

2008 | 2009

LOS ANGELES  
**MASTER CHORALE**  
GRANT GERSHON | MUSIC DIRECTOR



# HOLIDAY CONCERTS

DECEMBER  
2008

performances  
MAGAZINE



LOS ANGELES  
**MASTER CHORALE**  
GRANT GERSHON | MUSIC DIRECTOR



2008 | 2009

**Mendelssohn: Elijah**

**Sun, Jan 25, 7 pm**

Mary Wilson, Soprano  
Diana Tash, Mezzo Soprano  
Robert MacNeil, Tenor  
Eric Owens, Bass-Baritone

**Chorus + Organ**

**Sun, Feb 22, 7 pm**

Bruckner, Clearfield, Liszt, Muhly,  
Pärt and Sametz

**Folk Songs: Brahms + Copland**

**Sun, Mar 29, 7 pm**

Bartók, Brahms, Copland,  
Poulenc, Tormis

**Haydn + Messiaen**

**Sun, May 3, 7 pm**

Messiaen | Trois petites liturgies  
Haydn | Heilig Mass

Mary Chun, ondes Martenot

**Sierra: Missa Latina**

**Sun, May 31, 7 pm**

*West Coast Premiere*

Heidi Grant Murphy, Soprano  
Nathaniel Webster, Baritone



## TELL US WHAT YOU THINK!

*Participate in our online survey this month and you may win a set of Los Angeles Master Chorale CDs.*

We are eager to learn more about your classical music listening preferences when you are not attending a Master Chorale concert. Do you buy classical recordings? Do you download music? Do you have a favorite piece you would like to hear the Master Chorale record? Please take our online survey and tell us what you think. The survey should take about 10 minutes, and all responses are confidential.

Go to [lamc.org](http://lamc.org) and click on "Audience Survey."  
Survey closes December 31st.

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# Holiday Wonders



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

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**Saturday, December 6 & 13, 2008 at 3 pm**

**WALT DISNEY CONCERT HALL**

**Los Angeles Master Chorale**

Grant Gershon, conductor  
John West, organ  
Lisa Edwards, piano



**KUSC** is our Proud Media Partner

*Holiday Wonders* is made possible, in part, by grants from the Bank of America Charitable Foundation and the Pasadena Showcase House for the Arts.

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.

*Masters in This Hall*

French Trad., arr. Shaw-Parker

*Deck the Halls*

AUDIENCE SING ALONG

*Resonet in Laudibus (Resound in Joy)*

Jacob Handl (1550-1591)

*Angels We Have Heard On High*

French Trad., arr. Donald McCullough (b. 1957)

*Brightest and Best*

Men of the Chorale

Southern Harmony, arr. Shawn Kirchner (b. 1970)

*This Little Babe (from A Ceremony of Carols)*

Women of the Chorale

Benjamin Britten (1913-1976)

*Jingle Bells*

AUDIENCE SING ALONG

*Chanukah Suite*

Karen Hogle Brown, soprano | Alice Kirwan Murray, alto  
Daniel Chaney, tenor | Michael Freed, bass

Jason Robert Brown (b. 1970)

*O Holy Night*

Adam/de Roquemaure, arr. John Rutter

*Santa Claus Is Coming to Town*

AUDIENCE SING ALONG

*Gloria (3rd movement, Quoniam tu solus sanctus)*

For Thou only art holy

John Rutter (b. 1945)

— INTERMISSION —

## DON'T FORGET!

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Go to [lamc.org](http://lamc.org) and click on "Audience Survey." Survey closes December 31st.

<i>Wana Baraka (They have blessings)</i>	Kenyan Folk Song, arr. Shawn Kirchner
<i>My Dancing Day</i>	English Trad. arr. Bob Chilcott (b. 1955)
<i>Bright Morning Stars</i> Scott Graff, bass	Appalachian Trad., arr. Shawn Kirchner
<i>Sã qui turo zente pleta (We are all here)</i> Reid Bruton, bass Susan Judy, soprano   Amy Fogerson, alto Michael Lichtenauer, tenor	Anon. South American
<i>The First Noel</i> AUDIENCE JOIN ON VERSES 1 AND 4	French Trad., arr. David Willcocks (b. 1919)
<i>O Tannenbaum (O Christmas Tree)</i>	German Folk Song, arr Harris
<i>Southern Cross</i>	Stephen Leek (b. 1959)
<i>Rudolph, the Red-Nose Reindeer</i>	AUDIENCE SING ALONG

### Voices Within Children's Choir and the Los Angeles Master Chorale performing songs written by Voices Within Students

<i>Rome, the Eternal City</i>	arr. Max Kinberg Written by sixth grade students from Walter Reed Middle School: Lior Azariya, Michelle Florentine, Dominick Flores, Rolando Jimenez, Melisa Moreno, Andrew Newfield, Alberto Sanchez and Talibah West under the guidance of Marnie Mosiman, Amy Fogerson, Doug Cooney, Heather Dundas, David O and Max Kinberg
<i>Searching for the Land of Life</i>	arr. David O Written by sixth grade students from Walter Reed Middle School: Andrew Ajalat, Nafees Bermudas, Diego Cabral, Keyana Horne, Bryce Rackham, Alexandra Resnick, Anna Suskin, and Makenzie Vega under the guidance of Marnie Mosiman, Amy Fogerson, Doug Cooney, Heather Dundas, David O and Max Kinberg
<i>A Special Joy</i>	arr. David O Written by fifth grade students from Rockdale Elementary School: Marie Logan, Rebeccah Sanhueza, Annie Tan, Susan Tan, Emily Lozano, Tiffany Amaya, Regal Tabtimsri, and Daniel Perez under the guidance of Marnie Mosiman, Doug Cooney, and David O
<i>Go Where I Send Thee</i> Tonoccus McClain, baritone	Spiritual, arr. André Thomas (b. 1952)
<i>Joy to the World</i> with <i>All This Night My Heart Rejoices</i>	arr. Shawn Kirchner



Photo: Steve Cohn

## LISA EDWARDS

PIANO

Following her undergraduate studies in piano performance at North Texas State University, Lisa earned her Master of Music degree in the Keyboard Collaborative Arts program at the University of Southern California with honors. While at USC, she was awarded the Gwendolyn Koldofsky Scholarship. Currently, she is the pianist/music assistant for the Los Angeles Master Chorale, under the direction of Grant Gershon, and performs regularly on stage at the Walt Disney Concert Hall. Her concert credits include performances with the Los Angeles Master Chorale, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra and the Santa Barbara Symphony. On disc, Lisa can be heard on Steve Reich's *You Are (Variations)* and *Daniel Variations* on Nonesuch. In the educational field, Lisa works regularly with mezzo-soprano Suzanna Guzman performing the show "Don't Be Afraid, It's Just Opera." Previous faculty positions include California State University Long Beach, Glendale Community College and Pasadena Community College. Ms. Edwards also holds positions at San Marino Community Church, Stephen S. Wise Temple and Congregation Kol Ami.

## SHAWN KIRCHNER

COMPOSER

Shawn Kirchner (b. 1970) is a composer, performer and conductor. He is a professional chorister with the Los Angeles Master Chorale, and has sung in Chicago with the Oriana Singers, Chicago Choral Artists, and the Rockefeller Chapel Choir. His accomplishments as a pianist have included work with the Lyric Opera's Center for American Artists and the Los Angeles Master Chorale. He has served as Director of Choral Activities at the University of La Verne, and currently is Minister of Music/Composer-in-Residence at the La Verne Church of the Brethren. He has a special interest in American and international folk music, and has performed widely with his folk group, Kindling.

## JASON ROBERT BROWN

COMPOSER

Jason Robert Brown (b. 1970) has been hailed as "one of Broadway's smartest and most sophisticated songwriters since Stephen Sondheim" (*Philadelphia Inquirer*), and his "extraordinary, jubilant theater music" (*Chicago Tribune*) has been heard all over the world, whether in one of the hundreds of productions of his musicals every year or in his own incendiary live performances. Jason won a 1999 Tony Award for his score to *Parade*, a musical written with Alfred Uhry and directed by Harold Prince, which premiered at Lincoln Center Theatre in December 1998. Jason's musical *13*, written with Dan Elish and directed by Todd Graff, premiered January 2007 to rave reviews at Los Angeles's Mark Taper Forum. Jason is the winner of the 2002 Kleban Award for Outstanding Lyrics and the 1996 Gilman & Gonzalez-Falla Foundation Award for Musical Theatre. Jason's songs, including the cabaret standard "Stars and the Moon," have been performed and recorded by Audra McDonald, Betty Buckley, Karen Akers, Renée Fleming, Philip Quast, Jon Hendricks and many others. His scores are published by Hal Leonard. He divides his time between Los Angeles, California and Spoleto, Italy. Jason is a proud member of the Dramatist's Guild and the American Federation of Musicians Local 802 & 47. He currently teaches musical theater performance and composition at the University of Southern California.

### From the Composer:

The *Chanukah Suite* was borne of two separate desires: 1) to make the celebration of Chanukah an exuberant musical experience that both draws on tradition and looks forward to new ideas; and 2) to write a piece for chorus which combined the "Broadway" idiom in which I most often work with more traditional liturgical choral techniques. Therefore, this challenging medley requires both a strict fidelity to the written rhythms and pitches and a real sense of spontaneity.



## John West

ORGAN

**Education:** initial studies of the organ began at the age of 13 under the tutelage of Richard Purvis at Grace Cathedral, San Francisco; Master of Music degree with Honors from the New England Conservatory of Music

**Solo appearances:** the New York Philharmonic, Pasadena Symphony; featured artist at the American Guild of Organists' Region IX Convention and the Los Angeles Chapter of the American Guild of Organists; international recitals in Russia, Canada, and South America. He served as a clinician for the American Guild of Organists' 2004 National Convention.

**He has played:** all the major instruments in Southern California including the Hazel Wright Organ at the Crystal Cathedral, the organ at First Congregational Church Los Angeles and a 2004 mini-recital at Walt Disney Concert Hall

**Radio appearances:** featured solo artist for the longest running radio show for the organ, *Pipedreams*, with Michael Barone, February 2000

**Compositions:** *Fanfare on 'Sine Nomine'* and *Now Thank We All Our God* published by Augsburg Fortress; Choral works published by Lawson-Gould, NY

**Recordings:** solo organ discs: *Rev'd Up Organ!* and *The Roar of The Furies & The Sounds of Sirens*

**Current position:** Organist in Residence at St. Thomas The Apostle, Hollywood

### On the web:

<http://www.jdoubleu.com/organbio.html>

### Other musical accomplishments:

accomplished session singer on hundreds of movie soundtracks and television shows

## LA MASTER CHORALE

### SOPRANO

Tania Batson  
Samela Beasom  
Tamara Bevard  
Karen Hogle Brown  
Vicky Brown  
Claire Fedoruk  
Ayana Haviv  
Marie Hodgson  
Susan Judy  
Risa Larson  
Lesley Leighton  
Virenia Lind  
Margaurite Mathis-Clark  
Deborah Mayhan  
Susan Mills  
Holly Shaw Price

### ALTO

Nicole Baker  
Rose Beattie  
Leanna Brand  
Aleta Braxton  
Monika Bruckner  
Amy Fogerson  
Saundra Hall Hill  
Kyra Humphrey  
Leslie Inman  
Farah Kidwai  
Adriana Manfredi  
Alice Kirwan Murray  
Helene Quintana  
Kimberly Switzer  
Diane Thomas  
Tracy Van Fleet

### TENOR

Scott Blois  
Daniel Chaney  
Jody Golightly  
J. Wingate Greathouse  
Steven Harms  
Shawn Kirchner  
Charles Lane  
Kwan Lee  
Michael Lichtenauer  
Sal Malaki  
Christian Marcoe  
Sean McDermott  
Kevin St. Clair  
George Sterne

### BASS

Joe Bazyouros  
Mark Beasom  
Reid Bruton  
Kevin Dalbey  
Greg Davies  
Michael Freed  
Gregory Geiger  
Dylan Gentile  
Scott Graff  
Stephen Grimm  
Paul Hinshaw  
Lew Landau  
Bob Lewis  
Tonoccus McClain  
Steve Pence  
Jim Raycroft

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

## HOLIDAY WONDERS ORCHESTRA

### PIANO

Lisa Edwards

### TRUMPET

Andrew Ulyate  
Principal  
William Bing  
Marissa Benedict  
Kevin Brown

### TROMBONE

William Booth  
Principal  
Alvin Veeh  
Terry Cravens

### TUBA

Douglas Tornquist  
Principal

### PERCUSSION

Theresa Dimond  
Principal  
Timm Boatman

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## Special Thanks to Sponsors of the Holiday Wonders Concerts



### PASADENA SHOWCASE HOUSE FOR THE ARTS

Take a bow! The Chorale gives a cheer to the volunteer members of the Pasadena Showcase House for the Arts for their dedicated support of music and arts education. Since 1948, Pasadena Showcase House for the Arts has awarded more than \$16 million in gifts and grants to non-profit organizations that support symphonic, cultural and educational programs for young people in the greater San Gabriel Valley. The Los Angeles Master Chorale is especially grateful for a grant from PSHA which is helping to fund the two performances of our family-friendly *Holiday Wonders*. Thank you, Ladies of the Pasadena Showcase House for the Arts - we lift our voices to you!



### BANK OF AMERICA CHARITABLE FOUNDATION, INC.

We wish to extend a warm welcome to the young guests of Bank of America to *Holiday Wonders*. Bank of America Charitable Foundation generously underwrote tickets for children from local service organizations including Para Los Niños and the Los Angeles Boys & Girls Club. Thank you, Bank of America Charitable Foundation!

# TEXTS AND TRANSLATIONS

## *Resonet in Laudibus*

by Jacob Handl

Resonet in laudibus cum jucundis plausibus Sion cum fidelibus: Apparuit quem genuit Maria. Sunt impleta quae praedixit Gabriel. Eia, eia! Virgo Deum genuit quod divina voluit clementia. Hodie apparuit in Israel, ex Maria virgine est natus rex.	Let Zion resound in praises with the joyful acclaim of the faithful: He whom Mary bore has appeared. The prophecies of Gabriel are fulfilled. O joy, O joy! The Virgin has given birth to God that which divine mercy willed. Today a king has appeared in Israel, born of the Virgin Mary.
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## *Chanukah Suite*

by Jason Robert Brown

S'vivon, sov, sov, sov! Chanukah, hu chag tov; Chanukah, hu chag tov, s'vivon, sov, sov, sov. Chag simcha hu laam nes gadol haya sham. Nes gadol haya sham chag simcha hu laam.	Dreidel, spin, spin, spin! Hannukah is a good holiday. Hannukah is a good holiday. Dreidel, spin, spin, spin! A happy holiday for our people, a great miracle happened there. A great miracle happened there, a happy holiday for our people.
Al hanisim v'al hadurkan, v'al h'ag'vurot, v'al hat' shuot, v'al hamilchamot sheasita lavoteinu	We thank the Lord for the miracles, the deliverance, the mighty deeds and the glorious victories which he wrought
bayamim haheim bazman hazeh!	for our fathers in the past at this time of year.
Mi yemalel g'vurot Yisrael?	Who can retell the things that befell Israel?
Otan mi yimneh? Hen b'kol dor yakum hagibor goel haam!	Who can count them? In every age a hero or wise man came to help us!
Sh'ma! Sh'ma! Sh'ma! Bayamim haheim baz'man hazeh,	Hark, hark, hark! In the olden days, in Israel's ancient land,
Makabi moshia ufodeh. Uv'yamenu koam Yisrael. Yitahed yakum lehigael!	Maccabeus led a royal band. But now Israel must rise as one, and find redemption through action and sacrifice.
Ma'oz tsur yeshuati lekha naeh leshabeach, Tikon bet tefilati vesham todah nezabeach. Leet takhin mat beach. Mitzar hamnabeach. Az egmor beshir mizmor hanukat hamizbeach.	Rock of ages, let our song praise Your saving power. Among raging enemies, You are the tower that shelters us. Furious, they assailed us, but Your arms protected us. Your word broke their sword when our strength failed us.

## *Wana Baraka*

arr. Shawn Kirchner

Wana baraka wale waombao; Yesu mwenyewe alisema. Alleluya! Wana amani Wana furaha Wana uzima	They have blessings, those who pray; Jesus himself said so. Alleluia! They have peace They have joy They have well-being.
--	---

## *Sã qui turo zente pleta*

Anonymous

¡Sã aqui turo zente pleta de Guine!  Tambor flauta y cassaeta y carcavena suapé. ¡Vamos o fazer huns fessa o menino Manué! (he he he)  ¡Canta Baciaõ! ¡Canta tu Thomé! ¡Canta flansiquia, canta Caterija canta tu Flunando, canta tu Resnando! ¡Oya, oya, turo Neglo hare cantá, hare cantá!  Ha cantamo y bayamo que fosso ficamo ha tanhemo y cantamo, ha tanhemo y cantemo ha frugamo y tanhemo, ha frugamo y cantemo ho tocamo panciero, ha tocamo pandero ha flauta y carcavé ha dizemo que biba biba mia siola y biba zuzé.  ¡Anda tu flancico bori mo essepé! Biba esse menino qu mia Deuza.  ¡Biba Manué! (he he he)  <i>Coplas</i> Nacemo de huns may donzera huns Rey que mia Deuza. que ha de torra zente pleta, que cativo Dar sua vida por ella que su Amigo até moré. (he he he)	We are here all the people captured from Guinea! Play the drum, the flute, and the castanets. Move your feet! Let's have a party made for the little child Emmanuel. Ha-ha-ha!  Sing, Baciaõ! Sing, Thomé! Sing skinny girl! Sing, Caterija! Sing Flunando! Sing Resnando!  Listen, listen, all you blacks here, sing along!  Sing and dance even though our life is a hard one.  Come along skinny boy, move your feet! A little boy who is our God has been born. Long life to Emmanuel! Ha-ha-ha!  <i>Coplas</i> Born of a maiden was a King who is my God. One day he will free all his captive people. Give your life to Her in the same spirit that your Friend gave His life for you. Ha-ha-ha!
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— translation by Christopher Moroney

## *Deck The Halls*

Deck the halls with boughs of holly  
 Fa-la-la-la-la, la-la-la-la  
 'Tis the season to be jolly  
 Fa-la-la-la-la, la-la-la-la  
 Don we now our gay apparel  
 Fa-la-la, la-la-la, la-la-la.  
 Troll the ancient Yule-tide carol  
 Fa-la-la-la-la, la-la-la-la.

See the blazing Yule before us.  
 Fa-la-la-la-la, la-la-la-la  
 Strike the harp and join the chorus.  
 Fa-la-la-la-la, la-la-la-la  
 Follow me in merry measure.  
 Fa-la-la-la-la, la-la-la-la  
 While I tell of Yuletide treasure.  
 Fa-la-la-la-la, la-la-la-la

Fast away the old year passes.  
 Fa-la-la-la-la, la-la-la-la  
 Hail the new year, lads and lasses  
 Fa-la-la-la-la, la-la-la-la  
 Sing we joyous, all together.  
 Fa-la-la-la-la, la-la-la-la  
 heedless of the wind and weather.  
 Fa-la-la-la-la, la-la-la-la

## *Jingle Bells*

James Lord Pierpont publ. 1857

Dashing through the snow  
 In a one-horse open sleigh,  
 O'er the fields we go,  
 Laughing all the way;  
 Bells on bobtail ring,  
 making spirits bright,  
 What fun it is to ride and sing  
 A sleighing song tonight.

Jingle bells, jingle bells,  
 jingle all the way!  
 O what fun it is to ride  
 In a one-horse open sleigh.  
 Jingle Bells, Jingle Bells,  
 Jingle all the way!  
 O what fun it is to ride  
 In a one-horse open sleigh.

A day or two ago,  
 I thought I'd take a ride,  
 And soon Miss Fanny Bright  
 Was seated by my side;  
 The horse was lean and lank;  
 Misfortune seemed his lot;  
 He got into a drifted bank,  
 And we, we got upsot.

Jingle Bells, Jingle Bells,  
 Jingle all the way!  
 O what fun it is to ride  
 In a one-horse open sleigh.  
 Jingle Bells, Jingle Bells,  
 Jingle all the way!  
 O what fun it is to ride  
 In a one-horse open sleigh.

## *Santa Claus Is Coming To Town*

J. Fred Coots, Henry Gillespie (c) 1934

You better watch out  
 You better not cry  
 Better not pout  
 I'm telling you why  
 Santa Claus is coming to town  
 He's making a list,  
 And checking it twice;  
 Gonna find out  
 Who's naughty and nice.  
 Santa Claus is coming to town

He sees you when you're sleeping  
 He knows when you're awake  
 He knows if you've been bad or good  
 So be good for goodness sake!  
 O! You better watch out!  
 You better not cry.  
 Better not pout, I'm telling you why.  
 Santa Claus is coming to town.  
 Santa Claus is coming to town.

## *The First Noel (vs. 1 & 4)*

The first Noel the angel did say,  
 Was to certain poor shepherds  
 In fields as they lay.  
 In fields where they  
 Lay keeping their sheep  
 On a cold winter's night  
 That was so deep.  
 Noel, Noel, Noel, Noel,  
 Born is the King of Israel.

Then let us all with one accord  
 Sing praises to our heav'nly Lord,  
 That hath made heav'n and  
 earth of naught,  
 And with His blood mankind hath bought:  
 Noel, Noel, Noel, Noel,  
 Born is the King of Israel.

## *Rudolph*

### *The Red-Nosed Reindeer*

Words by Robert L. May (c) 1947

Music by Johnny Marks

You know Dasher and Dancer  
 And Prancer and Vixen,  
 Comet and Cupid  
 And Donner and Blitzen  
 But do you recall  
 The most famous reindeer of all?

Rudolph the red-nosed reindeer  
 Had a very shiny nose,  
 And if you ever saw it  
 You would even say it glows.  
 All of the other reindeer  
 Used to laugh and call him names,  
 They never let poor Rudolph  
 Join in any reindeer games.  
 Then one foggy Christmas Eve  
 Santa came to say  
 Rudolph with your nose so bright  
 Won't you guide my sleigh tonight?  
 Then all the reindeer loved him  
 And they shouted out with glee,  
 "Rudolph the red-nosed reindeer  
 You'll go down in history!"





Photo courtesy of Chorus America



# VOICES WITHIN

**“We are the same in our bones, and our eyes, and our attractive smiles. Feels like different people, but you are the same as me.”**

This is a lyric written by fifth grade students at Pio Pico Span School in Los Angeles during a *Voices Within* residency. The song topic was genetics and the theme for the student compositions was based on the human body and the California Science Center’s exhibit, *Body Worlds*. This subject was drawn directly from their science curriculum.

*Voices Within*, the brainchild of Marnie Mosiman (Chorale Member for 9 years) along with Penka Kouneva, Bernardo Solano, David O, and Doug Cooney, was launched in the spring of 2001 with two classrooms. *Voices Within* now reaches twelve classrooms each year and nearly 3,700 Los Angeles area students annually through culmination performances. This year the Los Angeles Master Chorale was honored to be the recipient of the 2008 Chorus America Education Outreach Award, which was presented in June at the Chorus America Convention to Music Director Grant Gershon.

This artist residency program, for fifth and sixth grade classrooms, is designed to teach students how to tap their creative inner voices and work collaboratively to compose and perform their own original songs. The program curriculum combines elements of music, music composition, writing, theater games and performance into eight weekly in-class instructional

sessions, a final culmination performance and follow-up evaluative visit. *Voices Within* is taught by a team of three professional artists (a singer, a composer, and a lyricist) who collaborate with the classroom teacher to integrate arts learning with other academic subjects.

As one fifth grade student from Plasencia Elementary School, Los Angeles, exclaimed, **“(I thought) how are we going to make a song if we don’t know any of the notes? I was scared, but the songs turned out great!”**

Through a guided, collaborative process, student participants find an idea, express the idea as a lyric, establish a rhythm, compose a melody, put the lyric and melody together, refine, and then ultimately perform the song.

**“In my last school we just sang songs, but this time we got to actually write them!”** proclaimed one fifth grade student from McKinley School, Pasadena.

*Voices Within* culminates with an in-school assembly where the student composers perform their original compositions as a chorus. They are joined onstage by the LA Master Chorale Chamber Singers in a musical arrangement that fully integrates them with the student vocalists in a seamless performance.

**“We participate in other classes more because of *Voices Within*”** noted one fifth grade student from Pio Pico Span School, Los Angeles.

This enthusiastic student’s reaction is affirmed in these comments from participating classroom teacher, Daniel Miyake, sixth grade teacher at Delevan Drive Elementary, **“For the past eight years I have been participating in *Voices Within*. It is the most amazing arts education program I have been a part of in my teaching career. *Voices Within* allows the students to explore the process of music composition while working in collaboration with their classmates to build a sense of accomplishment and confidence that is unparalleled by any other arts program.... Programs such as *Voices Within* allow the teacher to fully nurture and develop the whole child...”**

Collaborating with other organizations on *Voices Within* has been very rewarding and successfully results in the creation of engaging and sophisticated songs. *Voices Within* has partnered with The California Science Center, The Museum of Contemporary Art, The Huntington Library and Gardens, and this winter will partner with UCLA Live.

*Voices Within* is showcased during our Holiday Wonders Concerts when three *Voices Within* student compositions are featured by the Los Angeles Master Chorale and the *Voices Within* Children’s Choir, which is composed of alumni from *Voices Within* residencies. This chorus was created as an ongoing component of the program, serving to nurture students’ interest and ability in choral performance



1. Music Director Grant Gershon and Executive Director Terry Knowles accept the 2008 Chorus America Education Outreach Award for Voices Within from Susan Knight
2. Voices Within students from Delevan Drive Elementary School and Mt. Washington Elementary School play *Mirrors*, a theatre game which helps them access their creative brain
3. Voices Within students from Pio Pico Span School visit the "Body Worlds" exhibit at the California Science Center in July, 2008
4. Voices Within Artistic Director Marnie Mosiman conducts students from Betty Plasencia Elementary School at a culmination performance

over the long-term. Their performance this past year at Walt Disney Concert Hall prompted a spontaneous standing ovation, and the online webzine Classical Voice noted, "Perhaps the most moving of all were the three news works by kids from local elementary schools, whose daring musical experiments almost restored my faith in America's public school system. They were sung with great feelings and polish by the Voices Within Chorus, made up of 5th graders from various L.A.-area schools."

The Voices Within Children's Choir has also performed at the Museum of Contemporary Art, Pasadena Showcase House for the Arts, the Huntington Library, Eagle Rock Cultural Center, and other local venues.

For more information please visit [www.LAMC.org](http://www.LAMC.org)



#### VOICES WITHIN TEACHING ARTISTS

##### Performer/Singer

Karen Hogle Brown  
 Amy Fogerson  
 Marnie Mosiman  
 Alice Kirwan Murray

##### Lyricist

Doug Cooney  
 Heather Dundas  
 Meryl Friedman  
 Mark Savage

##### Composer

Jonathan Beard  
 Michael Cassady  
 Christy Crowl  
 David Joyce  
 David O  
 Cindy O'Connor  
 Steve Wight

We thank the following funders whose generous gifts make this program possible:

- Aaroe Associates Charitable Foundation
- City of Los Angeles Department of Cultural Affairs
- Employees Community Fund of Boeing California
- The Green Foundation
- William H. Hannon Foundation
- Lortie Family Foundation
- Los Angeles County Arts Commission
- B.C. McCabe Foundation
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- Pasadena Showcase House for the Arts
- Rose Hills Foundation
- Lon V. Smith Foundation
- John and Beverly Stauffer Foundation
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- J.B. and Emily Van Nuys Charities
- Weingart Foundation

## MESSIAH SING ALONG



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

**Sunday, December 7, at 7:30 pm**  
**Monday, December 15, at 7:30 pm**  
 WALT DISNEY CONCERT HALL

**Los Angeles Master Chorale**  
 Grant Gershon, conductor

**Soloists for December 7th performance:**

Tamara Bevard, soprano | Helene Quintana, alto  
 Jon Lee Keenan, tenor | Abdiel Gonzalez, bass

**Soloists for December 15th performance:**

Margaurite Mathis-Clark, soprano | Michele Hemmings, alto  
 James Callon, tenor | Steve Pence, bass

**Messiah**  
**George Frideric Handel (1685-1759)**

**Part the First**

- |     |             |  |                             |
|-----|-------------|--|-----------------------------|
| 1.  | Sinfonia    | (Overture)                                 |                             |
| 2.  | Recitative  | Comfort ye my people                       | Mr. Keenan/Mr. Callon       |
| 3.  | Aria        | Ev'ry valley shall be exalted              | Mr. Keenan/Mr. Callon       |
| 4.  | Chorus      | And the glory of the Lord                  |                             |
| 5.  | Recitative  | Thus saith the Lord                        | Mr. Gonzalez/Mr. Pence      |
| 6.  | Aria        | But who may abide                          | Mr. Gonzalez/Mr. Pence      |
| 7.  | Chorus      | And He shall purify                        |                             |
| 8.  | Recitative  | Behold, a virgin shall conceive            | Ms. Quintana/Ms. Hemmings   |
| 9.  | Aria/Chorus | O Thou that tellest good tidings to Zion   | Ms. Quintana/Ms. Hemmings   |
| 12. | Chorus      | For unto us a child is born                |                             |
| 13. | Pifa        | Pastoral Symphony                          |                             |
| 14. | Recitative  | There were shepherds abiding in the field  | Ms. Bevard/Ms. Mathis-Clark |
|     | Recitative  | And lo, the angel of the Lord              | Ms. Bevard/Ms. Mathis-Clark |
| 15. | Recitative  | And the angel said unto them               | Ms. Bevard/Ms. Mathis-Clark |
| 16. | Recitative  | And suddenly, there was with the angel     | Ms. Bevard/Ms. Mathis-Clark |
| 17. | Chorus      | Glory to God in the highest                |                             |
| 18. | Aria        | Rejoice greatly, O daughter of Zion        | Ms. Bevard/Ms. Mathis-Clark |
| 19. | Recitative  | Then shall the eyes of the blind be opened | Ms. Quintana/Ms. Hemmings   |
| 20. | Aria        | He shall feed his flock                    | Ms. Quintana/Ms. Hemmings   |
|     | Aria        | Come unto Him                              | Ms. Bevard/Ms. Mathis-Clark |
| 21. | Chorus      | His yoke is easy                           |                             |

— INTERMISSION —



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Latecomers will be seated at the discretion of House Management. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Program, prices and artists subject to change.

**Part the Second**

22. Chorus Behold the Lamb of God  
 23. Aria He was despised Ms. Quintana/Ms. Hemmings  
 24. Chorus Surely He hath borne our griefs  
 25. Chorus And with His stripes  
 26. Chorus All we like sheep  
 27. Recitative All they that see Him laugh Him to scorn Mr. Keenan/Mr. Callon  
 28. Chorus He trusted in God  
 42. Recitative He that dwelleth in heaven Mr. Keenan/Mr. Callon  
 43. Aria Thou shalt break them Mr. Keenan/Mr. Callon  
 44. Chorus Hallelujah

**Part the Third**

45. Aria I know that my Redeemer liveth Ms. Bevard/Ms. Mathis-Clark  
 46. Chorus Since by man came death  
 47. Chorus By man came also  
 48. Chorus For as in Adam all die  
 49. Chorus Even so in Christ  
 50. Recitative Behold, I tell you a mystery Mr. Gonzalez/Mr. Pence  
 51. Aria The trumpet shall sound Mr. Gonzalez/Mr. Pence  
 56. Chorus Worthy is the Lamb  
 57. Chorus Amen

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 Leslie Katz  
 Joel Pargman

**VIOLIN II**

Jayme Miller  
 Principal  
 Cynthia Moussas  
 Linda Stone  
 Jeffrey Gauthier  
 Anna Kostyuchek  
 Ernest Salem

**VIOLA**

Kazi Pitelka  
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 Andrew Picken  
 Asst Principal  
 Shawn Mann  
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**CELLO**

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 Delores Bing  
 Asst Principal  
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 Maurice Grants

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**OBOE**

Joel Timm  
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 Stuart Horn

**BASSOON**

John Steinmetz  
 Principal

**TRUMPET**

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 Principal  
 William Bing

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 Principal  
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**LIBRARIAN**

Robert Dolan

# SOLOISTS



**Tamara Bevard**  
SOPRANO

**Seasons with Chorale:** 2

**Hometown:** Chicago

**Previous Chorale solos:**  
Haydn's *Paukenmesse*

**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 *Die Zauberflöte*

**Guest artist and solo appearances:** Los Angeles Chamber Orchestra, Santa Barbara Symphony, Illinois Chamber Symphony, and Northwest Chicago Symphony Orchestra

**Recent appearances:** Haydn's *Theresienmesse* in Rome and Florence with Nova Amadeus Orchestra and in Munich with the Seuddeutsche Kammer Philharmonie



**Margaurite Mathis-Clark**  
SOPRANO

**Seasons with Chorale:** Rookie year

**Hometown:** Los Angeles

**Education:** BM & MM in Vocal Performance, Louisiana State University, Baton Rouge

**Opera performances:** Contessa Almaviva, *Le Nozze di Figaro* with The Living Opera; Clara, *Porgy and Bess* with Opera Delaware; Edith, *Pirates of Penzance* and Countess Ceprano, *Rigoletto* with Forth Worth Opera

**Has appeared as a guest artist with:** Greensboro Symphony, Fort Worth Symphony, Baton Rouge Symphony, Chaffey Show Band, Cliburn Recital Series

**As a soloist:** Brahms' *Ein deutsches Requiem*, Mozart's *Requiem*, Bolcom's *Cabaret Songs*, Handel's *Messiah*

**Has toured with:** Fort Worth Opera Studio, Shreveport Opera Express

**Awards and Honors:** Grand Finalist, Metropolitan Opera National Council Auditions; 1st place, Charles Lynam Vocal Competition, Shreveport Opera Singer of the Year Competition, Leontyne Price Vocal Arts Competition



**Helène Quintana**  
MEZZO SOPRANO

**Seasons with Chorale:** 16

**Hometown:** Patagonia, Argentina

**Previous Chorale Solos:** J.S. Bach's *Christmas Oratorio* and *Magnificat*, ¡Celebrar!

**Education:** Masters Degrees in Piano Performance and Harpsichord Performance, vocal studies with Gabriel Reoyo-Pazos

**Has appeared as a guest artist with:** Los Angeles Opera, Tbilisi State Opera and Ballet Theater, Teatro Colón, Los Angeles Philharmonic, Hollywood Bowl Orchestra, Carmel Bach Festival, Ojai Music Festival

**As a soloist:** Beethoven's *Symphony No. 9*, Mozart's *Requiem*, Verdi's *Il Trovatore*

**Awards and Honors:** Goethe Schulle, Alliance Française, Young Musicians Foundation



**Michele Hemmings**  
MEZZO SOPRANO

**Seasons with Chorale:** Rookie year

**Hometown:** Bethesda, MD

**Education:** B.S. Music, Indiana University; Diploma, The Curtis Institute of Music

**Opera performances:** Mercedes in *Carmen* with Opera Northeast; Tolomeo in *Giulio Cesare*, Dryade in *Ariadne auf Naxos*, Tisbe in *La Cenerentola*, Lucretia in *The Rape of Lucretia* with Florida Grand Opera; Dorabella in *Così fan tutte*, Zita in *Gianni Schicchi*, Prince Orlofsky in *Die Fledermaus* with The National Opera Company

**Has appeared as a guest artist with:** The National Chorale, Gulf Coast Symphony Orchestra, The Florida Philharmonic, Capital Hill Choral Society

**Recitals:** Liederkranz Foundation, Alderton House, Trinity Church, New York; Steans Institute for Young Artists, Ravinia Festival, Chicago

**Has toured with:** The National Opera Company

**Awards and Honors:** Listed in *Who's Who of American Teachers* since 2003.



## Jon Lee Keenan

TENOR

**Seasons with Chorale:** 2

**Hometown:** Las Vegas, NV

**Previous Chorale solos:**

Haydn's *Theresienmesse*

**Education:** BM in Vocal Performance, Music Education, and Jazz Studies from UNLV; currently pursuing a MM in Choral Conducting at CSULA and a MM in Vocal Arts at USC

**Opera Performances:** Tamino in *The Magic Flute* with Opera Nova (Santa Monica), Don Ottavio in *Don Giovanni*, Camille in *The Merry Widow*, Rinuccio in *Gianni Schicchi*

**Recordings:** Featured soloist with the Santa Fe Desert Chorale on *Christmas in Santa Fe*

**Also known as:** an accomplished jazz bassist



## James Callon

TENOR

**Seasons with Chorale:** Rookie year

**Hometown:** Lakewood, CA

**Education:** Bachelor of Music Degree from UC Irvine

**Opera performances:** Rinuccio in *Gianni Schicchi* and Tamino in *Die Zauberflöte*; chorus member, LA Opera

**Has appeared as a guest artist with:** LA Opera Education and Community Programs, UC Irvine Orchestra, Inland Valley Symphony Orchestra, Cypress College Orchestra, BIOLA University Orchestra and Golden West College Orchestra

**As a soloist:** Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Mozart's *Requiem*, Bach's *Magnificat*

**Has toured with:** LA Opera Education and Community Programs (Spring 2008), Orange County Opera (Fall 2003 - present)

**Awards and Honors:** NATS Vocal Competition / Apprentice Division - 1st Place, 2004; NATS Vocal Competition / Career Division - 2nd Place, 2008



## Abdiel Gonzalez

BASS

**Seasons with Chorale:** Rookie year

**Hometown:** Riverside, California

**Education:** BA in Music from La Sierra University

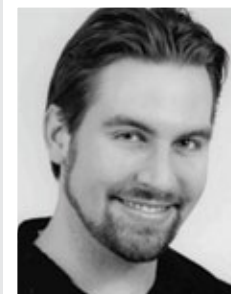
**Opera Performances:** include Papageno in *Die Zauberflöte*, Enrico in *Lucia di Lammermoor*, Shrike in *Miss Lonelyhearts*, Mercutio in *Romeo et Juliette*, Pandolfe in *Cendrillon*, Athanael in *Thais*, Morales in *Carmen*, Guglielmo in *Così fan Tutte*, King Melchior in *Amahl and the Night Visitors*, Pirate King in *The Pirates of Penzance*, Ko-Ko in *The Mikado*, Slook in *La Cambiale di Matrimonio*, Gasparro in *Rita*

**As a soloist:** Orff's *Carmina Burana*, Faure's *Requiem*, Handel's *Messiah*, Stravinsky's *Pulcinella* with the Debut Orchestra

**Has toured with:** Opera A La Carte and Orange County Opera

**Musical theatre credits include:** Don Quixote in *Man of La Mancha*, Perchik in *Fiddler on the Roof*, Levi and the Butler in *Joseph and the Amazing Technicolor Dreamcoat*

**Awards and Honors:** 1st Place in the San Diego District Metropolitan National Council Auditions; 1st Place in the Opera 100 Competition; Vocal Fellow at the Music Academy of the West, Summer 2008



## Steve Pence

BASS

**Seasons with Chorale:** 4

**Education:** BM from Chapman University and two MM degrees from New England Conservatory

**Previous Chorale solos:** Bach's *Christmas Oratorio*; Handel's *Messiah*; Haydn's *Creation Mass*, *Lord Nelson Mass*, and *Theresienmesse*

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

**Has appeared as a guest artist with:** Idyllwild Arts Festival, Cypress Masterworks, The Orange County Catholic Chorale

**As a soloist:** Britten's *War Requiem* with Cypress Masterworks, Mozart's *Grand Mass in c-minor* with the Orange County Catholic Chorale, Mendelssohn's *Elijah* with Lark Society

# 45TH ANNIVERSARY SEASON OPENING NIGHT GALA 2008



*Thank you to all those listed here whose generosity contributed to the success of our Opening Night Gala on October 12, 2008. This event is our primary fundraiser in support of the artistic and educational programs of the Los Angeles Master Chorale. We acknowledge the extraordinary support of The Bank of New York Mellon for 16 years of sponsorship!*

*The opening night concert's performance of Rachmaninoff's Liturgy of St. John Chrysostom inspired the Russian-themed event that included a wonderful meal prepared by Joachim Splichal of The Patina Group. The highlight of the festivities was the signature Surround-Sing by the entire Los Angeles Master Chorale that circled our guests around an exquisitely decorated BP Hall.*



1. LAMC Board President Scott Sanford and his wife, Carolyn.
2. Maestro Grant Gershon (r) is joined by (from l to r) Director Emeritus Marshall Rutter, Elissa Johnston, LAMC Board Chairman Mark Foster and Executive Director Terry Knowles.
3. Gala Patrons Laney and Tom Techentin (r) hosted a table of their friends, including Mona and Frank Mapel (l)
4. The Russian-themed Gala was attended by 225 guests who were dazzled by the "Surround-Sing" in BP Hall.
5. Gala Patrons (l) Barbara and Ian White-Thomson and (r) Kiki and David Gindler
6. Celebrating 16 years of sponsorship of The Bank of New York Mellon are (l to r) Bill Ott, Senior Director at BNY Mellon, and guests Whitney O'Neill, Ellen and Richard Haserot.



Event Photos Courtesy: Lee Salem



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5



6



7



8

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7. Board member and Gala Patron Ann Graham Ehringer enjoyed the evening along with family members (l to r) son Wade Graham, daughter Lakin Crane, Ann and daughter-in-law Mitie Tucker.

8. The Bank of New York Mellon, Benefactor of the 2008 Gala, was represented by Board member Heidi Simpson and her husband Tim Sandoval (r), joined by Theresa and Craig King (l).



## REJOICE: RESPIGHI + RUTTER



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

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**Sunday, December 14, at 7 pm**  
**WALT DISNEY CONCERT HALL**

**Los Angeles Master Chorale**  
 Grant Gershon, conductor  
 Ariel Quintana, conductor  
 John West, organist

*Christmas Cantata*  
**Daniel Pinkham (1923-2006)**

Movement I Quem vidistis pastores? (Shepherds, what is your story?)  
 Movement II O magnum mysterium (O wondrous mystery)  
 Movement III Gloria in excelsis Deo (Glory to God in the highest)  
 Mr. Quintana, conductor

*Lauda per la Natività del Signore (Laud to the Nativity)*  
**Ottorino Respighi (1824-1889)**

Risa Larson, soprano – The Angel | Lesley Leighton, soprano - Mary  
 Michael Lichtenauer, tenor – A Shepherd

— INTERMISSION —

*Resonet in Laudibus (Resound in Joy)*  
**Jacob Handl (1550-1591)**

*Angels We Have Heard On High*  
**French Trad. arr. Donald McCullough**

*O Magnum Mysterium (O wondrous mystery)*  
**Morten Lauridsen (b. 1943)**

*The First Noel*  
**French Trad. arr. David Willcocks**

Audience join on verses 1 and 4 - text found on page 7

*Gloria*  
**John Rutter (b. 1945)**

Movement I Gloria in excelsis Deo  
 Movement II Domine Deus, Agnus Dei  
 Movement III Quoniam tu solus sanctus

Holly Shaw Price, soprano | Farah Kidwai, Amy Fogerson, altos



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

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.

## LA MASTER CHORALE

### SOPRANO

Tania Batson  
Samela Beasom  
Tamara Bevard  
Karen Hogle Brown  
Vicky Brown  
Claire Fedoruk  
Ayana Haviv  
Marie Hodgson  
Susan Judy  
Risa Larson  
Lesley Leighton  
Virenia Lind  
Deborah Mayhan  
Holly Shaw Price  
Sun Joo Yeo

### ALTO

Nicole Baker  
Rose Beattie  
Leanna Brand  
Aleta Braxton  
Monika Bruckner  
Amy Fogerson  
Saundra Hall Hill  
Kyra Humphrey  
Leslie Inman  
Farah Kidwai  
Adriana Manfredi  
Alice Kirwan Murray  
Helene Quintana  
Kimberly Switzer  
Diane Thomas  
Tracy Van Fleet

### TENOR

Scott Blois  
Daniel Chaney  
Jody Golightly  
J. Wingate Greathouse  
Steven Harms  
Shawn Kirchner  
Charles Lane  
Michael Lichtenauer  
Dominic MacAller  
Sal Malaki  
Christian Marcoe  
Sean McDermott  
Krishan Oberoi  
Kevin St. Clair  
George Sterne

### BASS

Joe Bazyouros  
Mark Beasom  
Reid Bruton  
Kevin Dalbey  
Greg Davies  
Michael Freed  
Gregory Geiger  
Dylan Gentile  
Scott Graff  
Stephen Grimm  
Paul Hinshaw  
Lew Landau  
Bob Lewis  
Tonoccus McClain  
Steve Pence  
Jim Raycroft

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

## REJOICE ORCHESTRA

### PIANO

Lisa Edwards  
Principal  
Gloria Cheng

### FLUTE

Geri Rotella  
Principal  
Sara Weisz

### OBOE

Joel Timm  
Principal  
Stuart Horn

### BASSOON

John Steinmetz  
Principal  
William Wood

### TRUMPET

Andrew Ulyate  
Principal  
William Bing  
Marissa Benedict  
Kevin Brown

### TROMBONE

William Booth  
Principal  
Alvin Veeh  
Terry Cravens

### TUBA

Douglas Tornquist  
Principal

### PERCUSSION

Theresa Dimond  
Principal  
Timm Boatman  
Aaron Smith

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## CALENDAR OF EVENTS

Sun, Jan 25, 7 pm  
**MENDELSSOHN: ELIJAH**

Sun, Feb 22, 7 pm  
**CHORUS + ORGAN**

Sun, Mar 29, 7 pm  
**FOLK SONGS: BRAHMS + COPLAND**

Fri, April 24, 1 pm  
**HIGH SCHOOL CHOIR FESTIVAL**

Sun, May 3, 7 pm  
**HAYDN + MESSIAEN**

Sun, May 31, 7 pm  
**SIERRA: MISSA LATINA**

### GUEST APPEARANCES

January 15, 17  
LA Philharmonic  
Saariaho: La Passion de Simone

January 20  
LA Philharmonic Green Umbrella  
Andriessen: De Stijl

March 10  
Madison, Wisconsin  
Lauridsen and Friends

April 9, 10 & 11  
LA Philharmonic  
Ligeti: Clocks and Clouds

April 16, 17, 18 & 19  
LA Philharmonic  
Stravinsky: Oedipus Rex & Symphony of Psalms

May 15, 17  
LA Philharmonic  
Adams: A Flowering Tree

May 16  
Masters in the Chapel Concert Series  
First Lutheran Church of Venice  
World Folk Music

# UP NEXT!

## MENDELSSOHN'S ELIJAH ORDER TICKETS TODAY!

# The Joys of Music

*In literature, we've come to accept Tolstoy's proposition that "happy families are all alike; every unhappy family is unhappy in its own way." And every day we see more evidence of the truism that bad news sells. Yet music loses none of its power to move us when composers express the joyful side of life; in fact, they know that their art has no limits across the emotional spectrum but can differentiate innumerable kinds of jubilation.*

Our program—drawing on four works written in the 20th century, each of them informed by a love for the musical past—illustrates dramatically contrasting varieties of joyous experience inspired by the Christmas story. In his compact *Christmas Cantata*, Daniel Pinkham taps into the exhilarating sounds of the Renaissance. Ottorino Respighi's pastoral serenity and Morten Lauridsen's mystical awe focus on the paradox of the humble manifestation of the divine. We end with John Rutter's *Gloria*, a piece that reverberates with the very intensity contained by the word "re-joyce."

## **Daniel Pinkham: *Christmas Cantata***

By Thomas May

The Boston-based Daniel Pinkham—who died just two years ago—became a leading figure in the past half-century not only in choral music but as an influential teacher, organist, conductor, and early pioneer in the appreciation of pre-baroque music. His music has a widespread appeal, and such works as his *Christmas Cantata* and *Wedding Cantata* remain in especially high demand. From mentors including Aaron Copland, Samuel Barber, Paul Hindemith, and Nadia Boulanger, Pinkham absorbed a gift for musical clarity, practicality, and elegant transparency.

This clarity is immediately apparent in the compact, three-part *Christmas Cantata*, which Pinkham wrote in 1957 in part as a tribute to his admiration for medieval and Renaissance music. His scoring relies on the antiphonal effects made possible by full chorus accompanied by two instrumental choirs (double brass choir or, in the edition we hear in this performance, a single brass choir with organ substituting for the second). The infectiously echoing musical elation depicted in the outer movements draws on the glorious polychoral style with which Giovanni Gabrieli made Venice's San Marco Basilica resound at the end of the Renaissance (Pinkham even subtitled the work a *Sinfonia Sacra* or "sacred symphony," a name used for Gabrieli's compositions mixing voices and instruments—to underline the kinship).

The first movement ("Quem vidistis, pastores?") uses a Latin text from early in the Christmas liturgy that depicts the shepherds' joyful account of seeing "the newborn child and choirs of angels." In a solemn opening, the chorus questions the shepherds, who respond with rhythms of playful exuberance, almost tripping over their words in excitement, though leading to a surprise quiet closing.

The ensuing Adagio is a setting of the "O Magnum Mysterium" ("O Great Mystery")—traditionally part of the morning prayer service from the daily liturgy of the hours as celebrated on Christmas Day. Pinkham's music changes the tone dramatically. Here, the composer's penchant for plainchant—beginning with the women's voices alone—enhances the mood of rapt contemplation, while a haunting phrase is passed back and forth from trumpet to organ. The final movement interpolates the opening

words of the “Gloria” as a refrain within passages from the Psalms. Pinkham’s festive mix of fanfares and tricky Renaissance dance rhythms builds into an unstoppable wave of jubilation.

### Ottorino Respighi: *Laud to the Nativity*

In view of the overroasted chestnuts that are an inevitable accompaniment to the yuletide season, an encounter with neglected gems like the *Laud to the Nativity* is all the more pleasurable. Ottorino Respighi (1879-1936) is best known for his highly coloristic orchestral pieces, but he was a fountain of productivity across all the genres—as well as a key figure to focus attention on the musical riches of the pre-classical past through his stylized imitations of medieval and Renaissance sources. This inspiration imbues the Christmas cantata *Laud to the Nativity*, completed in 1930 and written for chorus, three solo vocalists, piano four hands and a small wind band.

The text draws from the poetry of a Franciscan friar of the 13th century, Jacopone da Todi. A rebel against Church corruption, he wrote a series of popular laudi (poems of religious praise) that express the Franciscan compassion for the downtrodden. Thus the text of the *Laud to the Nativity* emphasizes the poverty of the shepherds and Mary herself as it recounts the story of Jesus’ birth from their point of view.

Respighi in turn uses a modest, economically scored and archaically flavored musical vocabulary to portray this backdrop of pastoral innocence. The gentle, lilting rhythm we hear from the winds at the very beginning, even as the angel announces the good news, clearly foregrounds the shepherds’ perspective. Respighi introduces other touching devices to signal their humanity: the humming chorus against the high tenor shepherd, the choral *sotto voce* of praise, the earthy rhythms with which the shepherds convey their fear that they are too “unclean” to touch the infant. When, toward the end, the full chorus rejoices in an outburst of counterpoint, the impact is extraordinary after so much restraint.

Nature is meanwhile ever present in the blossoming figurations of the accompanying woodwinds. Respighi’s straightforward lyricism gives poignancy to the mezzo’s portrayal of Mary—even the monotone setting of her final prayer, which brings the mood back to the simplicity of the opening, is highly expressive. The score allows for the work to be staged as a kind of pageant play, but in concert performance Respighi’s *Laud* can also seem like a Renaissance painting by Filippo Lippi come to sound, beguiling in its unaffected humanity.

### Morten Lauridsen: *O Magnum Mysterium*

Regular followers of the Master Chorale hardly need any introduction to the transporting beauty of Morten Lauridsen’s choral music. In fact, it was through the works he produced while serving as composer in residence for the LAMC (between 1994 and 2001)—above all, this *a cappella* motet—that Lauridsen rapidly emerged as one of the pre-eminent living American composers in the contemporary choral scene. Just last year, his achievements were recognized with a National Medal of the Arts.

In the 14 years since the LAMC premiered it in the Dorothy Chandler Pavilion, *O Magnum Mysterium* has been performed thousands of times around the world. Board member Marshall Rutter originally commissioned the piece as a Christmas gift for his

wife, Terry Knowles, LAMC’s current Executive Director. Lauridsen sets the familiar Latin text—a poem whose brief compass (a mere 23 words) conveys the sense of awe at the central paradox of the Christmas miracle: that the manifestation of the divine takes place not among the elite but is the privilege of the most humble to witness and cherish.

Lauridsen subdivides the text into several smaller sections but weaves these together seamlessly through repetitions and variants of the graceful melody of wonder we hear at the outset (to “magnum mysterium”). Radiant, this phrase pierces through the sustained, resonant harmonies that bank like clouds around it, gradually swelling in volume and intensity within the section praising the “Blessed Virgin.” The music then gently tapers to the level at which it began, its texture now suggesting a new-found serenity while the chorus begins a peaceful coda on the word “Alleluia.” The basis for Lauridsen’s reputation as a musical mystic can be heard clearly here as he conveys, within a mere five minutes of mortal time and using the unadorned human voice alone, the actual experience of epiphany.

### John Rutter: *Gloria*

London-born John Rutter is a powerful phenomenon in the contemporary choral movement, thanks to his combined influences as composer, arranger, producer, and conductor (since 1981 he has led his own group, the Cambridge Singers). Choral settings of the *Gloria* appear most frequently in the context of the Mass—as the hymn following the Kyrie in the Roman Rite—but Rutter wrote what has become his best-known composition as a freestanding concert work, scored for chorus, brass, percussion, and organ. Its premiere in 1974 marked the occasion of his first appearance in the U.S.

Rutter divides the *Gloria* into three movements, adapting one of the many Gregorian chants to which the text was originally sung to his own unmistakably forthright sound. He begins with a rousing instrumental prelude from the brass and percussion.

Stacked-up harmonies and muscular rhythms lay out the material that reappears as commentary between the chorus’s chantlike lines of praise (with a particularly lovely touch on “pax,” the call for peace).

The slower middle movement—the longest—takes an introspective turn, with extended instrumental passages (first for organ alone, playing filigreed figures, and later accompanied by an elegiac brass choir). After a triumphal passage recognizing the “king of heaven,” the music subsides and darkens to describe “the sins of the world.” Vigorous rhythms reintroduce the brightness of the opening for the final movement, but now characterized by springier syncopations—this is joy that evokes a physical response. Rutter livens the music further by alternately writing call-and-response and contrapuntal textures for the chorus. The first movement’s chant theme returns for a final triumphant statement, punctuated by pealing fanfares bound to leave performers and audience breathless.

*Thomas May is the author of Decoding Wagner and editor of The John Adams Reader. He writes frequently about music and theater.*

# TEXTS & TRANSLATIONS

## *Christmas Cantata*

by Daniel Pinkham

### **Movement 1**

Quem vidistis pastores? Dicite!  
Annunciate nobis, in terris quis  
apparuit?  
Natum vidimus et chorus  
angelorum  
collaudantes Dominum.  
Alleluia.

### **Movement 2**

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent  
Dominum natum,  
jacentem in praesepio!  
Beata Virgo, cujus viscera  
meruerunt  
portare Dominum Christum.

### **Movement 3**

Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonae voluntatis.  
Jubilate Deo, omnis terra;  
servite Domino in laetitia.  
Introite in conspectu ejus  
in exultatione.  
Scitote quoniam Dominus  
ipse est Deus;  
ipse fecit nos, et non ipsi nos.  
Alleluia!

### **Movement 1**

Whom did you see? Shepherds tell us!  
Proclaim to us: who has appeared on  
the earth?  
We saw the newborn child and  
choirs of angels  
praising the Lord.  
Alleluia

### **Movement 2**

O great mystery,  
and wondrous sacrament,  
that animals should see the  
newborn Lord  
lying in their manger!  
Blessed is the Virgin whose  
womb was worthy  
to bear the Lord Jesus Christ.

### **Movement 3**

Glory to God in the highest.  
And on earth peace  
to all those of good will.  
Sing joyfully to God, all the earth;  
serve the Lord with gladness.  
Enter into his presence with  
great joy.  
Know that the Lord alone is God;  
He has made us, and not we ourselves.  
Alleluia!

## *O Magnum Mysterium*

by Morten Lauridsen

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum  
natum, jacentem in praesepio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum. Alleluia!

O great mystery,  
and wondrous sacrament,  
that animals should see the new-born  
Lord, lying in their manger!  
Blessed is the Virgin whose womb  
was worthy to bear the  
Lord Jesus Christ. Alleluia!

## *Gloria*

by John Rutter

### **Movement 1**

Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te.  
Glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.

### **Movement 2**

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,

miserere nobis.  
Qui tollis peccata mundi,

suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,

miserere nobis.

### **Movement 3**

Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus Altissimus,  
Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.

### **Movement 1**

Glory to God in the highest.  
And on earth peace  
to all those of good will.  
We praise thee. We bless thee.  
We worship thee.  
We glorify thee.  
We give thanks to thee  
according to thy great glory.

### **Movement 2**

Lord God, Heavenly King,  
God the Father almighty.  
Lord Jesus Christ, the  
only begotten Son.  
Lord God, Lamb of God,  
Son of the Father.  
Thou who takest away the  
sins of the world,  
have mercy upon us.  
Thou who takest away the sins  
of the world,  
receive our prayer.  
Thou who sittest at the right  
hand of the Father,  
have mercy upon us.

### **Movement 3**

For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high,  
Jesus Christ.  
With the Holy Spirit  
in the glory of God the Father.  
Amen.

## *Resonet in Laudibus*

by Jacob Handl

Resonet in laudibus  
cum jucundis plausibus  
Sion cum fidelibus:  
Apparuit quem genuit Maria.  
Sunt impleta quae praedixit  
Gabriel.  
Eia, eia! Virgo Deum genuit  
quod divina voluit clementia.

Hodie apparuit in Israel,  
ex Maria virgine est natus rex.

Let Zion resound in praises  
with the joyful acclaim  
of the faithful:  
He whom Mary bore has appeared.  
The prophecies of Gabriel  
are fulfilled.  
O joy, O joy! The Virgin has  
given birth  
to God that which divine  
mercy willed.  
Today a king has appeared in Israel,  
born of the Virgin Mary.

## Lauda per la Natività del Signore

by Ottorino Respighi

(text attributed to Jacopone da Todi, 13th century)

### L'Angelo (ad Pastores)

Pastor, voie che vegghiate  
sovra la greggia en quista regione;  
I vostri occhi levate,  
ch'io son l'Agnol de  
l'eternal magione.  
Ambasciarìa ve fone  
ed a voie vangelizzo gaudio fino,  
ch'è nato el Gesuino  
figliuol de Dio, per voie  
salvar mandato.

### Coro (Angeli)

E de ciò ve dō en segno  
ch'en vile stalla è nato  
el poverello,  
e non se fa desdegno  
giacere en mezzo al buove  
e l'asenello.  
La mamma en vil pancello  
l'ha rinchinato sovra el mangiatoio.  
De fieno è l' covertoio,  
ed è descieso così humiliato.

### Pastore

Segnor, tu sei desceso  
de cielo en terra sico l'Agnol parla,  
e haine el cuore acceso  
a ritrovarte in così vile stalla;  
lasciane ritrovalla  
che te vediam vestito en  
carne humana.

### Pastores ante Praesepio

Ecco quilla stallecta,  
vedemce lo fantino povero stare.  
La Vergin benedecta  
non ha paceglie nè fascia  
per fasciare.  
Joseppe non la po' itare  
ch'è desvenuto per la gran vecchiezza.  
A povertà s'avvezza,  
quel ch'è Signor senza  
niun par trovato.

### Maria

O car dolce mio figlio,  
da me se'nato si poverello!  
Joseppe el vecchiarello,  
quil ch'è tuo bailo,  
qui s'è adormentato.  
Figliuol, gaudio perfecto,  
ched i sentie a la tua nativitate!  
Strengendomet' al pecto,  
non me curava de nulla povertade,  
tanta sua vitade  
tu si me daie de quil gaudio eterno,  
O figliuol tenerello!

### Coro

O fonte d'aolimento,  
co'tanta povertà te se'inchinato.

### Maria

Figliuol, t'ho partorito!  
En tanta povertà te veggio nato!  
Tù se' l'Edio infinito,  
che per l'humana gente s'èncarnato.  
Non ho dua sie fasciato:  
Tè vo io fasciare con quisto  
mio pancello.  
O figliuolo poverello,  
co l'ha promesso il pate tuo biato.

### The Angel (to the Shepherds)

Shepherds, you who watch  
your flocks as they graze here,  
lift up your eyes,  
for I am the Angel of the  
eternal mansion.  
I bring you a message,  
the joyful news  
that little Jesus has been born,  
the son of God, sent for your  
salvation.

### Chorus (Angels)

As a sign of this,  
in a humble stable the poor  
baby was born,  
and he does not mind  
lying between the ox and the ass.

His mother, very poorly clad,  
has laid him in the manger.  
Of hay is all his coverlet,  
so humbly came he down.

### Shepherd

Lord, you have descended  
from heaven to earth, as the Angel says,  
and our hearts burn  
to find you in such a lowly cattle-shed;  
guide us to the place,  
so that we may see you clothed in  
human flesh.

### The Shepherds at the Manger

Lo, here is the little stable,  
and we see in it the poor baby.  
The blessed Virgin  
has neither food nor clothes in  
which to swaddle him,  
Joseph cannot help her,  
for he is old and feeble.  
He accustoms himself to poverty,  
he who, though Lord,  
seems to have nothing.

### Mary

O sweet and darling son of mine,  
you were born of me so poor!  
Joseph the old man,  
who is your guardian,  
has fallen asleep here.

My son, perfect joy  
I felt at your birth!  
As I hugged you,  
I did not care about poverty,  
for you gave me so much sweetness  
with your eternal joy.  
O tender little son!

### Chorus

O fountain of all bounty,  
to such poverty you have stooped.

### Mary

My son, I gave birth to you!  
In such poverty I see you born!  
You are the infinite God,  
who for humans has become flesh;  
As I have no swaddling clothes  
I will wrap you in my own dress,

O poor little son of mine,  
the promise of your blessed father.

### Coro

Toglie nostre manteglie,  
O Madre santa,  
e non te fare schifa, O Madre santa,  
vestir di povereglie  
che stanno in selva colla  
greggia tanta.  
El figliuol ammantata,  
che non alita el fieno,  
sua carne pura.

### Coro (Angeli)

Gloria, laude e onore a te,  
Sire del cielo onnepotente.

### Pastores

Segnor, puoie ch'hai degnato  
di nascere oggi si poveramente  
dà lume a tutta gente  
che null'omo sia de tal dono engrato.

### (ad Mariam)

Contenti n'andremo  
se un poco noie lo podessemo toccare;  
E però te ne pregamo  
quanto noie siam pastori  
de poco affare.

### Maria

Voglioie consolare  
perchè torniate lieti a vostra gregge,  
quel ch'è fatto legge  
acciò che il servo sia recomparato.

### Coro

Laude, gloria e onore a te.  
Gloria a te, O Sire del ciel onnepotente.  
Ah, Gloria! Gloria! Gloria!  
Gloria in excelsis Deo  
e in terra pace a chi ha el buon volere.

Al mondo tanto reo

tu se' donato,  
non per tuo dovere,  
ma sol per tuo piacere.  
Noi te laudiam, Signore,  
glorificando la tua maestade.

### L'Angelo

Gloria in excelsis Deo. Ah!

### Maria

Tenuta so a Dio patre  
rendere onore e gloria in sempiterno,  
pensando ch'io so matre  
del sua figliuolo, el quale è Dio eterno.  
E tanto è il gaudio superno  
basciando ed abbracciando sì caro figlio,  
bello sovr'onne giglio  
che'a me el cuore è sì de stemperato.  
Io sento un gaudio nuovo,  
e tutta renovate  
io so en fervore!

### Coro

Amen, amen, amen.

### L'Angelo

Or ecco ch'è nato il Salvatore!

### Chorus

Take our cloaks,  
O holy Mother,  
do not be repelled, O holy Mother,  
by these poor garments,  
worn in our work with the  
flocks in the fields.  
Wrap your son in them,  
so that his pure flesh will not  
smell of hay.

### Chorus (Angels)

Gloria praise and honor to you,  
omnipotent Lord of heaven.

### Shepherds

Lord, since you have deigned  
to be born today in such poverty,  
give light to all people,  
and none will be ungrateful for  
such a gift.

### (to Mary)

Joyful will we leave  
if we can touch him for a moment;  
This favor we ask of you,  
we who are only shepherds,  
men of humble calling.

### Mary

I want to comfort you,  
so you may return joyful to your flocks,  
for it is now disposed  
that the servant be redeemed.

### Chorus

Glory, praise and honor to you. Glory  
to you, O omnipotent Lord of heaven.  
Ah, Glory! Glory! Glory!  
Glory to God in heaven  
and on earth peace to men  
of good will.

To a guilty world  
you have given yourself,  
not out of duty,  
but because such was your pleasure.  
We praise you, Lord,  
and glorify your majesty.

### The Angel

Glory to God in heaven. Ah!

### Mary

To God the father I am bound  
to give honor and glory forever,  
as I am the mother  
of his son, who is the eternal God.  
And such is the sublime joy  
of kissing and hugging so dear a son,  
more beautiful than any lily,  
that I cannot control my heart.  
I feel a new joy,  
and seemingly reborn  
I thrill with fervor!

### Chorus

Amen, amen, amen.

### The Angel

Hail, now, the birth of our Savior!

—translation by Marcello Maestro



## DANIEL PINKHAM

COMPOSER

**Born:** June 5, 1923 in Lynn, MA

**Died:** December 18, 2006

**Education:** studied at Harvard with Walter Piston and Aaron Copland; studied at Tanglewood with Arthur Honegger, Samuel Barber, and Nadia Boulanger

**Awards:** 1950 Fulbright Fellowship; 1962 Ford Foundation Fellowship; 1990 American Guild of Organists Composer of the Year; 1996 Alfred Nash Patterson Foundation Lifetime Achievement Award for contributions to the Choral Arts

**Prolific:** four orchestral symphonies; numerous cantatas and oratorios; concerti for piano, piccolo, trumpet, violin, harp and organ; chamber operas and theatre works; 20 television documentary film scores



## OTTORINO RESPIGHI

COMPOSER

**Born:** July 9, 1879 in Bologna, Italy

**Died:** April 18, 1936 in Rome, Italy

**Education:** studied composition with Giuseppe Martucci, Max Bruch, Nicolai Rimsky-Korsakov

**Multi-talented:** principal violist with the orchestra of the Russian Imperial Theatre in St. Petersburg in 1900; first violinist in the Mugellini Quintet from 1900 to 1908; a noted musicologist who edited many editions of music by Italian composers such as Claudio Monteverdi and Antonio Vivaldi

**Famous for:** his composition *The Roman Trilogy*, which has been performed by all the major world orchestras



## MORTEN LAURIDSEN

COMPOSER

**Born:** February 27, 1943, in Colfax, WA

**Began his association with the LAMC:** in 1985 when Roger Wagner conducted his *Mid-Winter Songs on Poems by Robert Graves* at the Dorothy Chandler Pavilion

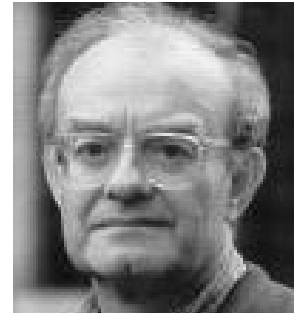
**Was the LAMC composer-in-residence:** from 1994 until 2001

**LAMC has premiered his:** *O Magnum Mysterium, Lux Aeterna, Ave Maria*

**LAMC has recorded:** *Lux Aeterna, Les Chanson des Roses, Ave Maria, Mid-Winter Songs*, and *O Magnum Mysterium* on the Grammy Award®-nominated album *Lauridsen – Lux Aeterna* (1998)

**Preparing the next generation of composers:** as Distinguished Professor of Composition at the University of Southern California's Thornton School of Music

**Awards:** in 2005, named an "American Choral Master" by the National Endowment for the Arts; in 2007, the National Medal of the Arts "for his composition of radiant choral works combining musical beauty, power, and spiritual depth"



## JOHN RUTTER

COMPOSER

**Born:** September 24, 1954 in London

**Education:** studied music at Clare College, Cambridge

**Tonight's piece:** received its world premiere in 1974 in Omaha, NE and is one of Oxford University Press' best-selling choral works

**Conductor:** a popular guest conductor and clinician all over the world; in 1981 he founded the ensemble The Cambridge Singers, and that ensemble has recorded more than 30 albums of his compositions

**Awards:** in 1988 a Fellow of the Guild of Church Musicians; in 1996 a Lambeth Doctorate of Music from the Archbishop of Canterbury in recognition of his contribution to church music; in 2007 a CBE from Queen Elizabeth for services to music.



## ARIEL QUINTANA

CONDUCTOR

**Official Position:** Assistant Conductor of the Los Angeles Master Chorale

**Hometown:** Libertador San Martin, Entre Rios, Argentina

**Education:** BM, Universidad Adventista del Plata; MM in Piano Performance, National Conservatory of Music, Buenos Aires; currently completing a DMA in Choral Conducting at University of Southern California; studied conducting with Dr. William Dehning and Dr. David Wilson and composition with Morten Lauridsen

**Compositions include:** *Hodie Christus Natus Est*, premiered by the LA Master Chorale in December 2001; *La Farolera*, performed regularly as part of the World Music show presented by the LA Master Chorale Chamber Singers in Los Angeles-area school assemblies

**Other positions:** Director of the Cathedral Choir at Hollywood Presbyterian Church; works as a composer, arranger, singer, clinician, teacher and pianist



## Risa Larson

SOPRANO

**Seasons with Chorale:** 2

**Originally from:** Japan

**Education:** BA in Vocal Performance from UCLA

**Previous Chorale solos:**

Rosasharn in Ricky Ian Gordon's *Suite from The Grapes of Wrath*, Haydn's *Theresienmesse*, Britten's *A Ceremony of Carols*

**Opera and Musical Theatre**

**Performances:** *Madame Butterfly* with LA Opera, *The Little Sweep* with the Paulist Choristers, *Keepers of the Night*, *Alice in Wonderland*, *Don Giovanni*, *Barber of Seville*, *Marriage of Figaro*, *Pirates of Penzance*, *Mikado*, *City of Angels*, *Pajama Game*, *Kiss Me Kate*

**Has recorded:** a commercial for Ivory Soap

**Has performed as a soloist on:** the Los Angeles Philharmonic Green Umbrella Series



## Lesley Leighton

SOPRANO

**Seasons with Chorale:** 7

**Hometown:** Los Angeles, CA

**Previous Chorale solos:**

Mendelssohn's *Elijah*, Handel's *Messiah*, Copland's *In the Beginning*, Nielson's *Hymnus Amoris*, Mascagni's "Easter Hymn" from *Cavalleria Rusticana*, Mozart's *Solemn Vespers*, Respighi's *Laud to the Nativity*

**Education:** Currently working on DMA in choral music at USC; MM in Vocal Performance, USC; BA in choral conducting, Loyola Marymount University.

**Opera performances:** Tosca in *Tosca*, Sandjeford Symphony; Marcellina in *Le Nozze di Figaro*, Glimmerglass Opera; Gertrude Stein in *The Mother of Us All*, New York City Opera; Mavis in *The Fantastic Mr. Fox* and Mother in *Hänsel und Gretel*, Los Angeles Opera

**Has also appeared as a soloist with:** Los Angeles Philharmonic, Roger Wagner Chorale

**Has toured with:** Roger Wagner; Paul Salamunovich

**Musical theatre credits include:** Mother Abbess, *Sound of Music*, New Bedford Festival Theatre; Cousin Netty, *Carousel*, New Bedford Festival Theatre

**Film credits include:** more than 30 soundtracks including *A.I.*, *Grand Canyon*, *Hook*, *Mars Attacks*, *The Sum of All Fears* and *Dracula*

**Awards and Honors:** Teaching Assistantship at USC Thornton School of Music 2008-09



## Michael Lichtenauer

TENOR

**Seasons with Chorale:** 4

**Hometown:** Shawnee, KS

**Previous Chorale solos:**

Britten's *Rejoice in the Lamb*, Biebl's *Ave Maria*

**Education:** BS in Journalism, University of Kansas

**Sang for 7 seasons with:** the Grammy Award®-winning men's ensemble Chanticleer, including performances with Dawn Upshaw and Frederica von Stade

**Recordings:** with the LAMC, Reich's *Daniel Variations*; recordings with Chanticleer include *Sound In Spirit*, *Evening Prayer: Purcell Anthems and Sacred Songs*, *Our American Journey*, *Lamentations and Praises*, *Christmas with Chanticleer*, *Colors of Love*, *Mattins for The Virgin of Guadalupe*, *Wondrous Love*; recordings with the Kansas City Chorale include *Ring Out To The Heavens*, *Rachmaninoff's Liturgy of St. John Chrysostom*, *Fern Hill*, *Nativitas*

**Has Toured with:** Chanticleer, the Kansas City Chorale

**Film and Television Credits**

**Include:** More than 20 soundtracks including *The Watchmen*, *The Day The Earth Stood Still*, *Body of Lies*, *Speed Racer*, *Horton Hears a Who*, *Charlie Wilson's War*, *I Am Legend*, *Beowulf*, *The Simpsons*, *License to Wed*, *Spiderman 3*, *World Trade Center*, *Chicken Little*, *Fantastic Four*, *Battlestar Galactica*, *Medium*

**Awards and Honors:** Grammy Awards®, Best Small Ensemble Performance, Chanticleer, 1999 & 2002



## Grant Gershon MUSIC DIRECTOR



Photo: Tony Garcia

Now in his eighth season, Grant has expanded the choir's repertoire by conducting a number of world premieres: *You Are (Variations)* by Steve Reich; *Requiem* by Christopher Rouse; *City of Dis* by Louis Andriessen; *Sang* by Eve Beglarian; *A Map of Los Angeles* by David O; *Spiral XII: Space Between Heaven and Earth* by Chinary Ung; *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezos (Prayers)* by Tania León; *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (US premiere)

**Other appearances:** Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Opera, Utah Symphony, Juilliard Opera Theatre, the Finnish chamber orchestra Avanti!, Lincoln Center, Zankel Hall, Teatro Colón and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen. World premiere performances of *The Grapes of Wrath* by Ricky Ian Gordon and *Ceiling/Sky* by John Adams

**Other current assignment:** Associate Conductor/Chorus Master at LA Opera; will conduct all 10 performances of *La Traviata* with LA Opera in 2009

**Previous assignments:** Los Angeles Philharmonic Assistant Conductor, 1994-97; Assistant Conductor for the Berlin Staatsoper, Salzburg Festival

**Member of:** USC Thornton School of Music Board of Advisors

**On disc:** Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); *Glass-Salonen* (RCM), *You Are (Variations)* (Nonesuch) and *Daniel Variations* (Nonesuch) with the Master Chorale; *The Grapes of Wrath* (PS Classics)

**On film/tv:** vocal soloist in *The X-Files (I Want to Believe)*; conducted choral sessions for films *I Am Legend*, *Charlie Wilson's War*, *Lady in the Water* and *License to Wed*; twice appeared as a pianist on *Cheers*; accompanied Kiri Te Kanawa and Jose Carreras on *The Tonight Show*

*"Maestro Gershon continues to shine as a musician and educator. Los Angeles is very lucky to have him."*

— BEVERLY HILLS OUTLOOK

### GRANT'S IPOD:

Salsa, Classics, Grateful Dead, Rufus Wainwright, Tom Waits, Bonnie Raitt, Stevie Wonder and Ray Charles

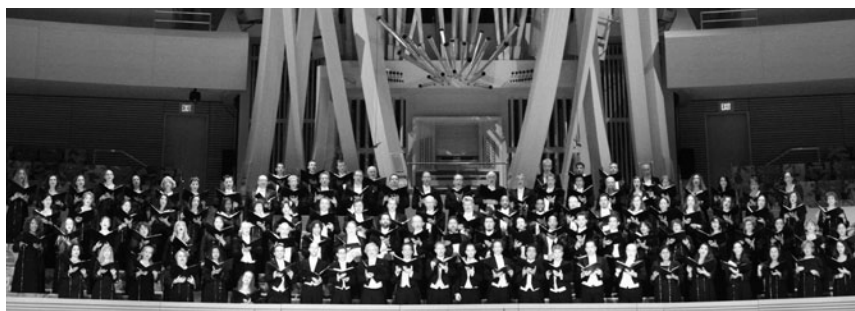


Photo: Steve Cohn

## Los Angeles Master Chorale

Founded in 1964 as one of three founding companies at the Music Center; now in its 45th season!

**Music Directors:** Grant Gershon, since 2001; Paul Salamunovich, 1991-2001; John Currie, 1986-1991; Roger Wagner, 1964-1986

**Accomplishments:** 25 commissions; 40 world premieres; ASCAP/Chorus America Award for Adventurous Programming (1995 and 2003); Chorus America Education Outreach Award (2008) for *Voices Within*

**In the community:** in-school assemblies featuring the Los Angeles Master Chorale Chamber Singers involve and educate 10,000+ students annually; 10-week residency program *Voices Within* teaches songwriting and collaborative skills to more than 300 5th and 6th graders each year; annual High School

Choir Festival celebrates its 20th anniversary in 2009

**On disc:** with Music Director Grant Gershon featuring Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* and Philip Glass' *Itaipú* (Glass-Salonen, RCM); and Steve Reich's *You Are (Variations)* and *Daniel Variations* (both on Nonesuch)

With Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated Lauridsen - *Lux Aeterna, Christmas*, and a recording of Dominick Argento's *Tu Deum* and Maurice Durufle'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*.

*"There aren't many cultural institutions that do the holidays like the Los Angeles Master Chorale."*

— DOWNTOWN NEWS

# Circle of Friends

The Los Angeles Master Chorale enriches our lives with compelling, powerful, world-class performances. Your tax-deductible contributions are critical in order to maintain artistic growth and excellence. The generosity of our supporters provides the resources to sustain this most glorious of art forms and the outstanding education programs that ensure it continues to flourish in our generation and beyond.

## Add your voice to the glorious music with a gift to the Los Angeles Master Chorale:

- Benefits:* **\$100** **FRIEND CIRCLE**  
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*The above benefits, plus*  
Join members of the Master Chorale at the 45th Anniversary Celebration — January 25, 2009 in BP Hall
- \$1000** **SILVER BATON CIRCLE**  
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Valentine's Day luncheon and exclusive preview of the 2009|2010 season with Music Director Grant Gershon — February 14, 2009 in the WDCH Founders Room  
  
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Red Carpet World Premiere Party with composer Chinary Ung — November 9, 2008 in the WDCH Founders Room  
  
VIP Seating at the 20th Anniversary High School Choir Festival and reception with composer Ricky Ian Gordon to celebrate the premiere of his new work — April 24, 2009 in the WDCH Founders Room  
  
Eight Complimentary Self-Parking Vouchers
- \$5000** **MAESTRO CIRCLE**  
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Maestro & Friends Cabaret Dinner — June 16, 2009 onstage at Walt Disney Concert Hall  
  
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Your tax-deductible gifts are an investment in the artistic development of the Chorale. Become a patron of great art by making a donation to support the music you love: online at [LAMC.org](http://LAMC.org) or call Ilean Rogers (213-972-3138) or mail your check to LA Master Chorale, 135 N. Grand Avenue, LA, CA 90012.

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## The Campaign for Walt Disney Concert Hall

In fall 2005 the Los Angeles Master Chorale's Board of Directors pledged \$1 million toward the building of the Chorale's magnificent new home, Walt Disney Concert Hall. Since that time many generous people have stepped forward to support this institutional commitment; to date, we have received almost \$750,000 in gifts and pledges.

We invite you to join the generous friends listed here in helping us fulfill our pledge to the building of this world-renowned venue, the majestic home of the Chorale's concerts. Your leadership and generosity through gifts of \$10,000 and above will enjoy architectural recognition at the Concert Hall, and you will have demonstrated in a very special way your support for the Los Angeles Master Chorale by investing in its future at Walt Disney Concert Hall.

Pledges can be made over a five-year period. For more information, please contact Ilean Rogers at 213-972-3138 or [irogers@lamc.org](mailto:irogers@lamc.org)



Photo: Doug Kim



# LAMC 45th Anniversary Celebration!

It is amazing to realize that 45 years ago – January 27, 1965 – the Los Angeles Master Chorale was officially launched with a performance of the Bach *B Minor Mass* at the Dorothy Chandler Pavilion. We were one of just two Resident Companies at The Music Center – how times have changed!

We'll celebrate this important occasion on January 25, 2009, with a monumental performance of Mendelssohn's *Elijah* – featuring renowned bass-baritone Eric Owens, followed by a post-concert anniversary party in BP Hall along with the entire Chorale.

All LAMC donors who contribute \$500 or more will receive a personal invitation to participate in this very special event. Please consider making a tax-deductible gift of support – or increase your level of giving – to help ensure that the Los Angeles Master Chorale flourishes through its next 45 years, continuing to bring the most unforgettable performances of great choral music to Walt Disney Concert Hall.

For more information, please contact Ilean Rogers, Director of Development, at 213-972-3138 or [irogers@lamc.org](mailto:irogers@lamc.org).

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Planning for the future is vital, not only for individuals but for organizations as well.

The Roger Wagner Society is a group of visionary individuals whose love for choral music and especially the Los Angeles Master Chorale inspired them to make endowment or irrevocable planned gifts to ensure the future of this extraordinary ensemble and the organization that sustains it.



Tricia MacLaren and Philip A. Swan  
photo: Lee Salem

“Many people believe that the concept of endowment, particularly planned giving, is for older, more established individuals, but Tricia and I learned that there are benefits for younger couples as well. Current endowment contributions supplement the Chorale’s annual operating needs by providing immediate endowment income and, on a long-term basis, they safeguard the future.”

— Philip A. Swan



Phyllis Rothrock

“The annual High School Choir Festival is such an inspiring day. It brings together singers of various backgrounds and shows that choral music transcends language and cultural differences. We believe in the positive impact music can have on students’ lives, and we want to ensure this program into the future.”

— Phyllis Rothrock

There are a number of ways in which you can turn your passion for music into a lasting legacy. Some charitable financial instruments can even provide you with income during your lifetime.

For more information, to arrange for a private confidential consultation, or to inform the Los Angeles Master Chorale of your estate plans, please contact Ilean Rogers, Director of Development, at 213-972-3138 or [irogers@lamc.org](mailto:irogers@lamc.org).

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# Our Circle of Friends — Thank You!

Your tax-deductible contribution is crucial to maintain the artistic growth and excellence of the Los Angeles Master Chorale and will inspire others to leadership. Our Circle of Friends provides the resources to sustain this world-class choral ensemble and a host of outstanding educational programs.

We thank our many Friends – individuals, businesses, foundations and government agencies – who support the Chorale through their generous annual gifts, grants and sponsorship.

Become a patron of great art and enjoy exclusive benefits available to donors – contact Ilean Rogers at 213-972-3138 or [irogers@lamc.org](mailto:irogers@lamc.org)

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\*Multi-year commitments of support are indicated with an asterisk

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These concerts are made possible, in part, through grants from the City of Los Angeles Department of Cultural Affairs, the Los Angeles County Arts Commission and the National Endowment for the Arts.







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PHOTO BY GARY LEONARD



## A MESSAGE FROM THE PRESIDENT

Welcome to the Music Center. We are pleased to offer many enriching activities and enjoyable performances this month.

Center Theatre Group offers *Spring Awakening* at the Ahmanson through the 7th and the gripping thriller, *The School of Night*, at the Taper through the 17th. LA

Opera's presentation of Bizet's *Carmen* continues through the 14th at the Dorothy Chandler Pavilion. The Los Angeles Master Chorale offers three holiday concerts at Walt Disney Concert Hall the 6th-14th. The Los Angeles Philharmonic presents its annual *Deck the Hall* series the 16th-31st at Walt Disney Concert Hall.

As a part of the Music Center's **FREE** family programs, *Performing Books* brings Margery Williams' *The Velveteen Rabbit* to the downtown Los Angeles Public Library on the 6th, in collaboration with the Los Angeles Times *Reading by 9* program and the Library.

Dance at the Music Center presents *The Nutcracker*, performed by the Kirov Ballet and Orchestra of the Mariinsky Theatre, at the Dorothy Chandler Pavilion the 17th-20th. A great family treat, this production is sure to please everyone. For information, call (213) 972-0711.

Active Arts offers the *Music Center Holiday Sing-Along* on the 19th. Help fill the Plaza with the cheerful sounds of the season — participation is **FREE**; be sure to arrive early to claim a seat at this popular event.

The 49th Annual Los Angeles County Celebration brings more than forty-five performing groups to the Dorothy Chandler Pavilion on the 24th in a six-hour, cultural extravaganza that is also broadcast live on KCET. Attendance and parking are **FREE**.

In addition to the events and activities presented by the Music Center and its Resident Companies, other special events are available in our venues. Don't miss the spectacular *Mariachi USA Christmas* at Walt Disney Concert Hall on the 8th.

In this challenging economic climate, the arts need your support now more than ever. The commitment of friends like you plays a significant role in continuing and expanding arts education and community outreach programs and presentations in Los Angeles. This holiday season, please consider making a gift and help ensure that the magic of the arts continues to inspire people of all ages and backgrounds for generations to come. You may make your gift online at [musiccenter.org](http://musiccenter.org) or by telephone at (213) 972-3333. Thank you for your generosity.

The Music Center is a wonderful place to celebrate the season. Visit [musiccenter.org](http://musiccenter.org) for complete details on all of our events and activities.

*Stephen D. Rountree*

Stephen D. Rountree  
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The Music Center is committed to fostering a deep appreciation of the arts among people of all ages and backgrounds. Your gift to our Fund for the Performing Arts will provide the resources necessary to continue and expand our arts education and community outreach programs and presentations.

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Information: (213) 972-3333  
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World City art-making workshop in the Walt Disney Concert Hall Garden.

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Through the Board of Supervisors, the County of Los Angeles plays an invaluable role in the successful operation of the Music Center.

We applaud the five Supervisors (l-r) **Zev Yaroslavsky**, **Gloria Molina**, **Yvonne Brathwaite Burke** (Chair), **Don Knabe**, and **Michael D. Antonovich**; and **William T. Fujioka**, CEO, Los Angeles County (not pictured).



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