

Los Angeles
 Master Chorale

Grant Gershon | Music Director

2008|09
Season

OCTOBER 12, 2008

RACHMANINOFF *Selections from The
Liturgy of St. John
Chrysostom*
HAYDN *Harmonie Mass*

NOVEMBER 9, 2008

HARRISON *La Koro Sutro*
UNG *WORLD PREMIERE*

DECEMBER 6, 2008

Holiday Wonders

DECEMBER 7, 2008

Messiah Sing-Along

DECEMBER 13, 2008

Holiday Wonders

DECEMBER 14, 2008

RESPIGHI *Laud to the Nativity*
PINKHAM *Christmas Cantata*
RUTTER *Gloria*
LAURIDSEN *O Magnum Mysterium*

DECEMBER 15, 2008

Messiah Sing-Along

JANUARY 25, 2009

MENDELSSOHN *Elijah*

FEBRUARY 22, 2009

BRUCKNER *Motets*
LISZT *Inno a Maria Vergine*
PÄRT *De Profundis*
CLEARFIELD *Dream Variations*
WORLD PREMIERE
SAMETZ *WORLD PREMIERE*
MUHLY *Expecting the Main
Things from You*

MARCH 29, 2009

BRAHMS *Zigeunerlieder*
BARTÓK *Slovak Folk Songs*
TORMIS *Forgotten Peoples Cycle*
POULENC *Chansons Françaises*
COPLAND *Old American Songs*

MAY 3, 2009

MESSIAEN *Trois petites liturgies*
HAYDN *Heilig Mass*

MAY 31, 2009

SIERRA *Missa Latina*

Performance dates, times, and repertoire subject to change.



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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, *City of Dis* by Louis Andriessen, *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 (U.S. premiere)

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

—Tim Mangum,
Orange County Register

OTHER APPEARANCES: Music Festivals in Edinburgh, Vienna, Rome, Helsinki, Ravinia, Aspen. Los Angeles Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Symphony and Opera, Juilliard Opera Theater. World premiere performances of *The Grapes of Wrath* by Ricky Ian Gordon and *Ceiling/Sky* by John Adams.

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

PREVIOUS ASSIGNMENTS: Assistant Conductor — Los Angeles Philharmonic, Berlin Staatsoper, Salzburg Festival

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

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



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

—Josef Woodard,
Los Angeles Times

ON DISC: with Music Director Grant Gershon featuring Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund*,

Philip Glass' *Itaipú* and Steve Reich's *You Are (Variations)* and *Daniel 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, May 4, 2008, at 7PM

WALT DISNEY CONCERT HALL

Los Angeles Master Chorale

Grant Gershon, CONDUCTOR

Sergio "Checo" Alonso, MEXICAN HARP

Lobgesang (Praise song)
US Premiere

Theresa Dimond, GLOCKENSPIEL

HENRYK MIKOŁAJ GÓRECKI (b. 1933)

Two Songs from the Kalender Röd
 (formerly *Two Songs to Poems of Ann Jäderlund*)

Kyss min mun (Kiss My Mouth)
Djupt i rummet (Deep in the Room)

ESA-PEKKA SALONEN (b. 1958)

A Map of Los Angeles
World Premiere

Introduction (Map I)
Los Los Angeles Angeles
Bus Interlude (Map II)
The The Tar Tar Pits

Heavenly Trio: Karen Hogle Brown and Sun Joo Yeo, SOPRANOS
 Drea Pressley, MEZZO SOPRANO

Meditation (Map III)
El Cementerio Evergreen

Sergio "Checo" Alonso, MEXICAN HARP
 Lisa Edwards, PIANO, Donald Ferrone, BASS,
 Theresa Dimond, Michael Englander, PERCUSSION

DAVID O (b. 1970)

INTERMISSION

When David Heard (Samuel II 18:33)

Pablo Corá, TENOR

ERIC WHITACRE (b. 1970)

Three New Motets

O Admirabile Commercium (O wondrous exchange)
O Sacrum Convivium (O sacred banquet)
O Vos Omnes (O all you)

STEVEN STUCKY (b. 1949)

Nocturnes

Sa Nuit d'Été (Its Summer Night) – Rainer Maria Rilke
Soneto de la Noche (Sonnet of the Night) – Pablo Neruda
Sure on this Shining Night (James Agee)
Epilogue – Voici le soir (Night Has Come) – Rilke
 Morten Lauridsen, PIANO

MORTEN LAURIDSEN (b. 1943)

The Barbara A. and Charles I. Schneider Concert

The World Premiere of *A Map of Los Angeles* is part of LA is the World, a multi-year commissioning project made possible by grants from The James Irvine Foundation, the Durfee Foundation, and the National Endowment for the Arts, with special support from Lillian and Jon Lovelace.



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

David O's participation in *ListenUp!* is funded in part through Meet the Composer's MetLife Creative Connections program.

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.



A Kind of Musical Koan: The Sound of Splendid Voices Singing

By Victoria Looseleaf

Long before the crashing chords and primal hummings that accompanied Stanley Kubrick's apes, seen hurling bones skyward in *2001: A Space Odyssey* and bolstered by the tympanic thrashings of Richard Strauss' *Also Sprach Zarathustra*, there was...the voice. Over time, in fact, reams have been devoted to pondering the very nature – the essence – of the human voice.

Indeed, no less a composer than Strauss himself once said: "The human voice is the most beautiful instrument of all, but it is the most difficult to play." Taking that a step further, poet Maya Angelou declared, "Words mean more than what is set down on paper. It takes the human voice to infuse them with deeper meaning." And while ideas surrounding the nature of the voice have been analyzed, parsed and made metaphorical (consider the renowned playwright Jean Cocteau and his riveting 1966 drama, *The Human Voice*, which unfolds through a monologue acted by a luminous Ingrid Bergman), scribe Henry Wadsworth Longfellow likened the voice to nothing less than "the organ of the soul."

But perhaps the most profound expression of the human voice is that found in song. The power, the glory and the unadulterated beauty of a *cappella* vocal music cannot be refuted, which is why this evening's Master Chorale concert, "Almost A Cappella," is a ravishing one. Celebrating the vitality of the current choral scene in Los Angeles and beyond – including

David O's world premiere, *A Map of Los Angeles* – these lush pieces offer a myriad of unforgettable soundscapes, all by living composers and many based in Los Angeles.

The concert's centerpiece, *A Map of Los Angeles*, is the second pan-cultural installment of "LA is the World." At 25 minutes, the six-movement work unites Mexican folk harp master Sergio "Checo" Alonso with the Chorale to capture a multi-faceted City of Angels. With 110 voices, an omnipresent harp, piano, acoustic bass and a pair of percussionists, the opus is set to a mostly non-verbal text. The harp, says O, is a metaphor for the streets of L.A., with three of the six movements (1, 3 and 5) parts of this so-called map and the work's glue. Listen for an energetic motif in these movements – a repeated ostinato pattern that becomes the basis for the rhythmic elements (the "map") that the singers also pass back and forth. The first movement is akin to minimalist Latin jazz fusion in which different soloists and small groups of singers give voice to what would be the bass, keyboards and horn sections of any Latin jazz combo or salsa band.

When the motif returns in the third movement, the music is the equivalent of a fantasy bus ride (oxymoronic as that may sound). With shifting keys and patterns of dissonance woven throughout, these are sounds one might encounter while riding a bus through the nooks and crannies of Los Angeles, again with soloists and small vocal ensembles doing the honors. The fifth movement is textbook minimalism, a meditation during which the piano and marimba vamp, underscoring a series of rhythmically shifting vocal patterns. The even-numbered movements (2, 4 and 6) are aural snapshots of L.A. landmarks, with the second featuring the singers in angelic choir mode in their referencing of Anaheim Stadium in this tongue-in cheek homage to that edifice. The fourth movement, "The The Tar Tar Pits," showcases an exotic groove, with the harp plucking out a haunting melody of dualities. Representing the animals of the La Brea Tar Pits, these riffs are in a musical tug of war – flat low notes and sharp high notes struggling, as if from the animals' point of view, all set



against the singers simulating plaintive wails of trapped (and tarred) creatures. With the final movement, “*El Cementerio Evergreen*,” the harp, in nostalgic Mexican songlike mode, takes on the melody while the choir chants names found on the cemetery’s tombstones. The finale recalls the map motif in a richly textured overlapping of voices and harp glissandi, one that elevates the listener towards the heavens. A mesmerizing blend of melody, rhythmic pulsings, adroit vocal stylings and the cornucopia that is Los Angeles – including its people, cultures and history – this work is a rapturous musical portrait as seen through the eyes – and ears – of the provocative composer, David O.

Turning again to music by eminent Polish composer Henryk Górecki, who, with John Tavener and Arvo Pärt have been dubbed the trinity of “holy minimalism,” the Chorale harvests musical gold with *Lobgesang*. Scored for the unlikely combination of SATB and glockenspiel, this short song of praise begins with equally uncustomary double fortes before the slow, expressive tempo yields sonic bliss.

It is always a privilege to welcome Morten Lauridsen to the stage of Walt Disney Concert Hall, where tonight he collaborates as pianist in his 2005 song cycle, *Nocturnes*. Best known for *O Magnum Mysterium* (a commission for the Chorale, it’s been performed thousands of times since its 1994 premiere), Lauridsen set tonight’s score to texts by three poets. In the first, “*Sa nuit d’Été* (Its Summer Night),” the composer makes use of Rilke; the second, “*Soneto de la Noche* (Sonnet of the Night),” is for unaccompanied chorus and set to a Spanish poem by

Chile’s Pablo Neruda; and James Agee supplies text for the third song, “*Sure on this Shining Night*.” The set closes with the newly composed epilogue, “*Voici le soir*” (Night Has Come), a setting of another poem by Rilke. With abundant imagery throughout, the cycle moves through moments of tranquility and animation, an overall mood of deep meditation

The harp, says O, is a metaphor for the streets of L.A., with three of the six movements (1, 3 and 5) parts of this so-called map and the work’s glue.

that shoots straight for the heart.

Two Songs from the Kalender Röd (formerly *Two Songs to Poems of Ann Jäderlund*) (2000), Esa-Pekka Salonen’s first choral composition, was written to commemorate the 75th anniversary of the Swedish Radio Choir. Performed by the Chorale in 2002 in its American premiere, the songs were also recorded by the ensemble on a disc paired with Philip Glass’s *Itaipú*. Intoxicating in the manner of late 20th-century modernism, with no definitive tonal core and numerous dissonant note clusters a textural delight, the songs have their own sensate quality not often heard in this style of music. With the text an unabashed riff on erotic love, replete with scarlet mouths, kissing and “shoulder skin soft flower,” these songs sparkle, seduce and satiate.

Another choral star is Eric Whitacre, whose first recording was named by American Record Guide as one of the top ten classical albums in

1997. Not bad for someone then in his late 20s and whose music the *Los Angeles Times* described as having “electric, chilling harmonies; works of unearthly beauty and imagination.” Sometimes described as the “anti-Tavener,” Whitacre nevertheless makes use of a biblical text in a kind of homage to Arvo Pärt in the emotion-packed *When David Heard* (1999).

Fond of unusual harmonies and never cloying, Whitacre builds interest with his use of ever-shifting chords that recall his pop/rock roots.

Pulitzer Prize-winner Steven Stucky, whose works range from large-scale orchestral compositions to solo piano pieces, has fashioned his austere *Three New Motets* for double choir, their varying tempi and dynamics voiced in rich chord clusters painting a serene, 10-minute portrait in memory of – and harkening back to – Thomas Tallis. Spiritual, profound and intensely moving, all of these vocal works will linger long after their final notes fade, once again providing musical nourishment to hungry souls.

Victoria Looseleaf is an award-winning arts journalist and regular contributor to the Los Angeles Times, La Opinión 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.



Sergio "Checo" Alonso

MEXICAN HARPIST

A NATIVE OF: Los Angeles' San Fernando Valley, son of Mexican immigrants from Jalisco and San Luis Potosi

EDUCATION: Bachelor's Degree in ethnomusicology from UCLA in 1999, Master's Degree in Cross-cultural Education

BEGAN HIS PROFESSIONAL PERFORMING CAREER: in 1997 as a member of the world-renowned Mariachi Los Camperos de Nati Cano

HAS PERFORMED AND/OR RECORDED WITH: Linda Ronstadt, Jose Feliciano, Vikki Carr, Carlos Santana, Caetano Veloso, Lila Downs, Aida Cuevas, Filarmónica de Jalisco, New York Philharmonic, Tucson Symphony Orchestra, Los Lobos, Ozomatli, Little Feat

AWARDS: 2006 Durfee Foundation Master Musician Fellowship

OTHER POSITIONS: music teacher at San Fernando High School, vice-chair for the Cultural Arts Commission for the City of San Fernando, delegate on the National Association for Music Education's Mariachi Advisory Committee



Photo by Gerry Hurkmans

Henryk Mikołaj Górecki

COMPOSER

BORN: December 6, 1933 in Czernica, Silesia, Poland

FOUND HIMSELF: at the forefront of the Polish avant-garde at the time of the post-Stalin cultural thaw (late 1950s)

INFLUENCES: Béla Bartók, Karol Szymanowski, folk music, his religious beliefs

BREAKTHROUGH COMPOSITION: Symphony No. 3 (*Symphony of Sorrowful Songs*) (1976), recorded in 1992 by Dawn Upshaw and the London Sinfonietta, conducted by David Zinman



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

THE LAMC HAS PREMIERED HIS: *O Magnum Mysterium*, *Lux Aeterna*, *Ave Maria*

THE LAMC HAS RECORDED: *Lux Aeterna*, *Les Chansons des Roses*, *Ave Maria*, *Mid-Winter Songs*, and *O Magnum Mysterium* on the Grammy Award®-nominated album *Lauridsen-Lux Aeterna* (1998)

ALSO KNOWN AS: Peer Music publishing's best-selling composer

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 Arts "for his composition of radiant choral works combining musical beauty, power, and spiritual depth"



David O

COMPOSER

BORN: June 2, 1970, in Salinas, CA

KNOWN TO THOUSANDS OF LOS ANGELES CHILDREN AS: "The Professor," as composer and performer in *The Voyage of the Global Harmony*, part of the LA Phil's "Summersounds at the Hollywood Bowl"

HAS TAUGHT HUNDREDS OF LAUSD 5TH-GRADERS AS: a Master Teaching Artist and composer with the LAMC's educational outreach program "Voices Within"

ORIGINAL MUSICALS: *The Very Persistent Gappers of Fripp* and *The Legend of Alex*, both commissioned by Center Theatre Group's P.L.A.Y. Program; other compositions for the theatre include the *cappella* vocal score for *Hippolytos*, the inaugural production at the Getty Villa, and a score for voices, piano, percussion, and kazoos for *Ubu Roi* at A Noise Within

MUSICAL DIRECTOR: world premiere of Jason Robert Brown's *13* at the Mark Taper Forum, as well as the West Coast premiere of Michael John LaChiusa's *The Wild Party* and *Little Fish*



AWARDS: Garland award for musical direction of the world premiere production of *The Shaggs: Philosophy of the World*; Nominated for LA Drama Critics Circle



Esa-Pekka Salonen
COMPOSER

BORN: June 30, 1958, in Helsinki, Finland

SINCE 1992: Music Director of the Los Angeles Philharmonic; he will step down from this position after the 2008-09 season

HIS COMPOSITIONS: cover a wide range of styles and genres but are united by their atmospheric and emotive intensity, in many cases featuring dense harmonies

NEW HORIZONS: He will take up the position of Principal Conductor and Artistic Advisor of London's Philharmonia Orchestra in the 2008|09 season, and devote more time to composition.

HAS RECORDED WITH THE LAMC: Mahler's Symphony No. 3 on Sony Classics (1998), Debussy's *La Damoselle élue* and *Trois Nocturnes* on Sony Classics (1994)

CURRENTLY RECORDS: exclusively for Deutsche Grammophon, including *Insomnia* (2002), *Wing on Wing* (2004), and Stravinsky's *Rite of Spring* (2006)

THE PIECES YOU HEAR

TONIGHT WERE RECORDED BY THE LAMC: on *Glass-Salonen*, RCM Records (2002)

AWARDS INCLUDE: 2005 Helsinki Medal and Musical America's 2006 Musician of the Year



Photo by Hoeberrmann Studio

Steven Stucky
COMPOSER

BORN: November 7, 1949, in Hutchinson, KS

HE FOUNDED: Ensemble X, a group for contemporary music, in 1997

COMPOSITIONS HAVE BEEN

PERFORMED BY: Los Angeles Philharmonic, Deutsches Symphonie Orchester, Baltimore Symphony Orchestra, Los Angeles Piano Quartet, Chamber Music Society of Lincoln Center, BBC Symphony, Cleveland Orchestra, London Symphony, New York Philharmonic, San Francisco Symphony, Chanticleer and numerous other organizations

HE ALSO: hosts talks for the LA Phil's "Green Umbrella" concert series and for the New York Philharmonic's "Hear & Now" series

AWARDS: He won the Pulitzer Prize in Music in 2005 for his Second Concerto for Orchestra

RAVES: "[Second Concerto for Orchestra is] a colorful, delight-bringing score, it has the feel of music we know well lovingly replanted to charm new surroundings... a perfect fit for an orchestra, conductor and audience. It is music expertly designed to show off the Philharmonic, Music Director Esa-Pekka Salonen and the Disney acoustic at their dazzling best." — Mark Swed, *Los Angeles Times*



Eric Whitacre
COMPOSER

BORN: January 2, 1970

FORMAL TRAINING: didn't begin composing until college, when he sang in a choir for the first time

QUICK STUDY: He earned a Master of Music degree from the Juilliard School, studying with John Corigliano

HIS RECENT MUSICAL: *Paradise Lost*, a cutting-edge work combining trance, ambient and techno electronica with choral, cinematic and operatic traditions, won both the ASCAP Harold Arlen award and the Richard Rodgers Award for most promising musical theater composer

CONSIDERED BY MANY TO BE: one of the most popular choral composers of the last decade for works such as *Water Night*, *Cloudburst*, *Lux Arumque*, and *Sleep*

OTHER AWARDS: his first recording, *The Music of Eric Whitacre*, was called one of the top 10 classical albums of 1997 by *The American Record Guide*; in 2001 he became the youngest recipient ever awarded the Raymond C. Brock commission by the American Choral Directors Association.

Los Angeles Master Chorale

SOPRANO

Tyler Azelton
 Beata Balon
 Tania Batson
 Samela Beasom
 Tamara Bevard
 Karen Hogle Brown
 Vicky Brown
 Deborah Briggs
 Renee Burkett-Shulgold
 Kirstina Collins
 Claire Fedoruk
 Ayana Haviv
 Marie Hodgson*
 Susan Judy*
 Risa Larson
 Lesley Leighton
 Emily Lin
 Deborah Mayhan
 Susan Mills*
 Lika Miyake
 Marnie Mosiman
 Holly Shaw Price
 Stephanie Sharpe Peterson
 Karen W. Schnurr
 Winter Watson
 Sun Joo Yeo*

ALTO

Mary Bailey
 Nicole Baker
 Lesili Beard
 Rose Beattie
 Carol Binion
 Helen Birch
 Leanna Brand
 Aleta Braxton
 Monika Bruckner
 Sarona Farrell
 Amy Fogerson
 Sharmila Guha
 Saundra Hall Hill
 Arwen Hernandez
 Kyra Humphrey*
 Leslie Inman
 Farah Kidwai
 Sara Minton
 Alice Kirwan Murray
 Shinnshill Park
 Drea Pressley
 Helene Quintana
 Niké Simor St. Clair
 Nancy Sulahian*
 Kimberly Switzer*
 Diane Thomas
 Kristen Toedtman
 Tracy van Fleet

TENOR

Brent Almond
 Lenard Berglund
 Scott Blois
 Andrew Brown
 James Callon
 Daniel Chaney*
 Pablo Corá*
 Randall Garrou
 Paul Gibson
 Jack Golightly
 Jody Golightly
 J. Wingate Greathouse
 Jeff Greif
 Steven Harms
 Shawn Kirchner
 Charles Lane
 Kwan Lee
 Michael Lichtenauer
 Dominic MacAller
 Christian Marcoe
 Sean McDermott
 Michael McDonough
 Marvin Neumann
 Adam Noel
 Krishan Oberoi
 George Sterne

BASS

Joseph Bazyouros
 Mark Beasom
 Paul Bent
 Reid Bruton*
 Kevin Dalbey
 Greg Davies
 Steven Fraider
 Michael Freed
 Gregory Geiger*
 Dylan Gentile
 Stephen Grimm*
 Paul Hinshaw
 Andrew Wick Klein
 Jay Kenton
 Lew Landau
 Ed Levy
 Bob Lewis
 Roger Lindbeck
 Tonoccus McClain
 Bob McCormac
 Jim Rayercroft
 Aaron Roethe
 Douglas Shabe
 Mark Edward Smith
 Paul E. Sobosky
 Burman Timberlake
 Kevin White

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

*denotes soloist for Salonen

An Appreciation

Each season we say farewell to distinguished members of the Chorale who have enriched the ensemble with their artistry and commitment. We thank these wonderful musicians and wish them great success.

Brent Almond, 10 years
 Marian Bodnar, 15 years
 Cheryl Desberg, 20 years
 Hyun Joo Kim, 11 years

Andrew Wick Klein, 1 year
 Cindy Martineau, 8 years
 Bob McCormac, 23 years
 Sheila Murphy, 13 years

Marvin Neumann, 38 years
 Aaron Roethe, 2 years
 Nancy Von Oeyen, 24 years
 Winter Watson, 3 years



Lobgesang (Praise Song) by Henryk Mikotałaj Górecki

Lobet

Lobet den Herrn

Groß bist Du

O mein Herr

O mein Gott.

Ewig sollst Du sein

Ewig.

Praise

Praise the Lord

Great art Thou

O my Lord

O my God

Thou shalt be forever

Forever.

—Translated by Grant Gershon

Two Songs from the *Kalendar Röd* (formerly *Two Songs to Poems of Ann Jäderlund*)

KYSS MIN MUN

Kyss min mun och låt den runda

Mjuka röda cirkelformen

Glida in i ögat rör mig

Cirkel röda högmun form

Å jag blundar blundar blundar

Cirkel röda mörker mun

Iskallt röda rör mig runda

Öppning hala lösa mun

Låt den glida öga runda

Tunga hala lösa röda

Runda öppninig lösa röda

KISS MY MOUTH

Kiss my mouth and let the rounded

Soft and Scarlet circular shape

Slide into the eye and touch me

Circle scarlet high-mouth shape

Oh I close and close my eyes

Circle-Scarlet darkness mouth

Ice-cold scarlet touch me rounded

Opening smooth and loosened mouth

Let it slide oh eye and rounded

Tongue and smooth and loosened scarlet

Rounded opening loosened scarlet.

—Translated by Anders Lundberg and Jesper Olsson

DJUPT I RUMMET

Rosa skära öga blomma

Skulderhuden mjuka blomma

Ögon mjuka skulderhud

Solen kommer in en blomma

Gul i rosa öar hud

Rött i munnen gula mjuka

Öga röda skulderhud

Djupt i rummet ögon blomma

DEEP IN THE ROOM

Rose-red scarlet eye flower

Shoulder skin soft flower

Eye-soft shoulder skin

The sun comes into a flower

Yellow on rose-colored isles skin

Red in the mouth yellow soft

Eye red shoulder skin

Deep in the room eye-flower

—Translated by Esa-Pekka Salonen

When David Heard

When David heard that Absalom was slain
he went up into his chamber over the gate and wept,
and thus he said:

“My son, my son Absalom,
O Absalom, my son,
O my son, my son,
would God I had died for thee!”

—II Samuel 18:33

Three New Motets

O ADMIRABILE COMMERCIVM

*O admirabile commercium:
Creator generis humani,
animatum corpus sumens,
de Virgine nasci dignatus est;
et procedens homo sine semine,
largitus est nobis suam Deitatem.*

O SACRUM CONVIVIVM

*O sacrum convivium,
in quo Christus sumitur:
recolitur memoria passionis eius;
mens impletur gratia
et futurae gloriae nobis pignus datur.*

O VOS OMNES

*O vos omnes
qui transitis per viam,
attendite et videte
si est dolor similes,
sicut dolor meus.*

O WONDROUS EXCHANGE

O wondrous exchange:
the Creator of the human race,
assuming a living body,
has deigned to be born of a virgin;
and issuing forth unbegotten,
has bestowed on us his divinity.

O SACRED BANQUET

O sacred banquet,
in which Christ is received:
the memory of His Passion is renewed;
the mind is filled with grace,
and a pledge of future glory given to us.

O ALL YOU

O all you
who pass along this way,
behold and see
if there be any sorrow
like unto my sorrow.

Nocturnes

SA NUIT D'ÉTÉ

*Si je pourrais avec mes mains brûlantes
fondre ton corps autour ton cœur d'amante,
ah que la nuit deviendrait transparente
le prenant pour un astre attardé
qui toujours dès le premier temps des mondes
était perdu et qui commence sa ronde
et tâtonnant de sa lumière blonde
sa première nuit, sa nuit, sa nuit d'été.*

—Rainer Maria Rilke

ITS SUMMER NIGHT

If, with my burning hands, I could melt
the body surrounding your lover's heart,
ah! how the night would become translucent,
taking it for a late star,
which, from the first moments of the world,
was forever lost, and which begins its course
with its blonde light, trying to reach out towards
its first night, its night, its summer night.

—Translated by Byron Adams

**SONETA DE LA NOCHE**

*Cuando yo muero quiero tus manos en mis ojos:
quiero la luz y el trigo de tus manos amadas
pasar una vez más sobre mí su frescura:
sentir la suavidad que cambió mi destino.*

*Quiero que vivas mientras yo, dormido, te espero,
quiero que tus oídos sigan oyendo el viento,
que huelas el aroma del mar que amamos juntos
y que sigas pisando la arena que pisamos.*

*Quiero que lo que amo siga vivo
y a ti te amé y canté sobre todas las cosas,
por eso sigue tú floreciendo, florida,*

*para que alcances todo lo que mi amor te ordena,
para que se pasee mi sombra por tu pelo,
para que así conozcan la razón de mi canto.*

—Pablo Neruda, Soneto LXXXIX From “Cien Sonetos de Amor”
Administered in the U.S. by SADAIC (o/b/o SCD Chile)

SURE ON THIS SHINING NIGHT

Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wand’ring far alone
Of shadows on the stars.

—James Agee; Copyright © 1968 by The James Agee Trust

VOICI LE SOIR

*Voici le soir;
pendant tout un jour encore je vous ai beaucoup aimées,
collines émues.*

*C’est beau de voir,
Mais: de sentir à la doublure des paupières fermées
la douceur d’avoir vu. . . .*

—Rainer Maria Rilke

SONNET OF THE NIGHT

When I die, I want your hands upon my eyes:
I want the light and the wheat of your beloved hands
to pass their freshness over me one more time:
I want to feel the gentleness that changed my destiny.

I want you to live while I wait for you, asleep,
I want your ears to still hear the wind,
I want you to smell the scent of the sea we both loved,
and to continue walking on the sand we walked on.

I want all that I love to keep on living,
and you whom I loved and sang above all things
to keep flowering into full bloom,

so that you can touch all that my love provides you,
so that my shadow may pass over your hair,
so that all may know the reason for my song.

—Translated by Nicholas Lauridsen

NIGHT HAS COME

Night has come:
for one whole day again I’ve loved you so much,
stirring hills.

It’s beautiful to see.
But: to feel in the lining of closed eyelids
the sweetness of having seen. . . .

—Translated by Morten Lauridsen



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, May 18, 2008, at 7PM

WALT DISNEY CONCERT HALL

Los Angeles Master Chorale

Grant Gershon, CONDUCTOR

Elizabeth Bishop, MEZZO-SOPRANO

Risa Larson, SOPRANO

Brian Leerhuber, BARITONE

Kim Josephson, BARITONE

Steve Pence, BARITONE

Suite from The Grapes of Wrath
(based on the novel by John Steinbeck)

MUSIC BY RICKY IAN GORDON (b. 1956)
BOOK BY MICHAEL KORIE (b. 1955)

1. *The Last Time There Was Rain*

Woman 1, Woman 2, Man 1, Man 2, Man 3, Soprano solo
Chorus

2. *Us*

Ma Joad, Tom Joad

3. *The Plenty Road/"Okies"*

Tom, Rosasharn, Connie, Pa, Al, Uncle John

4. *The Zephyr/One Star*

Traffic Cop, Pump Guy 1, Pump Guy 2, Pump Guy 3, Ma, Chorus
Connie, Rosasharn

5. *Like They Promised*

Tom, Al, Rosasharn, Ma, Uncle John, Pa, Connie, Chorus

6. *The Creek*

Noah, Ma, Chorus

7. *Square Dance*

Pa, Uncle John, Chorus

8. *The Fire in the Orchard*

Tom, Chorus

9. *Dios te Salve*

Women's Chorus

10. *The Day The Rain Began*

Farmer, Woman 2, Uncle John, Al, Soprano solo, Chorus

11. *Little Dead Moses*

Uncle John, Chorus

12. *Reprise - Us*

Tom, Chorus



Cast (In order of appearance)

Woman 2
 Woman 1
 Man 1/Connie/Farmer
 Man 2/Al
 Man 3/Pa
 Soprano soloist
 Ma Joad
 Tom Joad/Noah
 Pump Guy 1
 Pump Guy 2
 Pump Guy 3
 Rosasharn
 Uncle John

Drea Pressley
 Rose Beattie
 Steve Pence
 Daniel Chaney
 Scott Graff
 Winter Watson
 Elizabeth Bishop
 Brian Leerhuber
 Tonoccus McClain
 Kevin St. Clair
 Andrew Brown
 Risa Larson
 Kim Josephson

INTERMISSION

Anvil Chorus (from Il Trovatore)

GIUSEPPE VERDI (1813-1901)

Humming Chorus (from Madama Butterfly)

GIACOMO PUCCINI (1858-1924)

Va Pensiero (from Nabucco)

GIUSEPPE VERDI

Easter Hymn (from Cavalleria Rusticana)

PIETRO MASCAGNI (1863-1945)

Winter Watson, SOPRANO

Rataplan (from La Forza del Destino)

GIUSEPPE VERDI

Elizabeth Bishop, MEZZO SOPRANO

Coronation Scene (from Boris Godunov)

MODESTE MUSSORGSKY (1839-1881)

Kim Josephson, BARITONE, Daniel Chaney, TENOR

Support for the commissioning and premiere of the *Concert Suite from The Grapes of Wrath* by Ricky Ian Gordon and Michael Korie is made possible in part by a grant from the National Endowment for the Arts.



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



This concert is part
 of the Festival of New
 American Musicals.



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.

The Grapes of Wrath © by John Steinbeck 1939, renewed 1967 by John Steinbeck, permission granted by McIntosh and Otis, Inc.



Opulent Opera Choruses Through the Ages

By Victoria Looseleaf

In the Marx Brothers' cinematic take on high society, *A Night At the Opera*, the brilliantly wacky siblings cavort, cajole and cram into the world's smallest stateroom, all to the backdrop of the highest art form. It was a smashing success.

So, too, did Tom Hanks find Academy Award-winning solace in the voice of Maria Callas as she sang an aria from Giordano's *Andrea Chenier* in Jonathan Demme's *Philadelphia*. And while the movies' love affair with opera continues, playwrights such as Terrence McNally, whose tribute to Callas resonated in not one but two works – *Lisbon Traviata* and *Master Class* – have only added to opera's allure. Indeed, Callas herself once said, "An opera begins long before the curtain goes up and ends long after it has come down. It starts in my imagination, it becomes my life, and it stays part of my life long after I've left the opera house."

Tonight's concert of great opera choruses, from Verdi, Puccini, Mascagni and Mussorgsky, to one of contemporary opera's brightest lights, Ricky Ian Gordon, promises to do the same. Heightening the senses and stirring the soul, music of this nature allows us to experience life in more affirming ways. And while in recent decades contemporary operas have been ripped from the headlines, including numerous John Adams masterpieces such as *Nixon in China* and *Doctor Atomic* (the saga of

atom bomb creator J. Robert Oppenheimer), plays and novels have also proven a goldmine for source material. Andre Previn's *Streetcar Named Desire* and John Harbison's *The Great Gatsby* come to mind.

Now, with the adaptation (sanctioned by the Steinbeck estate) of John Steinbeck's Pulitzer Prize-winning 1939 novel *The Grapes of Wrath*, Gordon and librettist Michael Korie have created a three-act epic opera for the ages. Conducted by Los Angeles Master Chorale music director Grant Gershon at its premiere last year in Minnesota, the opera was an unequivocal hit. Writing in the *Los Angeles Times*, Mark Swed pointed out, "...the greatest glory of the opera is Gordon's ability to musically flesh out the entire 11-member Joad clan."

Tonight the stage is set for another debut: that of the one-hour *Choral Suite* fashioned by Gordon and Korie from their instant classic. Set during the Great Depression, the story of a poor family of sharecroppers driven from their home by drought and economic hardship still resonates today. With entire pieces taken directly from the opera, as well as new sections made up of expanded musical ideas,

Gordon likens the suite, which features a 60-piece orchestra and 125-member chorus, to "perfume," a boiled-down essence that nevertheless imparts a sense of the Joad story. Bookended with large choruses, the suite opens with the powerful prologue, "The Last Time There was Rain," which explains the birth of the dust bowl, and concludes with the opera's Act 1 finale – the libretto speaking of Texaco, Greyhound and Route 66. Contained within the suite are arias, including Ma Joad's "Us," the classic double song, "The Plenty Road/Oakies" and "The Zephyr/One Star," the last a duet for Connie Rivers and his pregnant wife, Rosasharn, the Joads' daughter. Other potent set pieces include the large chorus from Act 2, "Like They Promised," which evokes emotions felt upon first seeing the beauty of California, and "The Creek," a scene in which Noah Joad kills himself as a sacrificial act for his family. There is also a lengthy square dance scene and the thrilling, full-chorus, "Dios te salve (God have mercy)." Sung in Spanish, it depicts female bean pickers who come upon the dead body of the preacher Casy. With the creative



team's roots in musical theater (Gordon's been dubbed the modern-day successor to Bernstein and Sondheim; Korie wrote the lyrics for the Tony award-winning *Grey Gardens*), the score is an amalgam of Americana, merging Broadway, opera and the twangy sounds – banjo and folksy harmonies – of the Depression. Searing, moving and gloriously melodic, *The Grapes of Wrath* is a perfect storm of high art.

Five years before Steinbeck's novel was published, the Marx Brothers turned to Verdi and the "Anvil Chorus" from *Il Trovatore* (1853) in *A Night at the Opera*. Numerous parodies (including Glenn Miller's jazz version) of this rousing work depicting Spanish gypsies working as tinkers and striking their anvils have appeared over the years. Praising hard work, good vino and women, the chorus is typical of Verdi, a man of the common people able to capture like characters, none more so than in this hummable keeper of a chorus.

Those craving another Verdi fix will delight in choruses from *Nabucco* (1842) and *La Forza del Destino* (1862). In the former, the grand, patriotic chorus of the Hebrew slaves, "Va Pensiero" is a paraphrase of Psalm 127 ("By the waters of Babylon we sat down and wept") with the music having been adopted as a de facto anthem in Italy. Portraying the collective emotions resulting from the pain and suffering of a conquered land and a homeless people, this dramatic chorus, with its sweeping melody, was sung spontaneously at Verdi's funeral in 1901. With *La Forza del Destino*, Verdi, for the first time, crafted an opera having an abstract

idea for its title. Meeting with a puzzling reception at its premiere but gaining acceptance over the years, the opera, which features a chorus in nearly every scene, is a panoramic view of life in time of war, presaging, in that respect, *Boris Godunov* (1874). "Rataplan," the third act chorus of *Forza*, is a kind of soldiers' call-to-arms. Bristling with crisp snare drums and insistent tympani, the staccato-like vocals are a study in

...the score is an amalgam of Americana, merging Broadway, opera and the twangy sounds – banjo and folksy harmonies – of the Depression. Searing, moving and gloriously melodic, *The Grapes of Wrath* is a perfect storm of high art.

dogged determination, the Verdian trumpets creating a fabulous flourish.

As to Mussorgsky's *Boris Godunov*, we meet the titular character at the height of his power and popularity for the first time in the authoritative "Coronation Scene." Throughout history, music has been written to honor royalty, and this chorus, set to the clanging of bells and chimes and amid great pomp and ceremony, is brilliant in its depiction of the 16th century figure accepting the crown of tsar.

On an altogether different note is Mascagni's one-act opera verismo, *Cavalleria Rusticana* (1890), one of the first to focus on "regular Joes." The marvelous "Easter Hymn" occurs early in the action and features a

church choir singing the Latin text of "Regina Coeli" as it summons the Sicilian parishioners to the Mass. A chorus of peasants and villagers then replies, the soaring soprano solo adding to the beauty of this heartfelt music.

Exquisite in every sense of the word, the "Humming Chorus" from Puccini's tragedy, *Madama Butterfly*, rates an 11. First performed at La Scala in Milan in 1904 and said to be the composer's favorite, the opera is

set in Japan and tells of the geisha, Butterfly, who marries an American naval officer. After his three-year absence, Butterfly, anxiously awaiting Pinkerton's return, finally falls asleep with her son. As dawn approaches, the offstage chorus performs this lullaby, the pizzicatos and luminous strings creating one of the most hauntingly beautiful melodies in opera. So wondrously appealing are all of these choruses that they not only can stand alone, but serve as a reminder of music's greatest gift – transcending the mundane and elevating us towards a more blissful – and peaceful – existence.



Photo by Duncan Hamrah

Ricky Ian Gordon COMPOSER

EDUCATION: composition at Carnegie Mellon University

HIS SONGS HAVE BEEN

PERFORMED BY: Renee Fleming, Dawn Upshaw, Audra McDonald, Kristin Chenoweth, Frederica von Stade, Andrea Marcovici, Harolyn Blackwell, Betty Buckley, Lorraine Hunt Lieberson

OTHER WORKS INCLUDE:

Orpheus and Euridice (premiered at Lincoln Center, won an OBIE Award, recorded on Ghostlight Records); *My Life with Albertine* (based on Proust's *Remembrance of Things Past*, premiered at New York's Playwrights Horizons)

COMPOSER-IN-RESIDENCE: at the Bravo! Vail Music Festival

NEXT PROJECT: commissions for The Metropolitan Opera and for the 50th anniversary of the Minnesota Opera with Michael Korie; commission for the 20th anniversary of the Los Angeles Master Chorale's High School Choir Festival



Photo by Dan Nicoletta

Michael Korie LIBRETTIST

HAS COLLABORATED WITH:

Scott Frankel on the musical *Grey Gardens* and a new musical for Lincoln Center; with Amy Powers and Lucy Simon on the musical *Zhivago* for the La Jolla Playhouse and (upcoming) London's West End

OTHER OPERA LIBRETTOS

INCLUDE: *Harvey Milk* (San Francisco Opera, Houston Grand Opera), *Hopper's Wife* (Long Beach Opera), *Kabbalah* (Brooklyn Academy Next Wave Festival), *Where's Dick?* (Houston Grand Opera)

AWARDS: Outer Critics Circle Award, ASCAP Foundation Richard Rodgers New Horizons Award and Tony nomination for *Grey Gardens*; other works have received The Edward Kleban Award and the Jonathan Larson Foundation Award

NEXT PROJECT: commissions for The Metropolitan Opera and for the 50th anniversary of the Minnesota Opera with Ricky Ian Gordon



Photo by Sasha Vasiljev

Elizabeth Bishop MEZZO SOPRANO

ROLES WITH LA OPERA:

Frau Marthe Rull in *Der zerbrochene Krug*, Third Zofe in *Der Zwerg*, Grandmother Burjya in *Jenůfa*

AT THE METROPOLITAN

OPERA: *War and Peace*, *Iphigenie en Tauride*, and next year, Second Norn in *Götterdämmerung*

OTHER APPEARANCES:

Beethoven's Symphony No. 9 with the Atlanta Symphony, Ma Joad in *The Grapes of Wrath* with Pittsburgh Opera, Magdelene in a concert performance of *Die Meistersinger* with the Concertgebouw in Amsterdam, Handel's *Messiah* with the National Philharmonic and Mahler's *Lieder eines fahrenden Gesellen* with the Portland Symphony Orchestra in Maine

AWARDS: winner of 1993 Metropolitan National Council Auditions

RAVES: "...gorgeous voice..." —*Opera News*

"luminous...with utter panache" —*San Francisco Chronicle*



Kim Josephson BARITONE

EDUCATION: B.M and M.M. in applied voice from University of Houston

HAS PERFORMED: more than 24 roles with the Metropolitan Opera, including the title role in *Rigoletto*, Germont in *La Traviata*, Enrico in *Lucia di Lammermoor*, and Belcore in *L'Elisir d'Amore*

HAS ALSO APPEARED WITH:

Seattle Opera, Lyric Opera of Chicago, Minnesota Opera, Washington National Opera, Houston Grand Opera, Baltimore Opera, Cincinnati Opera, the Spoleto Festival USA, Vancouver Opera, Vienna State Opera

CUE UP YOUR IPOD: as Eddie Carbone in the world premiere of *A View from the Bridge* on New World Records

SET YOUR TIVO: he appears in Metropolitan Opera broadcasts of *La Fanciulla del West*, *Arabella*, *Carmen*, and *Billy Budd*



Photo by Anderson Graphics

Brian Leerhuber

BARITONE

LOCAL BOY: a Los Angeles native, graduated from UCLA; currently lives in San Francisco

THIS SEASON HE APPEARS: as General Robert E. Lee in the world premiere of *Appomattox* by Philip Glass with the San Francisco Opera; Schaunard in *La Bohème* with the Los Angeles Opera; Orsanes in *The Fortunes of King Croesus* with the Minnesota Opera

CREATED THE ROLE OF: Tom Joad in the premiere performances of *The Grapes of Wrath* with Minnesota Opera and Utah Symphony & Opera

HAS ALSO APPEARED WITH: Tulsa Opera, Santa Fe Opera, Lyric Opera of Chicago, Austin Lyric Opera, Cincinnati Opera

AWARDS: 2003 Sullivan Foundation Award, former member of the Lyric Opera Center for American Artists and the Juilliard Opera Center



Risa Larson

SOPRANO

SEASONS WITH CHORALE: Rookie Year

ORIGINALLY FROM: Japan

EDUCATION: BA in Vocal Performance from UCLA

PREVIOUS CHORALE SOLOS: Britten's *A Ceremony of Carols*, Haydn's *Maria Theresa Mass*

OPERA AND MUSICAL THEATRE PERFORMANCES: *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 national commercial for Ivory Soap

HAS PERFORMED AS A SOLOIST ON: the Los Angeles Philharmonic Green Umbrella Series



Steve Pence

BASS

SEASONS WITH CHORALE: 3

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 *Maria Theresa Mass*

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 SOLOIST IN: 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



Photo by Gil Garcetti

Los Angeles Master Chorale

SOPRANO

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

Stephanie Sharpe
Peterson
Karen W. Schnurr
Winter Watson
Sun Joo Yeo

ALTO

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

Adriana Manfredi
Sara Minton
Alice Kirwan Murray
Shinnhill Park
Drea Pressley
Helene Quintana
Niké Simor St. Clair
Nancy Sulahian
Kimberly Switzer
Diane Thomas
Kristen Toedtman
Tracy Van Fleet

TENOR

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

Jeff Greif
Steven Harms
Jon Lee Keenan
Shawn Kirchner
Charles Lane
Kwan Lee
Michael Lichtenauer
Dominic MacAller
Christian Marcoe
Sean McDermott
Michael McDonough
Marvin Neumann
Adam Noel
Craig Alan Slaughter
Kevin St. Clair
George Sterne

BASS

Joseph Bazyouros
Mark Beasom
Paul Bent
Reid Bruton
Kevin Dalbey
Greg Davies
Steven Fraider

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

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

Los Angeles Master Chorale Orchestra

VIOLIN 1

Barry Socher
CONCERTMASTER
Florence Titmus
Tina Chang Qu
Leslie Katz
Ernest Salem
Heather Crawford
Amy Wickman
Nicole Bush
Julie Rogers
Anna Kostyuchek
Alwyn Wright
Juliann French

VIOLIN 2

Margaret Wooten
PRINCIPAL
Cynthia Moussas
ASSISTANT PRINCIPAL
Linda Stone
Cheryl Ongaro
Sarkis G
Jean Sudbury
Jeff Gauthier

Christopher Reutinger
Liliana Filipovich
Marvin Palatt

VIOLA

Kazi Pitelka
PRINCIPAL
Andrew Picken
ASSISTANT PRINCIPAL
Dmitri Bovaird
Carrie Holzman
Alma Fernandez
Renita Koven
Kathryn Reddish
Andrea Whitt

CELLO

John Walz
PRINCIPAL
Delores Bing
ASSISTANT PRINCIPAL
Maurice Grants
Margaret Edmundson
Todd French
Xiaodan Zheng

BASS

Donald Ferrone
PRINCIPAL
Ann Atkinson
ASSISTANT PRINCIPAL
Peter Doubrovsky
Timothy Eckert
David Parmeter

FLUTE

Sara Weisz
PRINCIPAL
Julie Long

OBOE

Stuart Horn
PRINCIPAL
Michele Forrest

CLARINET

Gary Boyver
PRINCIPAL
Michael Grego

BASSOON

John Steinmetz
PRINCIPAL
William Wood

REEDS

Douglas Masek
PRINCIPAL
Jeff Benedict

HORN

Steve Becknell
PRINCIPAL
Diane Muller
Jon Titmus
Jenny Kim

TRUMPET

Roy Poper
PRINCIPAL
William Bing
Marissa Benedict

TROMBONE

William Booth
PRINCIPAL
Alvin Veeh
Terry Cravens

TUBA

Douglas Tornquist
PRINCIPAL

TYMPANI

Scott Higins
PRINCIPAL

PERCUSSION

Theresa Dimond
PRINCIPAL
Timm Boatman

HARP

Jo Ann Turovsky
PRINCIPAL

GUITAR

Thomas Rizzo
PRINCIPAL

HARMONICA

Thomas Morgan
PRINCIPAL

KEYBOARD

Lisa Edwards
PRINCIPAL

CONTRACTOR

Steve Scharf

LIBRARIAN

Robert Dolan



Suite from *The Grapes of Wrath*

Music by Ricky Ian Gordon
 Libretto by Michael Korie
 Adapted from the novel by
 John Steinbeck

1. "THE LAST TIME THERE WAS RAIN"

CROPPERS

The last time there was rain
 I smelt it in the air,
 and filled a pail to wash my hair.
 My kids was in the yard.
 I made 'em play inside.
 My smallest one, the boy – he cried.
 The last time there was rain
 the rich red earth was soaked,
 'n up them baby corn shoots poked.
 The spill-off from the ditch
 made gullies in the ground,
 and birds which ate the bugs
 made such a pretty sound.

When the last rain came
 and the sky turned blue
 it was gone for good,
 only no one knew.
 We enjoyed the shade
 with a cherry fizz
 when it's warm, like Oklahoma is ...

The last time there was rain
 my wash got soakin' wet.
 The final rinse them sheets'd get.
 It came right through the roof.
 "I'll fix it," I tol' her.
 No rush to patch it now, what fer?
 The pigs put up a squeal
 and wallowed in the trough.
 Them pigs today is all died off.
 I reckoned my old truck
 would hunker down and rust.
 It made it through the rain.
 What wrecked it was the dust!

When the wind rose up and the sun
 bore down

as the earth turned hard and the corn
 went brown
 in a dust so thick and a sky so cloaked
 if the Lord was lookin', he'd've choked.

The dust was thick as stew
 but still kept pourin' in,
 and what was left to breathe was thin.
 We boarded up the house
 and stuffed the cracks with rags.
 The store ran out of burlap bags.
 It weighted down the trees,
 the fence posts 'n the signs,
 the phone and the electric lines.
 A man could take a walk
 and never see his feet.
 A train could raise a cloud
 enough to swamp a street!
 In the pitch black nights
 not a star shone through!
 Not a light bulb lit
 more'n a yard or two!
 And when dawn would break,
 there would be no day,
 just a dull red glow behind the gray ...

At last the wind died down
 when everything was ruined,
 like bein' on the moon ... marooned.

The women watch the men
 to see what they can bear.
 The corn can go;
 The house can go;
 The fam'bly will still be there
 if something in their eyes,
 some sign of life remains ...
 If we're still here
 the next time it rains.
 The next time it rains.
 The next time it rains.
 The next time ...
 The next time ...
 The next time ...

2. "US"

MA

We can start again, maybe ...
 though not like a baby can.
 Grown men and women set in their ways,
 we're all that's been, the stuff of our days.
 And now, how to decide what goes,
 what stays? ...

This dead land – is us.
 All its hardship – is us.
 And the flood years.
 And the drought years.
 And the dust years – all us.
 When the owner threw us off – is us.
 When the tractor hit the house – is us.
 The table that we sold.
 The cupboard and the chairs.
 The tubs and tanks, the piggybanks.
 This corncob pipe that, Lord knows,
 I used to cuss.
 A postcard from a fair.
 A *Pilgrim's Progress* book.
 Feathers for a hat I didn't wear.
 A child's lock of hair ... that's us.

TOM

There ain't enough room in the truck, Ma.

MA

We can take things – that's also us.
 Pots and pans and pillows.
 Buckets, ropes and canvas.
 A kerosene lamp, some clothes.
 This, my mother's needlepoint – that stays.
 This, the letter from my brother
 the day before he died – this goes.

TOM

Ma ... it's time.

MA

Yes, it's time – that's us.
 Time in boxes – that's it.
 Times of sharing or despairing.



So much more than one ole truck can fit.
 So we'll take along the things we'll need,
 and we'll leave behind the things we won't.
 But the unimportant things
 we pick up in our lives,
 they tell us who we are.
 Can spoons and forks and knives?
 Leaving our past behind us
 suddenly stamped "Surplus,"
 what will remind us our lives are us?
 Our lives are us.
 Our lives are us.

3. "THE PLENTY ROAD/OKIES"

CROPPERS

Head down the plenty road.
 Down where the plenty's grow'd.
 Head where the handbill say:
 For Californ-i-a.
 Where grapes is pickin' sweet!
 How sweet?
 Sweet as a sugar beet.
 Good pay!
 Ten cents a box, ya' please!
 Where?
 Los Angel-eeze!
 So start 'er up, Al – let's roll!
 Los Angel-eeze!
 It's time to quit this dusty bowl!
 Los Angel-eeze!
 Where a man can lose his soul, so...

Head down the plenty road!
 Head down! Head down!
 Green beans fetch a penny a bean
 in San Wa-keen!
 Ripe nectarines
 tumble-in' down!
 Los Angel-eeze means "Angel Town."
 Head down the plenty road!
 Head down! Head down!
 Peaches fetch a nickel a pail
 in Cloverdale!
 And bust the scale!
 Grapevines be north!
 Grapefruits be south!
 No one be goin' hand-to-mouth!
 Wolf at the door

got no abode,
 not on the plenty road!

LOCALS

"Okies."
 Clog up the highway.
 Shame of Route 66.
 Shit-heel hicks.
 "Okies."
 Beggin' for hand-outs.
 ESSO don't pump free cash.
 Poor white trash.
 Road hogs, why can't they drive
 between the white lines?
 Crawlin' at thirty-five.
 Can't you bums read traffic signs?!
 "Okies."
 Accidents waitin'-to-be!
 If they croak
 it's "Okie-doke" by me.

AL

Need some gas, Mister.

PUMP GUY 1

Got any money?

TOM

We look like beggars to you?

PUMP GUY 2

One guy tried to give me his shoes for a
 gallon.

PUMP GUY 3

One guy tried to give me his kid's doll.

PUMP GUYS

I swear, what's this country comin' to?

TOM

You don't wanna know.
 Fellas like you, that's just a song you sing:

TOM & AL

"What this country comin' to?"
 You don't wanna know nothin'.

TOM

Al, gas it up and let's get goin'.

MA

Wait! Granma's nappin' in the ladies loo.

TOM

Well, wake her up, Ma.
 We gotta make campsite by nightfall.

LOCALS

Halfwits, they're all inbred.
 No wonder they're dense.
 Shacked up ten to a bed,
 rabbits got more abstinence!
 Squattin' in them squalid tents,
 retards got more common sense!
 Government should build a fence!
 A fence!

CROPPERS

Head down the plenty road!
 Down where the bills ain't owed!
 Where folks can earn their way
 in Californ-i-a!
 Them hills o' purple shade!
 The Sunkist Raisin Maid!
 Jolly Green Giant Peas!
 Los Angel-eeze!
 So floor the gas, Pal – heave ho!
 Los Angel-eeze!
 We got a thousand miles to go!
 Los Angel-eeze!
 If we clear New Mexico, so...

CROPPERS

Head down the plenty road!
 Head down! Head down!
 Heads up for the honeydew dime
 in Anaheim
 come harvest time!
 Winter through Spring,
 Summer through Fall,
 twelve months a year
 is work for all!
 Head down the plenty road!
 Head down! Head down!
 Damsons fetch a quarter a day
 in San Jo-zay!
 Plum good they pay.
 Wolf at the door
 got no abode,
 not on the plenty road!

**LOCALS**

“Okies.”
 Clog up the highway.
 Shame of Route 66.
 Shit-heel hicks.
 “Okies.”
 Beggin’ for hand-outs.
 ESSO don’t pump free cash.
 Poor white trash.
 Halfwits, they’re all inbred.
 No wonder they’re dense.
 Shacked up ten to a bed,
 rabbits got more abstinence!
 Squattin’ in them squalid tents,
 retards got more common sense!
 Government should build a fence!
 A fence!

CROPPERS

Head down the plenty road!
 Head down the plenty road!
 Head down the plenty road!
 To hit the mother lode, head down...!

4. “THE ZEPHYR/ONE STAR”**CONNIE**

Brother, look at that beauty purr.
 That’s what I call power.
 The Lincoln Zephyr.
 The best damn car in America.
 How’d you like a spin in her?

ROSASHARN

Nice.

CONNIE

I’ll say ... but likin’ ain’t havin’.

ROSASHARN

Maybe ...

CONNIE

If there’s work in California ...

ROSASHARN

... after the baby’s born.

CONNIE

... we might own a car some day.

ROSASHARN

A Lincoln Zephyr!

CONNIE

You crazy, Rosasharn!
 A Zephyr cost as much as a house!
 I ruther have the house, fer the baby.
 Wouldn’t you?

ROSASHARN

I like to have the baby,
 the house ... an’ the Zephyr!

CONNIE

Likin’ ain’t havin’.
 Yer’ wishin’ fer a lotta stuff.

ROSASHARN

A lotta stars to wish on, Connie.

CONNIE

Only one.

ROSASHARN

One’s enough.
 One is more than none ...

One star is more than bright enough.
 One star can warm the dark.
 Like a candle in a dust storm,
 it’ll fill the sky with silver sparkles.
 Sometimes when faith ain’t quite enough,
 nights where the moon don’t shine,
 when you can’t see your nose
 in a maze of shadows,
 Heaven hangs out a sign.
 One star. One star.
 One small star that’s mine.

CONNIE

Yer’ talkin’ foolish.

ROSASHARN

Am not.
 In a jar way up high
 like a firefly,
 it shimmers in the air,
 and ev’ry time it glimmers
 is someone’s answered prayer.

CONNIE

Naw.
 Stars isn’t some little cat’s eye.
 They’s big – big as a baseball!
 Weight ‘em down with dreams, they’ll fall.

ROSASHARN

(touching the unborn child inside her)
 Mine don’t weigh much at all ...
 Small dreams is more than light enough.
 Where will my own be born?
 In a rest stop or a lean-to,
 or a place a child can face the morning?
 One man to hold me tight enough...

CONNIE

You got it, honey...

ROSASHARN

Love me a lifetime through!

CONNIE

Whatever happens ...

ROSASHARN

Only one tiny ray
 on a pitch black highway
 makes make-believe seem true.
 One star.

CONNIE

One star.

BOTH

One small star will do.
 One star, one star ...
 One small star and you.

5. “LIKE THEY PROMISED”**FAMILY**

Rest your weary eyes on her,
 like they said she were:
 California – like they promised.
 Glowin’ like a amethyst
 set in silver mist.
 California – like they promised.
 Milk ‘n honey stretchin’ out
 forever in the distance.



Nature's power tamed
by Man's persistence ...
What them Chosen Folk of yore
crost the Sinai for.
California, like they promised, but more.

MA
Praise God we're acrost,
alive, and we're still us ... or most of us.

TOM
Was Granma bad?

MA
Granma's dead.

TOM
When?

MA
The fam'bly had to get acrost.
I didn't count the hours.
I promised her a nice green place
where she could lay her head down
with willow trees, 'n wild flowers ...

FAMILY
She was old 'n so wuz he.
They're the ones who'll see
California – they're the promise.
Pretty as a pi'ture show.
No Lone Ranger, tho.
California – like they promised.
Rollin' mountains echo back
a feller when he hollers.
How much money's left?
'Bout forty dollars.
Forty dollars?!
Forty dollars...
Never know'd but one or two promises
come true...
Keep your promise, California, come
through!
Look what we come through for you.
California – like they promised.

6. "THE CREEK: I CAN BE A HELP"

NOAH
Noah spoke to God.
God said: "Noah,
you can be a help to me.
'Fore I end the world,
save the critters
for a better world to be."
Noah built a ark
filled with "ballast"
Hollowed from a big ol' tree.
Noah saved the mice,
the lambs 'n lions,
two of ev'ry kind, not three.
Fer' forty days and forty nights
they floated far 'n wide.
While rain come down like cats 'n dogs,
all the cats 'n the dogs was inside.
So ...

*Contemplating the moonlit creek,
Noah fills a bucket with stones.*

I can be a help.
Save the fam'bly.
They'll be better off, they'll see.
Noah was a help,
'n my name's Noah.
I'm as big a help as he.
Fer' Tommy, Al 'n Rosasharn,
the kids 'n Uncle John.
So Casy, Connie, Pa 'n Ma
will have one less mouth to feed
when I'm gone.
Oh!
See what I can do, Tommy!
Oh!
I can build a ark, filled with "ballast,"
hold to it 'n not let go.
Hidin' in the creek, bein' helpful.
This the only way I know...

*Noah wades into the creek gripping his
bucket of stone to drown himself.*

UNSEEN VOICES
For forty days and forty nights
he floated on the waves.
The Good Lord gives;

the Good Lord smites
for the sake of the souls that He saves.

NOAH
He didn't help the fish.
Didn't need ta'.
Didn't help the birds, they free.
Noah got his wish.
Helped his loved ones.
Everyone's a help ... now me.

MA
Noah! Noah!

*Noah's dying memory is of his mother
cradling him as a child.*

"SIMPLE CHILD"

MA
Dream beautiful,
freely as a herd of horses runnin' wild.
No innocence.
No innocence
as the dream of a simple child.
Breathe easily,
softly as a breeze's ripples on a stream.
No innocence.
No innocence
as a child with a simple dream.
No innocence.
No innocence
as the dream of a simple child.
Breathe easily,
softly as a breeze's ripples on a stream.
No innocence.
No innocence
as a child with a simple dream.

NOAH
See what I can do, Tommy ...
See what I can do ...

MA
Noah! Noah!



7. "SQUARE DANCE"

PA

Swing your partner round an' round.
Lift her feet right off the ground!

UNCLE JOHN

Allemande and take her hand.
Promenade to beat the band!

CHORUS

Do-see-do an' 'round the ring.
Roosters crow and birdies sing!
Double back and circle south.
Get a little moonshine in yer' mouth!

UNCLE JOHN

Ducks in the mill pond, geese in clover.
Hide your gal 'cause I'm comin' over.

PA

Hurry up boys and don't be laggin'...
Pa's comin' over in a pretty red wagon!

BOTH

Do-see-do an' 'round the ring.
Roosters crow and birdies sing.
Double back and circle south.
Get a little moonshine in yer' mouth!

CHORUS

Chicken in the bread pan ornery and cross.
You ladies show your boys who's boss!
Dogs in the corner a-diggin' at a bone.
Find you a lady or grow old alone!

Ah-ah! Ah-ah!

Al Joad dances energetically with Cropper Girls, and then, more gentlemanly, with Ma Joad. The Croppers approve. Here is a son who respects his mother.

CHORUS

Ah-ah! Ah-ah!

Local Vigilantes enter to provoke a riot. The Croppers evict the intruders, making it seem like a part of the dance.

PA & UNCLE JOHN

All join hands an' circle wide!
Spread out like an old cow hide...!

CHORUS

Watch for the landlord and his gun...
Circle round and have some fun!
Have some fun! Have some fun!
Have some fun! Have some fun...!
Swing your partner round an' round!
Lift her feet right off the ground!
Allemande and take her hand!
Promenade to beat the band!
Swing your partner round an' round!
Lift her feet right off the ground...!
Allemande and take her hand...!
Promenade to beat the band!

8. "THE FIRE IN THE ORCHARD"

TOM

The fire in the orchard
was not no act of God.
No bolt of lightning' bypassed the rod.
No drunkard in a Packard
tossed out a cigarette.
The fire in the orchard was set.
The owner told the foreman
burn all the fallen fruit,
and any cropper tek' it, you shoot.
The trees was doused in water
so not a branch was scorched.
No, just my children's future got torched.

CROPPERS

Ants on the highway,
more every day.
Nowhere to work.
No place to stay.
Ants on the highway
lookin' for crumbs,
droppin' quicker than the plums.

TOM

The fire in the orchard
was over in a bit.
The fire in my belly won't quit.
My head so full of anger,
my heart so full of wrath,

it burnin' such a fiery swath
ain't nuthin' gonna stop
ain't nuthin' gonna stop its path.

CROPPERS

Ants on the highway,
more every day.
Nowhere to work.
No place to stay.
Ants on the highway
lookin' for crumbs ...

9. "DIOS TE SALVE"

BEAN-PICKERS

Dios te salve, bella aurora.
Dios te salve, luz del día.
Dios te salve, sol y doliente,
y Dios te salve, María.
Dios te salve, luna hermosa.
Dios te salve, vida mía.
Dios te salve, noche estrella,
y Madre eres de gracia.
Dios te salve, María.

Bienvenida, pájaro blanca.
Hoy te vengo a saludar.
Saludando a tu belleza,
Virgen santo, celeste y calmar.
Reluciente como el alba,
pura y sensible sin mancha,
qué gusto recibe mi alma.
Bienvenida, pájaro blanca.

Dios te salve, bella aurora.
Dios te salve, luz del día.
Dios te salve, sol y doliente,
y Dios te salve, María.
Dios te salve, luna hermosa.
Dios te salve, vida mía.
Dios te salve, noche estrella,
y Madre eres de gracia.
Dios te salve, María.
Dios te salve, María.

(Translation)

God save thee, beautiful dawn.
God save thee, light of day.
God save thee, sun and suffering,



and God save thee, Mary.
 God save Thee, beautiful moon.
 God save Thee, my life.
 God save Thee, night star,
 and mother filled with grace.
 God save Thee, Mary.

Good morning, white dove.
 Today I come to greet you,
 welcoming your beauty.
 Virgin Holy and calming.
 resplendent like the dawn,
 pure and sensitive without stain.
 What pleasure my soul receives.
 Good morning, white dove.

God save thee, beautiful dawn.
 God save thee, light of day.
 God save thee, sun and suffering,
 and God save thee, Mary.
 God save Thee, beautiful moon.
 God save Thee, my life.
 God save Thee, night star,
 and mother filled with grace.
 God save Thee, Mary.
 God save Thee, Mary.

10. "THE DAY THE RAIN BEGAN"

FARMER/CROPPERS/FAMILY

The day the rain began
 the sky was overcast.
 I told the hired hands: "Work fast."

You can't pick cotton wet.
 It swell up like a rag.
 Then no one's gonna weigh your bag.

An' when it rains it pours.
 The baby's water break.
 By then the field was like a lake.
 We shoveled through the night
 to dam the risin' creek.
 Her screamin' an' the wind
 made one infernal shriek!

Then the dam washed out
 when a tree crash down,
 an' the women shout

'Better find high groun'
 while the fear of God
 was in ev'ry man
 as he hear them hungry children cry...
 'Cuz we knew a few was marked to die
 the day the rain began.
 The day the rain began.
 The day the rain began.

11. "LITTLE DEAD MOSES"

UNCLE JOHN

No! This child ain't goin' in the groun'!

Go down, little dead Moses.
 Float down the tide, the risin' river.
 Show ev'ry town the true price of silence.
 A quiet violence, a pall over this land ...

Eyes that never see'd the sky,
 starin' into space.
 Fears you had no words to cry,
 frozen on your face.
 Wash up on the riverbanks,
 fix 'em in the eye.
 Ask 'em all who done this, an' why?

CROPPERS

Why? Why? Why? Why?

UNCLE JOHN & CROPPERS

Go down, little dead Moses!
 float down the tide, the risin' river!
 Let people see the fruits of their blindness
 till human kindness be all over this land!
 Eyes that never see'd the sky,
 starin' into space.
 Fears you had no words to cry,
 frozen on your face.
 Wash up on the riverbanks,
 fix 'em in the eye.
 Ask 'em all who done this, an' why?
 Go down the river, an' show them what!
 Go down an' lay there!
 Go down an' rot!
 Go down an' rot!

12. "US" (REPRISE)

TOM

Noah. Put this dirt in your pocket .

This red land – is us.
 All its hardship – is us.
 And the flood years.
 And the drought years.
 And the dust years – all us.
 So we hold the ones we lose
(touches heart) in here.
 And protect the ones we have
(makes a fist) with this.
 Till we find a place to live,
 a home for us to stay,
 our home is where we are,
 'cause us...is U.S.A.
 Texaco is a gas pump.
 Greyhound's a goddamn bus.

ALL

Route 66, the highway – is us.



Anvil Chorus

See how the clouds melt away
from the face of the sky when the sun
shines, its brightness beaming;
just as a widow, discarding her black robes,
shows all her beauty in brilliance gleaming.
So, to work now!
Lift up your hammers!
Who turns the gypsy's day from gloom to
brightest sunshine?
His lovely gypsy maid!
Fill up the goblets! New strength and courage
flow from lusty wine to soul and body.
See how the rays of the sun play and sparkle
and give to our wine gay new splendor.
So, to work now!
Who turns the gypsy's day from gloom to
brightest sunshine?
His lovely gypsy maid!

Va pensiero

Fly, thought, on wings of gold;
go settle upon the slopes and the hills,
where, soft and mild, the sweet airs
of our native land smell fragrant!
Greet the banks of the Jordan
and Zion's toppled towers...
Oh, my country so lovely and lost!
Oh, remembrance so dear and so fraught
with despair!
Golden harp of the prophetic seers,
why dost thou hang mute upon the willow?
Rekindle our bosom's memories,
and speak of times gone by!
Mindful of the fate of Jerusalem,
either give forth an air of sad lamentation,
or else let the Lord imbue us
with fortitude to bear our sufferings!

Easter Hymn

(In the church)
Queen of Heaven, rejoice, Alleluia!
For He whom you were worthy to bear,
Alleluia,
Has risen, as He said, Alleluia!

(Outside on the square)
Rejoice, for our Savior yet liveth,
The Light has burst open the tomb.
Rejoice, for salvation he giveth
From Heaven, his own glorious home.

Rataplan

PREZIOSILLA

Let him go! Beating a monk...a fine thing!
They won't hear me? Then let the drum
save him...
Rataplan, rataplan, rataplan.

SOLDIERS

Rataplan, rataplan, rataplan.

PREZIOSILLA

Rataplan, rataplan, strengthens
the love of glory in the soldier
rataplan, rataplan, this sound
signals victory to come!
Rataplan, rataplan, the ranks are forming
and are led to combat!
Rataplan, rataplan, the enemy's flag
is seen to retreat!
Rataplan, pim, pum, pum, pursue
those who turn tail and flee!
Destiny has crowned
your glorious wounds with triumph.
Rataplan, rataplan, the victory of one's country
shines brighter for her son's gallantry.
Rataplan, rataplan, victory
wins every heart for the soldier.

Coronation Scene

SHIUSKI

Long may he live,
Tsar Boris Feodorovich.

CHORUS

Long life and glory –
Our Tsar and Father.

SHIUSKI

Glory...

CHORUS

As the sun is to Heaven
its highest glory, glory
to this country, to Russia.
Tsar Boris is glory – glory.
Long life and glory,
Long live Tsar Boris. (repeat)
Be happy, friends,
Jubilate, and be happy, friends.
Let's be happy, friends.
Let us praise our Tsar, Boris Godunov.

BOYARS

Long life to him! Tsar Boris Feodorovich...

CHORUS

Long may he live.
To the mightiest of Tsars, Boris,
be glory – glory – glory – GLORY!

BORIS

My heart is sad;
a strange and fearful omen
invades all my being with its dark foreboding.
My Lord and God, You, my Eternal Father,
from Heaven's throne in mercy look on us,
and send to me, and to the power of my reign,
Your holy blessing.
Let me be kind and merciful like You –
let me bring glory to the Throne.
And now we bend our knees
before the mighty Tsars who governed Russia.
And then I'll call you to a feast!
All – from Boyar down to the lowly poor,
All be my guests.
All will be dearly welcome!

CHORUS

Glory – glory – glory.
Long life and glory!
Our Tsar and Father – long may he reign,
the mighty ruler!
As to Heaven the sun is its glory – glory;
so to Russia her great Tsar Boris is glory!
Glory, and long may he reign!
Glory! Glory!

LA world

“LA Is the World”: Past, Present and Future Reverberations

By Victoria Looseleaf



(L to R): Eve Beglarian, Manoochehr Sadeghi, Pejman Hadadi, David O, Sergio “Checo” Alonso, Chinary Ung, Sophiline Cheam Shapiro

As the city of Los Angeles grows, transforming itself into a megalopolis for the 21st century, so goes the Los Angeles Master Chorale. Continuing to thrive, to blossom, to embrace the many facets of the musical world as it meshes with that of the vocal universe, the organization, under the visionary direction of Grant Gershon, has also embarked on a number of inspirational journeys.

In addition to its “Homage to Haydn” initiative, which culminates next season with the performances of *Harmonie Mass* (October 12, 2008) and *Heilig Mass* (May 3, 2009), the finale of the groundbreaking “LA Is the World” project will come to a rousing finish as well.

The multi-year commissioning initiative that unites immigrant master musicians, composers and the Chorale was jumpstarted last year with composer Eve Beglarian’s

Sang (Stone), a work that literally gave exotic voice to the artistic melting pot that is our town.

Beglarian’s piece, which featured two Los Angeles-based Persian musicians – Manoochehr Sadeghi on santur, a 71-string hammered dulcimer, and Pejman Hadadi on percussion – was inspired by the 10th century Persian epic, *Shahnameh, the Book of Kings*. An adroit blend of intoxicating rhythms and shimmering vocals, the composition, which made use of

texts in Arabic as well as texts from the Old Testament (sung in Hebrew and Greek), prompted the *Los Angeles Times* to write, “...the piece affirmed that among her contemporaries, Beglarian is a human, idealistic rebel and a musical sensualist.”

An auspicious beginning to be sure, the pan-cultural project continues tonight with the performance of David O’s *A Map of Los Angeles*. Calling upon the talents of the Chorale and L.A.-



based Mexican folk harp master Sergio “Checo” Alonso (and let’s get real – who doesn’t love a harp?), *O* depicts a many-faceted City of Angels with whimsy, depth and surprise.

O is no stranger to the Chorale, having collaborated with the organization’s educational outreach program “Voices Within” as a master teacher and composer. His recent composing credits include an a cappella score for *Hippolytos*, performed at the Getty Villa’s reopening two years ago. For the Master Chorale, *O* has fashioned a thrilling, densely textured work that not only promises to create ripples in our own musical pond, but, in the process, expand musical boundaries. Indeed, *A Map of Los Angeles* is the ideal model for sonic diplomacy, with fusion and the cross-pollination of styles helping to propagate universality and peace. For more information about the piece, see the program notes for the “Almost A Cappella” program.

Completing the triptych of distinguished composers participating in “LA Is the World” is Cambodian-born, San Diego-based Chinary Ung. His three movement, 45-minute opus (as yet untitled), is a collaboration with the Chorale and dancer/choreographer/singer Sophiline Cheam Shapiro and her Khmer Arts Ensemble. A highlight of next season – the Chorale’s 45th and its eighth under the direction of Gershon – this ambitious work

debuts November 9. Paired with Lou Harrison’s *La Koro Sutro*, it features 60 vocalists, seven dancers and a small instrumental ensemble, including two native Cambodian musicians also slated to lend vocals.

Calling upon the talents of the Chorale and L.A.-based Mexican folk harp master Sergio “Checo” Alonso, *O* depicts a many-faceted City of Angels with whimsy, depth and surprise.

Vibrant, exotic and evocative, Ung’s piece, like that of Harrison, is marbled with ritual overtones and shades of another era. Gershon has called it a concert experience that can only happen in this city. “It’s essentially a collaboration between our audience and the performers,” he adds, “a literal and metaphorical intersection of L.A.”

Enhancing that notion is the dance element, which Ung says represents a medium to communicate to the gods and spirits. Chorale-goers might remember a 2004 evening during which a pair of hoofers helped raise the roof of Walt Disney Concert Hall as part of Duke Ellington’s sacred music. With Ung’s music, however, the dancers are an integral part of the entire soundscape, with Shapiro also adding vocals to her superb movement artistry.

And while Ung notes that the work has no real text – phonemes and syllables will be sung, with the possibility of a few words voiced either by chance or design and related to Sanskrit – the atmospheric quality of the score is undeniable.

According to the composer, the first movement is meant to evoke the rural areas of Cambodia and can be visualized as “green,” a positive energy, with the middle section based on spirituality or “sathukar,” and essentially gold in color. The final movement is what Ung refers to as “trak,” something that can be thought of as having several colors.

“It also has to do with spiritual balance,” explains Ung, “and in a way, it re-energizes the participants in the room.”

The same could be said of “LA Is the World,” its provocative compositions giving rise to rearranging our own thoughts and responses upon hearing such singularly extraordinary music.

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