

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 | *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



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, *Rezoz (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 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 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



Los Angeles

Master Chorale

Grant Gershon | Music Director

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

Sunday, November 18, 2007, at 7PM

WALT DISNEY CONCERT HALL

with special guests

Los Angeles Chamber Orchestra

Jeffrey Kahane, MUSIC DIRECTOR

Varjele, Jumala, soasta
(God, Protect Us from War)

Men of the Master Chorale

VELJO TORMIS (b. 1930)

City of Dis or: The Ship of Fools

World Premiere

Soloists in order of appearance: Deborah Mayhan (BEATRICE),
Greg Davies, Scott Graff (DANTE), Michael Lichtenauer,
Sean McDermott, Virenia Lind, Kimberly Switzer, Adriana Manfredi

LOUIS ANDRIESEN (b. 1939)
ANKE BROUWER, SOUND SCAPES

INTERMISSION

Misa in Tempore Belli
(Mass in Time of War)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

FRANZ JOSEPH HAYDN (1732-1809)

Jeffrey Kahane, CONDUCTING, Tamara Bevard, SOPRANO
Farah Kidwai, MEZZO SOPRANO, Daniel Chaney, TENOR
Stephen Grimm, BARTONE

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

Tonight's *ListenUp!* pre-concert discussion is co-hosted by Music Director Grant Gershon, Composer Louis Andriessen, 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.

Of War, Peace and Musical Masterpieces

By Victoria Looseleaf

While rappers Kanye West and 50 Cent have been duking it out in recent months for chart-topping dominance, Franz Joseph Haydn continues – nearly 200 years after his death – to sell music of enduring beauty, brilliance and boldness.

And though this son of an Austrian wheelwright who was gainfully employed for nearly four decades by the royal family Esterhazy was considered the most famous composer of his day, since his demise in 1809 at the age of 77, Haydn has generally been eclipsed in reputation by his fellow Classical music purveyors, namely Mozart and Beethoven.

But the man dubbed “Papa Haydn” by his friend and protégé Mozart, who also exclaimed, “He is the father of us all,” is once again having his moment in the musical firmament. Indeed, tonight, as the world, still in a state of unrelenting turmoil – political, ecological and otherwise – counts down to the year 2009 and the Haydn bicentennial celebration, we can take solace in the sonic superstar’s epochal “Mass in Time of War.” Composed in 1796 and one of six choral masterpieces created during the last decade of his life, the title refers to the ill-fated campaign led by the Emperor Francis against Napoleon’s army. A soul-filled journey of aural shock and awe, it is also known in German-speaking countries as the “Paukenmesse,” or “Kettledrum Mass,” branded thusly because of the muffled beatings of the timpani in the opening of the Kyrie,

as well as the more pronounced drum rolls in the final Agnus Dei. Although written in the cheery key of C major (also a reflection of Haydn’s unflappable buoyancy), the portentous drums and accented militaristic brass (similar instrumentation can be found in his earlier Symphony No. 100 in G), infuse traces of angst into what is finally a soothing prayer for peace. The Mass, too, exemplifies Haydn’s imposing symphonic form into his choral music, with the Kyrie akin to a symphony in sonata structure, its slow introduction ceding to the main theme, and the *Christe eleison* (Lord have mercy) heard in a mere four measures. The Gloria, divided in three parts like a miniature Italian symphony, ricochets from *vivace* and *adagio* before returning to a bright *allegro*. Showcased during the *adagio* is a sumptuous cello and baritone duet, the baritone descending at the close of this section before the chorus erupts in unabashed joy to end with a prolonged “Amen.” The Credo, opens with each voice part emphasizing another blissful – and rhythmic – theme, with the measured “*Et in carnatus est*” section introduced by a solo quartet before the choir responds, quickens its pace for the entrance of

the “*Et resurrexit*” text. Here Haydn is in the throes of happiness – the voices, including a truncated fugue, a tapestry of sound reminiscent of his magnificent chamber music. The Sanctus begins leisurely but escalates to an ominous forte on the words “*Pleni sunt coeli,*” before enveloping the brief, more refined “*Hosanna in excelsis.*” With the Benedictus, set largely for the four soloists, the three lower voices accompany the soprano with notes that echo the strings’ *pizzicato* – these clipped phrases presaging the dark foreboding mood of the Agnus Dei. Opening in a minor key, the gloomy timpani again utter frenzied throbbings when the music suddenly blossoms with trumpet fanfares, a dance-like tempo accelerating as the chorus insistently intones, “*Dona nobis pacem,*” an entreaty for peace. A magnum opus that meshes the militaristic with the majestic, the work gives glorious voice to what Haydn told Mozart, who, when advised by his one-time student against visiting England because he couldn’t speak the language, replied: “But all the world understands my language.”

Languages – four, to be precise – are heard in Louis Andriessen’s world premiere, “The City of Dis or: The



Ship of Fools,” the first section of a five-part opera-in-progress based on Dante’s *La Commedia*. Requiring linguistic gymnastics as well as vocal and instrumental prowess, this is a wild, 18-minute ride rich with the Dutch composer’s signature sounds: tremolo chords; agitated textures; extremes sonorities and dramatic bursts of sonic flights. Opening with a jaunty orchestral toccata, replete with running sixteenth notes and punctuated with percussion – xylophone, glockenspiel, vibraphone and two pianos – this is Andriessen’s tribute to George Gershwin’s *American in Paris* – traffic noises included. A curtain raiser that builds in energy and texture, the addition of orchestra and 24-member chorus makes its first entrance with the three upper voices singing in Latin (allusions to the Passions and Cantatas of Bach), the only time the language is heard. The text, from the first verse of “Das Narrenschiff (The Ship of Fools)” is also from the Psalms and speaks of drinking and sailing. A wispy a cappella passage precedes the orchestra churning triplet sixteenths as it guns towards a triple forte. A brief hold follows before the second section – men’s chorus – commences. Sung in medieval Dutch, the altos soon join in what might best be described as aural inebriation: Gamblers, cavorters, dancers and womanizers are told they may go into the “Blue Bark” (a Dutch “Ship of Fools”), literalizing the text with rowdy sounds and mixed meters. The bawdiness gives way to a textural change: Gone are the 16th notes; a slow, mysterious mood leads us to Beatrice’s first entrance (marked *legatissimo*), a high soprano sung in Italian. This ravishing vocal line precedes the entrance of Virgil, here

doubled by two basses, in English, who tell of “a little boat coming towards us on the water,” before the entrances, in Italian, of Maria and Lucia (soprano and alto, respectively). This linguistic juxtaposition/alternation technique serves to narrate the journey, Andriessen explains, because the use of several languages is the “heritage of the modernist avant-garde” a la Berio

on “ruined souls” and “turbid waves.” As the bass guitar and contrabass clarinet emit restless figures, the orchestra rises and subsides. “I was certain that she was sent from Heaven,” Dante sighs in descending tones, the work ending in a hush as the strings sustain a mysterious chord over the repeated pulsing note of the bass guitar.

A bit of heaven is also heard in

...the work gives glorious voice to what Haydn told Mozart, who, when advised by his one-time student against visiting England because he couldn’t speak the language, replied: “But all the world understands my language.”

and Stockhausen. Soon the full chorus and orchestra climax on double forte before the return of tenors and basses, while the opening’s familiar rhythms and traffic sounds herald the arrival at the City of Dis, the burning city in Hell. Not long after comes a tempestuous musical “storm,” primarily consisting of percussion and piccolos and augmented by taped sounds of “more than a thousand angels falling from heaven.” The orchestra, now in the stratosphere register, gradually enters, with the passage stopping abruptly before the alto solo, in Italian, croons of the same “falling angels.” Nearing the finale, anxious harmonies bristle before the chorus – double forte – sings “With their nails the three tore their breasts.” Listen, too, for pre-recorded sounds of winds before Dante, the solo baritone, recites two stanzas

Veljo Tormis’ a cappella “God Protect Us From War.” The 77-year old Estonian, making use of text culled from a collection of 19th century Finnish folk poetry, “Kanteletar,” has fashioned a tiny jewel that allows the men’s chorus to shine. Featuring chant-like melodic motifs and the underlying tones of a gong, the impression of an ancient prayer wrapped in a mysterious veneer comforts us in an evening bursting with choral masterworks.

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 with the Los Angeles Master Chorale.



© Annie Appel

Jeffrey Kahane GUEST CONDUCTOR

HOMETOWN: Los Angeles

PRIMARY POSITIONS: Music Director, Los Angeles Chamber Orchestra (LACO); Music Director, Colorado Symphony; Artistic Director, Green Music Festival in Sonoma County

SEASONS WITH LACO: 11

EDUCATION: Began piano lessons at age five with Howard Weisel; entered San Francisco Conservatory of Music as a sophomore in high school

ACCOLADES AND HONORS: Finalist in the 1981 Van Cliburn International Piano Competition; Grand Prize in the 1983 Arthur Rubenstein Competition in Israel; 2007 ASCAP Award for Adventurous Programming (for both Los

Angeles Chamber and Colorado Symphony Orchestras)

UPCOMING HIGHLIGHTS WITH LACO: Two-week European tour performing and conducting the world premiere of Kevin Put's solo piano concerto – composed for Kahane to conduct from the keyboard

OTHER INTERESTS: Cooking and studying ancient and modern languages



Los Angeles Chamber Orchestra GUEST ORCHESTRA

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

MUSIC DIRECTORS: Jeffrey Kahane since 1997; 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 HIGHLIGHTS INCLUDE: Two-week European tour in spring 2008 with concerts in Paris, France; Vienna, Austria; Berlin, Hanover and Hamburg, Germany; Ferrara and Treviso, Italy; and San Sebastián, Spain.

WEB SITE: www.laco.org



Tamara Bevard
SOPRANO

SEASONS WITH CHORALE:
Rookie Year

HOMETOWN: Chicago

PREVIOUS ENGAGEMENTS:
8 seasons as a professional singer with the Chicago Symphony Chorus

OPERA ROLES:
Micaëla/Frasquita in *Carmen*, Sylviane in *The Merry Widow*, La Contessa di Ceprano in *Rigoletto*, First Sprite in *The Magic Flute*

GUEST ARTIST AND SOLO APPEARANCES: Santa Barbara Symphony, Illinois Chamber Symphony, and Northwest Chicago Symphony Orchestra

RECENT APPEARANCES: This summer Ms. Bevard performed Haydn's *Theresienmesse* in Rome and Florence with Nova Amadeus Orchestra and in Munich with the Seuddeutsche Kammer Philharmonie



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*



Stephen Grimm
BASS

SEASONS WITH CHORALE: 16
PREVIOUS CHORALE SOLOS:

Vaughan William's *Mass in G Minor*, Pergolesi's *Magnificat*, Handel's *Messiah* and Bach's *St. Matthew Passion* and *Christmas Oratorio*

OPERA PERFORMANCES: More than 15 baritone roles with Los Angeles Opera, Euterpe Opera and Guild Opera

RECORDINGS AND SOUND-TRACKS: Baritone soloist on Maria Newman's *Requiem for the Innocents*, and can be heard on the soundtrack of *The Simpsons Movie*

HAS APPEARED AS A GUEST ARTIST WITH: Los Angeles Philharmonic, singing the role of the High Priest in Bach's *St. Matthew Passion*, conducted by Peter Schreier; Soloist at the Ojai Festival singing Poulenc's *Les Mamelles de Tiresias* conducted by Simon Rattle; and as Prince Charming in the Philharmonic's *Disney Spectacular* at the Hollywood Bowl

OTHER POSITIONS: Conductor of Pasadena Pro Musica Chorus and Orchestra



Farah Kidwai
MEZZO SOPRANO

SEASONS WITH CHORALE:
Rookie Year

HOMETOWN: Grand Rapids, Michigan

EDUCATION: Masters in Voice Pedagogy and Performance, Westminster Choir College

HAS APPEARED AS A CHORUS MEMBER WITH: Westminster Symphonic Choir, which performed with the New York Philharmonic, New Jersey Symphony, San Francisco Symphony, and the Philadelphia Orchestra

OTHER POSITIONS: Voice Faculty of the Pasadena Conservatory of Music and Coast Music Conservatory



Louis Andriessen COMPOSER

BIRTHPLACE: Utrecht, Netherlands, 1939

MUSICAL FAMILY: Son of the composer and organist Hendrik Andriessen (1892 – 1981), nephew of the composer and pianist Willem Andriessen (1887 – 1964) and brother of the composer Jurriaan Andriessen (1925 – 1996)

EDUCATION: He studied composition with his father from 1953–57, and with Kees van Baaren at the Royal Conservatory

in Den Haag from 1957–62, where he graduated with a first prize. Also studied composition privately with Luciano Berio in Milan and Berlin from 1962–64 and assisted him with the scoring of *Passaggio*.

HONORS INCLUDE: The selected work at the UNESCO International Rostrum of Composers in Paris (1977, for *De Staat*), the Matthijs Vermeulen Prijs (1977, for *De Staat*; 1992, for *De Materie*), the 3M Music Award (1993), and the Edison Award (1993, for the Nonesuch recording of *De Tijd*).

PRIMARY AREAS OF COMPOSITION: stage, orchestral, chamber, vocal, and piano works

SOME OF HIS MAJOR WORKS: *Hoketus* (1977) for 2 groups of five instruments, *De Stiil* (1985) for 4 women's voices, female speaker and large ensemble, and *Writing to Vermeer* (1997-98) Opera in six scenes, in collaboration with Peter Greenaway



Franz Joseph Haydn COMPOSER

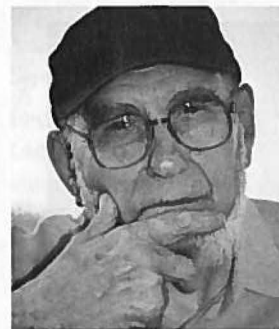
BORN: March 31, 1732 in Rohrau, Austria

DIED: May 31, 1809 in Vienna

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

OPERAS: *Lo speciale*, *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



Veljo Tormis COMPOSER

BORN: 1930 in Kuusalu, Estonia

EDUCATION: Tallinn Conservatory and Moscow Conservatory

COMPOSITIONS: Has written more than 500 individual choral works, mostly a cappella

INFLUENCES: Béla Bartók, Zoltán Kodály, and Carl Orff

IS REGARDED: as one of the greatest living choral composers in the world.

Los Angeles Master Chorale

SOPRANO

Tania Batson
Samela Beasom
Tamara Bevard
Karen Hogle Brown*
Claire Fedoruk*
Rachelle Fox
Ayana Haviv*
Marie Hodgson*
Susan Judy*
Risa Larson
Joanne Lee
Emily Lin
Virenia Lind*
Deborah Mayhan*
Sun Joo Yeo*

ALTO

Nicole Baker*
Rose Beattie
Leanna Brand*
Aleta Braxton
Monika Bruckner
Sarona Farrell
Amy Fogerson*
Leslie Inman
Farah Kidwai
Adriana Manfredi*
Alice Kirwan Murray*
Drea Pressley
Helene Quintana
Nike St. Clair*
Kimberly Switzer*
Tracy Van Fleet*

TENOR

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

BASS

Joseph Bazyouros
Mark Beasom*
Paul Bent
Reid Bruton*
Kevin Dalbey
Greg Davies*
Gregory Geiger*
Dylan Gentile*
Scott Graff*
Stephen Grimm
Lew Landau*
Bob Lewis
Roger Lindbeck
Tonoccus McClain
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.

*Andriessen Ensemble



Los Angeles Chamber Orchestra

Jeffrey Kahane, MUSIC DIRECTOR

VIOLIN I

Tereza Stanislav
ASSISTANT CONCERTMASTER
Jacqueline Brand
Jennifer Munday
Julie Gigante
Richard Altenbach
Tamara Hatwan
Susan Rishik
Searmi Park*

VIOLIN II

Josefina Vergara*
PRINCIPAL
Ishani Bhoola*
ASSOCIATE PRINCIPAL
Connie Kupka*
Katia Popov*
Joel Pargman*
Jennifer Gordon Levin*
Henry Gronnier*

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
Christina Soule**
Dane Little**
Nadine Hall**

BASS

Oscar Hidalgo
ACTING PRINCIPAL
Bruce Morgenthaler
ACTING ASSOCIATE PRINCIPAL

FLUTE

David Shostac
PRINCIPAL
Susan Greenberg**
Lisa Edelstein**

OBOE

Allan Vogel
PRINCIPAL
Kimaree Gilad

CLARINET

Joshua Ranz
ACTING PRINCIPAL
Helen Goode-Castro
Peter Nevin**
Stuart Clark**

BASSOON

Kenneth Munday*
PRINCIPAL
Damian Montano*

HORN

Richard Todd
PRINCIPAL
Brad Warnaar**
Nathan Campbell**
Paul Klintworth**

TRUMPET

David Washburn
PRINCIPAL
Darren Mulder

TROMBONE

Mike Hoffman**
PRINCIPAL
Alex Iles**

TUBA

Doug Tornquist**
PRINCIPAL

KEYBOARD

Patricia Mabee
PRINCIPAL
Lisa Edwards**
Vicki Ray**

CEMBOLUM

Theresa Dimond**

GUITAR

Tom Rizzo**
David Carpenter**

TIMPANI/PERCUSSION

Wade Culbreath
ACTING PRINCIPAL
Ken McGrath**

PERSONNEL MANAGER

Carrie Holzman-Little

LIBRARIAN/ STAGE MANAGER

Robert Dolan

*Performing on the Haydn only

**Performing on the Andriessen only

Sonic Dreams, Storms and A Prayer for Peace

By Victoria Looseleaf

From Delacroix, Dali and Rodin in the art world to Borges, Blake and Pound in literature, the influence of "The Divine Comedy," Dante's epic poem of the afterlife, has been influencing artists of all stripes since its 14th century creation.

Rife with musical storytelling possibilities, the opus has not only been a magnet for rock, grunge and heavy metal musicians, including Paul Simon, Nirvana and Thom Yorke, but for serious composers such as Franz Liszt and his 1856 "Dante Symphony," and Giacomo Puccini, whose 1918 one-act opera "Gianni Schicchi" is based on a character from the poem.

Adding to the canon now is Louis Andriessen. The eminent Dutch composer's five-part opera under construction, "La Commedia," will be heard in its entirety next June as part of the Holland Festival, where it will be directed and filmed by Hal Hartley; tonight, the opera's first section, "The City of Dis or: The Ship of Fools," commissioned by the Los Angeles Master Chorale, receives its world premiere.

Andriessen, 68, was first attracted to Dante's masterpiece in the late 70s, but it wasn't until a 1999 collaboration with Italian singer Cristina Zavalloni that he began thinking about an opera.

"I wrote other pieces for Cristina with Italian texts and she brought me back to the amazing quality of the language of Dante," recalls Andriessen, who makes use of Latin, English, Dutch and Italian in his score.

Andriessen, who lives in Amsterdam and hails from a family of musicians, says that "City of Dis," or "City of Hell," begins with an homage to Gertrude Stein's *American in Paris*, though is not recognizable as such. "My piece



starts with the same notes, but the rhythm is totally changed. It's an adventure for the listener where all kinds of emotions pass."

Andriessen explains that the opera's first section is for choir and large ensemble, with several solos, including one for Beatrice, the platonic love of the writer. "I think," he adds, "the idea of 'The Ship of

The *Los Angeles Times*' Mark Swed cited Andriessen as "Holland's most important composer and a major international influence on a spirited younger generation."

According to Chorale music director, Grant Gershon, he's also a rebel.

"Andriessen rebelled against the complex and cerebral European avant-garde of the 60s and 70s," says

"Andriessen rebelled against the complex and cerebral European avant-garde of the 60s and 70s. His music has been influenced by American minimalism and rock and roll – and Stravinsky. That's why I find him interesting." —Grant Gershon

Fools,' a strange moralistic German book from around 1500, is a metaphor for life. It's about people traveling by ship, having adventures, doing business and getting drunk. It's an ideal opening."

The beginning also alludes to Amsterdam, with the text conjuring a boat trip around the city; the ending, a musical storm, concerns "thousands of ruined souls descending from heaven into the earth."

As for instrumentation, the iconoclast known for avoiding standard symphony orchestras says, "In the last 20 years I write more of a mixture of woodwinds, brass, pianos, guitars, bass guitars. For this, I have a few strings, but no violas. I am looking for a 'hi-fi' quality, basically tapping up the high sounds and the low sounds."

the maestro. "His music has been influenced by American minimalism and rock and roll – and Stravinsky. That's why I find him interesting."

It's also why Gershon pairs living composers such as Andriessen with Chorale masterworks, in this case Haydn. "It's illuminating," notes Gershon, "to see how music we know and love can be heard with fresh ears in a new context."

Such is the case when Jeffrey Kahane, music director of Los Angeles Chamber Orchestra, takes the podium for Haydn's "Mass In Time of War." A first for the pianist-conductor, Kahane is thrilled not only to be working with the Chorale again as part of its "Homage to Haydn" initiative, but also to put his stamp on one of the composer's most magnificent works.

"I've loved the Haydn Masses for a long time and was overjoyed when Grant invited me to be part of this project," enthuses Kahane. "Given the title of this work, people might assume this is a dark piece, something like an 18th Century version of the Britten 'War Requiem.' It's nothing of the sort.

"Essentially," Kahane continues, "it's very joyous. While Haydn wasn't up close to the war, he was certainly aware of it and this piece expresses his desire to inspire optimism and hope. It's a mass being celebrated 'in spite of war,' rather than, 'in time of war,' so to speak."

With the Chorale's ongoing Haydn performances (the "Maria Theresa Mass" is slated for April 6), Kahane relishes the notion that the composer is finally getting his due. "It's wonderful to take on these late great pieces, which are so unique and imaginative and very much Haydn, in that he was reinventing the wheel in the same way he was with the late symphonies.

"It's been observed," adds Kahane, "that these masses are like a kind of cross— no pun intended — between a symphony and a mass. They are extraordinary."

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 with the Los Angeles Master Chorale.



Opening Night Party

Los Angeles Master Chorale Silver Baton Donors and their guests celebrated with Music Director Grant Gershon at the Opening Night Party following the fabulous sold-out performance – a great launch for the Chorale’s Fifth Season in Walt Disney Concert Hall.



Above: Robin Vandermolen is pictured with Board Member Marguerite Marsh and her husband, Robert.



Above: Chorale Chairman Mark Foster (left) and President Scott Sanford (right) congratulated soloists Elissa Johnston and Stephen Powell and Music Director Grant Gershon on an exquisite concert. Inset: Barbara and Ian-White Thomson share an Opening Night toast with Terry Lynch (center). Below: (l to r) Marshall Rutter, Robert Finnerty and Richard Cullen enjoying the Opening Night Festivities.



Above: Board Member Emeritus Marshall Rutter (left) pictured with Maria and Richard Grant (center) and Claudia and Mark Foster. The Grants serve as trustees for the Dan Murphy Foundation, generous benefactor of the opening night concert. Inset: Former Board member Hugh Ralston and his wife, Elizabeth, (left) are pictured with Board Member Ken McKenna.



LAMC Welcomes New Staff Members

The Los Angeles Master Chorale has very recently undergone changes on its administrative staff, and we are pleased to present these new colleagues to you. These talented individuals bring a wide and impressive array of experiences and skills to our organization, and we look forward to introducing them to you in person.

Kevin Koelbl returns to us as Education Programs Manager, after being a valued part-time member of our staff several years ago. In the interim, Kevin has worked in the Los Angeles Philharmonic's education department, and most recently managed the education programs for Da Camera Society. Kevin brings a passion for the Chorale and a strong dedication to its education and community service mission.

Felix Racelis is our new Institutional Giving Manager, bringing a wealth of important experience, most recently at Southern California Public Radio (KPCC-FM). Felix's background includes many fundraising successes in the last 15 years, notably with the Japanese American Cultural and Community Center and the Hollywood Sunset Free Clinic. The

Chorale will benefit greatly from his commitment to its mission and goals.

Ilean Rogers may be familiar to you, as she and her husband Steve have been Chorale subscribers for several seasons. Ilean is our new Director of Development, coming to our organization on the heels of a very successful career as Director of Development at All Saints Episcopal Church, Pasadena. Ilean's passionate dedication to choral music has been manifest in many ways throughout her life, and we are privileged that has chosen to bring her expertise to the Los Angeles Master Chorale.

We also are proud to report that **Andy Brown**, who joined the staff in 2001 as administrative assistant and then Education & Community Programs Manager, has been appointed the Chorale's new Marketing Manager. Andy is a tremendously talented professional – and an esteemed member of the Chorale's tenor section – and we are very pleased that he will continue with us in this new role.

Congratulations to all!

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In Memoriam



The Los Angeles Master Chorale family mourns the loss of a very special woman, Helen Kathryn McNeil. Helen and Albert McNeil have been long-time supporters of the Chorale, and Al continues to serve on the Board of the L.A. Master Chorale. Helen was especially active in the Master Chorale Associates, serving as its President for several years. Helen and Al have traveled the world with the Albert McNeil Jubilee Singers who have performed on nearly every continent. Helen had a flourishing career as an administrative assistant at the UCLA School of Medicine and later became the Chief Financial Officer for the UCLA Division of Family Medicine. Helen was love, and her smile infectious. That love is now with all whose lives were touched by this wonderful woman. We will miss her tremendously.



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The Los Angeles Master Chorale gratefully acknowledges the following individuals, businesses, foundations and government agencies that support the Los Angeles Master Chorale through generous annual gifts, grants and sponsorship. We applaud the vision of our generous friends who understand that the artistic growth of this magnificent Chorale is dependent upon a community of donors – our Circle of Friends. Thank you!

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If you have included the Master Chorale in your estate plan, please let us know so we can acknowledge your generosity. For information on bequests or to arrange a complimentary, confidential planned giving consultation, please contact Marjorie Lindbeck at 213-972-3114.



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A MESSAGE FROM THE PRESIDENT

As the most festive season of the year begins, the Music Center offers many wonderful ways to add sparkle to your holiday celebrations.

On the 1st of November, the Los Angeles Philharmonic focuses on musicians of the future with the International Youth Orchestra Festival, conducted by Gustavo Dudamel. Beginning on the 7th, Center Theatre Group presents the multi-award winning *The History Boys* at the Ahmanson Theatre, allowing Taper subscribers to continue to enjoy fine performance while that theatre is under renovation. On the 18th, experience the premiere of a major new Louis Andriessen work, commissioned by the Los Angeles Master Chorale and conducted by Grant Gershon. The Dorothy Chandler Pavilion rings with beautiful sounds as LA Opera presents the ravishing *Don Giovanni* beginning on the 24th, followed by *La Bohème* on the 25th.

Families will be delighted with the many free programs available this month. Back by popular demand — *Pillow Theatre* brings Jose-Luis Orozco to the Grand Hall of the Dorothy Chandler Pavilion on the 10th. Children 3-6 will be delighted with his dynamic performance of the rhythms and rhymes of Latin America. All ages will enjoy *World City* when world-renowned Inca Son brings us music from the Andes of Peru on the 17th at Walt Disney Concert Hall's Keck Amphitheatre. Be sure to arrive early; free tickets for these programs are distributed on a first-come basis, beginning one hour prior to performance time.

Continuing a long-standing tradition, Los Angeles County's official tree-lighting ceremony will take place on the Music Center Plaza on the 26th. In addition to the lighting of the 50-foot tree, live music will be featured. I invite you to attend this festive event hosted by Supervisor Michael Antonovich in partnership with the Music Center.

This coming year marks the 20th anniversary of the Music Center Spotlight Awards. If you know a young person who is talented in visual arts, please remind them that December 1st is the deadline to submit Visual Arts applications.

Looking further into the season, Active Arts offers a public *Sing-Along 'Round the Tree* on December 21st. Please join us on the Plaza and participate in singing festive favorites around the beautifully adorned tree.

Throughout the next few months, the Library of Congress/Ira Gershwin Gallery at Walt Disney Concert Hall offers the opportunity to view an exceptional exhibit that celebrates the life of the late musician Gerry Mulligan. He recorded and collaborated with a variety of renowned musicians and orchestras and is considered one of the leading jazz artists of his time. Among the many items on display in the collection is Mulligan's gold-plated saxophone. Exhibits at the Gershwin Gallery are free and ongoing.

More information on these and other activities is available within the pages of this program or by visiting musiccenter.org.

We hope to see you often over the coming weeks.

Sincerely,

Stephen D. Rountree
President

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WALT DISNEY CONCERT HALL

Free individual audio and guided tours begin in the Walt Disney Concert Hall lobby. Group tours are available (fee applies). For schedule call (213) 972-4399 or visit musiccenter.org.

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