

Grant Gershon  
MUSIC DIRECTOR  
  
Paul Salamunovich  
MUSIC DIRECTOR EMERITUS  
  
Ariel Quintana  
ASSISTANT CONDUCTOR  
  
Lisa Edwards  
PIANIST/MUSICAL ASSISTANT  
  
Marnie Mosiman  
ARTISTIC DIRECTOR FOR  
VOICES WITHIN

Studio Fuse  
Jennifer Logan and  
Christopher Quiming  
  
Unison Consulting  
Paul Dupree  
  
TRG | Target  
Resource Group  
Jill Robinson  
PRESIDENT  
  
Julia Carnahan  
*L.A. is the World*

### Administrative Staff

Andrew Brown  
COMMUNITY PROGRAMS  
MANAGER  
  
Patrick Brown  
PATRON SERVICES  
MANAGER  
  
Kathie Freeman  
ARTISTIC PERSONNEL &  
PRODUCTION MANAGER  
  
Rebecca S. Gutierrez  
DIRECTOR OF FINANCE

### Walt Disney Concert Hall

Page Messerly  
TREASURER  
  
Christy Galasso  
FIRST ASSISTANT  
TREASURER

Terry Knowles  
EXECUTIVE DIRECTOR

Greg Flusty  
HOUSE MANAGER

Paul Geller  
STAGE MANAGER

James J. Valentine  
MASTER CARPENTER

Marjorie Lindbeck  
GENERAL MANAGER

John Phillips  
PROPERTY MASTER

D'aun Miles  
ADMINISTRATIVE SERVICES  
MANAGER

Terry Klein  
MASTER ELECTRICIAN

Esther Palacios  
ADMINISTRATIVE  
ASSISTANT

Kevin F. Wapner  
MASTER AUDIO/VIDEO

Miki Shelton  
DIRECTOR OF  
DEVELOPMENT

*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.*

Catherine Springer  
MARKETING MANAGER

### Consultants

Ad Lib Communications  
Libby Huebner  
PUBLICIST

### Los Angeles Master Chorale

135 North Grand Avenue  
Los Angeles, CA 90012  
Phone 213-972-3110  
FAX 213-687-8238  
EMAIL lamc@lamc.org  
WEBSITE www.lamc.org

NetTech  
COMPUTER SERVICES

The Phelps Group  
Joe Phelps

Smash Events  
Gerry Huffman

### 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 Department of Cultural Affairs, the National Endowment for the Arts, and the Los Angeles County Arts Commission.

