

Los Angeles
 **Master Chorale**
Grant Gershon | Music Director

2007|08
Season

HOLIDAY WONDERS
WITH CHRISTOPH BULL, ORGAN
SEASONAL FAVORITES, CAROLS, &
SING-ALONGS FOR THE WHOLE FAMILY

DECEMBER 8 at 3pm
DECEMBER 15 at 3pm

BRITTEN | *A Ceremony of Carols*
SUSA | *Christmas in the
Southwest*
AND SEASONAL FAVORITES
DECEMBER 9 at 7pm

MESSIAH SING-ALONG
DECEMBER 10 at 7:30pm
DECEMBER 16 at 7:30pm

VICTORIA | Mass/Motets of
the Spanish Renaissance
ZUMAYA | Mass/Motets of
the Mexican Baroque
FEBRUARY 10 at 7pm

BACH | *Mass in B Minor*
WITH MUSIC ANGELICA
BAROQUE ORCHESTRA
MARCH 9 at 7pm

GÓRECKI | *Five Marian Songs*
HAYDN | *Maria Theresa Mass*
WITH L.A. CHAMBER ORCHESTRA
APRIL 6 at 7pm

GÓRECKI | *Lobgesang* 
(Song of Praise)
LAURIDSEN | *Three Nocturnes*
DAVID O | *A Map of Los Angeles*
WORLD PREMIERE
WITH SERGIO "CHECO" ALONSO,
MEXICAN FOLK HARP
ALSO FEATURING WORKS BY ESA-PEKKA
SALONEN, ERIC WHITACRE, STEVEN STUCKY,
AND JUDITH WEIR
MAY 4 at 7pm

"The Grapes of Wrath"
Choral Concert Suite
Ricky Ian Gordon, COMPOSER
Michael Korie, LIBRETTIST
WORLD PREMIERE
MORE GREAT OPERA CHORUSES BY VERDI,
WAGNER, MUSCAGNI, AND MUSSORGSKY
MAY 18 at 7pm

The Chorale needs
your feedback – take an
online audience survey
at www.lamc.org

See page 25 for details

213.972.7282 WWW.LAMC.ORG





Grant Gershon MUSIC DIRECTOR

BORN: November 10, 1960, in Norwalk, California

AT THE CHORALE: Music Director, now in his seventh season. Grant has expanded the choir's repertoire considerably by conducting important

world premieres: *Sang* by Eve Beglarian, *You Are (Variations)* by Steve Reich, *Requiem* by Christopher Rouse, *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezós (Prayers)* by Tania León, *Mother's Lament* by Sharon Farber, *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (U.S. premiere)

QUOTES: "Grant Gershon, music director of the Los Angeles Master Chorale, has made the ensemble into an important part of the city's cultural life."

—Tim Mangum,
Orange County Register

OTHER APPEARANCES:

Berkshire Choral Festival, San Antonio Symphony, St. Paul Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Symphony and 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

NEW ASSIGNMENT: Appointed Associate Conductor/Chorus Master for Los Angeles Opera in July, 2007

PREVIOUS ASSIGNMENTS:

Assistant Conductor — Los Angeles Philharmonic, Berlin Staatsoper, Salzburg Festival

MEMBER OF: the USC Thornton School of Music Board of Advisors

ON FILM/TV: played keyboards on *Matrix Revolutions* film score; conducted choral sessions for films *Lady in the Water*, *Click* and *License To Wed*; twice appeared as a pianist on *Cheers*; accompanied Kiri Te Kanawa and Jose Carreras on the *Tonight Show*



© Steve Cohn

Los Angeles Master Chorale

FOUNDED: 1964 as one of three founding companies at the Music Center; now in its 44th 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 Los Angeles Master Chorale is 'not your grandfather's choral group'" —James Taylor,
Performances Magazine

"When the stars align and the programming manages to both soothe and challenge, the Los Angeles Master Chorale's current Grant Gershon-era can suggest a high-water mark in choral aesthetics."

—Josef Woodard,
Los Angeles Times

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 Grant Gershon include *Lady in the Water*, *Click* and *License To Wed*

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



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 8 and 15, at 3PM

WALT DISNEY CONCERT HALL

Los Angeles Master Chorale

Grant Gershon, CONDUCTOR

Christoph Bull, ORGAN

Lisa Edwards, PIANO, Barry Socher, VIOLIN, Maurice Grants, CELLO,
Geri Rotella, FLUTE, Michele Forrest, OBOE, John Magnussen, PERCUSSION

Masters in this Hall (Traditional French)

ARR. ALICE PARKER
AND ROBERT SHAW

La Peregrinación (The Pilgrimage)

ARIEL RAMIREZ
ARR. PETER KNIGHT

A ver, a ver al niño Jesus (To see the child Jesus)

ALI B OLMO
ARR. KATHRYN SKATULA

Deck the Hall (Traditional Welsh)

Sing Along

Light the Legend (A Song for Chanukah)

MICHAEL ISAACSON

The Holly and the Ivy

ARR. SHAWN KIRCHNER

Bring a Torch, Jeanette, Isabella

Women of the Master Chorale

ARR. SHAWN KIRCHNER

Silent Night

Men of the Master Chorale, Kevin St. Clair, TENOR

ARR. MACK WILBERG

Hark! The Herald Angels Sing

Sing Along

FELIX MENDELSSOHN

continued on page 4

These concerts are funded, in part, by generous grants from the Pasadena Showcase House for the Arts and Bank of America Charitable Foundation, Inc.



PASADENA
SHOWCASE
HOUSE
for the Arts

Bank of America



Join us in BP Hall before the concerts for festive activities with the Radio Disney Street Team



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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.

Portions of this performance may be recorded and photographed for archival and publicity purposes.

continued from page 3

The Twelve Days of Christmas

ARR. JOHN RUTTER

Jingle Bells

Sing Along

JAMES PIERPONT

Earth

Featuring the Voices Within Chorus

Written by 5th graders from Pio Pico Span School and Annandale Elementary:
David Acevedo, Jessica Almandares, Lizzy Cunag, Zahra Figueroa, Daniel Garcia,
Maria Gonzalez, Rodrigo Mendoza, Francisco Ramirez, Allen Ramos, and Veronica
Sanchez under the guidance of Marnie Mosiman, Doug Cooney, and David O

ARR. DAVID O

Remote Controlled

Featuring the Voices Within Chorus

Written by 5th graders from Pio Pico Span School and Betty Plasencia
Elementary School: Erick Alonso, Stewart Antepara, Adam Gilchrist, Carolina
Herrera, Isaac Martinez, Hien Phan, Asia Sheffield, Karina Toledo, and Samael
Valle under the guidance of Marnie Mosiman, Doug Cooney, and David O

ARR. DAVID O

Letterland

Featuring the Voices Within Chorus

Written by 5th graders from McKinley School in Pasadena: Michaela Accardi,
Brandon Betts, Rory Bryant, Cynthia Castillo, Joshua Higashi, Autumn Lee,
Karina Roa, Sara Saucedo, Sophia Sedlik, Jasmine Zamora, and Cloe Zarifian
under the guidance of Marnie Mosiman, Heather Dundas, and Christy Crowl

ARR. CHRISTY CROWL

Santa Claus is Coming to Town

Sing Along

J. FRED COOTS AND HENRY GILLESPIE

Sweet Little Jesus Boy

ROBERT MACGIMSEY
ARR. SHAWN KIRCHNER

Hallelujah Chorus (from the Messiah)

G. F. HANDEL

A Christmas Flourish

Shiloh

Joy To the World

Silent Night

Angels We Have Heard On High

Rose Beattie, MEZZO SOPRANO

ARR. RANDOL ALAN BASS
WILLIAM BILLINGS
G. F. HANDEL
FRANZ GRUBER
Traditional



Deck The Hall

Deck the hall 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 Yuletide 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 Yuletide 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, ye 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.

Hark! The Herald Angels Sing

Hark! The herald angels sing,
 "Glory to the new-born King;
 Peace on earth, and mercy mild,
 God and sinners reconciled!"

Joyful, all ye nations, rise.
 Join the triumph of the skies.
 With th' angelic hosts proclaim,
 "Christ is born in Bethlehem!"

"Hark! the herald angels sing,
 "Glory to the new-born King."

Christ, by highest heaven adored,
 Christ, the everlasting lord
 Late in time behold Him come,
 Off-spring of the Virgin's womb

Veiled in flesh the Godhead see,
 Hail, the incarnate deity
 Pleased as man with man to dwell,
 Jesus, our Emmanuel.

"Hark! the herald angels sing,
 "Glory to the new-born King."

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

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 for 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.

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.



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, December 9, 2007, 7PM

WALT DISNEY CONCERT HALL

Los Angeles Master Chorale

Grant Gershon, CONDUCTOR

Christoph Bull, ORGAN

JoAnn Turovsky, HARP

Thomas Rizzo, GUITAR

John Magnussen, PERCUSSION

Magnificat

GILES SWAYNE (b. 1946)

Christmas Day

GUSTAV HOLST (1874-1934)

Tamara Bevard, SOPRANO, Andrea Pressley, MEZZO SOPRANO

Gregory Davies, BARITONE

A Ceremony of Carols

BENJAMIN BRITTEN (1913-1976)

Procession

Wolcum Yole!

There Is No Rose

That Yongë Child

Balulalow

As Dew In Aprille

This Little Babe

Interlude

In Freezing Winter Night

Spring Carol

Deo Gracias

Recession

Risa Larson, SOPRANO, Adriana Manfredi, MEZZO SOPRANO

INTERMISSION



Carols and Lullabies: Christmas in the Southwest

CONRAD SUSA (b. 1935)

Oh, mi Belén (O, my Bethlehem)

El Deseembre Congelat (On December's frozen ground)

Alegria

A la Nanita Nana (a cooing sound)

Las Posadas (The Processions)

Campana sobre Campana (Bell after bell)

En Belén Tocan A Fuego (There's a fire in Bethlehem)

El Noi de la Mare (What shall we give to the child of the Mother)

Chiquirriquitín (Manger)

El Rorro (a lulling sound)

Winter Watson, SOPRANO, Farah Kidwai, MEZZO SOPRANO

Daniel Chaney, TENOR, Steve Pence, BASS

Christmas Flourish

ARR. RANDOL ALAN BASS

WILLIAM BILLINGS

G. F. HANDEL

FRANZ GRUBER

Traditional

Shiloh

Joy To the World

Silent Night

Angels We Have Heard On High

Rose Beattie, MEZZO SOPRANO

KUSC is our
Proud Media Partner



Tonight's *ListenUp!* pre-concert discussion is co-hosted by Music Director Grant Gershon, and KUSC's Alan Chapman in BP Hall at 6PM.

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.



Holiday Dreams and Delights from on High

By Victoria Looseleaf

In our crazy-quilt city of eternal sunlight, the winter holidays have a decidedly different cast. Not in evidence are sparkling snowflakes, sidewalk Santas or the bite of a frosty evening – a trip to the Grove notwithstanding.

What we do have, however, is something Angelenos have come to cherish: the Los Angeles Master Chorale performing its annual holiday concert in Walt Disney Concert Hall. Tonight the spirit of the season bursts with the quintessential companion works, Benjamin Britten's masterful *A Ceremony of Carols* and Conrad Susa's heart-warming *Carols and Lullabies: Christmas in the Southwest*.

The term "carol" originally denoted a medieval English song with a refrain (think "fa la la la la..."), but in current usage has come to signify any Christmas song. Even in today's oversaturated consumer world, where all artists release holiday albums, including rappers, there is still solace to be found in carols. For Britten, a prolific British composer born in 1913 who worked in many genres – from operas, symphonies and chamber pieces to choral works and even music for documentaries – the creation of "Ceremony" transpired during a five-week, trans-Atlantic crossing from America to England on a cargo ship in 1942. Conceived during the most brutal conflict of the century – and a full 20 years before his "War Requiem," a public statement of anti-war convictions and denunciation of the

wickedness of war (not of other men) that would go on to win several Grammy Awards – "Ceremony" set out to accomplish the goal of evoking the struggle between good and evil in another manner: Turning to chamber choir and harp, Britten was able to express his feelings in a celebratory, dance-like work based on medieval and 16th century poetry, his intertwining of unusual harmonies and otherworldly melodies transporting listeners from a frozen landscape to an enchanted realm. As the composer – the son of a dentist and amateur musician – intended the half-hour work to be performed in churches and cathedrals, it is only fitting it rings out tonight in Disney Hall, a virtual temple of music whose dazzling acoustics bathe the listener in beauty and grace. Having stumbled upon an *English Galaxy* anthology of poems in a bookshop in Halifax, Nova Scotia, Britten chose about a dozen of the texts, making use of his time at sea to compose a work in the manner of plainsong originally designed for women's voices. The first performance was given in Norwich, England, on Christmas day 1942, and was later recast for full chorus, giving an already luminous masterpiece one with even more colors and sonic riches.

The ten-movement opus – its words evoking somewhat of an alien world and a far cry from, say, an "Adeste Fideles" kind of Christmas – is as much about medieval European Christianity as the biblical Christmas story familiar to most. Bookended with an a cappella processional/recessional based on the above-mentioned plainchant melody, it opens in Latin, the text describing the angels' and archangels' elation in the birth of Christ. Followed by the anonymous "Wolcum Yole," this somewhat secular carol depicts revelers as they welcome the holiday season. "There is no Rose" is a gorgeous setting in English and Latin, luxuriously swinging between duple and triple meters, while a decidedly medieval tone permeates "That Yonge Child." Eloquently set for sopranos and harp, it is followed by the lusciously harmonized lullaby, "Balulalow," after which comes the waltz-like hymn of praise to Mary, "As Dew in Aprile." The transition to "This Little Babe," an animated, stretto-filled rendering of Christ as heroic warrior and guardian against sin serves as a contrast to "Interlude," a breathtakingly ethereal harp solo. This brief section – a clever variation recalling the first theme of the



Processional, seems to make time stand still, generating a meditative milieu that duly displays the harp's plucked harmonics and frothy arpeggios. Having set the mood for the next carol, "In Freezing Winter Night," undeniably the piece's atmospheric core, this movement commences with a cool rendering of an even frostier evening in Bethlehem, with crisp ostinato accompaniment. The choir also embodies this chill before warming midway, the emotive text referring to the Child brought from heaven. Returning to terra firma with "Spring Carol" and "Deo Gracias" (Thanks be to God), these movements contain myriad rhythmic syncopations, the former in a rocking 6/8 and the latter nothing short of a jazz riff celebrating the fall of Adam and Eve in order to mark Christ's birth and nothing less than the redemption of mankind. But the glory is not quite finished: Britten, returning to the music heard at the work's start, much like he had done in *Serenade for Tenor, Horn and Strings*, makes use of the Latin chant "Hodie Christus natus est," and as the choir retreats, their repeated "Alleluia!" soars, leaving us to revel in the exquisite afterglow of sonorous bliss.

Equally sumptuous is Conrad Susa's *Carols and Lullabies: Christmas in the Southwest*. Written in 1992, it was a commission by and dedicated to Philip Brunelle and the Plymouth Music Series of Minnesota. Inspired by a collection of traditional Spanish carols called "villancicos," which pre-dated printed music and whose meaning is the diminutive of "peasant" (with the first printings of these carols occurring in the 16th century), it features tunes originating in the Spanish regions of Biscay, Catalonia, Andalusia and Castile, as well as

carols from Puerto Rico and Mexico. Seamlessly knit together and a bit earthier than the Britten score, the ten-movement, 21-minute work tells the story of the Nativity through the eyes of peasants. Susa juggles the carols to form a narrative, finding connections with Renaissance music in addition to what he called the tunes' "homey, artful simplicity." Orchestrated with guitar, harp, marimba and

"Ceremony" set out to accomplish the goal of evoking the struggle between good and evil in another manner: Turning to chamber choir and harp, Britten was able to express his feelings in a celebratory, dance-like work based on medieval and 16th century poetry...

percussion, the opus paints a festive tableau, the dominant image one of a Southwestern piñata party for the Christ child. Susa, who was born in Pennsylvania in 1935, explains: "In an often overlooked detail in the Christmas story, the New Baby bawls loudly as the shepherds leave in the final bars of the 'Chiquiriquitin' movement. His parents now must dandle and soothe him to sleep. Tired themselves, they drift off as the angels hover about them in protective adoration."

Completing the program in which angels have not feared to tread are works from three other composers. Giles Swayne, who studied with Olivier Messiaen and was born in Britain in 1946, makes use of African music in his five-minute *Magnificat*,

an a cappella piece commissioned from Christ Church College in Oxford. Written in 1982, the angular, rhythmic work features a chopped-up text scattered among the vocals, what medieval composers called "hocket," intended to amp up excitement. Also British-born, Gustav Holst (1874-1934), who is perhaps best known for *The Planets*, weighed in on the holiday season with *Christmas Day*, a charming

creation capturing all the anticipation, joys and hopes experienced every December 25th. Ending with notable flare is the 14-minute, *A Christmas Flourish*, arranged by Randol Alan Bass, in which the famous Disney Hall organ also helps pump up the already exuberant mood. Indeed, with this concert's delectable music – be it familiar or foreign, airy or profound – embracing our souls, let us go forth then and celebrate life, in all of its brilliant, awesome majesty.

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



Christoph Bull
ORGAN

HOMETOWN: Mannheim, Germany

CURRENT POSITION: University Organist and organ professor at UCLA

LAST CHORALE PERFORMANCES: 2005 Holiday Wonders and Rejoice concerts

OTHER PREVIOUS LA

ENGAGEMENTS: Royce Hall, First Congregational Church, and also at the Whisky A Go Go, the Viper Room, Cinespace and Hotel Café

OTHER ENGAGEMENTS: Has opened for Cindy Lauper with violin player Lili Haydn; performed in India with Sitar player Nishat Khan; in 2004 he was a featured recitalist and workshop presenter at the National Convention of the American Guild of Organists

AWARDS: 2007 ASCAPPlus Award for concert programming

OTHER PROJECTS: Conceived his concert and CD series 'organica' in 1999 to showcase the many facets of the pipe organ to showcase traditional organ repertoire to original arrangements of popular and film music

OTHER INTERESTS: Has run in three LA Marathons

Los Angeles Master Chorale

SOPRANO

Tania Batson
Tamara Bevard
Karen Hogle Brown
Vicky Brown
Claire Fedoruk**
Rachelle Fox
Marie Hodgson
Susan Judy*
Risa Larson
Joanne Lee
Emily Lin
Virenia Lind
Deborah Mayhan
Susan Mills*
Marnie Mosiman
Holly Shaw Price
Winter Watson

ALTO

Nicole Baker**
Rose Beattie
Leanna Brand
Monika Bruckner**
Saroni Farrell*
Amy Fogerson
Saundra Hall Hill
Kyra Humphrey
Farah Kidwai
Adriana Manfredi
Alice Kirwan Murray
Drea Pressley*
Nike St. Clair
Nancy Sulahian*
Kimberly Switzer
Diane Thomas
Kristen Toedtman
Tracy Van Fleet

TENOR

Brent Almond**
Andrew Brown
Daniel Chaney
Pablo Corá
Paul Gibson
Jody Golightly
J. Wingate Greathouse
Steven Harms
Jon Lee Keenan*
Shawn Kirchner
Charles Lane*
Michael Lichtenauer
Dominic MacAller
Christian Marcoe
Sean McDermott
Marvin Neumann**
Kevin St. Clair

BASS

Joe Bazyouros
Paul Bent
Kevin Dalbey
Greg Davies
Michael Freed
Dylan Gentile
Scott Graff
Stephen Grimm
Paul Hinshaw
Lew Landau
Bob Lewis
Roger Lindbeck
Tonoccus McClain
Steve Pence*
Jim Raycroft
Aaron Roethe**
Burman Timberlake

* Indicates singing only on the Britten/Susa Concert

** Indicates singing only on the Holiday Wonders Concerts

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



Holiday Wonders

Instrumentalists

VIOLIN

Barry Socher

CELLO

Maurice Grants

FLUTE

Geri Rotella

OBOE

Michele Forrest

PERCUSSION

John Magnussen

PIANO

Lisa Edwards

ORGAN

Christoph Bull

Britten & Susa Concert

Instrumentalists

HARP

JoAnn Turovsky

GUITAR

Thomas Rizzo

PERCUSSION

John Magnussen

Messiah Sing-Along Concerts

Los Angeles Master Chorale Orchestra

VIOLIN 1

Barry Socher
CONCERTMASTER

Maia Jasper
ASSISTANT
CONCERTMASTER

Amy Wickman
Ernest Salem
Alwyn Wright
Heather Crawford

VIOLIN 2

Jennifer Munday
PRINCIPAL

Anna Kostyuchek
Nicole Bush
Linda Stone
Jean Sudbury
Liliana Filopovic

VIOLA

Victoria Miskolczy
PRINCIPAL

Carole Castillo
Bret Banducci
Karolina Naziemiec

CELLO

John Walz
PRINCIPAL

Delores Bing
ASSITANT PRINCIPAL

Nadine Hall
Maurice Grants

BASS

Oscar Hidalgo
PRINCIPAL
Lisa Gass

OBOE

Joel Timm
PRINCIPAL

Michelle Forrest

BASSOON

Kenneth Munday
PRINCIPAL

TRUMPET

Robert Frear
PRINCIPAL

William Bing

TYMPANI

Scott Higgins
PRINCIPAL

HARPSICHORD

Patricia Mabee
PRINCIPAL

ORGAN

William Beck
PRINCIPAL

**PERSONNEL
MANAGER**

Steve Scharf

LIBRARIAN

Robert Dolan

Magnificat

*Magnificat anima mea Dominum.
Et exultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc
beatam me dicent omnes generationes.
Quia fecit mihi magna
qui potens est:
et sanctum nomen ejus.
Et misericordia ejus a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in secula saeculorum, Amen.*

My soul magnifies the Lord.
and my spirit has rejoiced
in God my savior.
For he has regarded the low estate of his handmaiden:
for behold, hence forth all generations
shall call me blessed.
For he who is mighty
has done great things to me;
and holy is his name.
And his mercy is on them who fear him
from generation to generation.
He has shown strength with his arm;
he has scattered the proud,
even the arrogant of heart.
He has deposed the mighty from their seats,
and exalted the humble.
The hungry he has filled with good things,
and the rich he has sent empty away.
He has helped his servant Israel,
in remembrance of his mercy.
As it was spoken to our fathers,
to Abraham and his seed forever.
Glory be to the Father, the Son, and The Holy Spirit.
As it was in the beginning, is now,
and ever shall be, world without end, Amen.

Ceremony of Carols

PROCESSION & RECESSION

*Hodie Christus natus est,
Hodie Salvator apparuit,
Hodie in terra canunt angeli;
Lætantur archangeli,
Hodie exsultant justi dicentes:
Gloria in excelsis Deo.
Alleluia! Alleluia! Alleluia!*

PROCESSION & RECESSION

Today Christ is born
Today the Saviour appears
Today the angels sing on earth;
The archangels rejoice.
Today the righteous exult, saying:
Glory to God in the highest.
Halleluia! Halleluia! Halleluia!



Ceremony of Carols

WOLCUM YOLE – Anonymous

Wolcum be thou hevenè king,
Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom wesall sing!

Wolcum be ye, Stevene and Jon,
Wolcum, Innocentes every one,
Wolcum, Thomas marter one,

Wolcum be ye, good Newe Yere,
Wolcum, Twelfth the Day both in fere,
Wolcum, seintes lefe and dere,
Wolcum Yole.

Candemesse, Quene of bliss,
Wolcum bothe to more and lesse.

Wolcum be ye that are here,
Wolcum, wolcum, make good cheer,
Wolcum alle another yere,
Wolcum Yole!
Wolcum!

THERE IS NO ROSE – Anonymous

There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia, alleluia.

For in this rose containèd was
Heaven and earth in litel space,
Res miranda, res miranda.

By that rose we may well see
There be one God in persons three,
Pares forma, pares forma,

The aungels sungen the shepherds to:
Gloria in excelsis,
Gloria in excelsis Deo.
Gaudeamus, gaudeamus.

Leave we all this werldly mirth,
and follow we this joyful birth.
Transeamus, transeamus, transeamus.

Alleluia, res miranda, pares forma, gaudeamus,
Transeamus, transeamus, transeamus.

THAT YONGĒ CHILD – Anonymous

That yongĒ child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passèd alle minstrelsy.

The nightingalē sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
and leaveth the first then doth he wrong.

BALULALOW – James, John and Robert Wedderburn

O my deare hert, young Jesu sweit,
Prepare thy creddil in my spreit,

And I sall rock thee to my hert,
And never mair from thee depart.

But I sall praise thee evermoir
with sanges sweit unto thy gloir;
The knees of my hert sall I bow,
And sing that richt Balualow.

AS DEW IN APRILLE – Anonymous

I sing of a maiden
That is makèles:
King of all kings
To her son she ches

He came also stille
There his moder was,
As dew in Aprille
That falleth on the grass.

He came also stille
To his moder's bour,
As dew in Aprille
That falleth on the flour.

He came also stille
There his moder lay,
As dew in Aprille
That falleth on the spray.

Moder and mayden was
Never none but she:
Well may such a lady
Goddess moder be.

THIS LITTLE BABE – Robert Southwell

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmed wise
the gates of hell he will surprise.

With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

His camp is pitched in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.

My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

IN FREEZING WINTER NIGHT – Robert Southwell

Behold, a silly tender babe,
In freezing winter night,
In homely manger trembling lies.
Alas, a piteous sight!

The inns are full; no man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.

This stable is a Prince's court,
This crib his chair of State;
The beasts are parcel of his pomp,
the wooden dish his plate.

The persons in that poor attire
His royal liveries wear;
The Prince himself is come from heaven;
This pomp is prized there.

With joy approach, O Christian wight,
Do homage to thy King,
And highly praise his humble pomp,
Which he from Heaven doth bring.

SPRING CAROL – William Cornish

Pleasure it is to hear iwis
The Birdes sing,
The deer in the dale,
The sheep in the vale,
the corn springing.

God's purveyance
For sustenance,
It is for man.
Then we always
to give him praise,
And thank him than.

DEO GRACIAS – Anonymous

Deo Gracias!
Adam lay ibounden,
Bounden in a bond;
Four thousand winter
thought he not to long.
Deo Gracias!

And all was for an appil,
An appil that he tok,
As clerkès finden
written in their book.
Deo gracias!

Ne had the appil takè ben,
The appil takè ben,
Ne haddè never our lady
A ben hevenè quene.

Blessèd be the time
That appil takè was.
Therefore we moun singen:
Deo gracias!

Carols and Lullabies: Christmas in the Southwest

I. ¡OH, MI BELÉN! (Basque)

¡Oh, mi Belén!
Llegó tu hora bien amada,
¡oh, mi Belén!

*La luz que irradias sin cesar,
Es como un faro que nos guía
En nuestra ruta, noche y día.
¡Oh, mi Belén!*

II. EL DESEMBRE CONGELAT (Catalan)

*El desembre congelat,
Confús es retira.
Abril de flors coronat,
Tot el món admira,
Quan en un jardí d'amor
Neix una divina flor.
D'una ro, d'una sa, d'una rosa bella
Fecunda y poncella.*

*El primer Pare causá,
La nit tenevrosa.
Que a tot el món ofusca,
La vista penosa.
Mes en una mitja nit,
Brilla el sol que n'és eixit.
D'una be, d'una lla, d'una bella aurora
Que el cel enamora.*

*El més de maig ha florit,
Sense ser encara,
Un lliri blanc y polít,
De fragancia rara.
Que per tot el món se sent,
De Llevant fins a Ponent,
Tota sa, tota dul, tota sa dulcúra
I olor amb ventura.*

I. OH, MI BELÉN

Oh, Bethlehem!
Blest is the hour the Savior comes in to you.
Oh, Bethlehem!

Light from your city shines so bright;
burns like a beacon
guiding us safely straight on our way in dark and daylight.
Oh, Bethlehem!

II. EL DESEMBRE CONGELAT

On December's frozen ground,
fear and doubt denying.
April wears a flower crown,
all the world admiring.
From a garden filled with love
springs a blossom from above
with a flower so lovely,
come the blessed hour.

God the Father made the night,
all in darkness shrouding.
Hiding from all human sight,
worry, fear and doubting.
Shining through the midnight clear,
brightest light of all the year
with a light so bright outpouring,
Heaven stands adoring.

Blooming at our humble feet,
Winter's chill defying,
springs a lily pale and sweet,
fragrant and inspiring.
All the world can feel its power
shining in our darkest hour;
all the sweetest fragrance
bless us with your radiance.



Carols and Lullabies: Christmas in the Southwest

III. ALEGRÍA (Puerto Rican)

*Hacia Belén se encaminan
María con su aman te esposo,
Llevando en su compañía
Un todo un Dios poderoso.*

*¡Alegría, alegría, alegría,
Alegría, alegría y placer!
Que la Virgen va de paso
Con su esposo hacia Belén.*

*En cuanto Belén llegaron,
Posada el punto pidieron,
Nadie les quiso hospedar,
Porque tan pobres les Vieron.*

*Los pajarillos del bosque
Al ver pasar los esposos,
Les cantaban melodias
Con sus trinos armoniosos.*

IV. A LA NANITA NANA (Spanish)

*A la nanita nana, nanita ea, nanita ea,
Mi Jesús tiene sueño bendito sea nanita ea.*

*Fuentecilla que corres
Clara y Sonora,
Ruisseñor q'en la selva,
Cantando lloras,
Callad mientras la cuna
Se balancea.
A la nanita nana, nanita ea.*

V. LAS POSADAS (Spanish)

*¿Quieres que te quite, mi bien, de las pajas?
¿Quieres que te adoren todos los pastores?*

*A la ruru, niño chiquito,
Ya está arrulladito el niño.*

*Mi querido Padre, mi Dios y señor,
Que sufriste alegre del frio su rigor.*

III. ALEGRÍA

Walking slowly unto Bethlehem,
Holy Mary with her husband;
traveling with them though in secret
is the Savior of all nations.

Happiness and contentment;
for the Virgin passes by us
with her husband unto Bethlehem.

When to Bethlehem they had traveled,
they were searching for a haven;
all the innkeepers refused them,
dressed so poorly and heavy laden.

Happiness and contentment...

As they see Mary and Joseph,
all the songbirds of the forest
serenade them with their singing;
precious gifts come from the poorest.

Happiness and contentment...

IV. A LA NANITA NANA

A la Nanita Nana, (a cooing sound from mother to baby)
blest be my baby Jesus, now go to sleep.

Chrystal fountain resounding
clearly and brightly,
Nightingale in the forest
weeping so sweetly,
hush the child is sleeping
laid in a cradle.

A la Nanita Nana...

V. LAS POSADAS

Shall I have them open the stable before you?
Shall I bring the shepherds to praise and adore you?

Hush now, my darling;
see the boy is almost sleeping.

My beloved Father, my God and my savior,
happily you sleep through the harshness of winter.

Carols and Lullabies: Christmas in the Southwest

VI. CAMPANA SOBRE CAMPANA (Andalucian)

*¡Campana sobre campana,
Y sobre campana una!
Asómate a la ventana,
Y verás al Niño en la cuna.*

*Belén, campanas de Belén
Que los ángeles tocan
¿Que nuevas me traéis?*

*Recogido tu rebaño,
¿Adónde vas pastorcito?
Voy a llevar al portal
Requesón, manteca y vino.*

*Si aún las estrellas alumbran,
¿Pastor dónde quires ir?
Voy al portal por si el Niño
Con Él me deja dormir.*

VII. EN BELÉN TOCAN A FUEGO (Castilian)

*En Belén tocan a fuego,
Del portal salen las llamas.
Porque dicen que ha nacido
El Redentor del las almas.*

*Brincan y bailan los peces en el río,
Brincan y bailan de ver a Dios nacido.
Brincan y bailan los peces en el agua,
Brincan y bailan de vernacida el alba.*

*En el portal de Belén
Nació un clavel encamado
Que por redimir el mundo
Se ha vuelto lirio morado.*

*La Virgen lava pañales
Y los tiende en el romero.
Los pajarrillos cantaban
Y el agua se iba riendo.*

VI. CAMPANA SOBRE CAMPANA

Bell after bell after bell is heard,
gathering all who are able!
Come to the window and hear the word;
you'll see a child in a cradle.

Oh, ring the bells of Bethlehem.
What are the angels singing?
What news do they bring?

Now that all your flock is gathered
tell me shepherd, what's the matter?
We shall carry to the manger
cheese and wine and sweetest butter.

Oh ring the bells

Stars in the heavens are shining.
Shepherd, where will you go tonight?
Run quickly; run to the baby.
Oh ring the bells....

VII. EN BELÉN TOCAN A FUEGO

There's a fire in Bethlehem!
In the stable see the flames!
For they say that born of a Virgin
from heaven to earth He came!

Fish in the river are glistening and dancing;
Dancing and leaping to celebrate his birthday.

In Bethlehem's humble stable
there's a lovely white carnation:
It will grow into a purple lily.
Greet the savior of the nations!

Fish in the river...

Virgin Mary by the river
hangs the swaddling clothes of Jesus.
All the birds around her are singing
and the river flows rejoicing.

Fish in the river...



Carols and Lullabies: Christmas in the Southwest

VIII. EL NOI DE LA MARE (Catalonian)

*¿Qué li darem a n'el Noi de la Mare?
¿Qué li darem que li sápig a bo?
Le darem panses en unes balances,
Li darem figues en un paneró.*

*¿Qué li darem a n'el Noi de la Mare?
¿Qué li darem a l'hermos Infantó?
Panses i figues anous i olives,
Panses i figues i mel i mató.*

*Tampatantam que les figues son verdes,
Tampatantam que ja madurarán.
Si no maduren el día de Pasqua,
Madurarán el dia del Ram.*

IX. CHIQUIRRIQUITÍN (Andalucian)

*Ay, del chiquirritín, chiquirritín,
Metidito entre pajas,
Ay, del chiquirritín,
Queridi, Queridito del alma.*

*Por debajo del arco del portaliño
Se descubre a María, José y el Niño.*

*Entre el buey y la mula Dios ha nacido,
Y en un pobre pesebre lo han recogido.*

X. EL RORRO (Mexican)

*A la rururu, niño chiquito,
Duermase ya mi Jesucito.*

*Del elefante hasta el mosquito
Guarden silencio, no le hagan ruido.*

*Noche venturosa, noche de alegría,
Bendita la dulce divina María.*

*Coros celestiales con su dulce acento,
Canten la ventura de este nacimiento.*

VIII. EL NOI DE LA MARE

What shall we give to the child of the mother?
What can we bring that will give him delight?
Bring to him raisins in kingly abundance.
Bring him the offerings he richly deserves.

What shall we give to the child of the mother?
What shall we bring to the beautiful boy?
Raisins and honey and olives and walnuts.
Raisins and honey and figs that are ripe.

What shall we do if the figs do not ripen?
What shall we do if the figs are still green?
Gifts that we offer the child should be perfect:
Mild for a baby, yet fit for a King.

IX. CHIQUIRRIQUITÍN

He is laid in a manger bed.
Follow us to the manger.

Find them all through the doorway there in the stable,
Mary and Joseph and Jesus, their holy baby.

Follow us to the manger.

Ox and mule are his guardians sleeping beside him,
in the poorest of stables humbly abiding.

Follow us to the manger.

X. EL RORRO

A la rururu (a lulling sound) my precious baby,
Please go to sleep now my tiny Jesus.

The buzzing mosquito and elephants that lumber,
be silent now; do not disturb his slumber.
A la rururu...

Come, oh night of blessing, night of great rejoicing.
We gather to bless the sweet and holy Virgin.
A la rururu...

Choirs in heaven raise your voices now to praise him;
the blessings that this night has given.



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 10, 2007, 7:30PM

Sunday, December 16, 2007, 7:30PM

WALT DISNEY CONCERT HALL

Grant Gershon, CONDUCTOR

December 10 Soloists:

Sun Joo Yeo, SOPRANO, Aleta Braxton, ALTO, Daniel Chaney, TENOR
Mark Beasom, BASS

December 16 Soloists:

Deborah Mayhan, SOPRANO, Helène Quintana, ALTO, Pablo Corá, TENOR
Lew Landau, BASS

Messiah

GEORGE FRIDERIC HANDEL (1685-1759)

Part the First

- | | | |
|----------------|--|---------------------------|
| 1. Sinfonia | Overture | |
| 2. Recitative | Comfort ye, my people | Mr. Chaney/ Mr. Corá |
| 3. Aria | Ev'ry valley shall be exalted | Mr. Chaney/ Mr. Corá |
| 4. Chorus | And the glory of the Lord | |
| 5. Recitative | Thus saith the Lord of Hosts | Mr. Beasom/ Mr. Landau |
| 6. Aria | But who may abide the day of his coming | Mr. Beasom/ Mr. Landau |
| 7. Chorus | And he shall purify the sons of Levi | |
| 8. Recitative | Behold, a virgin shall conceive | Ms. Braxton/ Ms. Quintana |
| 9. Aria | O thou that taltest good tidings to Zion | Ms. Braxton/ Ms. Quintana |
| 12. Chorus | For unto us a child is born | |
| 13. Pifa | Pastoral Symphony | |
| 14. Recitative | There were shepherds abiding in the field | Ms. Yeo/ Ms. Mayhan |
| Recitative | And lo, the angel of the Lord came upon them | |
| 15. Recitative | And the angel said unto them | Ms. Yeo/ Ms. Mayhan |
| 16. Recitative | And suddenly there was with the angel | Ms. Yeo/ Ms. Mayhan |



- | | | |
|----------------|---|---------------------------|
| 17. Chorus | <i>Glory to God in the highest</i> | |
| 18. Aria | <i>Rejoice greatly, O daughter of Zion</i> | Ms. Yeo/ Ms. Mayhan |
| 19. Recitative | <i>Then shall the eyes of the blind be open'd</i> | Ms. Braxton/ Ms. Quintana |
| 20. Aria | <i>He shall feed his flock like a shepherd</i> | Ms. Braxton/ Ms. Quintana |
| Aria | <i>Come unto him</i> | Ms. Yeo/ Ms. Mayhan |
| 21. Chorus | <i>His yoke is easy, his burthen is light</i> | |

INTERMISSION

Part the Second

- | | | |
|----------------|---|---------------------------|
| 22. Chorus | <i>Behold the Lamb of God</i> | |
| 23. Aria | <i>He was despised (A Section only)</i> | Ms. Braxton/ Ms. Quintana |
| 24. Chorus | <i>Surely He hath borne our griefs</i> | |
| 25. Chorus | <i>And with His stripes</i> | |
| 26. Chorus | <i>All we like sheep</i> | |
| 27. Recitative | <i>All they that see Him laugh Him to scorn</i> | Mr. Chaney/ Mr. Corà |
| 28. Chorus | <i>He trusted in God</i> | |
| 42. Recitative | <i>He that dwelleth in heaven</i> | Mr. Chaney/ Mr. Corà |
| 43. Aria | <i>Thou shalt break them</i> | Mr. Chaney/ Mr. Corà |
| 44. Chorus | <i>Hallelujah!</i> | |

Part the Third

- | | | |
|----------------|---------------------------------------|------------------------|
| 45. Aria | <i>I know that my Redeemer liveth</i> | Ms. Yeo/ Ms. Mayhan |
| 46. Chorus | <i>Since by man came death</i> | |
| 47. Chorus | <i>By man came also</i> | |
| 48. Chorus | <i>For as in Adam all die</i> | |
| 49. Chorus | <i>Even so in Christ</i> | |
| 50. Recitative | <i>Behold, I tell you a mystery</i> | Mr. Beasom/ Mr. Landau |
| 51. Aria | <i>The trumpet shall sound</i> | Mr. Beasom/ Mr. Landau |
| 56. Chorus | <i>Worthy Is the Lamb</i> | |
| 57. Chorus | <i>Amen</i> | |

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Tonight's *ListenUp!* pre-concert discussion is co-hosted by Music Director Grant Gershon, and KUSC's Alan Chapman in BP Hall at 6PM

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.

Portions of this evening's performance may be recorded and photographed for archival and publicity purposes.



Deborah Mayhan
SOPRANO

SEASONS WITH CHORALE: 6

EDUCATION: Cal State Northridge and the Israel Vocal Arts Institute (Tel Aviv)

PREVIOUS CHORALE SOLOS: Soprano Soloist in Haydn's Lord Nelson Mass and in Mozart's Coronation Mass

OPERA PERFORMANCES: Marguerite in Gounod's *Faust*, Clorinda in *La Cenerentola* with Opera Santa Barbara, The Voice in Beaumarchais' *The Guilty Mother* with Long Beach Opera, Josephine in *H.M.S. Pinafore* with Opera a la Carte.

GUEST SOLO APPEARANCES WITH: Los Angeles Chamber Orchestra, Santa Barbara Choral Society, Pacific Chorale, New West Symphony, Santa Rosa Symphony, and many more

RECORDINGS: Soloist in John Biggs' *A Vocal Bouquet* and *A Choral Bouquet*; her solo voice also appears in Disney Channel's TV movie, *The Proud Family Movie*, and in the film *The Virgin of Juarez*.

AWARDS AND HONORS: Metropolitan Opera Western Regional Finalist, Winner of the Los Angeles Artist of the Future Contest, L.A. Stage Alliance Ovation Award for Ensemble Performance



Sun Joo Yeo
SOPRANO

SEASONS WITH CHORALE: 9

HOMETOWN: Seoul, Korea

EDUCATION: Master of Music in Vocal Arts from University of Southern California

HAS APPEARED AS A GUEST ARTIST WITH: Los Angeles Opera, Los Angeles Philharmonic, Hollywood Bowl Orchestra, Wagner Ensemble, William Hall Master Chorale, Pasadena Classical Singers, Ojai Music Festival, Boston Pops Orchestra

SOLO APPEARANCES INCLUDE: Beethoven's *Ninth Symphony*, Haydn's *The Creation*, Gounod's *Mass Solemnies*, Handel's *Messiah*, Ligeti's *Clocks and Clouds*



Aleta Braxton
MEZZO-SOPRANO

SEASONS WITH THE CHORALE: 24

HOMETOWN: Los Angeles

PREVIOUS CHORALE SOLOS: "Rejoice" holiday concerts

EDUCATION: Music Education at California State University, Fullerton

OPERA PERFORMANCES: 22 seasons with Los Angeles Opera Chorus; this season she will mark her 100th production with that company.

RECORDINGS AND SOUNDTRACKS: Disney's "Songs from the Sea" and "Twelve Days of Christmas"; films include *I Am Legend*, *Chicken Little*, *Lady in the Water*, *Men in Black 1* and *2*.

HAS APPEARED AS A SOLOIST WITH: Roger Wagner Chorale, Albert McNeil Jubilee Singers, Los Angeles Philharmonic, Los Angeles Opera, Long Beach Civic Light Opera.



Helène Quintana
MEZZO-SOPRANO

SEASONS WITH CHORALE: 15

HOMETOWN: Patagonia, Argentina

PREVIOUS CHORALE SOLOS: J.S. Bach's *Christmas Oratorio* and *Magnificat*, ¡Celebrar!

EDUCATION: Masters Degrees in Piano Performance and Harpsichord Performance

HAS APPEARED AS A GUEST ARTIST WITH: Los Angeles Opera, Tbilisi Opera and Ballet Theater, Teatro Colon, Los Angeles Philharmonic, Hollywood Bowl Orchestra, Carmel Bach Festival, Ojai Music Festival

AWARDS AND HONORS: Goethe Schulle, Allianza Française, Young Musicians Foundation



Daniel Chaney
TENOR

SEASONS WITH CHORALE: 4

HOMETOWN: Malta, Montana

PREVIOUS CHORALE SOLOS: Rachmaninoff's *All-Night Vigil*, Handel's *Messiah*

EDUCATION: University of Denver's Lamont School of Music, French Horn major

OPERA PERFORMANCES: Spoletta in *Tosca*, Monostatos in *Magic Flute* and Guiseppe in *La Traviata* with the L.A. Opera, and 10 years in the Los Angeles Opera Chorus

HAS APPEARED AS A GUEST ARTIST WITH: San Luis Obispo Mozart Festival, Roger Wagner Chorale, LA Bach Festival soloist in Bach's *Christmas Oratorio*



Pablo Corá

TENOR

SEASONS WITH CHORALE: 7

HOMETOWN: Buenos Aires, Argentina

EDUCATION: D.M. Early Music (in progress), Indiana University

PREVIOUS CHORALE SOLOS: Holiday Wonders and Rejoice

RECORDINGS: Los Angeles Master Chorale, *Steve Reich's "You Are: Variations"*; *gravitación, elements*; Los Angeles Chamber Singers, *Padilla: Sun of Justice*; The Concord Ensemble and Piffaro, *Il Trionfo d'amore e della morte*

HAS APPEARED AS A GUEST

ARTIST WITH: Los Angeles Philharmonic, Musica Angelica Baroque Orchestra, Piffaro, Folger Consort, Catacoustic Consort, Theatre of Voices, Pro Arte Singers, Carmel Bach Festival, Europäisches Musikfest Stuttgart

FOUNDER OF: The Concord Ensemble



Mark Beasom

BASS

SEASONS WITH CHORALE: 24

HOMETOWN: Claremont, CA

EDUCATION: Post-graduate work at Cal State University, Fullerton

MARRIED TO: Chorale soprano Samela Beasom

RECORDINGS AND SOUNDTRACKS: Barbra Streisand's "Higher Ground,"

Maria Newman's "Requiem"; *Lady in the Water, Click, King Kong, I Am Legend, AI, Water World, Deep Blue Sea*

HAS ALSO APPEARED WITH:

Los Angeles Opera, LAMC Educational Outreach, Pasadena Pro Musica, Carmel Bach Festival, Wilshire Boulevard Temple



Lewis Landau

BASS

SEASONS WITH CHORALE: 15

PREVIOUS CHORALE SOLOS: Handel's *Messiah*

EDUCATION: Vocal Performance from California State University, Los Angeles

OPERA PERFORMANCES:

Germont in *La Traviata*, Silvio in *I Pagliacci*, Figaro and Count Almaviva in *Marriage of Figaro*, Frank in *Die Fledermaus*, and Marcel in *La Boheme*.

OTHER SOLO PERFORMANCES:

Mendelssohn's *Elijah*, Handel's *Israel in Egypt*, Beethoven's *Ninth Symphony*, Vaughan Williams' *Five Mystical Songs*, Orff's *Carmina Burana*, Brahms' *Requiem*

OTHER POSITIONS: Staff Soloist at First Congregational Church, Los Angeles

See Page 11 for the members of the Los Angeles Master Chorale Orchestra playing the *Messiah Sing-Along*.

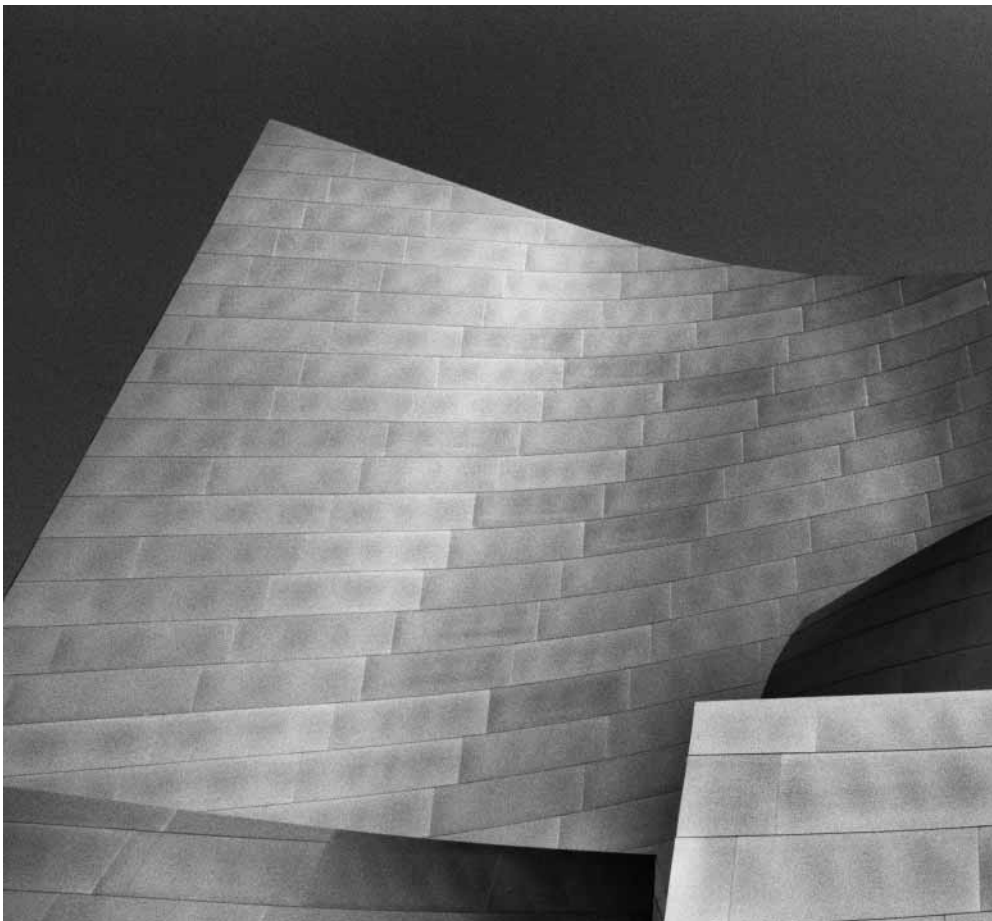


Photo by Gil Garcetti

Up Close and Personal with the L.A. Master Chorale

By Victoria Looseleaf

From the incomparable choral works of Brahms, Beethoven and Bach to cutting edge premieres by Steve Reich, Christopher Rouse and Louis Andriessen (to name but a few), the Los Angeles Master Chorale, under the musical direction of Grant Gershon, has sung it all.

Its kaleidoscopic repertory also includes holiday classics, jazz greats, Latin treasures, opera favorites, Broadway tunes and, well, just about everything else under the sonic sun.

So who are the voices heeding Gershon's authoritative baton? A recent conversation with eight of the 115-member ensemble the *Los Angeles Times* dubbed "the world's most exciting chorus in the country" revealed myriad personalities united by one abiding passion: singing.

With two new to the group this season – tenor Wingate Greathouse and soprano Risa Larson – and the remaining six possessed an astonishing 93 years' combined Chorale experience – this vigorous, intelligent and gifted bunch literally gives face to the music.

Alto Amy Fogerson, a 21-year Chorale veteran, says she loves the variety in programming, especially premieres. "You can meet living, breathing composers. Opening a new score," she gushes, "is like Christmas. There

is a widespread feeling that everyone can sing, but the big difference is not everyone can sing *professionally*."

Adds fellow alto and union delegate, Leanna Brand, currently in her 18th season with the company: "There are professional musicians and there are singers. I prefer to call ourselves musicians."

And rightly so. After sampling about half of the Chorale, it was discovered that at least a dozen teach music at the college level; 11, in private and public schools. Four are published composers and six began their careers as serious instrumentalists. Degrees held include 36 bachelor's degrees and 25 master's degrees, with 18 holding or in the process of completing doctorates. In addition, more than 10 include opera performance as part of their careers.

Tenor George Sterne, a quarter-century Chorale member who sings with Los Angeles Opera, also relishes new works. "For the Rouse *Requiem*," he opines, "it would have been great to do it twice."

Fogerson, who, with Brand performed *Carmina Burana* on the hit TV show, "Dancing with the Stars," concurs. "The Rouse is relentless vocally and relentless intellectually. Often you'll have one or the other, but not both."



Members of the Chorale interviewed by Victoria Looseleaf (l to r): George Sterne, tenor; Amy Fogerson, alto; Deborah Briggs, soprano; Scott Graff, bass; Leanna Brand, alto; Risa Larson, soprano; Wingate Greathouse, tenor; and Roger Lindbeck, bass.



Twenty-two year Chorale crooner and erstwhile teacher, bass Roger Lindbeck, gives concert tickets to friends, gaining new fans in the process. As for premieres, the singer acknowledges, “Composers are struck about how well we do their music. It’s the incredible amount of talent and musicianship here. At the Brahms rehearsal, all Grant had to do was raise his arms.”

Sterne, too, lauds the maestro. “Grant is the finest rehearsal technician there is. He doesn’t waste time. He sizes up a score, what to drill, what to emphasize and what he can get away with.”

“And he’s so nice,” chirps newbie Greathouse, who also studied film scoring at USC. “Grant never raises his voice.”

Another bass, seven-year member, Scott Graff, calls Gershon’s enthusiasm for music “infectious,” adding, “he’s able to articulate and always finds some sort of emotional context. Grant sells it.”

Preparation is one thing, but when voices resonate in the acoustically rich Walt Disney Concert Hall, magic ensues. “You’re rehearsing and rehears-

ing,” says Fogerson, “and then you’re in front of an audience and orchestra and it’s a fantastic experience.”

Ditto for volunteer singer, soprano Deborah Briggs, whose eight years with the group have proven immensely satisfying. “I didn’t finish voice in college, but I did church singing. I was a mom and had never heard of the Master Chorale,” recalls Briggs. “When my daughter wanted to study voice, I started studying again. My teacher told me to audition and it’s been wonderful.”

Newcomer Larson auditioned three times before gaining a position this season and is duly thrilled. “I’ve been through a lot of auditions and Grant enjoys what you have to offer. In this organization,” she continues, “we’re a team. We’re here to make the best music possible.”

Yearly auditions, be they scary, nerve-racking or downright difficult, are necessary for all Chorale members. They also come with the singer’s territory.

“Physically,” says Brand, “you have to be able to make the sounds,”

stressing the level of personal vocal study and rehearsal all of the singers enlist to “keep up their musical chops.”

And oh, do these singers have chops. Whether participating in the Chorale’s education outreach program, Voices Within, the High School Choir Festival, studio recordings, performing out of town or at home in Disney Hall, where premieres such as Morten Lauridsen’s *Lux aeterna* have become instant classics, all agree that being part of this unique musical community is nothing short of spectacular.

Perhaps Graff sums it up best, saying, “One of the things I enjoy about this ensemble is being with your passion. We’re grateful for every opportunity we have to sing.”

Victoria Looseleaf is an award-winning arts journalist and regular contributor to the *Los Angeles Times*, *La Opinion* and *Performances Magazine*. In addition, she is the producer-host of the long-running cable access television show on the arts, “The Looseleaf Report.” This is her fourth season as Program Annotator of the Los Angeles Master Chorale.

A Special Thanks to Sponsors of the Holiday Wonders Concerts

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 2007, Pasadena Showcase House for the Arts awarded \$480,000 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!



Bank of America Charitable Foundation, Inc.

We want to extend a warm welcome to the young guests of Bank of America to Holiday Wonders. Bank of America Foundation generously underwrote a block of tickets for children from several service organizations, including A Place Called Home and HOLA. Thank you, Bank of America Foundation!



A Message from Mark Foster, Chairman of the Board

The Los Angeles Master Chorale that you so generously support is a thriving, creative, stimulating and successful ensemble due in large part to the dedicated leadership of many individuals over the years. Recently, the Board of Directors determined that very special recognition should be given only occasionally to people whose vision, commitment and extraordinary service have had a major impact on this organization's ability to grow and flourish. I am proud to introduce our first three *Directors Emeriti*.

After a long and remarkable career on the concert stage, performing internationally to consistently rave reviews – on many occasions with her brother, renowned conductor Robert Shaw – **Anne Shaw Price** was active on the Chorale's Board of Directors for 15 years before being designated an Honorary Director. Anne was a founding member of the Master Chorale Associates, a vitally important support group whose legacy includes the founding of the High School Choir Festival. To this day, Anne's vision for the Chorale and the transformative power of choral music is a beacon to all of us affiliated with this organization.

Harrison "Buzz" Price held vital leadership roles for our organization over many years, serving as President for part of that time. Buzz is renowned for his partnership with Walt Disney, who considered Buzz a highly trusted advisor, and for single handedly identifying the optimum locations for Disneyland in 1953 and Walt Disney World in 1963. One month before his death in 1966, Mr. Disney appointed Buzz to care for one of his most cherished projects, California Institute of the Arts; CalArts has been one of Buzz's passions ever since, and he has been a Trustee since the school's founding. It is this deep level



Above: (l to r) Marshall Rutter, Harrison and Anne Price are pictured with Marguerite and Robert Marsh. It was announced at the Black & White Ball that Anne, Harrison "Buzz" and Marshall are the first Directors Emeriti of LAMC.

of dedication to artists and their wellbeing that has been a gift to the Los Angeles Master Chorale, and we are tremendously grateful.

Marshall Rutter is a co-founding Director of the Los Angeles Master Chorale, and he has been one of its most committed, generous and energetic ambassadors ever since. Over the years, Marshall served as President, Chairman, and Vice Chairman, and his tireless efforts to help secure the financial support so necessary to the organization's

wellbeing are legendary. In 1994, to honor his wife, Terry Knowles, Marshall commissioned a choral work from Morten Lauridsen. The work, *O Magnum Mysterium*, launched a relationship among the Chorale, Dr. Lauridsen and Music Director Emeritus Paul Salamunovich that has resulted in some of the most significant new choral repertory of this era and garnered the Chorale a Grammy® nomination in 1999. Marshall is a hero to many of us, and we thank him for his past, present, and future dedication to the Chorale.



Salute to Deborah Hyde

The Los Angeles Master Chorale Board of Directors wishes to acknowledge the tremendous success of the Music Center Foundation – thanks in large part to the efforts of its retiring President, Deborah Hyde. Debbie's singular vision and dedication to establishing endowments for the resident companies and the Music Center has created extraordinary results.

Although the Foundation was formed in 1973 to ensure a source of long-term funding for the Music Center and its resident companies, in 1991 the Foundation became a

fully independent public charity and refocused its energies on providing consulting and fund-raising services for The Music Center and its Resident Companies – under the stewardship of Deborah Hyde – to enable the individual companies create endowments through planned giving strategies. Under Debbie's leadership, assets have grown in the Foundation from \$46 million to more than \$300 million. Debbie's steadfast commitment to success for all the Resident Companies has made a significant impact for the Los Angeles Master

Chorale and its fellow Resident Companies. Further, with Debbie's help and encouragement, the Master Chorale has generated \$5 million in endowment and has established the Roger Wagner Society to recognize the visionary donors who have made these endowment and/or irrevocable planned gifts to ensure the future of the Los Angeles Master Chorale.

Debbie, we thank you today, and audiences of the future who will hear the finest choral music anywhere thank you. Your unwavering support and passion for the mission are unparalleled.

A Message to Our Patrons:

The Los Angeles Master Chorale recently began a study of its current and future ability to deliver the highest quality performance to you, our audience. To make the study most effective, we would like to gather your opinions and insights about how well we are serving your needs and interests.

We have created an online survey and would value your response. The brief 15-minute electronic survey can be accessed from a link on our homepage at www.lamc.org. To take the survey, click on the link “**Master Chorale Online Audience Survey**” anytime **between November 18 and December 19**. Your responses will be analyzed by our consultant, and NO personal information will be shared with LAMC or any other organization. Your privacy is paramount.

Anyone who completes and submits the survey will receive a voucher for 2 discounted tickets redeemable to a future Chorale concert this season. In addition, one participant will be randomly selected to receive a \$200 gift card for any Los Angeles Patina Group restaurant.

We welcome your participation and help in shaping our future, and we thank you for taking the time to help us in this way.

Take Our Survey and enter to win a \$200 gift card for any Los Angeles Patina Group restaurant.

Los Angeles Master Chorale Website:

WWW.LAMC.ORG

Link to access the online survey on our homepage:

Master Chorale Online Audience Survey

Dates to participate in the survey:

November 18 to December 19, 2007

The Black & White Ball

The Black & White Ball – honoring Marguerite and Robert Marsh – was a spectacular success and raised more than \$275,000 to support the artistic and educational programs of the Los Angeles Master Chorale. We especially acknowledge and thank our friends at The Bank of New York Mellon for their sponsorship of the Ball for 15 consecutive years.



Clockwise from above: Marguerite and Robert Marsh lead the traditional Grand Choral Promenade by members of the L.A. Master Chorale; Board member Penelope Roeder and Ron Hartwig are pictured getting ready to bid in the live auction which raised more than \$82,000 to support the Chorale's artistic and educational initiatives!; Ball Honorees and Ball Grand Patrons Marguerite and Robert Marsh (l) are congratulated by LAMC President Scott Sanford and his wife, Carolyn; Cristina Rose and Scott Fitz-Randolph were enjoying the Ball. Scott, an LAMC Board member, and Cristina hosted a table at the Ball.





Above: Honorary Board Member Cliff Miller is pictured with his wife, Judith. Right: The Black & White Ball Steering Committee gathered with the Guest of Honor: (l to r) Carolyn Miller, Annette Ermshar, Bette Redmond, Honoree Marguerite Marsh, Mona Maple, Sonya Randazzo and Marina Raines.



Far Left: LAMC Chair Mark Foster thanked Mary Ann Meggelin (l) and Heidi Simpson, both representing Grand Sponsor The Bank of New York Mellon, for Mellon's 15-year sponsorship of the Ball. Near Left: Grant Gershon is pictured with Board member Heidi Simpson and her husband, Tim Sandoval. Below left: Chris and Jennifer Bertolet were enjoying the festivities. Chris and Jennifer are active with the new young professionals group supporting the L.A. Master Chorale. Below Right: Board member Everett Meiners and his wife, Carole take a moment to pose for our camera.



Above: Robert and Marguerite Marsh (left) and LAMC Executive Director Terry Knowles and husband Marshall Rutter (right) thank Mary Ann Meggelin and Heidi Simpson, both with BNY Mellon, for Mellon's generous sponsorship of the Black & White Ball.





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Thank you to the following businesses and individuals whose extraordinary patronage contributed to the enormous success of the Black & White Ball. We especially want to recognize and thank the Bank of New York Mellon on its 15th Anniversary of sponsorship of the Chorale!

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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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