



Los Angeles Master Chorale

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

2006 | 07 Season

APRIL 2007

2007 | 08 SEASON

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LUDWIG VAN BEETHOVEN | *Calm Sea and
Prosperous Voyage*

JOHANNES BRAHMS | *Requiem*
SUNDAY, OCTOBER 14 AT 7 PM

LOUIS ANDRIESEN | *The City of Dis*
(WORLD PREMIERE)

FRANZ JOSEPH HAYDN | *Mass in Time of War*
SUNDAY, NOVEMBER 18 AT 7 PM

HOLIDAY WONDERS: Two great family matinees

*SATURDAY, DECEMBER 8 AT 3 PM

*SATURDAY, DECEMBER 15 AT 3 PM

BENJAMIN BRITTEN | *A Ceremony of Carols*

CONRAD SUSA | *Carols and Lullabies:
Christmas Music of the Southwest*
SUNDAY, DECEMBER 9, 2007 AT 7 PM

*Messiah Sing-Along

MONDAY, DECEMBER 10 AT 7:30 PM

SUNDAY, DECEMBER 16 AT 7:30 PM

VITTORIA | *Mass/motets of the Spanish Renaissance*

ZUMAYA | *Mass/motets of the Mexican Baroque*

DAVID O | WORLD PREMIERE

SUNDAY, FEBRUARY 10, 2008 AT 7 PM

JOHANN SEBASTIAN BACH | *B Minor Mass*

SUNDAY, MARCH 9, 2008 AT 7 PM

HENRYK GÔRECKI | *Five Marian Songs*

FRANZ JOSEPH HAYDN | *Maria Theresa Mass*

SUNDAY, APRIL 6, 2008 AT 7 PM

HENRYK GÔRECKI | *Lobgesang*

ESA-PEKKA SALONEN | *Two Songs to Poems of
Ann Jäderlund*

ERIC WHITACRE | *When David Heard*

MORTEN LAURIDSEN | *Nocturnes*

SUNDAY, MAY 4, 2008 AT 7 PM

RICKY IAN GORDON | *Suite from The Grapes of Wrath*

VERDI | "Va pensiero" from *Nabucco*

Other great opera choruses

SUNDAY, MAY 18, 2008 AT 7 PM

*Non-subscription concert

COMING NEXT:

lift

EVE BEGLARIAN
(WORLD PREMIERE)

Manoochehr Sadeghi, santur;
Pejman Hadadi, tombak

JAMES MACMILLAN
Magnificat
Nunc dimittis

David Goode, organ

ARVO PÄRT
Te Deum

Sunday, June 3 at 7 pm

Thursday, June 7 at 8 pm

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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, *Rezons (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: Conducting all performances of a new opera by Ricky Ian Gordon, *Grapes of*

Wrath, 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 Steve Reich's *You Are (Variations)* (Nonesuch) with the Master Chorale. Steve Reich's *Daniel Variations* (Nonesuch) to be released September 2007



© Steve Cohn

Los Angeles Master Chorale

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

Music Directors:

Grant Gershon, since 2001;
Paul Salamunovich, 1991–2001;
John Currie, 1986–1991;
Roger Wagner, 1964–1986

Awards: ASCAP/Chorus America Award for Adventurous Programming

Press: "the most exciting chorus in the country under Grant Gershon"

— *Los Angeles Times*

"singing and direction are first-rate" — *Billboard*

"sonically exhilarating"

— *Gramophone*

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

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

On film: motion picture soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*

Website: LAMC.org

PROGRAM



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, April 22, 7 pm | Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Los Angeles Chamber Orchestra

Huayucaltia

This concert generously sponsored by Mellon Financial Corporation



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

Missa in Angustiis (Lord Nelson Mass) Franz Joseph Haydn (1732-1809)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Deborah Mayhan, soprano; Adriana Manfredi, mezzo soprano;
Kevin St. Clair, tenor; Steven Pence, bass

INTERMISSION

Misa Criolla (Creole Mass)

Ariel Ramirez (1921-)

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

Pablo Corá and Shawn Kirchner, tenors
Ornili Azulay, flamenco dancer

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.

This performance of *Misa Criolla* is made possible through the generosity of The SahanDaywi Foundation and by a grant from the E. Nakamichi Foundation.

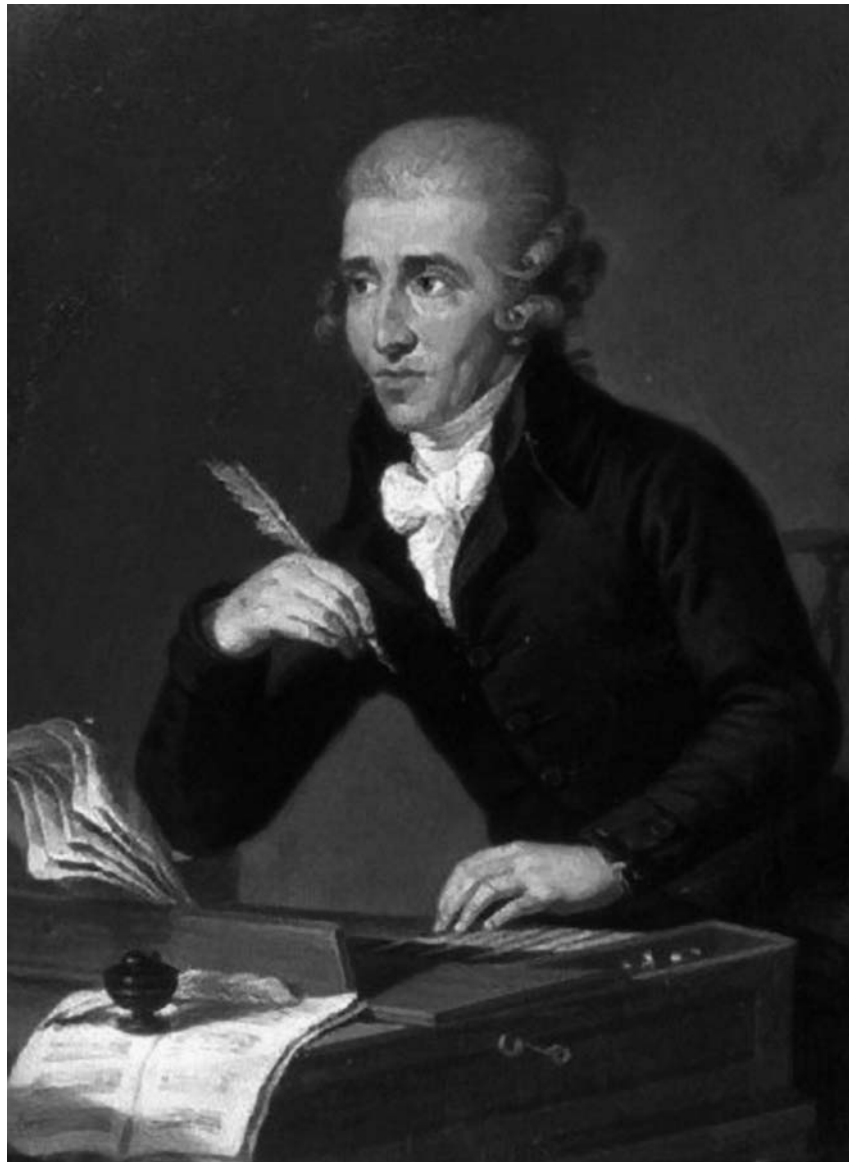
Tonight's Listen Up! pre-concert discussion is co-hosted by Music Director Grant Gershon and KUSC's Alan Chapman.

Mass(ive) Moments of Musical Bliss

BY VICTORIA LOOSELEAF

Mozart may be the current poster boy for all things classical (the flurry of concerts and activities surrounding the 250th year of his birth still continues around the world), but make no mistake, that other Austrian, namely Franz Joseph Haydn, is equally hot.

Part of a musical triumvirate that also included Beethoven (whom he once taught), “Papa Haydn,” so dubbed by Mozart, his friend and protégé, is on the cusp of his own bicentennial. And Angelenos, always priding themselves on being ahead of the curve — be it in music, architecture, fashion, film or art — are hip to this fact. Indeed, the Los Angeles Master Chorale, under the splendid musical direction of Grant Gershon, has gotten a jump-start on the 2009 global Haydn celebrations. Rolling out part two of its three-year initiative, “Homage to Haydn,” an exploration of the composer’s six final masses, the Chorale, abetted by guest ensemble, the Los Angeles Chamber Orchestra, performs the *Lord Nelson Mass (Missa in Angustiis)*, arguably the most popular of Haydn’s late masterworks. Often considered more important musically than either Mozart or Beethoven in that he perfected the sonata form that is the basis for symphonic music as well as having created the string quartet, Haydn enjoyed a fabulous life. Born in 1732, and living to what was then considered the ripe old age of 77, the composer bequeathed the world an amazing legacy that includes 104 symphonies, 14 operas, 50 some concertos, 84 string quartets and 12 masses — more music, in fact, than any classical titan to date. Son of a farmer and wheelwright, the erstwhile boy singer appeared to lead a charmed life, one wherein he would not only be



Portrait by Guttenbrunn

PROGRAM NOTES

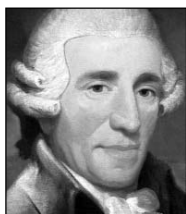
gainfully employed for nearly four decades by the royal family, Esterhazy, but enjoy a career in which he was the most famous composer of his day. Possessed of a cheerful countenance, Haydn did, however, have a bad marriage and requisite mistress, the Scottish widow Rebecca Schroeter. Were he alive today, though, the composer, who had more connections than Verizon, would, no doubt, have been fodder for bloggers, YouTube postings and BlackBerry textings, as well as having the coolest MySpace page going. But even with his enormous renown, Haydn's sacred choral music is far less familiar than his popular instrumental compositions. Which is not to say that these works are less important. Quite the contrary. Props, then, must be given to the *Lord Nelson Mass*, composed in 53 days and while Haydn suffered from exhaustion. The year was 1798, during which time Haydn was in the service of the third generation of the Esterhazy reign, having just completed *The Creation*. Naming the mass in *Angustiis*, which translates as, "a mass in fear, stress or tribulation," this doesn't sound very Haydnesque (nor is the work obviously sorrowful or fearful), but can be explained by the fact that Haydn was actually experiencing some personal angst or was recognizing the political situation — acknowledging Nelson's Egyptian victory over Napoleon's fleet at the Nile. The latter, however, is unlikely, as the composer couldn't have known of the victory until after the Mass was finished. That it was performed in September of 1800 for Lord Nelson is, on the other hand, true. No matter, as the dramatic and emotional Mass lives up to the grandeur of the hero Nelson, while it has also been suggested that Haydn inserted a trumpet call to the *Benedictus*, evoking a courier's own trumpeting the battle news to Esterhazy. What is also known — unequivocally — is that the work, originally scored for three trumpets, timpani, strings and organ, is symphonic in form, opening in a mighty D Minor before the entry of the soprano

soloist. The unfolding of the *Gloria* occurs in three sections: a D major allegro, with soloists contrasting with the full choir; a Bflat major "Qui tollis," in adagio mode and opening with a bass solo; and the return of a joyous D major allegro with a fugal ending. The *Credo*, too, is in three parts, including a G major largo that begins with an affecting soprano solo, "Et incarnates est," with the "Et resurrexit" traveling from a B minor to a triumphant D major ending, an eddy of strings prominent before the "Amen." This layering continues with a contemplative adagio as the *Sanctus* wends its way towards the energetic "Pleni sunt coeli," while the *Benedictus*, traversing from D minor to a D major "Hosanna in excelsis," then highlights the soprano soloist in a fiendishly difficult high tessitura. The rhythmically vital G major *Agnus Dei*, another showcase for soloists, crackles with a near beseeching tranquility as it hurtles toward the return of a contrapuntal D major and the words, "Dona nobis pacem." This Mass, teeming with joyous trumpets, a soaring organ and roaring timpani, brings home the brilliance that is Haydn, leaving listeners to revel in such wondrous music that can surely be thought of as a pipeline to God.

Although the poet Edward Varese once said, "We have so little time to be born to the instant," the century and a half that separates Haydn's *Lord Nelson Mass* from Ariel Ramirez' 1963, *Misa Criolla*, melts away with the pair of works' commonality: Both are based on the Mass; both share an ebullient, inviting spirituality. Ramirez, a pianist-composer born in Santa Fe, Argentina in 1921, traveled to Vienna in 1959, where he studied Central European folklore. Embracing that knowledge with his own cultural heritage, the composer mixes Spanish derived folk idioms and Latin-American dance rhythms to arrive at an extraordinary work for soloists, chorus and orchestra, one capturing the spirit of Argentine Creoles, descendants of a cross section of Europeans. Enlivening the work further is Ornili Azulay, Israeli-

born flamenco dancer who performs her own choreography during sections of the mass, the best known choral work from South America. Translated from the traditional Latin into Spanish, the uber-rhythmic opus is a perfect match for Azulay, who embodies different expressions of Mary in her exploration of the link between saint and sinner. Beginning with the *Kyrie*, built around two rhythms — vidala-bagualla, which refers to the lyrical vocal form of Bolivia and northern Argentina — the opening evokes a sweet modesty that also introduces Azulay's precision footwork. The livelier *Gloria*, in two sections, is separated by a recitative and makes use of the carnavalito-yaravi, an Andean dance representing the joyful dimension of God's glory, fully complemented by Azulay's mesmerizing tango-like moves. The Mass's most complex movement, the *Credo*, electrifies with the dance beat of chacarera trunca, a central Argentinean folk theme whose near-obsessive rhythms accentuate the profession of faith, the final words of prayer affirming the triumph of everlasting life. Mining Bolivian folk tunes for the *Sanctus* (sans Azulay), Ramirez blends the carnival of cochambambino with a subdued but pulsating beat that proclaims God's glory in heaven and earth. Finally, the more melodic, less rhythmic *Agnus Dei* again features Azulay in full "duende" mode (Spanish for soul). Intimate and tender, it is, simply, a yearning for peace. Like Haydn's mass, whose unflinching spirituality beckons the listener, so, too, does Ramirez' work speak to us in similarly awesome ways, the pair of masterpieces bringing to mind an Arab proverb: "What comes from the heart reaches the heart."

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



Franz Joseph Haydn
COMPOSER

Born: March 31, 1732 in Rohrau, Austria
Died: May 31, 1809 in Vienna
Assignments: music director to Count Morzin, Kapellmeister to the Esterhazys
Operas: *Lo speziale, L'infedeltà delusa, Il mondo della luna, La fedelta premiata, Orlando paladino and Armida*
Is regarded: as the father of the symphony and the string quartet



Ariel Ramirez
Born: Santa Fe, Argentina, 1921
Compositions include: *Navidad Nuestra, La Peregrinación, Los caudillos, Mujeres Argentinas, Alfonsina y el Mar, Cantata Sudamericana and Misa por la paz y la justicia*
Notable: At age 19, Ramirez got a job teaching in the mountains of Argentina, where he was first introduced to his nation's folklore. He spent three years absorbing the music of the Indians, gauchos, and creoles.



Ornili Azulay
Born: Israel
Education: studied literature and philosophy at the Tel Aviv University; trained at the Royal Academy of Dramatic Arts
Notable: served in the Israeli Navy
Studied under: renowned teacher of classical Spanish dance and flamenco Sylvia Duran and was the leading dancer, soloist and later guest artist of Duran's dance company; also studied under influential flamenco dancer/choreographer Antonio Canales, Thomas De Madrid, Maria Magdalena, Paco Fernandez, Victoria Eugenia, La Tati and El Guitto
Performances include: *The Flame and The Frost – a Dialogue For a Dancer and an Orchestra, Carmen, Peer Gynt, The House of Bernarda Alba, Israel Suite* by Noam Sheriff, El Amor Brujo, Tel Aviv 12th International Guitar Festival, Acre Theatre Festival, Dance On Fire Festival, Karmiel Dance Festival, International Ballet Festival of Miami
Has performed in: Spain, Israel, England, Brazil, Ecuador
Has performed with: Guitarists Juan Maya Marote, Ian Davis, gypsy vocalist Salvador Suero, Royal Norwegian Theater, Teatro Municipal in Rio De Janeiro, Israeli Philharmonic Orchestra, Orquesta Sinfonica Nacional, New Haifa Symphony, the Israeli Sinfonietta



Los Angeles Chamber Orchestra
Founded: 1968 as an artistic outlet for the film and record studios' most gifted musicians
Music Directors: Renowned pianist and conductor Jeffrey Kahane has led the group since 1997, continuing the standard of excellence set by the orchestra's first four music directors, Sir Neville Marriner, Gerard Schwarz, Iona Brown and Christof Perick
Raves: "America's finest chamber orchestra" — Jim Svejda, KUSC
 "LACO has never sounded better than it does these days..." — Mark Swed, *Los Angeles Times*
 "At keyboard or on podium, [Kahane] has brought his L.A. Chamber Orchestra into a Golden Age." — Alan Rich, *L.A. Weekly*
Awards: First Place Award for Programming of Contemporary Music, offered by the American Society of Composers, Authors, and Publishers (ASCAP) and the American Symphony Orchestra League
Performs: 15 concerts at two historic theaters, the Alex in Glendale and UCLA's Royce Hall, plus *Baroque Conversations* at Zipper Concert Hall
Upcoming: The 18th annual Silent Film Gala on Saturday, June 2nd, 2007 at Royce Hall

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

Web site: www.laco.org



Huayucaltia
Founded: 1985 in Los Angeles
Origin of name: derived from the Nahuatl word huayolcayotl which literally means kinship
Have toured: throughout the West Coast, Southeast and Midwest of the United States, and Perú.
Style: instrumental fusion of Andean, Afro-Peruvian, jazz, rock and classical influences, rooted on the ideals of the Latin American New Song (nueva cancion or trova) movement of the 1970's
Comprised of: four immigrants from four South American countries and a U.S.-born citizen: Cindy Harding from Palo Alto, California; Julio Ledezma from Misiones, Argentina; Hernan Pinilla from Bogota, Colombia; Antonio Ezkauriatza from Mexico City via Monterrey; and Peruvian Ciro Hurtado, from Moyobamba via Lima.

B I O S



Pablo Corá
TENOR

Number of seasons with Chorale: 6

Previous Chorale performance: “shine,” January 28, 2007

Originally from: Buenos Aires, Argentina

Education: Doctor of Music in Early Music Voice Performance (In Progress), Indiana University Early Music Institute

Has performed as a guest artist/soloist with: Sting, and Edin Karamazov, Los Angeles Philharmonic, Los Angeles Chamber Singers’s Cappella, Carmel Bach Festival.

Recordings: Harmonia Mundi, Dorian Recordings, Nonesuch, RCM, Gothic, First Step Records

Has toured with: The Concord Ensemble, Musica Angelica, Catacoustic Consort, Folger Consort, Piffaro, Gravitación, Theatre of Voices, Pro Arte Singers, Camerata Pacifica

Awards: 2006 Grammy Winner for Best Performance by a Small Ensemble for the Los Angeles Chamber Singers’ Cappella recording *Padilla: Sun of Justice*



Shawn Kirchner
TENOR

Number of seasons with Chorale: 6

Previous Chorale performance: “unlock”, sextet with Meredith Monk, March 2006; “rejoice”, pianist for his arrangement of *Brightest and Best*, December 2006; pianist for “holiday wonders” December 2004

Originally from: Cedar Falls, Iowa

Education: Master of Arts in Choral Conducting from the University of Iowa, B.A. in Peace Studies from Manchester College

As a soloist: with Chicago Choral Artists, Rockefeller Chapel Choir

Recordings: Steve Reich’s *You Are* and *Daniel Variations*, Philip Glass’ *Itaipu*, *Meet Me on the Mountain*, an album of original bluegrass/folk/country songs inspired by the film *Brokeback Mountain*

Has toured with: LAMC to New York for east coast premiere of Reich’s *You Are (Variations)*, to San Diego/Tijuana for “Mainly Mozart” Festival

Awards and Honors: composer of *Tu Voz* (text by Pablo Neruda), commissioned by the Los Angeles Master Chorale for the annual High School Choir Festival, premiere on May 3, 2007;

music director/pianist for CBS Christmas Eve Special “Enter the Light of Life” in 2004, Top Honors in “Waging Peace Through Singing” choral composition contest (University of Oregon) for *Rain Come Down*



Adriana Manfredi
MEZZO-SOPRANO

Number of seasons with Chorale: 5

Previous Chorale performance: “rejoice” December 10, 2006

Education: Oberlin College, California Institute of the Arts (CalArts)

Has appeared as a guest artist with: Opera Pacific, Los Angeles Chamber Singers, Eighteen Squared, CalArts New Century Players

As a soloist: *Tehellim* by Steve Reich (Skirball Cultural Center)

Has toured with: Helmuth Rilling, Bachakademie Festival Ensemble Stuttgart/Berlin



Deborah Mayhan
SOPRANO

Number of seasons with Chorale: 5

Previous Chorale performance: Christopher Rouse’s *Requiem*

Education: Bachelor Degree in Voice from California State University, Northridge

Opera performances: Marguerite in Gounod’s *Faust* with West Bay Opera, Clorinda in *La Cenerentola* by Rossini with Opera Santa Barbara, *The Voice in The Guilty Mother* by Beaumarchais with Long Beach Opera

Has appeared as a guest artist with: Santa Rosa Symphony conducted by Jeffrey Kahane

As a soloist: Santa Barbara Choral Society, Pacific Chorale, New West Symphony, Claremont Chorale, Pasadena Pops Orchestra, Los Robles Master Chorale, Cuesta Master Chorale, Mendocino Music Festival and with LAMC in Mozart’s *Coronation Mass*

Recordings: As soloist in John Biggs’ *A Vocal Bouquet* and *A Choral Bouquet*; her solo voice also appears in Disney Channel’s made for TV movie called *The Proud Family Movie*, and in the film *The Virgin of Juarez*.

Has toured with: LAMC in John Adams’ *El Nino*, as Josephine in *H.M.S. Pinafore* with Opera a la Carte

Awards and Honors: Metropolitan Opera Western Regional Finalist, Winner of the Los Angeles Artist of the Future Contest, Scholarship Participant at Israel Vocal Arts Institute in Tel Aviv.



Steven Pence
BASS

Number of seasons with Chorale: 2

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

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

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



Kevin St. Clair
TENOR

Number of seasons with Chorale: 5

Previous Chorale solo performances: Mozart: *Coronation Mass*, Jason Robert Brown: *Chanukah Suite*, Handel: *Messiah*, Brahms: *Liebeslieder Wälzer*, Berlioz: *L'Enfance du Christ*; *The New Broadway* and *'Toon Tunes*

Education: Bachelor of Music, Chapman University; Master of Music, Yale University; Doctor of Musical Arts (in progress), University of Southern California

Professional: Assistant Professor of Voice, California Baptist University; Adjunct Professor of Voice, Azusa Pacific University

Opera performances: Washington National Opera, Santa Fe Opera, Los Angeles Opera, Opera Pacific, Long Beach Opera

Has appeared as a guest artist with: Aspen Music Festival, Ojai Music Festival, Los Angeles Bach Festival

As a soloist: Los Angeles Philharmonic, Pacific Chorale, William Hall Master Chorale, Orchestra New England, Long Beach Symphony (2008)

Recordings: Reich: *You Are (Variations)* and *Daniel Variations*, LA Master Chorale; *A Dickens and Company Christmas*, Dickens and Company Christmas Carolers

Television and film appearances: *How I Met Your Mother* (2005), *License to Wed* (summer 2007).

Musical theatre credits include: Baz Luhrmann's *La Bohème on Broadway* (Los Angeles production); *West Side Story* (Tony), *Brigadoon* (Charlie Dalrymple)

Awards and Honors: L.A. Stage Alliance Ovation Award, Baz Luhrmann's *La Bohème on Broadway* (2004)

Los Angeles Chamber Orchestra

VIOLIN I

Margaret Batjer
CONCERTMASTER

Jacqueline Brand
ACTING AST. CM

Jennifer Munday

Julie Gigante

Richard Altenbach

Tamara Hatwan

Susan Rishik

VIOLIN II

Josefina Vergara
PRINCIPAL

Sarah Thornblade
ASSOCIATE PRINCIPAL

Ishani Bhoola

Connie Kupka

Katia Popov

Searmi Park

Joel Pargman

VIOLA

Roland Kato
PRINCIPAL

Victoria Miskolczy
ASSOCIATE PRINCIPAL

Samuel Formicola

Carole Castillo

CELLO

Douglas Davis
PRINCIPAL

Armen Ksajikian
ASSOCIATE PRINCIPAL

Trevor Handy

Giovanna M. Clayton

BASS

Susan Ranney
PRINCIPAL

Oscar Hidalgo
ASSOCIATE PRINCIPAL

FLUTE

David Shostac
PRINCIPAL

OBOE

Allan Vogel
PRINCIPAL

Kimaree Gilad

CLARINET

Joshua Ranz
PRINCIPAL

Helen Goode Castro

BASSOON

Kenneth Munday
PRINCIPAL

HORN

Richard Todd
PRINCIPAL

Kristy Morrell

TRUMPET

Darren Mulder
ACTING PRINCIPAL
Marissa Benedict

TIMPANI/ PERCUSSION

Thomas Raney
PRINCIPAL

ORGAN

Patricia Mabee
PRINCIPAL

PERSONNEL MANAGER

Steven Scharf

LIBRARIAN/ STAGE MANAGER

Robert Dolan

Los Angeles Master Chorale

SOPRANO

Tania Batson
Marian Bodnar
Karen Hogle Brown
Vicky Brown
Claire Fedoruk
Marie Hodgson
Hyun Joo Kim
Joanne Lee
Emily Lin
Deborah Mayhan
Susan Mills
Holly Shaw Price
Diane Thomas
Sun Joo Yeo

ALTO

Nicole Baker
Leanna Brand
Monika Bruckner
Suzanne Ellis
Saroná Farrell
Amy Fogerson
Saundra Hall Hill
Kyra Humphrey
Leslie Inman
Adriana Manfredi
Sheila Murphy
Alice Kirwan Murray
Nike St. Clair
Nancy Sulahian
Kimberly Switzer
Diana Zaslove

TENOR

Scott Blois
Andy Brown
Daniel Chaney
David Conners
Pablo Corá
Paul Gibson
Jody Golightly
Steven Harms
Shawn Kirchner
Kristian Leukert
Michael Lichtenauer
Dominic MacAller
Christian Marcoe
Sean Mcdermott
Paul Neal
Kevin St.Clair
Cahen Taylor

BASS

Crispin Barrymore
Joseph Bazyouros
Paul Bent
Aaron Cain
Paul Cummings
Kevin Dalbey
Michael Freed
Dylan Gentile
Scott Graff
Stephen Grimm
Paul Hinshaw
Lew Landau
Roger Lindbeck
Steve Pence
Jim Raycroft
Burman Timberlake

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

A STANDING OVATION TO MELLON!

Please join us in giving a standing ovation to **Mellon Financial Corporation** for its outstanding support. Mellon has sponsored the Los Angeles Master Chorale for 14 consecutive years—an extraordinary record for our corporate community partner!

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

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LA IS THE world

April is a month filled with anticipation — the promise of spring, the lightening of days, and in this case, the sound of music.

After months of research and long, long hours at the keyboard, composer Eve Beglarian returns to Los Angeles to share her composition-in-progress with Music Director Grant Gershon and Master Musicians Manoochehr Sadeghi and Pejman Hadadi. The musicians unpack their instruments: Eve sets up her computer. Grant and others in the room sit quietly, waiting. This is a delicate moment for everyone — the first inkling of what the finished piece will be — and no one knows quite what to expect. Eve takes a deep breath and begins. “I’ve been working on this piece in isolation now for many months. This is a rough draft that is not the piece, but is a gesture towards the piece.” And with that, she plays the sample she’s made of her currently untitled new work that represents the first commission of *LA is the World*, the Los Angeles Master Chorale’s multi-year commissioning project that pairs American composers with Los Angeles-based Master Musician immigrants to create new choral works based in non-Western traditions.

“Bringing an incomplete draft of a piece in progress to musicians is a scary thing for everyone involved, and especially so in these circumstances where we are all so deeply invested in this project, and yet come to it from very different backgrounds and assumptions,” Eve muses. “While

music is indeed a universal language, the ways we arrive at music are as varied and idiosyncratic as everything else we do. And it’s by taking risks and accepting vulnerability that there’s a chance of doing something really worthwhile.”

“...it’s by taking risks and accepting vulnerability that there’s a chance of doing something really worthwhile.”

—EVE BEGLARIAN

Eve has constructed the piece around the images of stones found in darkness that, when held to the light, turn out to be jewels. In addition to the original story from the *Shahnameh*, which will be sung in Farsi, she has chosen additional text from the Old Testament that will be sung in Hebrew and Greek. Elements of the Persian Radif are used throughout, though in the beginning they are hidden — embedded within the piece like the stones the chorus is singing about. It is only as these stones are brought into the light — roughly transliterated

as “rawsti” — and the truth revealed that the music evolves into a full-blown improvisation that is firmly rooted in the Radif’s *Chaharmezrab*. The beauty and richness of the Persian musical tradition, as reflected through the artistry of the Master



Musicians, becomes the metaphorical jewel of the piece.

The piece is not yet finished, but Eve thinks she knows the way. “I think the text of the piece itself is telling me how to proceed: I’m picking up some stones and putting them in my pocket and soon I’ll have a chance to see what happens when I examine them in the light.”

Be sure not to miss this — June 3 and 7, 2007.

—MIKI SHELTON

Read the entire series online @ LAMC.org

LAMC High School Choir Festival

THURSDAY, MAY 3, 2007 | ADMISSION-FREE EVENT

More than 900 of the Southland's most talented singers from 25 high school choirs join vocal forces for an extraordinary admission-free choral performance at the Los Angeles Master Chorale's High School Choir Festival on Thursday, May 3, 2007 at the Walt Disney Concert Hall. Now in its 18th year, the Festival was founded by the Master Chorale Associates to celebrate the strong choral tradition of Southern California.

At 11 a.m. three of the choirs, selected through a rigorous audition process, present individual musical showcases conducted by their directors, including Royal High School Concert Choir, Thousand Oaks High School Chamber Chorale and Glendale Adventist Academy Chorale.

At 1 p.m., Los Angeles Master Chorale Music Director Grant Gershon conducts the massed choir in a program featuring five diverse works, including the world premiere of *Tu Voz (Your Voice)* by Shawn L. Kirchner, a member of the Chorale who also serves as the pianist for the concert. The work, commissioned by the Chorale specifically for the choir

festival, is based on the poem "Your Voice" from *One Hundred Love Sonnets: Sonnet 52* by Pablo Neruda. The singers also perform *Va Pensiero* from the opera "Nabucco" by Giuseppe Verdi; *Long Time Ago*, by Aaron Copland arranged by Irving Fine; *Keep Your Lamps* by André Thomas; *Achieved is the Glorious Work* by Haydn; and *Sure on the Shining Night* by Morten Lauridsen, for which the composer himself will accompany the students on piano at the performance. The performance will also feature the LAMC Chamber Singers center stage.

"The High School Choir Festival is one of the highlights of the Los Angeles Master Chorale's season," says Gershon. "The caliber of these young singers is simply amazing. The students and their choral directors work very hard all year to prepare for the performance, and it really shows."

The event is free and open to the public. There will be open seating on a first come, first seated basis in available sections. Tickets for the concerts will be distributed by the ushers prior to each show, and you will need a separate ticket for each performance.



Photo by Craig Schwartz

HSCF | MAY 3, 2007

10:45 AM | Auditorium opens for the public.

11:00 AM TO NOON | **Showcase of Choirs**
Performances by three of the Festival's top ensembles

12:00 PM | Lunch break

12:30 PM | Hall reopens for seating for the 1 pm concert.

1:00 PM TO 2:00 PM | **Festival Concert**
Awards Ceremony recognizing participating schools and directors.

Performances by the massed choirs and the Master Chorale Chamber Singers

For more information visit
<http://www.lamc.org/community/oo/highschool.html> or contact the Master Chorale at (213) 972-3113.

Calendar of Events

APRIL

24 6:00 PM
Tristan and Isolde (complete)
with Los Angeles
Philharmonic, Walt
Disney Concert Hall

MAY

3 11:00 AM TO 2:00 PM
High School Choir Festival

C CONCERT **D** DONOR EVENT

JUNE

3 7:00 PM
C lift | Eve Beglarian,
WORLD PREMIERE;
James MacMillan,
Magnificat, Nunc dimittis;
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,
Magnificat, Nunc dimittis;
Arvo Pärt, *Te Deum*

8 LAMC at the
Ojai Festival
Stravinsky *Les Noces*
Peter Eötvös, Conductor

12 LAMC at the
Los Angeles County
Museum of Art
Mexican Baroque,
with Alex Acuña
Grant Gershon,
Conductor

15 **D** Maestro & Friends
Cabaret Dinner

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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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