

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

Los Angeles Chamber Orchestra

Sunday, October 22 at 7 pm

resonate

Rachmaninoff

Sunday, November 12 at 7 pm

holiday wonders

Saturday, December 9

at 1 pm and 4 pm

2 great family matinees!

rejoice

Bach and Holiday Favorites

Sunday, December 10 at 7 pm

messiah sing-along

Monday, Dec. 11 at 7:30 pm

Monday, Dec. 18 at 7:30 pm

shine

Reich 70th Birthday Tribute

Sunday, January 28 at 7 pm

shout

Mary Lou Williams

Luckman Jazz Orchestra

Sunday, March 4 at 7 pm

awaken

Christopher Rouse

WORLD PREMIERE

Sunday, March 25 at 7 pm

ignite

Haydn & Ramirez

Los Angeles Chamber Orchestra

Sunday, April 22 at 7 pm

lift

Beglarian, MacMillan
and Pärt

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

OCTOBER 2006

Welcome to the 2006 | 07 Season!



Tonight we launch the Los Angeles Master Chorale's fourth season in Walt Disney Concert Hall — a year of great music presented by the world's greatest chorus, frequently joined by very good friends. On this opening night we are especially pleased to welcome the Los Angeles Chamber Orchestra to our

stage, one of the world's renowned ensembles. LACO and the Master Chorale have collaborated many times, and always with fantastic musical results. We express our deep gratitude to Carol and Warner Henry, who have generously helped make LACO's appearances this season possible.

We also thank our valued and long-time friends at Mellon for so generously supporting tonight's post-concert gala. It is rare these days that organizations like ours enjoy such a steadfast and rewarding partnership, and we extend our heartfelt thanks to Mellon.

The season ahead is filled to overflowing with concert experiences you will not want to miss. I hope I'll see you at each and every one of them, and I thank you for supporting the Los Angeles Master Chorale.

Terry Knowles
EXECUTIVE DIRECTOR

SUBSCRIBE TODAY! 213-972-7282 | 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, *Rezós (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.



Tony Garcia Photography

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

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

Sunday, October 22 at 7 pm | Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Elissa Johnston, soprano | Kelley O'Connor, mezzo-soprano | Jonathan Mack, tenor | Steven Pence, bass

Los Angeles Chamber Orchestra

This concert generously sponsored by Mellon Financial Corporation



The Los Angeles Chamber Orchestra's appearance is made possible by a generous gift from Carol and Warner Henry.

Schöpfungsmesse (Creation Mass) Franz Joseph Haydn (1732–1809)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Ms. Johnston, Ms. O'Connor, Mr. Mack, Mr. Pence

INTERMISSION

Itaipú Philip Glass (1937 –)

I. Mato Grosso
II. The Lake
III. The Dam
IV. To the Sea

Performed without pause

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 performance is part of the 5th Annual Daniel Pearl Music Day festivities. The Daniel Pearl Foundation was formed in memory of journalist Daniel Pearl to further the ideals that inspired Daniel's life and work. The Foundation's mission is to promote cross-cultural understanding through journalism, music, and innovative communications. DANIELPEARL.ORG

Tonight's Listen Up! pre-concert discussion is hosted by KUSC's Alan Chapman

The Los Angeles Master Chorale's recording of *Itaipú* is available for purchase at our website, www.LAMC.org, or at the LA Phil store in the lobby.

Compelling “Creations” Through the Centuries

by Victoria Looseleaf

In the beginning there were the chords, the tones, the primal hummings: Stanley Kubrick’s apes, hurling bones skyward in 2001: *A Space Odyssey* to the tympanic thrashings of Strauss’ *Thus Spoke Zarathustra*, the erect simians signifying a new world order; Stravinsky’s ethereal bassoon noodlings a prelude to the dissonant and utterly unpredictable music of *The Rite of Spring*, its fresh sonorities ushering in a controversial freedom; and, shocking in its soothing quietude, the serene beginnings of Franz Joseph Haydn’s *Schöpfungsmesse*. Nicknamed *The Creation Mass*, it is derived from the composer incorporating into the Gloria movement a quotation from Adam and Eve’s duet from his *Creation*, an oratorio beginning with magisterial octave Cs, God-worthy in their gravity. Composed immediately prior to this 1801 work, this mass was obviously hardwired into Haydn’s DNA.

Ah, Haydn! If anyone had a charmed life, it was this Austrian son of a farmer and wheelwright. Born in 1732, the erstwhile boy singer would not only be gainfully employed for nearly four decades by the royal family, Esterhazy, but, as the most famous composer of his day, his celebrity status allowed him to be feted, idolized and entertained by crowned heads. Were he alive today, Haydn, who had a bad marriage, the requisite mistress and more connections than Cingular, would have been fodder for bloggers and

BlackBerries, as well as fronting the hippest MySpace page in cyberspace.

That the composer was also part of a musical triumvirate that included Mozart and Beethoven (whom he once taught) — the purveyors of Classical music — added to his legacy. Of his 104 symphonies, 50 some concertos, 84 string quartets and 12 masses, it is certainly the final six masses written during the last decade of his life that represent a compositional flowering. As if channeled from unseen forces and assuming symphonic forms, they are a direct result of Haydn having worked in London with the cream of orchestral musicians. Demanding nonpareil virtuosity, the mass is performed here by the Los Angeles Chamber Orchestra. Written to celebrate the name day of Princess Maria Esterhazy, whose husband, Prince Nikolaus, employed Haydn as Kapellmeister, this 45-minute opus in Bflat major is Haydn’s largest scale setting of a mass to date. Weaving together form, harmony and expression, as well as different styles, Haydn is, in essence, summarizing his own musical achievements. Replacing his usual energetic Kyrie with a solemn introduction, the music then surprises with a solo for mezzo-soprano. As each of the six masses makes use of the same text, the challenge was keeping the score fresh. But in another brilliant gambit, Haydn, after the initial 29 bars of near-pianissimo dynamics, then delivers a rollicking

6/8 tempo. Peasant-like, this is the work’s true opening, also functioning similarly to the first movement of any Haydn symphony, with, of course, the addition of chorus. The Gloria, after customary brass fanfares, moves into the minor key, appropriately set to match the text’s grimness, before returning to a more playful mode and the aforementioned *Creation* quote. A bass solo juxtaposed over the words, “who takest away the sins of the world,” Haydn quashed the darkness of the liturgical text with jocular music, emboldened by his belief that most sins are nothing more than lapses resulting from human frailty. Forced by Empress Marie Therese to write an alternate version omitting the *Creation* theme, Haydn obliged, hearing it played thusly at the mass’s first performance, where, reportedly, he was dissatisfied with a solo organ passage and, ousting the organist, performed the passage himself. As for the multi-word Credo, Haydn let loose with extremely difficult violin writing (carpal syndrome be damned!), the music surging into standard sonata form before the organ is introduced as obligato. Listen, too, for the “amens,” rising from the nadir of the basses to a high Bflat, with the ensuing Sanctus, normally a flamboyant showpiece, here unusually delicate. Reveling in unexpected key relationships, Haydn begins the Agnus Dei in G major, building with full chorus and orchestra, to running 16th notes before launching into a festive “Dona

PROGRAM NOTES

nobis pacem” and the mother lode of fugues. Strewn with elaborately patterned offbeat accents, the music momentarily turns dark (Bflat minor), before careening towards a smoking, enormous finale. Sublime, supreme, staggeringly beautiful, time’s infinite march has been punctuated with this glorious music, when all, at least for these moments, is right with the world.

A composer also in tune with the world — literally and metaphorically — is Baltimore-born Philip Glass. But unlike Haydn, Glass was not granted the privilege to work with royalty. Indeed, early in his career the young musician struggled financially, toiling as both cab driver and plumber. Now 69, this titan of Minimalism, one who studied with such disparate types as Nadia Boulanger and Ravi Shankar, had his first large-scale triumph in 1976 with the Robert Wilson-directed opera *Einstein on the Beach*. Bursting with Glass’ signature unremitting rhythmic patterns and simple diatonic chords, the work shot him to international prominence, leaving behind any traces of leaky pipes or disgruntled taxi fares. Now hugely successful, the composer has proven equally prolific, his formidable body of work including string quartets and concertos as well as numerous operas, film scores and dance works. *Itaipú*, the second of Glass’ three “nature portraits” for orchestra (*The Light and The Canyon* were the first and third, respectively), was a commission by the Atlanta Symphony Orchestra and Chorus. Premiered in 1989, it was inspired by a trip Glass made to the construction of the world’s largest hydroelectric plant on the Paraná River which forms the border between Brazil and Paraguay. *Itaipú* or “singing stone” in Guarani, makes use of a text drawn from the creation myth of Guarani Indians, a people,

unfortunately, displaced by the project. Used to supplement rather than duplicate the thrust of music and action, the text functions much as it did in Glass’ earlier “portrait operas” (*Einstein*, *Satyagraha* from 1980, and 1984’s *Akhnaten*), the dramatic values also epic in scope. Dealing with the conflicts between technology and humanity, Glass establishes symphonic moods in four movements, the 35-minute score churning and roiling much like the Brazilian river itself. Calling for a large orchestra with exotic instrumentation, notably Amazonian percussion, the music also draws upon folk elements, but in typical Glass fashion: By dint of its homogeneous pulsings and repetitious melodic cells that stretch and shrink, images of ducts and turbines are conjured, the orchestral and vocal vacillations spreading out to alter the shape and flow of the music. Alternately gloomy and exhilarating, the score sweeps the listener up in a gargantuan tide of emotions. Dramatic, palpable, eternally alive, this journey of the river Paraná that translates as, “the place where music was born,” wends its way from the Brazilian highlands — the first movement Mato Grosso — through The Lake, which is held back by The Dam, and finally, To the Sea. An exploration of an alternative world, it is strangely not unfamiliar to us. Enveloped by this wash of sound, we, too, flow through the dark heart of technology, which Glass one said, “is not neutral and takes over everything” to arrive at a place of musical perfection.

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.



Franz Joseph Haydn COMPOSER

Born: March 31, 1732 in Rohrau, Austria

Died: May 31, 1809 in Vienna

Assignments: music director to Count Morzin, Kapellmeister to the Esterhazys

Operas: *Lo speziale*, *L'infedeltà delusa*, *Il mondo della luna*, *La fedeltà premiata*, *Orlando paladino* and *Armida*

Is regarded: as the father of the symphony and the string quartet



Philip Glass COMPOSER

Born: 1937 in Baltimore, Maryland

Studied at: University of Chicago and the Juilliard School

Has worked with: Indian musicians Ravi Shankar and Alla Rakha

Operas: *Einstein on the Beach*, *Satyagraha*, *Akhnaten*, *The Making of the Representative for Planet 8*, *The Voyage*, *The Sound of a Voice*, *Waiting for the Barbarians*

Film scores: *Kundun*, *The Truman Show*, *The Hours*, *The Fog of War*

Often classified as: a “minimalist” composer, along with such composers as Steve Reich, Terry Riley and John Adams.

PERFORMERS

Guest Artists



Elissa Johnston
SOPRANO

Performances: Los Angeles Philharmonic, Atlanta Symphony, St. Paul Chamber Orchestra, Fort Worth Symphony, Los Angeles Chamber Orchestra, San Francisco Contemporary Players, the Pasadena Symphony, the Colorado Symphony under Jeff Kahane, Strauss' *Four Last Songs* with the California Philharmonic at Disney Concert Hall, Mozart's *Requiem* with the Santa Barbara Chamber Orchestra, the world premiere of *Aura* by Chinury Ung with Grammy Award-winning Southwest Chamber Music, Lincoln Center, New York City Ballet, New York Philharmonic's Copland Festival, Lincoln Center's Stravinsky Festival, Aldeburgh Festival in England, Aspen Festival's Winter Music Series, and as Pat Nixon in the world premiere of John Adams' concert suite from *Nixon in China* entitled *The Nixon Tapes*, with the composer conducting

Opera roles: Pamina in *Die Zauberflöte* at the Snape Proms in England, the role of Female Chorus in Britten's *The Rape of Lucretia* at the Aldeburgh October Britten Festival, Marzelline in concert performances of

Beethoven's *Fidelio* at both the Aspen Festival and with the Wheeling Symphony, the role of Brigitta in concert performances of Tchaikovsky's *Iolanta* with the L. A. Philharmonic, and LA Opera performances of *Il Trovatore*, *Le Nozze di Figaro*, and *Il Ritorno d'Ulisse in Patria*



Jonathan Mack
TENOR

Education: degrees in both French horn and vocal performance at the University of Southern California

Has performed throughout: United States, Germany, France, Holland and Australia

Opera performances: Kentucky Opera, Opera Columbus, Opera Utah, Vancouver Opera, Portland Opera, and eighteen seasons with the Los Angeles Opera, where he has performed over fifty roles

Has appeared as a guest artist with: Chautauqua Festivals, Carmel Bach Festival, Ojai Festival, Hollywood Bowl, London Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Festival Miami and the Montreal Metropolitan

Professional: member of the voice faculty at the University of Southern California and Chapman University



Kelley O'Connor
MEZZO-SOPRANO

Education: Bachelor of Music degree from USC and Masters degree from UCLA

Originated the role of: Federico García Lorca in Osvaldo Golijov's *Ainadamar*

Has performed with/at: Los Angeles Philharmonic, Santa Fe Opera, Lincoln Center, Atlanta Symphony Orchestra, Ojai and Ravinia Festivals, BBC Symphony Orchestra, Cleveland Orchestra, Baltimore Symphony Orchestra

Awards and Honors: winner of the Long Beach Mozart Festival, the Los Angeles NATS Competition, the Palm Springs Opera Guild Competition, and is a scholarship recipient of the Opera Buffs, Inc



Steven Pence
BASS

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

Opera performances: Sciarone 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



Los Angeles Chamber Orchestra

Founded: 1968 as an artistic outlet for the film and record studios' most gifted musicians

Music Directors: Renowned pianist and conductor Jeffrey Kahane has led the group since 1997, continuing the standard of excellence set by the orchestra's first four music directors, Sir Neville Marriner, Gerard Schwarz, Iona Brown and Christof Perick

Raves: "America's finest chamber orchestra" — Jim Svejda, KUSC
"LACO has never sounded better than it does these days..." — Mark Swed, *Los Angeles Times*

"At keyboard or on podium, [Kahane] has brought his L.A. Chamber Orchestra into a Golden Age."
— Alan Rich, *L.A. Weekly*

Awards: First Place Award for Programming of Contemporary Music, offered by the American

P E R F O R M E R S

Guest Artists cont.

Society of Composers, Authors, and Publishers (ASCAP) and the American Symphony Orchestra League

Performs: 15 concerts at two historic theaters, the Alex in Glendale and UCLA's Royce Hall, plus *Baroque Conversations* at Zipper Concert Hall

Upcoming: to celebrate the 250th anniversary of Mozart's birth, the orchestra performs all 23 of Mozart's original piano concertos over 15 months, with Jeffrey Kahane conducting all 23 from the keyboard. 14 concertos remain for 2006-07 season and will be broadcast on National Public Radio and KUSC 91.5

Other upcoming highlights include: a world premiere by Gernot Wolfgang, the sixth commission of LACO's unique patron commissioning club, *Sound Investment*; and the 18th annual Silent Film Gala on Saturday, June 2nd, 2007 at Royce Hall featuring Charlie Chaplin's *The Pilgrim* and Buster Keaton's *Sherlock, Jr.*

In the community: *Meet the Music* reaches thousands of elementary school students, and through *Neighborhood Concerts*, LACO brings live, professional performances to areas of greater Los Angeles where families have little or no access to the city's cultural institutions

Web site: www.laco.org

Los Angeles Master Chorale

SOPRANO

Tania Batson*
Samela Beasom
Marian Bodnar
Vicky Brown
Deborah Briggs
Renee Burkett-Shulgold
Kirstina Rasmussen Collins
Claire Fedoruk*
Rachelle Fox*
Ayana Haviv
Marie Hodgson*
Karen Hogle*
Gina Howell
Hyun Joo Kim*
Joanne Lee*
Emily Lin*
Virenia Lind*
Cindy Martineau
Deborah Mayhan*
Susan Mills*
Lika Miyake
Marnie Mosiman
Holly Shaw Price*
Stephanie Sharpe Peterson
Diane Thomas*
Winter Watson
Sun Joo Yeo*
Nancy Von Oeyen
Karen Whipple

ALTO

Mary Bailey
Nicole Baker*
Helen Birch
Leanna Brand*
Aleta Braxton
Monika Bruckner*
Cheryll Desberg
Sarona Farrell*
Amy Fogerson*
Sharmila Guha
Saundra Hall Hill*
Arwen Hernandez
Kyra Humphrey*
Leslie Inman*
Adriana Lopez-Young*
Julia Metzler
Sara Minton
Alice Kirwan Murray*
Shinnshill Park
Theresa Patten*
Helene Quintana
Nike St. Clair*
Nancy Sulahian*
Kimberly Switzer*
Tracy Van Fleet*

TENOR

Brent Almond*
Lenard Berglund
Scott Blois*
Andrew Brown*
Daniel Chaney*
Pablo Corá*
Randall Garrou
Paul Gibson*
Jack Golightly
Jody Golightly*
Jeff Greif
Steven Harms*
Shawn Kirchner*
Charles Lane
Michael Lichtenauer*
Dominic MacAller*
Sal Malaki
Christian Marcoe*
Sean McDermott*
Michael McDonough
Paul Neal*
Marvin Neumann
Craig Alan Slaughter
Kevin St.Clair*
George Sterne
Cahen Taylor*

BASS

Crispin Barrymore*
Joseph Bazyouros*
Mark Beasom
Paul Bent*
Reid Bruton
Aaron Cain*
Paul Cummings*
Kevin Dalbey*
Greg Davies
Steven Fraider
Michael Freed*
Gregory Geiger
Dylan Gentile*
Scott Graff*
Stephen Grimm*
Paul Hinshaw*
Jay Kenton
Lew Landau*
Scott Lehmkuhl
Bob Lewis*
Roger Lindbeck
Tonoccus McClain*
Bob McCormac
Steve Pence
Jim Raycroft*
Douglas Shabe
Mark Edward Smith
Burman Timberlake*
David Tinoco, Jr.
Eric Westby
Kevin White
David Wilson

* *Creation Mass*

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

P E R F O R M E R S

Los Angeles Chamber Orchestra

Jeffrey Kahane, Music Director

VIOLIN I

Margaret Batjer
CONCERTMASTER
Tereza Stanislav
ASSISTANT CONCERTMASTER
Jacqueline Brand
Jennifer Munday
Julie Gigante
Tamara Hatwan
Susan Rishik
Kevin Connelly
Maia Jasper*
Christine Frank*
Margaret Wooten*
Florence Titmus*

VIOLIN II

Josefina Vergara
PRINCIPAL
Sarah Thornblade
ASSOCIATE PRINCIPAL
Ishani Bhoola
Connie Kupka
Searmi Park
Cheryl Norman
Songa Lee-Kitto
Agnes Gottschewski*
Cynthia Moussas*
Samuel Fischer*

VIOLA

Roland Kato
PRINCIPAL
Victoria Miskolczy
ASSOCIATE PRINCIPAL
Samuel Formicola
Carole Castillo
Karen Van Sant*
Shawn Mann*

CELLO

Armen Ksajikian
ACTING PRINCIPAL
Trevor Handy
ACTING ASSOCIATE PRINCIPAL
Giovanna M. Clayton
Christina Soule
Maurice Grants*
Vahe Hayrikyan*

BASS

Susan Ranney
PRINCIPAL
Bruce Morgenthaler
ACTING ASSOCIATE PRINCIPAL
Drew Dembowski*
Peter Doubrovsky*

FLUTE

David Shostac*
PRINCIPAL
Janice Tipton*

OBOE

Allan Vogel
PRINCIPAL
Kimaree Gilad
Stuart Horn*

CLARINET

Joshua Ranz
ACTING PRINCIPAL
Helen Goode-Castro
Stuart Clark*

BASSOON

Kenneth Munday
PRINCIPAL
Damian Montano
Allen Savedoff*

HORN

Richard Todd
PRINCIPAL
Kristy McArthur Morrell
Brad Warnaar*
Paul Klintworth*
Jenny Kim*
Diane Muller*

TRUMPET

David Washburn
PRINCIPAL
Darren Mulder
Marissa Benedict*
Robert Frear*

TROMBONE

William Booth*
PRINCIPAL
Alvin Veeh*
Terry Cravens*

TUBA

Douglas Tornquist*

TIMPANI

Thomas Roney
PRINCIPAL

PERCUSSION

Wade Culbreath*
Michael Englander*
Ken McGrath*
Scott Higgins*

HARP

JoAnn Turovsky*
PRINCIPAL
Allison Allport*

ORGAN

Patricia Mabee
PRINCIPAL

PIANO

Lisa Edwards

PERSONNEL MANAGER

Steve Scharf

STAGE MANAGER/ LIBRARIAN

Robert Dolan

* players for *Itaipú* only



Ariel Quintana

With the launch of its 2006|07 season, the Los Angeles Master Chorale welcomes Ariel Quintana as its new Assistant Conductor. Born in Entre Rios, Argentina, Ariel is a highly talented and accomplished musician who, in addition to being

an outstanding conductor, is a composer, arranger, singer, teacher, pianist and organist. He was a member of the Los Angeles Master Chorale in the mid-1990s, and in December 2003 the Chorale premiered his *Hodie Christus Natus Est* at Walt Disney Concert Hall. Ariel's broad experience, his knowledge of repertory,

and his exceptional musicianship make him the perfect partner for our Music Director, Grant Gershon, as the Master Chorale thrives and grows. We are tremendously pleased that Ariel has joined our organization, and we hope you will find the opportunity to welcome him in person.

Is Haydn Necessary?

By Victoria Looseleaf

“My prince was content with all my efforts, and gave me his approval. As leader of the orchestra I could experiment, take note of what made an impression, and what lessened it, and so could improve by adding, trimming, and taking risks. Isolated from the rest of the world, I was obliged to become original.”

And original he was. These words by Franz Joseph Haydn clearly reveal a man of unflinching confidence, one not unlike the musical icon Bob Dylan, writer of 500 songs whose latest album, “Modern Times,” smacks of the past, the present and the future — reminiscent of Haydn at his best. A composer commanding a vast musical establishment that, in addition to the orchestra, included an opera company, church services, and chamber and ceremonial music required by the royal family, Haydn obviously didn’t suffer from Attention Deficit Disorder. In fact, “Papa Haydn,” so dubbed by his friend and protégé Mozart, in combining eternal curiosity with equal parts imagination and unflagging work ethic, would help define a musical era.

Such are his gifts that the Los Angeles Master Chorale, under the deft direction of Grant Gershon, is devoting three years to showcase all six of Haydn’s famous final Masses in its “Homage to Haydn” initiative, culminating in 2009, the 200th anniversary of the composer’s death, which will also be designated Haydn Year by Austrians. As Haydn’s sacred choral music is less familiar than his enormously popular instrumental compositions, these works nevertheless shine with some of his finest writing. The last six Masses are a brilliant reflection of the choral music of Handel, which Haydn discovered during several trips to England, one 18-month stint earning him the equivalent of \$600,000. Still, this propitious melding of the magisterial Handelian style with the elegant classical tradition of Austria signified a unique change in Haydn’s mass settings. That this sexagenarian could forge a new mode of choral composition to create these masterpieces during the last decade of his life represents a crowning achievement. Jumpstarting the Chorale’s 43rd season with *The Creation Mass (Schöpfungsmesse)* and, in April 2007, performing the *Lord Nelson Mass (Missa in Angustiis)*, both of which feature the Los Angeles Chamber Orchestra as guest ensemble, Gershon promises to make his sixth year on the podium another soul-filled journey of sonic shock and awe.



Enjoying a near idyllic and long life (Mozart died at 35 in 1791, Beethoven at 56), Haydn also distinguished himself from his colleagues in other ways: Considered the funniest (“That will make the ladies scream,” he declared of the “surprise” in his “Surprise” Symphony No. 94); the most inventive (note the frog-croaking passage in 1801’s “Seasons”); and most energetic (his vast output was not enhanced by Red Bull, steroids or B-12 injections), the composer, nonetheless, wrote in a listener-friendly fashion. But forget the “Haydn-for-Dummies” approach, because, while he thrived on extremes (dynamic or tempi, for example), and was acknowledged the greatest master of counterpoint after Bach, Haydn’s works were — and continue to be — deliciously accessible. Not for nothing was he the only major composer to have penned a national anthem, Germany’s “Deutschland

über alles,” a boffo hit still sung today. And whether he was the “father of the symphony” or the inventor of the string quartet, though he originated neither, he did expand these forms, bringing them to full flower with formidable flair. Haydn, frequently called “the minuet king,” also incorporated folk tunes and ethnic music in some of his works, the adroit blend of popular and sophisticated elements heard nearly a century after his death in music of Mahler. While Ezra Pound may have written a book of essays, “Make It New” in 1935 (and today there exists Bill Maher’s “New Rules” on HBO), it is apparent that Haydn broached freshness and innovation routinely. As to those who would dismiss Haydn as irrelevant today, that, indeed, all of classical music is but an aggregate of notes, rhythms and harmonies written by dead white guys, this ongoing debate is neither a 20th nor 21st century conceit, but one that can be traced back to — gasp — the 14th century. Even then, the lusty melodies of *ars nova* (literally, “new art”), were thought to indicate the end of civilization.

Hah! That you are actually reading these words, whether comfortably ensconced in Walt Disney Concert Hall, itself a physical paean to this music, or on the Internet, is a testament to the art form’s staying power. The proof, of course, is in this musical pudding, the sounds of Haydn (and those of Philip Glass, whose *Itaipú* completes the season-opening program), shimmering with aural electricity, as if blasted from the heart. Created by humans for humans and about humans, this is musical balm, stuff that, happily, will never die.

A STANDING OVATION TO 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 14 consecutive years — an extraordinary record for our corporate community partner!

Because of organizations like Mellon, the Los Angeles Master Chorale is able to provide you these excellent choral programs and to extend its reach into the community through a comprehensive educational outreach program that helps to create the performers and audience 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 **The Boston Company Asset Management.** For further information about this terrific community partner and their services, please visit Mellon's website at www.mellon.com.

Join us to applaud and thank Mellon for its continuing commitment to the Chorale and to the arts in our community.



Calendar of Events

OCTOBER

28 8:00 PM
 LAMC performing New York premiere of Steve Reich's *You Are (Variations)* at Alice Tully Hall, Lincoln Center, New York

NOVEMBER

4 10:00 AM
 ① "Looking Ahead" Coffee & Conversation with Grant Gershon

11 10:00 AM
 ① Invited Donor Dress Rehearsal for Rachmaninoff's *All-Night Vigil, Op. 37*

12 7:00 PM
 ① **resonate** | Sergei Rachmaninoff, *All Night Vigil, Op. 37*

DECEMBER

9 1:00 PM & 4:00 PM
 ① **holiday wonders**

10 7:00 PM
 ① **rejoice** | 6th Cantata from Bach's *Christmas Oratorio* plus holiday favorites

11 7:30 PM
 ① **messiah sing-along**

18 7:30 PM
 ① **messiah sing-along**

JANUARY

LAMC with the Los Angeles Philharmonic: **January 12-14, Debussy & Saariaho**

27 2:00 PM
 ① Invited Dress Rehearsal for Steve Reich's 70th Birthday Tribute concert

28 7:00 PM
 ① **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
 ① **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
 ① **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
 ① **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
 ① **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
 ① **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

① CONCERT ② DONOR EVENT

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**. Your gift will help to support creation, preservation, innovation and education. 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

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

\$25,000 | Impresario Circle

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 or by calling 213-972-3122.

D O N O R S

Opening Night Gala

Welcome to the Rainforest! An exotically themed evening awaits tonight's Gala guests as they *embark* on their expedition with a sonic journey of Haydn's *Creation Mass* and Philip Glass' monumental *Itaipú* chronicling an ancient creation myth from the heart of South America. Following the performance by the Los Angeles Master Chorale and the Los Angeles Chamber Orchestra, the voyage continues to a tropical rainforest in BP Hall for a succulent dinner and entertainment. Gala guests will experience the Chorale's signature Surround-Sing as our own tribe envelopes you with 360 degrees of powerful voices and celebrate the Master Chorale's 43rd season with a roar! The Opening Night Concert and Gala are generously sponsored by **Mellon Financial Corporation**. We gratefully acknowledge the following generous individuals and companies who support this benefit event. Funds raised this evening support the Chorale's artistic and educational initiatives. Thank you!

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 Richards
Laney and Tom Techentin

Listing as of September 29, 2006

Gala Tables

Michael Breitner
Scott Fitz-Randolph
Victoria and Frank Hobbs
Jane and Ted McAniff
Marian and John Niles
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 McCarthy
Judith and Clifford A. Miller
Penelope C. Roeder
Barbara and Ian White-Thomson

Individual Patrons

Ann and Olin Barrett
Linda and Skip Bowling

Jennifer and Royce Diener
Kathleen and Terry Dooley
Christine and Peter Kuyper
Chris Madison
Ginny Mancini
Drs. Robert and Marguerite Marsh
Helen and Albert McNeil
Joseph Nalls
Anne and Harrison Price
Marshall Rutter and Terry Knowles
Michele and Russell Spoto

Donors

Lenore and Bernard Greenberg
Harry and Betsy Hathaway
Elizabeth Levitt Hirsch
Polly and Huston Horn
Jane and Lawrence McNeil
Sharon and Arnold Messer
Fred Schoellkopf
Singer Lewak Greenbaum & Goldstein LLP
Strategic Support Services, Inc.
Stanley Zerne, M.D.

Roger Wagner Society

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

Michael Brietner and Michael Reisig
Colburn Foundation
William Davis, in honor of Ted McAniff
Ann Graham Ehringer
Moirá Byrne Foster Foundation
Claudia and Mark Foster
Denise and Robert Hanisee
Geraldine Healy*
Los Angeles Master Chorale Associates
Marguerite and Robert Marsh
Jane and Edward J. McAniff

Nancy and Robert Miller
Raymond R. Neevel*
Joyce and Donald J. Nores
Anne Shaw and Harrison Price
Elizabeth and Hugh Ralston
Elizabeth Redmond
Penelope C. Roeder, PhD
Phyllis and Larry* Rothrock
Marshall Rutter and Terry Knowles
Carolyn and Scott Sanford
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*

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.

D O N O R S

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

Anonymous
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*
Moirra 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*
Norma and David McIntyre

Mrs. Edward McLaughlin*
Sally and Robert Neely
Marian and John Niles
Eleanor Pott*
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
Christina Rose and Scott Fitz-Randolph
Christine and Peter Kuyper
Donna and Warry MacElroy
Helen and Albert McNeil
Carole and Everett Meiners
Cheryl Petersen and Roger Lustberg
Sylvia and Joe Phelps
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
Shaun C. Tucker

Silver Baton Circle

\$1000 to \$2499

Anonymous*
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
Carole 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
Allison and Peter Viehl
Jane and Larry Viehl
Lynne and Peter Young

Aficionado Circle

\$600 to \$999

Georgia and Gerald F. Brommer
Dr. and Mrs. Carl Greifinger
Denise Hamelin and Vincent Thoenmes
Carol and James S. Hart
Harriet and Al Koch
Ella Matthes
Harriet McDonald
Beatrice H. Nemlaha
George C. Oliphant
Ellen Silverman
Carrie Deeb and Emile F. Skaff

D O N O R S

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
Brenda and Michael McNamara
Nancy and Ray Mullio
Anne and Jon Murakami
Eloise Osborne
Otto Paris
E. Gary and R. Marina Raines
Ilean and Steven Rogers
Mary Schanche
William Sollfrey
Rita Spiegel
Andrew Stimer
Arthur H. Streeter
Suzanne Trepp
Barbara E. Wagner
Patricia S. Waldeck
Seymour Waterman

Friend Circle

\$100 to \$299

Anonymous
Fernando Almanza, Jr.
Darolyn and Richard 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
Moira and Michael Cohn
Jon and Nancy Collins
Molly and Walter Coulson
Hilary Crahan
Rosa Cumare
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 Gondek
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
Alan Mangels
Billie Marrow
Vicky and Neil Martin
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
Williametta Spencer
Ms. Sharon K. Steingass
Elsa and Charles Stewart
Mary Jane and John Van Amridge
William Wilk
F. Eugene Wilkerson
Lloyd and Mary Wilson
Robert Woiod

Gifts made in honor of the marriage of David N. Schultz and Charlotte Humason

Ms. Brandt
Marguerite and Robert Callahan
Gloria and Edwin Clark
J.L. Corey
Mudge and Laird Facey
Jetty and Miller Fong
Rima and Ramez Hage
Berkeley and Kristin Harrison
Robert Huntington, D.D.S.
Louis Kang
Robin and Michael Kendall
Veloris Lang
Marjorie and Roger Lindbeck
Marguerite and Robert Marsh
Susan McKellar
Donald Moyes
William Poindexter
Sandra and Doug Schultz
Laney and Thomas Techentin
Patricia and Carleton Wallace
Milo and Susan Worsham
Cynthia and Henry Yost

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
The Dana Foundation
City of Los Angeles Department of Cultural Affairs*
Dwight Stuart Youth Foundation
Dan Murphy Foundation
Pasadena Showcase House for the Arts

Bronze Circle

\$1000 to \$19,999

The Ahmanson Foundation
Patrica Duque Byrnes 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
The Rose Hills 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

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, call 213-972-3122 or mail your check to LAMC, 135 N. Grand Avenue, LA, CA 90012. This listing reflects annual gifts through September 20, 2006. To report a change in your listing, please call Patrick Brown at 213-972-3122 or email pbrown@lamc.org.

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



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

Terry Knowles
EXECUTIVE DIRECTOR

Marjorie Lindbeck
GENERAL MANAGER

D'aun Miles
ADMINISTRATIVE SERVICES MANAGER

Esther Palacios
ADMINISTRATIVE ASSISTANT

Miki Shelton
MANAGER OF INSTITUTIONAL GIVING

Catherine Springer
MARKETING MANAGER

Walt Disney Concert Hall

Page Messerly
TREASURER

Christy Galasso
FIRST ASSISTANT TREASURER

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.

Consultants

Ad Lib Communications
Libby Huebner
PUBLICIST

Green & Green, CPA
Byron Green

NetTech
COMPUTER SERVICES

The Phelps Group
Joe Phelps

Smash Events
Gerry Huffman

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

Ticket Services

PHONE 213-972-7282
FAX 213-972-3136
EMAIL tickets@lamc.org

Music
Center
Piece