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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 70th 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

NOVEMBER 2006

LA Master Chorale's Lincoln Center Debut!

On October 28, Grant Gershon and members of the LA Master Chorale made their Lincoln Center debut as part of the "Voices and Visionaries: New York Celebrates Steve Reich at 70" festival. The program included Reich's *Clapping Music* (with Grant and Steve clapping), *Tehillim* (featuring Chorale members Claire Fedoruk, Amy Fogerson, Rachelle Fox, and Alice Murray), and the New York premiere of *You Are (Variations)*. Regarding the last, *The New York Times* review stated that "...Mr. Gershon's lithe musical conception...and sharp ensemble revealed the work as one of Mr. Reich's most radiant, inviting creations." The Chorale recorded *You Are* for Nonesuch, and CDs can be purchased from the Chorale office or in the Walt Disney Concert Hall gift shop.

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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.



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, November 12, 7pm, 2006 | Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

The Barbara A. and Charles I. Schneider Concert

All-Night Vigil, Op. 37

Sergei Rachmaninoff (1873-1943)

1. Come, Let Us Worship
2. Bless the Lord, O My Soul
3. Blessed Is the Man
4. Gladsome Light
Charles Lane, tenor
5. Lord, now Lettest Thou Thy Servant
Sal Malaki, tenor
6. Rejoice, O Virgin
7. The Six Psalms
8. Praise the Name of the Lord
9. Blessed Art Thou, O Lord
Daniel Chaney, tenor
10. Having Beheld the Resurrection of Christ
11. My Soul Magnifies the Lord
12. The Great Doxology
13. The Troparion "Today Salvation Has Come"
14. The Troparion "Thou Didst Rise from the Tomb"
15. To Thee, the Victorious Leader

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, prices and artists subject to change.

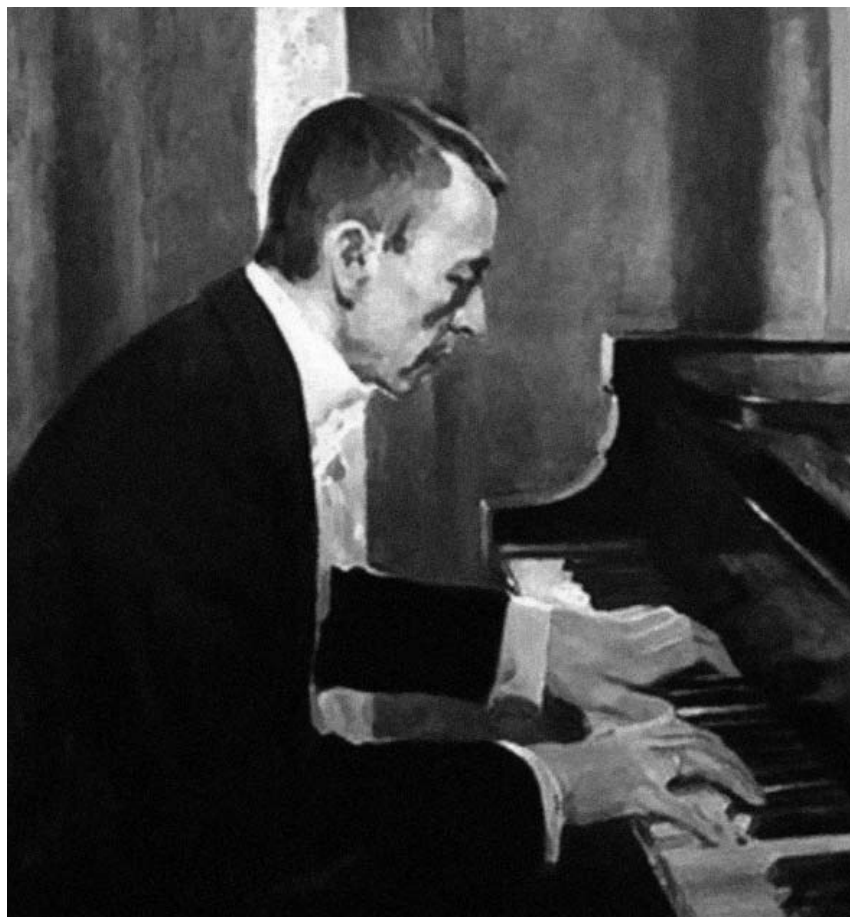
Tonight's Listen Up! pre-concert discussion is hosted by Music Director Grant Gershon and KUSC's Alan Chapman

THE RACH(MANINOFF) RULES

BY VICTORIA LOOSELEAF

Bombastic. Brilliant. Bloated. Beautiful. Beatific. Mention the name Sergei Rachmaninoff and the camps are rabidly either for or against the music that Grove's Dictionary notoriously dismissed in 1954 as "monotonous in texture... consist[ing] mainly of artificial and gushing tunes..." predicting that his popular success was "not likely to last."

No one, it seems, can be blasé about the Russian composer born near Novgorod in 1873 into a noble family of Tatar descent. His father, an army officer who gambled, drank and squandered his wife's inherited wealth, deserted the family when Sergei was nine, the year the gifted pianist entered the College of Music in St. Petersburg. Graduating from the institution with high honors, Rachmaninoff earned a special commendation from Tchaikovsky on his thesis project, the opera *Aleko* (other pieces written while still a student include his first piano concerto and the popular Prelude in C-sharp minor). For his first tour of the United States as a pianist in 1909 (the virtuoso's 12-inch hand span covered the interval of a thirteenth), he composed the Piano Concerto No. 3, Op. 30. Making him a virtual superstar, the work would, in 1996, polarize both movie and piano buffs as the centerpiece of the Oscar-



Konstantin Somov (1869-1939)

winning film *Shine*. Fiendishly difficult and affectionately dubbed “The Rach 3,” whose opening melody the composer insisted had “written itself,” the music became a kind of cultural touchstone in the Scott Hicks-directed biopic of the schizophrenic ivory-tinkling prodigy, David Helfgott. Hollywood, scouting for another hit, has tapped another Aussie, Bruce Beresford, to helm *Rhapsody*, a flick based on Rachmaninoff’s life as seen through the eyes of his widow, Natalia Satina. Until that time, however, we can content ourselves with the fact that the composer’s beloved *All-Night Vigil* (also known as *Vespers*), recently blasted its way onto Billboard’s top five classical chart. *Vespers*, at number three, was in the parallel company — classical crossover — of perennial favorite Andrea Bocelli and relative newcomer Il Divo, the latter a creation of *American Idol* bad boy Simon Cowell. Tonight, though, we revel in the real thing, Rachmaninoff’s crowning achievement of the “Golden Age” of Russian Orthodox sacred choral music. Written in 1915, during World War I, when the composer was 41, the 65-minute opus was also an affirmation of nationalism, as much politically motivated as anything else. Rachmaninoff, whose oeuvre is stamped in an elegiac, late Romantic style à la Tchaikovsky (with smidgens of Chopin and Liszt apparent), gave the world, among others, four piano concerti, three symphonies, two piano sonatas and three operas. Composing only a few choral works, he penned the *Vigil* for unaccompanied choir with a remarkable feel for freshness and daring. Indeed, comprised of texts for the services of Vespers, Matins and Prime, the work was probably intended for concert

performance rather than for liturgical use. To wit, nine of the 15 movements make use of authentic Russian chant melodies as compositional foundation, with seven of those genuine znamenny (“written in signs”) chant, where there is a tendency for phrases

a range of techniques. From choral color diversity and carefully placed articulations to palettes of controlled dynamic nuances, the opus also includes techniques found in Russian folk song. Termed counter-voice polyphony and shunning Western

“Music is enough for a lifetime, but a lifetime is not enough for music.”

—SERGEI RACHMANINOFF



to move within the rather small confines of the interval of a third. As Rachmaninoff was not particularly religious, it’s no surprise that his approach to the *Vigil*, which was dedicated to the Russian church music scholar Stephan Vasilevitch Smolensky, followed suit; the other six movements are “chant-like” only in execution, the composer referring to those sections as “conscious counterfeits.” In character, all these chant forms are markedly different from the popular Western medieval chant, a form that would later be pop-culturized in the 90s by the Benedictine Monks of Santo Domingo. Linked by use of repetition, whether straight or varied, they match the rhythms of the text. *Vespers*, in keeping with other works from the so-called New Russian Choral School, also made use of “choral orchestration,” in which the singers employed

European counterpoint, this technique is burnished with parallel voice leading, imitation among voices, droning melodic lines and formal structures based upon text. Talk about virtuosity: While there is no bass solo, the formidable choral bass tessitura, perhaps the most famous and lushly Russian element in the work, covers more than two and a half octaves. From high F, descending over three bars, to the abyss of a low Bflat (below low C), it is heard at the end of No. 5, the “Nunc dimittis.” At the work’s first performance, the conductor allegedly needed Rachmaninoff by saying, “Where can I find basses like this? It’s like looking for asparagus at Christmas!” (Alas, there were no Whole Foods markets back then.) The women, too, embrace a deep richness of tone, with Rachmaninoff calling for an alto soloist as opposed

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“Perhaps never before has Rachmaninoff approached so close to the people, to their style, to their soul, as in this work.”

—ANONYMOUS CRITIC ON *VESPERS*

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to a soprano. Tune in to the luminous line in the second movement, “Praise the Lord, O my soul,” the embodiment of Russian sorrow coupled with a shattering serenity that borders on stillness. Encompassing moods of profound introspection to exalted praise, *Vespers* inspired one critic to write, “Perhaps never before has Rachmaninoff approached so close to the people, to their style, to their soul, as in this work.” And when the composer himself heard its initial performance, he gushed: “Even in my dreams I could not have imagined that I would write such a work.” The dream, however, took time to catch fire. Only two years after its 1915 premiere, the Bolshevik revolution hurled Rachmaninoff into voluntary exile, the ensuing odious religious repression under Stalin and his successors silencing voices for years to come. With the end of Russia as he knew it, Rachmaninoff and his family left for Stockholm in December 1917, never to return to his home country. After leaving, his compositional output slowed. Not only did he become more melancholy, but, as a virtuoso pianist, he was forced to spend much of his time performing in order to support his family. Between 1918 and his death from melanoma in Beverly Hills, California, a few days before he turned 70 in 1943, Rachmaninoff completed only six works. One of these, however,

Rhapsody on a Theme of Paganini, written in Switzerland in 1934, became one of his best known. But it was the composer’s fondness for the *Vigil* that deepened over the years, with the alleluias from the end of No. 9 quoted in the coda of his last work, *Symphonic Dances*. He also requested, albeit unsuccessfully, that the entire “Nunc dimittis” be played at his funeral. Today, nearly a century after Rachmaninoff’s masterwork was unveiled — though in the broad context of 20th century European music it might be considered “conservative” — it is, undoubtedly, one of the composer’s enduring triumphs. While Rachmaninoff so astutely said, “Music is enough for a lifetime, but a lifetime is not enough for music,” his continues to live through the ages. “Vespers,” a magisterial work of infinite grace that buoys the soul as it seduces the ear, transcends time and place. Beckoning us in an age some might deem a “trickle down era,” this music has the transformative power to heal, touching us, if only fleetingly, with splendor and goodness.

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.



Sergei Rachmaninoff
COMPOSER

Born: April 1, 1873, in Semyonovo, Russia

Died: March 28, 1943 in Beverly Hills

Studied at: the Moscow Conservatory

Professional: conductor at the Bolshoi Theatre, the Imperial Opera and of the Philharmonic concerts

Compositions include: Piano Concerto No. 2, *The Bells*, *Rhapsody on a Theme of Paganini*, Prelude in C-sharp minor (from *Morceaux de Fantaisies*), Suite No. 1 for two pianos “Fantaisie-tableaux”, *The Isle of the Dead*, *Liturgy of St. John Chrysostom*, *the Symphonic Dances*, *Études-Tableaux*, and *the Variations on a Theme of Chopin*, Op. 22

Operas: *Aleko*, *The Miserly Knight*, and *Francesca da Rimini*.

Influenced by: Tchaikovsky, Chopin, Liszt, Balakirev, Mussorgsky, and Medtner

Notable: In 1917, in the wake of the Russian Revolution, he left Russia and never returned. After living in Switzerland until 1935, he immigrated to the United States and became a U.S. citizen shortly before his death.

As a pianist: was famous for his precision, rhythmic drive, legato and clarity of texture and for the broad design of his performances.

A Measure of Magnificence and Birthday Salutations

By Victoria Looseleaf

If, as Keats once noted, “the excellence of every art is its intensity,” then Minimalist guru Steve Reich is a purveyor of power nonpareil. Described by the *Village Voice* as “America’s greatest living composer,” New York-born Reich, celebrating his 70th birthday this year, is still at the top of his game. Creating rich, pulsating universes of mesmerizing sound, Reich continues to inspire with an original, provocative voice — one that was heard at Walt Disney Concert Hall as recently as October, 2004, in the world premiere of *You Are (Variations)*.

Coming to vivid life under the baton of music director Grant Gershon, the four-movement work, hailed a “masterpiece” by the *Los Angeles Times*, was a co-commission by the Los Angeles Master Chorale, Lincoln Center, and Ensemble Mòdern. Written in both English and Hebrew and drawn from the Talmud, the Psalms and writings of philosopher Paul Wittgenstein, the piece was performed last month by the Chorale in its eagerly anticipated Lincoln Center debut. The rocking all-Reich program also included Tehillim and 1972’s *Clapping Music*, with Gershon and Reich the designated clappers.

Granted instant classic status, *You Are (Variations)* teems with bold, brilliant variations of slow-moving chord sequences that bloom over 25 minutes, each variation becoming more elaborate and layered, the work’s sonic pedigree an ideal fit for Disney Hall. Scored for 18 singers, four percussionists, four pianists plus strings and winds, the piece ripped through the hall like a bullet train, piercing the hearts and souls of a cheering, sold-out audience. Such was its success



Composer Steve Reich with Ruth and Judea Pearl

Granted instant classic status, You Are (Variations) teems with bold, brilliant variations of slow-moving chord sequences

that the Chorale followed the performance with a recording on Nonesuch. Released in September 2005, the disc, too, received critical acclaim.

Of that recording Gershon recalls, “There was a palpable feeling of euphoria and accomplishment in the room after we played and sang the last notes.”

As for those unable to attend the performance — on either coast — the good news is that Los Angeles, in its own 70th birthday salute to Reich, will encore *You Are (Variations)* on January 28. In a program aptly entitled *shine*, the composer will once again be

in attendance, with the Chorale also presenting the West Coast premiere of his *Daniel Variations*.

A life-affirming work commissioned by the Los Angeles-based Daniel Pearl Foundation, an organization formed in memory of the slain journalist to promote cross-cultural tolerance, the piece was premiered at London’s Barbican Centre last month. In a serendipitous turn, *The Daniel Variations* owes part of its existence to Reich’s having met the foundation’s executive director and Daniel’s father, Judea Pearl, at the October ’04 concert, which was part of the Third Annual Daniel Pearl Music Day festivities.

Because Pearl was also an accomplished violinist who played with classic, folk, bluegrass and jazz groups, the musical connection with Reich makes perfect sense. Juxtaposing a text from the Biblical Book of Daniel alongside Pearl’s own words, Reich has fashioned a major choral work that, in his signature style crackling with thrumming rhythms and resonant harmonies, also has the power to move people with primal emotions.

Acknowledging that we live in a dangerous world (indeed Reich and his wife, video artist Beryl Korot, recently moved from their downtown New York digs to an upstate residence), the composer understands the need for solace, for comfort, for spiritual nourishment. “What can music do about that?” he asks. “Music just goes ahead. It’s an affirmative human action, the positive side of being alive.”

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P E R F O R M E R S

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Reich, whose prodigious output has earned him numerous fellowships, an honorary doctorate from the California Institute of the Arts and several Grammy awards, should know. Since bursting onto the scene with his early taped speeches in 1965, *It's Gonna Rain*, through his seminal 1988 work, *Different Trains*, to his and Korot's 2002 digital video opera, *Three Tales*, Reich's music, with its ever-present cadenced vocabulary and vivid instrumental palette, has truly been one of affirmations.

That he experienced a spiritual awakening in the mid-70s, with a return to his Jewish roots, has also proved overwhelmingly positive. Studying the Torah and adhering to strict Orthodox tenets (shunning Friday night performances, for example), Reich keeps delving deeper. In such works as 1986's *Tehillim* (Hebrew for Psalms), and his epic 1993 work, *The Cave*, with the composer and Korot going to Israel in order to explore the common ancestry and principles shared by Jews and

Moslems, Reich isn't afraid to tackle the big issues.

And though he says he doesn't think artists can change the world, Reich, whom the *New Yorker* recently hailed as "the most original musical thinker of our time," refuses to hole up in an ivory tower, ignoring the realities of life in the 21st century. For that, we thank him, and send our very best birthday greetings. After all, with 70 the new 50, it appears we look can forward to lots more splendid — and incomparable — music from Steve Reich.

Los Angeles Master Chorale

SOPRANO

Tania Batson
Samela Beasom
Marian Bodnar
Vicky Brown
Deborah Briggs
Renee Burkett-Shulgold
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
Rose Beattie
Helen Birch
Leanna Brand
Aleta Braxton
Monika Bruckner
Cheryll Desberg
Tuzy Ellis
Sarona Farrell
Amy Fogerson
Akiko Fujimaki
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
Nike St. Clair
Nancy Sulahian
Kimberly Switzer
Diana Zaslove

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
Kevin Dalbey
Greg Davies
Steven Fraider
Michael Freed
Gregory Geiger
Michael Geiger
Dylan Gentile
Scott Graff
Stephen Grimm
Paul Hinshaw
Kerry Katz
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

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



(L to R): Eve Beglarian, Manoochehr Sadeghi, Pejman Hadadi, David O, Sergio "Checo" Alonso, Chinary Ung, Sophiline Cheam Shapiro

LA IS THE World

“America is a place filled with diversity, unsettled histories, images impinging on one another and spawning different shapes. Its polyphony of voices, its constant eddying of claims to identity is one of the things that makes America, America.” —Robert Hughes, *Time Magazine*, 2001

In our increasingly multicultural society, Hughes argues that in some ways the future of America rests squarely on the shoulders of people “who can think and act with informed grace across ethnic, cultural, linguistic lines.” In the world of choral music, Music Director Grant Gershon is the embodiment of this ideal. As Music Director of the Los Angeles Master Chorale, Gershon has been “keenly interested in nontraditional collaborations that can broaden the definition of what ‘choral music’ means in this era of global interconnections.” Already admired for the inclusivity and diversity of his programming, Gershon is exploring new collaborative territory with his innovative multi-year commissioning project, *LA is the World*.

In conceiving *LA is the World*, Gershon echoes Hughes’ vision for America, but places it squarely in our own backyard — the wonderfully diverse melting pot of cultures that make up the city of Los Angeles. *LA is the World* brings together gifted American composers with Los Angeles-based master musicians to create new choral work based in non-western traditions.

“Los Angeles, with its vibrant and sophisticated immigrant communities, is the perfect place to explore this new type of collaboration,” says Gershon. “I

am keenly aware of and inspired by the many world-class musical artists who have immigrated to Los Angeles recently and who represent an array of traditions with deep roots in their communities and cultures. One of the links in all these traditions is the power and eloquence of the human voice, and I have felt that there must surely be a way to connect these various non-western traditions to the Master Chorale’s own musical heritage through the artistry of the members of our ensemble.”

LA is the World consists of three commissions, all of which will receive their World Premieres from the Chorale at Walt Disney Concert Hall over the next two years. The process by which these new musical works are created will be highly flexible and deeply respectful of the traditions of the master musicians. The first commission features composer **Eve Beglarian** in partnership with Persian instrumentalists **Manoochehr Sadeghi** and **Pejman Hadadi** — work on the piece has already commenced and it will premiere this season on the Chorale’s final concerts in June 2007.

Eve Beglarian is an extraordinarily accomplished composer and performer whose music has been described as “an eclectic and wide-open series of enticements” by the *Los Angeles Times*. Her

chamber and orchestral music has been commissioned and performed by the Bang on a Can All-Stars, the California EAR Unit, the Paul Drescher Ensemble and others, and she has worked extensively with directors and choreographers such as Lee Bruer, Chen Shi-Zheng, Robert La Fosse, and Susan Marshall. Though currently living in New York, Beglarian is “honored and delighted to be working with the LA Master Chorale, because I grew up in Los Angeles myself, in that wonderfully complex city of people from somewhere else.”

Her collaborators are no less accomplished. Manoochehr Sadeghi began to study classical Persian santur (a 72-string hammer dulcimer) in Tehran when he was seven years old under the master Ustad Abol Hassan Saba. He has enjoyed many years as a master performer and teacher both in Iran and the United States, and has been recorded on U.S. record labels and for broadcast on Iranian television and radio. In 2003, Manoochehr was named a National Heritage Fellow of the National Endowment for the Arts. Pejman Hadadi is a virtuoso Iranian tombak and daf (frame drum) player who began playing tombak at the age of ten under masters Asadollah Hejazi and Bahman Rajabi, and has spent his professional career as a performing and recording artist with ensembles of

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Persian classical music as well as Indian, Turkish and American musicians.

The second commission is slated to premiere in January 2008 and will feature composer **David O**, who besides being an award-winning composer, pianist and music director is the co-founder of the Chorale's *Voices Within* education program. He will collaborate with **Sergio "Checo" Alonso**, a Grammy® Award-winning master of the Mexican folk harp in the jarocho and mariachi traditions. The third and final commission will premiere in May 2008 and pairs two artists who have been eager to collaborate intensively for a long time — Grawemeyer Award-winning composer **Chinary Ung**, who himself emigrated from Cambodia in 1964, and singer/dancer **Sophiline Cheam Shapiro**, a master of Cambodian traditional music and dance.

"Of all the meaningful work that the Master Chorale does, *LA is the World* is the project that is closest to my heart right now," admits Gershon. "It allows our singers to explore and our audience to experience some of the vital and sophisticated traditions that make our city alive. The works that are created in these kind of collaborations will help ensure that choral music remains a living, evolving and vibrant art form."

Stay tuned. The journey is just beginning.

—MIKI SHELTON

LA is the World is funded in part by grants from *The James Irvine Foundation* and *the Creative Capital Multi-Arts Production Fund*, and by a generous gift from *Lillian and Jon Lovelace*.

Calendar of Events

DECEMBER

- 9 1:00 PM & 4:00 PM**
 C **holiday wonders**
- 10 7:00 PM**
 C **rejoice** | 6th Cantata from Bach's *Christmas Oratorio* plus holiday favorites
- 11 7:30 PM**
 C **Messiah Sing-Along**
- 18 7:30 PM**
 C **Messiah Sing-Along**

JANUARY

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

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

MARCH

- 3 10:00 AM**
 D Invited Dress Rehearsal for *Mary Lou's Mass*
- 4 7:00 PM**
 C **shout** | Mary Lou Williams, *Mary Lou's Mass*
- 24 10:00 AM**
 D "Building Music" Coffee & Conversation, with Grant Gershon and Christopher Rouse

- 25 7:00 PM**
 C **awaken** | Christopher Rouse, *Requiem* **WORLD PREMIERE**

Following the concert

- D 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**
 C **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**
 C **lift** | Eve Beglarian, **WORLD PREMIERE**; James MacMillan, *Cantos Sagrados*; Arvo Pärt, *Te Deum*

Following the concert:

- D "LA is the World" toasting event, with composer and artists

- 7 8:00 PM**
 C **lift** | Eve Beglarian, **WORLD PREMIERE**; James MacMillan, *Cantos Sagrados*; Arvo Pärt, *Te Deum*

- 19 6:30 PM**
 D **Maestro @ Friends** Cabaret and Dinner on stage at Disney Hall

C CONCERT D DONOR EVENT



The Los Angeles Master Chorale's 2005 Nonesuch recording of Steve Reich's *You Are (Variations)* was recently honored with the WQXR Gramophone Award, which focuses on recordings that are "characterized by the imagination, flair and innovation that attaches to some of the US's finest music-making."

In recognizing our work, *Gramophone* hails "The result — performed by the Los Angeles Master Chorale under Grant Gershon, who wonderfully capture the work's sense of spontaneity and swing." We are proud to share with you this acknowledgment of our talented music director and singers!

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 Saronna 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 or by calling 213-972-3122.

D O N O R S

Opening Night Gala

The Opening Night Gala was generously sponsored by **Mellon Financial Corporation**. The Los Angeles Master Chorale Board of Directors gratefully acknowledges Mellon and the generosity of the following individuals and businesses whose extra special patronage of the benefit contributed to its extraordinary success. The benefit raised more than \$280,000 to support the Chorale's artistic and educational initiatives. Thank you to everyone who participated!

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Listing as of September 29, 2006

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.

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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.*

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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 October 10, 2006. To report a change in your listing, please call Patrick Brown at 213-972-3122 or email pbrown@lamc.org.

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