

Los Angeles

 Master Chorale

Grant Gershon | Music Director



BEETHOVEN & BRAHMS
October 2007

performances
MAGAZINE

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

2007|08
Season

HAYDN | *Mass in Time of War*
WITH L.A. CHAMBER ORCHESTRA

ANDRIESEN | *The City of Dis
or: The Ship of Fools*
WORLD PREMIERE

TORMIS | *God Protect Us
from War*

November 18 at 7pm

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 | *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

RICKY IAN GORDON and
MICHAEL KORIE | *"The Grapes
of Wrath" Choral Concert Suite*

WORLD PREMIERE

MORE GREAT OPERA CHORUSES BY VERDI,
WAGNER, MUSCAGNI, AND MUSSORGSKY

MAY 18 at 7pm



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MUSIC DIRECTOR

Terry Knowles
EXECUTIVE DIRECTOR



Welcome!

Wood. The traditional gift for a fifth anniversary. This is the Los Angeles Master Chorale's fifth season in Walt Disney Concert Hall, and I ask you to take a moment to look around at the beautiful room in which you sit, enjoying the Chorale's 2007|08 opening concert.

Warm, smooth, gorgeous Douglas Fir everywhere you look. Creating an acoustic environment that, when enhanced by the music-making of the Chorale, wraps us in an unforgettable experience. We are so grateful to be at home in this magnificent hall, and we welcome you to another season of glorious music.

Tonight we launch a new season of programs designed to thrill, challenge, stimulate, and transform you. It's going to be a great ride! Masterworks of the choral repertory – Brahms, Bach, Haydn. Extraordinary music of composers who are very much a vital part of our musical community – Lauridsen, Salonen, Whitacre, Stucky. The premiere of a concert suite from his wildly successful new opera, *The Grapes of Wrath*, by American phenomenon Ricky Ian Gordon. A world premiere from the amazing Dutchman Louis Andriessen. The premiere of our second *LA is the World* commission – from the prolific and imaginative pen of David O, featuring master musician Sergio "Checo" Alonso. And we are joined in November and April by our valued colleagues and friends from the Los Angeles Chamber Orchestra for performances of two monumental Haydn masses, the first conducted by LACO Artistic Director Jeffrey Kahane. Not one moment should be missed!

Visit the Chorale's website – www.lamc.org – and explore your options. We've given the site a facelift to make it livelier, more user-friendly, and an even more important resource for you to keep track of your Los Angeles Master Chorale's many concerts and other activities – so you don't miss a thing.

We are deeply grateful for the generosity and dedication of our Board of Directors, our steadfast patrons, and our professional staff. Tonight, as we launch the 2007|08 season, we especially thank our partners at MELLON, as we celebrate the 15th anniversary of Mellon's generous support of the Chorale. It is rare that a relationship such as this flourishes and grows over so many years, and we are deeply grateful to Mellon's leaders for seeing the possibilities and helping us realize our mission. I feel very lucky to be part of this journey, and I hope you do, too. Thank you very much for your support of the Chorale, for your enthusiastic response to Grant's innovative programs and the Chorale's stellar performances, and for joining us in this remarkable fifth anniversary season.

With best wishes,

Terry Knowles
Executive Director



Los Angeles
Master Chorale

Grant Gershon | Music Director

The Rena Waltz Pierson Music Directorship, a gift of the Pierson and Lovelace families to honor Lillian Lovelace's mother

Sunday, October 14, at 7PM
WALT DISNEY CONCERT HALL

Los Angeles Master Chorale
Grant Gershon, CONDUCTOR
Elissa Johnston, SOPRANO
Stephen Powell, BARITONE

Meeresstille und glückliche Fahrt
(*Calm Sea and Prosperous Voyage*)

LUDWIG VAN BEETHOVEN (1770-1827)
TEXT BY JOHANN WOLFGANG VON GOETHE

A German Requiem

JOHANNES BRAHMS (1833-1897)

- I. Selig sind, die da Leid tragen*
- II. Denn alles Fleisch es ist wie Gras*
- III. Herr, lehre doch mich*
- IV. Wie lieblich sind deine Wohnungen*
- V. Ihr habt nun Traurigkeit*
- VI. Denn wir haben hier keine bleibende Stadt*
- VII. Selig sind die Toten*

This concert will be performed without intermission

This concert is funded, in part, by a generous grant from the **Dan Murphy Foundation**.

KUSC is our
Proud Media Partner



Tonight's performance is part of the **6th Annual Daniel Pearl Music Day** festivities. The Daniel Pearl Foundation was formed in memory of journalist Daniel Pearl to further the ideals that inspired Daniel's life and work. The foundation's mission is to promote cross-cultural understanding through journalism, music, and innovative communications. DANIELPEARL.ORG

Tonight's *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.



Back With a Blessed Vengeance: Beethoven and Brahms

By Victoria Looseleaf

“Music is the one incorporeal entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend.”

So wrote Ludwig van Beethoven in a letter to Johann Wolfgang von Goethe, circa 1810. At that time the German composer, who was born in Bonn in 1770 (his grandfather was a bass singer and Kapellmeister; his father a tenor who gave him his first music lessons and saw him as another Mozart), had already established himself in the sonic firmament with a myriad of impressive compositions. Among them were three piano concertos, two symphonies, the String Quartets Opus 29 and 31 and several choral pieces, including the 1807 Mass in C. Beethoven, who read and studied Goethe’s works as a youth, had also produced his first Goethe setting around 1790 followed by 18 more texts, notably the incidental music to the poet’s “Egmont” in 1809. Curiously, the two great minds – Goethe is to German letters what Beethoven is to German music – met only once, in the summer of 1812 when both were taking the waters at the Bohemian baths of Teplitz (today Teplice in the Czech Republic). Of their rendezvous, Goethe wrote to his wife, Christiane: “I have never met so solemn an artist, so energetic and so profound. I can only imagine how amazing he behaves with those around him.”

Although Goethe, who insisted that a poem – by him or anyone else – was not “complete” until it had been sung, occupies a privileged position in the titan’s vocal oeuvre, the relationship ruptured after the spa sojourn. But that did not deter the musical genius from turning to Goethe’s words yet again: Making use of two of his poems in an impressionistic setting, Beethoven, with deafness already descending and a scant 12 years from death, composed “Meeresstille und glückliche Fahrt (Calm Sea and Prosperous Voyage)” in 1815. First performed in Vienna, the seven-minute, two-part minor masterpiece is a dramatic study in contrasts: Beginning with a long, quiet reverence, one conjuring a tranquil seascape – elegiac and sublime – the cantata seems to make time stand still within its hushed tones. But, as a sailor understands that only winds can carry him aloft, so too, do the first swirls of change commence with low sonic rumblings – a breeze whips up, the rousing conclusion quickens – think swelling sails – and jubilation resounds.

The chain of musical command continues with Johannes Brahms. Born six years after the death of Beethoven, in 1833, Brahms was

profoundly influenced by his fellow Teuton, and while Brahms may have had a longer and less turbulent life (he died in 1897), he was not above acknowledging Ludwig’s sway. Comparing himself to Beethoven in 1870 he said, “Composing a symphony is no laughing matter. You have no idea how it feels to hear a giant’s footsteps behind you.” But Brahms, who showed early pianistic prowess in his hometown, Hamburg, and was compelled by family poverty to earn a living playing in dockside inns, had only been able to concentrate on composition fulltime beginning in 1853. A bachelor who carried a torch for Clara Schumann (the exact nature of their relationship continues to cause much interest and speculation), Brahms created a bounty of great works, paying meticulous scrupulous attention to every tiny detail. “It is not hard to compose,” he once opined, “but what is fabulously hard is to leave the superfluous notes under the table.”

If there were any such notes, they were certainly left behind in *Ein deutsches Requiem* (A German Requiem), the magnum opus that was likely precipitated by the deaths of Robert Schumann in 1856 and Brahms’ mother in February 1865.



In any event, between 1857 and 1859 Brahms sketched out several themes and had chosen and arranged a series of Biblical texts for a cantata in four movements (later expanded to seven) which would provide the *Requiem*'s foundation. While various movements were performed over the years, the first fully performed account was in 1869 in Leipzig. An instant classic, the *Requiem* was heard an astonishing 20 times in Germany within that first year. Determined to create a universal text other than that of the Roman Catholic liturgy and opting for quotations from the Old and New Testaments as well as from the Apocrypha, Brahms addresses us – the living – who remain to suffer, to mourn. It is in this way that he weaves exquisite passages concerned with comfort, faith, consolation, joy, heavenly bliss, victory over death and finally – eternal peace. This affirmation, this transformation of despair into victory, makes this requiem, one that Brahms would have preferred calling “A Human Requiem,” so utterly incomparable. Opening with a hardcore solemnity that lacks violins, piccolo, clarinets, trumpets and timpani, the first movement instead emphasizes darker string colors – violas and cellos – with the first three notes of the chorus introducing a recurring musical cell. Writing for harp (atypical for Brahms), notably in the first and last movements, that instrument's entrance at “*Die mit Tränen säen* (They that sow in tears)” is the promise of harvested joy. The second movement begins slowly, its ominous drums beating triplets in an odd mix of death march/somber dance. Soon the violins are heard, their high register

proclaiming an indelible presence, the death knell cresting, a unison chorus blooming, rhythmically free on the words, “*Die Erlöseten des Herrn* (They that are ransomed in the Lord)”. A quiet magical close oozes tranquility before the baritone solo opens the third movement, dialoguing with the chorus, beseeching, “*Nun, Herr, wess soll ich mich trösten* (Now,

Comparing himself to Beethoven in 1870 Brahms said, “Composing a symphony is no laughing matter. You have no idea how it feels to hear a giant’s footsteps behind you.”

Lord, what do I wait for?)”. Pulsating triplets recall Beethoven's Ninth Symphony as the chorus and orchestra respond fugally, their faith a metaphor in the sustained low D extending over 36 magnificent bars. Movements IV and V offer a tender respite, the latter featuring a soprano singing of maternal comfort – at times alternating with the chorus; at others, soaring above it. The sixth movement launches the chorus in march-like mode, crooning, “*Denn wir haben hie* (Here on earth have we no continuing place)”, a baritone solo soon pouring forth with a portent of the Last Judgment. Free of any melodrama, Brahms, engaging splendid harmonic energies, attains high intensity throughout, the text a phalanx of death-related utterances: “*Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel* (Death is swallowed up in victory. O death, where is they sting?)”. The movement concludes with the booming C major,

Handel-inspired double fugue, voices lifted on “*Herr, du bist würdig zu nehmen Preis* (Worthy art thou to be praised)”. Careening towards a lengthy finale, echoing the opening melodic motifs, the chorus again holds aural focus. The consoling accomplished, gone now is the somber orchestra of the start: The blessing is now for the dead who have

gone to their rest. The glorious climax of the sopranos on high A (recalled from the beginning) again remind us of the mystery of faith, that sacred place where death is triumphed over by the immortality of righteous spirit. Heading heavenward, too, is the arpeggiated harp, entering on its lowest note as the murmuring chorus hits its highest, resonating with the word, “*selig*” – blessed.

And so are we: blessed, sanctified, truly gifted with this astonishing work that expresses mankind's universal longings in a way that only music can.

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 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 fourth season with the Los Angeles Master Chorale.



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, *Rezos (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 is one of those rarities we call 'the complete musician'. My respect for his musicality—for his conducting, his extraordinary musical intuition and his formidable ear—knows no bounds."

—Composer John Adams

"Music Director Grant Gershon again proved he's the master of the Chorale"
—*San Francisco Classical Voice*

OTHER APPEARANCES:

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

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 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 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



Elissa Johnston
SOPRANO

HAS PERFORMED WITH: Los Angeles Philharmonic, Atlanta Symphony, St. Paul Chamber Orchestra, Fort Worth Symphony, Los Angeles Chamber Orchestra, San Francisco Contemporary Players, the Pasadena Symphony, *Carmina Burana* with the Colorado Symphony under Jeff Kahane, Strauss' *Four Last Songs* with the California Philharmonic at Disney Concert Hall, Mozart's *Requiem* with the Santa Barbara Chamber Orchestra

WORLD PREMIERE PERFORMANCES:

Aura by Chinary Ung with Grammy Award® winning Southwest Chamber Music, and as Pat Nixon in the world premiere of John Adams' concert suite from *Nixon in China* entitled *The Nixon Tapes*, with the composer conducting

FESTIVAL APPEARANCES: New York Philharmonic's Copland Festival, Lincoln Center's Stravinsky Festival, Aldeburgh Festival in England, Aspen Festival's Winter Music Series

OPERA ROLES: Pamina in *Die Zauberflöte* at the Snape Proms in England, the role of Female Chorus in Britten's *The Rape of Lucretia* at the Aldeburgh October Britten Festival, and

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

RAVES: Hailed for "her voice pure and ethereal, her expression embracing and heartfelt" —*Musical America*

LAST LAMC APPEARANCE:

Haydn's *Creation Mass* in October, 2007

ON THE "REALLY" BIG SCREEN:

Featured soloist on the soundtrack of current IMAX release *Deep Sea 3D*, composed by Danny Elfman

RECORDINGS: Featured soloist on *Aura*, *Oracle* and *Still Life After Death* with Southwest Chamber Music



Stephen Powell
BARITONE

APPEARING THIS SEASON WITH:

Washington Concert Opera as Riccardo in *I puritani*, North Carolina Symphony as Count in *Le nozze di Figaro*, Arizona Opera as Germont in *La traviata*, Hawaii Opera Theatre as Figaro in *Il barbiere*

di Siviglia, Austin Lyric Opera in a gala concert, Rochester Philharmonic Orchestra in *Messiah*, *Carmina Burana* with Oregon Symphony, and with Singing City Choir (Philadelphia) in Beethoven's *Missa Solemnis*

BREAKOUT PERFORMANCE:

Opening night of New York City Opera's 1995-96 season, he created a sensation, substituting on short notice to sing the title role in Hindemith's *Mathis der Maler*.

OPERA ROLES INCLUDE:

Camoëns in Donizetti's *Dom Sébastien* with Opera Orchestra of New York at Carnegie Hall, title role in *Eugene Onegin* with Cleveland Opera and Opera Festival of New Jersey, Escamillo in *Carmen* with Florentine Opera, Minnesota Orchestra, and the Dallas Symphony at the Vail Music Festival, Count in *Le nozze di Figaro* with Indianapolis Opera and New Jersey Symphony Orchestra; Figaro in *Le nozze di Figaro* and Figaro in *Il barbiere di Siviglia* with both L'Opéra de Montréal and L'Opéra de Québec, Marcello in *La bohème* with Lyric Opera of Chicago and the Atlanta Symphony Orchestra, the title role in *Sweeney Todd* with both Cleveland Opera and Arizona Opera, and Sharpless in *Madama Butterfly* for the Eastern Music Festival and San Diego Opera, the title role in *The Death of Klinghoffer* at the Brooklyn Academy of Music, and many more

WORLD PREMIERE PERFORMANCES:

Created the role of Felipe Nuñez in *The Conquistador* with San Diego Opera

CONCERT APPEARANCES:

Carmina Burana with the San Francisco Symphony, Atlanta Symphony, Houston Symphony and Nashville Symphony, he has also been featured with the Philadelphia Orchestra, the Brooklyn Philharmonic and at the Kennedy Center, Orchestre Symphonique de Montréal, Milwaukee Symphony, Rochester Philharmonic, and Detroit Symphony orchestras, Les Violons du Roy, Handel and Haydn Society, and the Minnesota and Boston Baroque orchestras

TOURS:

He toured North America with Edo de Waart and the Sydney Symphony Orchestra in performances of Beethoven's Symphony No. 9, and as Christus in *Quebec*, Montreal and Toronto with *Les Violons du Roy*.

A MARRIAGE OF MUSIC:

Stephen Powell frequently joins his wife, soprano Barbara Shirvis, in a recital program that they created together of love songs through the ages called *Hearts Afire*.



Los Angeles Master Chorale

SOPRANO

Tyler Azelton
Tania Batson
Samela Beasom
Tamara Bevard
Karen Hogle Brown
Vicky Brown
Deborah Briggs
Renee Burkett
Kirstina Collins
Claire Fedoruk
Rachelle Fox
Ayana Haviv
Marie Hodgson
Susan Judy
Risa Larson
Joanne Lee
Emily Lin
Virenia Lind
Deborah Mayhan
Susan Mills
Lika Miyake
Marnie Mosiman
Holly Shaw Price

Stephanie Sharpe
Peterson
Winter Watson
Sun Joo Yeo

ALTO

Mary Bailey
Nicole Baker
Lesili Beard
Rose Beattie
Carol Binion
Helen Birch
Leanna Brand
Aleta Braxton
Carrie Dike
Sarona Farrell
Amy Fogerson
Sharmila Guha
Saundra Hall Hill
Arwen Hernandez
Kyra Humphrey
Leslie Inman
Farah Kidwai
Adriana Manfredi

Sara Minton
Alice Kirwan Murray
Shinnshill Park
Drea Pressley
Helene Quintana
Nike Simor St. Clair
Kimberly Switzer
Diane Thomas
Kristen Toedtman
Tracy Van Fleet

TENOR

Brent Almond
Lenard Berglund
Scott Blois
Andrew Brown
Daniel Chaney
Pablo Corá
Randall Garrou
Paul Gibson
Jack Golightly
Jody Golightly
J. Wingate Greathouse
Jeff Greif

Steven Harms
Jon Lee Keenan
Shawn Kirchner
David Larson
Kwan Lee
Kristian Leukert
Michael
Lichtenauer
Dominic Macaller
Sean Mcdermott
Michael
McDonough
Marvin Neumann
Adam Noel
Craig Alan
Slaughter
Kevin St. Clair
George Sterne

BASS

Joseph Bazyouros
Mark Beasom
Paul Bent
Reid Bruton

Kevin Dalbey
Greg Davies
Steven Fraider
Michael Freed
Dylan Gentile
Scott Graff
Stephen Grimm
Paul Hinshaw
Andrew Wick Klein
Jay Kenton
Lew Landau
Bob Lewis
Roger Lindbeck
Tonoccus McClain
Bob McCormac
Jim Raycroft
Jason Retana
Aaron Roethe
Douglas Shabe
Mark Edward Smith
Paul E. Sobosky
Burman Timberlake
David Tinoco, Jr.
Kevin White
David Wilson

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

Los Angeles Master Chorale Orchestra

VIOLIN 1

Barry Socher
CONCERTMASTER
Maia Jasper
ASSISTANT CONCERTMASTER
Jennifer Levin
Tina Chang Qu
Alwyn Wright
Heather Crawford
Ernest Salem
Nicole Bush
Serena McKinney
Anna Kostyuchek
Julieann French
Samuel Fisher

VIOLIN 2

Steve Scharf
PRINCIPAL
Amy Wickman
ASSISTANT PRINCIPAL
Linda Stone
Cheryl Ongaro
Sharon Harman

Colleen Coomber
Paola Moraga
Christopher Reutinger
Liliana Filipovich
Marvin Palatt
Joseph Sylvan

VIOLA

Carole Mukogawa
PRINCIPAL
Karolina Naziemiec
ASSISTANT PRINCIPAL
Kathryn Reddish
Josephine Liu
Renita Koven
Andrea Whitt
Caroline Buckman
Jessica Van Velzen

CELLO

David Speltz
PRINCIPAL
Delores Bing
ASSISTANT PRINCIPAL

Margaret Edmundson
Kyle Champion
Ira Glansbeek
Greg Adamson

BASS

Oscar Meza
PRINCIPAL
Donald Ferrone
ASSISTANT PRINCIPAL
Timothy Eckert
Richard Libertini
Karl Vincent

FLUTE

Geri Rotella
PRINCIPAL
Kirsten Joel
Lisa Edelstein

OBOE

Michele Forrest
PRINCIPAL
Paul Sherman

CLARINET

Ralph Williams
PRINCIPAL
David Beaudry

BASSOON

William Wood
PRINCIPAL
Tara Speiser
Theresa Treunfels

HORN

Jon Titmus
PRINCIPAL
Jenny Kim
Paul Klintworth
Heather Kueker

TRUMPET

Roy Poper
PRINCIPAL
William Bing

TROMBONE

Amy Bowers
PRINCIPAL
Clifford Childers
George Thatcher

TUBA

Gary Hickman
PRINCIPAL

TYMPANI

Thomas Raney
PRINCIPAL

HARP

Marcia Dickstein
PRINCIPAL

ORGAN

William Beck
PRINCIPAL

CONTRACTOR

Steve Scharf

LIBRARIAN

Robert Dolan



Sing It Loud, Sing It Proud: A Wealth of Music for 2007|08

By Victoria Looseleaf

Ratcheting up both energy and emotions, Grant Gershon, now in his seventh season as music director of the celebrated Los Angeles Master Chorale, has designed 12 programs and special events also guaranteed to up the musical ante. Offering choral classics, holiday and otherwise, new contemporary works, including several world premieres, and an exciting sampling of L.A.'s hottest composers, Gershon decidedly has his finger on the cultural pulse.

As part of its 44th season, the Chorale is also highlighting opera, a serendipitous notion, with Gershon's recent appointment as Associate Conductor/Chorus Master of Los Angeles Opera. Equally at home with symphonic and choral music, opera and musical theater, the L.A.-born maestro will be stretching many musical muscles during the coming months.

Marking the mid-way point in the Chorale's ongoing "Homage to Haydn" series are performances of the composer's "**Mass in Time of War**" (November 18), and his "**Maria Theresa Mass**" (April 6). Considered the most personal of the composer's late masses, the "Maria Theresa" is paired with **Górecki's "Marian Songs."** Both concerts bring together the Chorale and the Los Angeles Chamber Orchestra, with the first Haydn work conducted by LACO music director Jeffrey Kahane.

Says Gershon: "These are two of Haydn's greatest masses and it's especially great that Jeff and LACO

are joining us. It demonstrates the spirit of partnership and collaboration between the two organizations."

Another ongoing project is the pan-cultural "**LA is the World**" which unites master musician immigrants, composers and the Chorale. For its second installment (May 4), L.A. composer David O collaborates with Mexican folk harp master Sergio "Checo" Alonso and the Chorale in an eagerly awaited world premiere. The multi-faceted program also features songs of Górecki, Lauridsen (with the composer at the piano), Salonen and Stucky.

O, an award-winning composer, performer and musical director, makes work that Gershon says embraces the spirit of Los Angeles, adding, "I've seen some of the new piece. It's vibrant and fun, with a lot of Sergio Alonso and full chorus."

Reflecting the original spirit of **Bach's B Minor Mass**, the chorus will feature a reduced number of singers when it tackles this incomparable work on March 9. The first

time it will be heard in Walt Disney Concert Hall, the Mass brings the Chorale together with the famed Musica Angelica Baroque Orchestra.

"This is a piece I've been dying to do with the Master Chorale ever since I came on board," enthuses Gershon. "By anybody's estimation, it is one of the greatest works of Western classical music. It's not only a chance for us to renew our partnership with Musica Angelica, but it's a pinnacle of the art. This," says the maestro, "is going to be a very hot ticket."

Gershon again turns up the heat for the season finale, May 18, with a choral concert suite from **Ricky Ian Gordon's new opera, *The Grapes of Wrath***. Of the maestro's performance of the world premiere work given by Minnesota Opera last February, L.A. Times music critic Mark Swed wrote, "Grant Gershon conducted a brilliantly cohesive performance."

The 50-minute suite, with lyrics by Michael Korie, promises to be no less stellar. "It's a very powerful score," points out Gershon. "Ricky is



excited about creating this suite which will weave together the big choral numbers from the opera which are so beautiful and such an important part of the opera as a whole.”

In keeping with the operatic theme, the final concert also features other great opera choruses, with Verdi and Mussorgsky among the composers. But before then, there’s next month’s world premiere of **Louis Andriessen’s *The City of Dis or: The Ship of Fools*** (November 18). A Chorale commission and the first of a five-section opera-in-progress based on Dante’s “Divine Comedy,” the 25-minute work will be performed in several languages including English, Italian and Dutch.

“I’ve know Andriessen for years,” says Gershon. “He’s one of the most well-known and interesting composers on the scene. His music has been influenced by American minimalism and rock and roll and at the same time, Stravinsky, with that kind of rhythmic propulsion.”

Sharing the bill with Haydn on next month’s concert is **Veljo Tormis’ “God Protect us from War.”** Gershon says those two works share a bond in the subtext of protest against war. “Andriessen and Haydn,” he adds, “are unlike in terms of the sound world, they’re both very different, yet they both value clarity and precise textures.”

And if the Chorale firing on all

cylinders up close and personal is as good as it gets in Disney Hall, their new CD, *Daniel Variations*, expected in early 08, is icing on the choral cake. “It’s a terrific honor,” notes Gershon, “that this is the second release of another world premiere recording of a major work by Steve Reich. We’re very excited.”

That said, bring it on!

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 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 fourth season with the Los Angeles Master Chorale.

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LA world

Last June, L.A. Master Chorale Benefactor Donors joined the artists for a post-concert reception to celebrate the successful launch of *LA is the World* with the stunning World Premiere of *Sang* by Eve Beglarian – a work created in collaboration with Persian Master Musicians Manoochehr Sadeghi, santur, and Pejman Hadadi, tombak and daf.



Above: *LA is the World's* artistic team was clearly thrilled with the project's enormous success: (l to r) Manoochehr Sadeghi, Eve Beglarian, Pejman Hadadi and Music Director Grant Gershon. Right: Eve Beglarian (center) enjoying the post-concert celebration along with LAMC Executive Director Terry Knowles, right, and Anne Combs.





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Left: Pictured (l to r) are Julia Carnahan, KPFK Global Village radio host Sabrina Motley and the Durfee Foundation Executive Director Claire Peeps enjoying the festivities. The Durfee Foundation is a generous funder of *LA is the World*.



Right: Anousheh and Ali Razi congratulate Manoochehr on the success of his performance with the Chorale at Walt Disney Concert Hall.



Composer Thea Musgrave and Peter Mark (center) joined LAMC Patrons Marilyn and Don Conlan for the post-concert celebration.



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