



LOS ANGELES
MASTER CHORALE
GRANT GERSHON | MUSIC DIRECTOR

2008 | 2009

RACHMANINOFF + HAYDN



performances
MAGAZINE

OCTOBER 2008

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



2008 | 2009

La Koro Sutro + Chinary Ung
Sun, Nov 9, 7 pm

Lou Harrison | La Koro Sutro
Chinary Ung | Spiral XII: Space
Between Heaven
and Earth
LA world
World Premiere

Holiday Wonders

Christmas Around the World
Sat, Dec 6, 3 pm and
Sat, Dec 13, 3 pm
with chorus, organ and brass

Messiah Sing-Along

Sun, Dec 7, 7:30 pm and
Mon, Dec 15, 7:30 pm
Handel | Messiah

Rejoice: Respighi + Rutter

Sun, Dec 14, 7 pm
Lauridsen | O Magnum Mysterium
Pinkham | Christmas Cantata
Respighi | Laud to the Nativity
Rutter | Gloria

Mendelssohn: Elijah

Sun, Jan 25, 7 pm
with 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

Sierra: Missa Latina

Sun, May 31, 7 pm
West Coast Premiere
Heidi Grant Murphy, Soprano
Nathaniel Webster, Baritone



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Welcome to a “new LAMC”



It's our 45th anniversary season, and we've been hard at work over the summer sprucing things up to celebrate this important landmark. Here's a tour of some of the most important changes.

- You've probably noticed a new logo – a fresh and bold update of the “wings” you've been seeing over the last few seasons. We think this new visual mark better represents the fresh and compelling programming offered by our wonderful musicians.
- Choice Ticketing is up and running! Now – through our website www.lamc.org – you can explore the concert hall's seating plan, “see” the view from any location, choose the exact seats you want and print your tickets at home – all for a nominal per-order charge. And of course you can call us! You will be greeted by Patrick Brown or Karen Sarpolus, who are ready to assist with your purchase.
- Starting tonight, the inside box office window at Walt Disney Concert Hall will be open two hours prior to each LAMC performance for ticket purchases and exchanges. Will Call transactions are at the outside windows.
- Take a close look at the women of the Master Chorale – beautiful new gowns are revealed tonight. A group of Chorale members worked with couture designer Karolyn Kiisel to conceive this new concert attire. The gowns were produced locally under Karolyn's direction, and we think the women have never looked better – don't you agree?
- And we welcome our new program book annotator, Thomas May, whose compelling and informative program notes will enhance and inform your experience at Chorale concerts this season.
- Finally, and with tremendous appreciation, we welcome these new Board members, who joined us over the summer: Greg Annick, Kathy Drummy, David Gindler, and Steve Kanter.

Tonight we welcome our friend and colleague Ralph Morrison to the first chair in the orchestra. At the same time, we acknowledge with enormous gratitude and profound admiration the departure of our former concert master Barry Socher. Barry has been for many years a committed musical leader, as well as an invaluable member of the orchestra. His very busy career – as a member of the Los Angeles Philharmonic and first chair of the Armadillo Quartet – places increasing demands on his time. We thank Barry for sharing his talent with us and wish him well.

In January we celebrate the Chorale's 45th anniversary (the first performance was January 27, 1965), and we're already looking forward to our 50th in the 2013/14 season! Our Board of Directors felt that this is exactly the right time to launch a comprehensive strategic planning process to launch the organization into a new era. We've rewritten our Mission Statement, articulated our core values, and are hard at work identifying the new and improved ways in which we can share with you the unparalleled artistry of our Music Director, our singers, our orchestra, and our guest artists. We believe that you also share this vision, excitement and anticipation. Your patronage makes all the difference – when you attend concerts, buy recordings, and make tax-deductible contributions.

Thank you for joining us tonight! Together, we look forward to a wonderful season.



Terry Knowles
Executive Director

BOARD OF DIRECTORS

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TONIGHT'S PERFORMANCE

Rachmaninoff + HAYDN



Los Angeles Master Chorale
Grant Gershon | Music Director

Sunday, October 12, at 7 pm

WALT DISNEY CONCERT HALL

Los Angeles Master Chorale
Grant Gershon, conductor

Selections from the
Liturgy of St. John Chrysostom, Opus 31
Sergei Rachmaninoff (1873-1943)

Glory to the Father
In Thy Kingdom
Come, Let Us Worship
The Cherubic Hymn
We Hymn Thee
It Is Truly Fitting
Our Father
Praise the Lord from the Heavens
Let Our Mouths Be Filled
Blessed Be the Name of the Lord
Glory to the Father

— INTERMISSION —

Harmonie Mass in B-Flat Major
Franz Joseph Haydn (1732-1809)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

SOLOISTS: **Deborah Mayhan, Soprano; Adriana Manfredi,**
Mezzo Soprano; Daniel Chaney, Tenor; Reid Bruton, Bass

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

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

The Bank of New York Mellon proudly sponsors tonight's Gala.



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CLASSICAL | *fm 91.5*

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Tonight's performance is part of the 7th Annual Daniel Pearl Music Day festivities. The Daniel Pearl Foundation was formed in memory of journalist Daniel Pearl to further the ideals that inspired Daniel's life and work. The foundation's mission is to promote cross-cultural understanding through journalism, music, and innovative communications. For more information visit WWW.DANIELPEARL.ORG

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

TRADITION & INDIVIDUALITY

Haydn and Rachmaninoff might be considered an odd coupling, yet both have been pigeonholed in ways that give short shrift to the full scope of their respective visions: Haydn as the eternally sunny jokester and Rachmaninoff as the quintessential melancholy Russian. In these choral masterpieces, both composers reinvent traditional forms in ways that express their singular creative powers.

By Thomas May

While Rachmaninoff was first touring the United States as a composer-pianist in the winter of 1909, he suffered a tremendous bout of homesickness—a foretaste of the pain he would face as a permanent exile from his native Russia following the 1917 Revolution. Could this be why he felt such an urge to reconnect with his roots upon returning in 1910 to his beloved estate at Ivanovka (a few hundred miles southeast of Moscow)? The composer would later recall its vistas as oceanic in scope, “where the waves are endless fields of wheat, rye, and oats, stretching as far as the eye can see.”

Prompted by these surroundings, Rachmaninoff quickly and with great pleasure set to work on *The Liturgy of St. John Chrysostom*. Commentators like to speculate on the ambiguity of his religious disposition—Rachmaninoff wasn’t conventionally pious and in fact had side-stepped the Russian Orthodox Church’s strictures to marry his cousin—yet he convincingly taps into the most transfixing elements of a sacred tradition in this visionary, ecstatic music. In part he was no doubt also recovering persistent memories of the church visits he made as a boy in the company of his grandmother. The piano may be the instrument that first comes to mind at the mention of Rachmaninoff, but the sounds of chant and tolling bells lodged in his imagination and are equally recurring features (think of the chant-like melody that unspools at the beginning of the Third Piano Concerto, the notorious “Rach 3” featured in the film *Shine*).

The Liturgy in question is the one most typically used for the central worship ritual in the Eastern Orthodox Church (as opposed to those reserved for special feast days), with its hymns and prayers set to music for unaccompanied choir. It was named in honor of an early church father known for his stern reforms and his eloquence: “Chrysostom” is from the Greek for “golden-mouthed,” which also happens to be a fitting epithet for the glorious choral tradition, developed over centuries, that Rachmaninoff evokes. In 1878 Tchaikovsky paved the way for the later revival of interest in this tradition by other

composers when, in a controversial move, he composed his own setting of the Liturgy intended for both ecclesiastical and secular performance. We're familiar from operatic history with the tug of war between music and words, but it has deeper roots, in the need perceived by church authorities (both Eastern and Western) to regulate the role of music. Tchaikovsky's was considered too distracting and was thus rejected for actual liturgical use; Rachmaninoff's composition met with the same verdict. Although his hold-out romanticism got him a reputation as a conservative, what the Orthodox Church objected to, ironically enough, was Rachmaninoff's "modernist" expression.

For contemporary audiences, however, the wonder of this music is its timelessness. Rachmaninoff adapted varieties of actual archaic chant for a large portion of his later and better-known sacred choral work, the *All-Night Vigil*. The Chrysostom Liturgy, by contrast, involves newly composed music that ingeniously mimics the contemplative atmosphere of the original. In this concert performance we hear a distillation of the lengthy, 20-section service. For all the outwardly austere restrictions of the medium, Rachmaninoff elicits a prismatic textural spectrum from his painterly combination of voices. Listen throughout to how he makes the music breathe in both smaller units and larger waves of shifting dynamics: the buildup of expectation of the godhead, for example, in "Come, Let Us Worship," followed by a gentle dimming on "Alleluia." The direction of the musical line continually glosses the words, as in the gradual descent to encompass the entire choir as a mirror of the angels in the "Cherubic Hymn."

Rachmaninoff reserves his most otherworldly music for "We Hymn Thee," which occurs near the transforming moment of the consecration, as a soprano solo emerges from a barely audible stasis generated by the chorus. Yet the earthy, direct charms of folk music are also absorbed into this idiom, as we hear in the bell-imitating echo effects of "Praise the Lord from the Heavens." Rachmaninoff steels us to reenter the world with the vigorous, ringing proclamations of worship concluding the Liturgy.

Haydn, like Rachmaninoff, was also fated to live through "interesting times"—an era of revolutionary change not just for artists but for an entire society. By the time he came to compose the *Harmonie Mass* in 1802, the 70-year-old Haydn may well have intuited that this would be the final large-scale work he was to complete (though he would live seven more years, rattled by illness). By default at least, the Mass serves as a testament of sorts, an act of artistic summation for a career whose span ranged from the fading baroque to incipient romanticism and from the old paradigm of ecclesiastical and aristocratic patronage into the new era of the self-reliant artist.

In the splendid final sets of symphonies and quartets, Haydn had already consolidated his maverick achievements in instrumental music. Choral forms became the preoccupation of his last years. In these Haydn weds a new appreciation for the high baroque's rhetorical brilliance with the Enlightenment-infused quest for an ordered world that radiates through his mature work. The *Harmonie Mass* achieves the extraordinary feat of pulling all these strands together—not with the forlorn nostalgia of a weakened man looking back on vanished certainties but with a larger-than-life confidence.

Yet the work was hardly effortless. Haydn devoted special effort to its composition (and to the first performance which he conducted in September 1802). It's no coincidence that the *Harmonie Mass* calls on the largest array of orchestral forces of all Haydn's Masses, including an entire wind section, which adds an extra dimension of color that was unconventional at the time (the Mass's nickname *Harmonie* reflects the German use of the word for a band made of wind instruments, as in serenades). The richer palette of his instrumentation (including organ), which accompanies the full chorus and a quartet of soloists, allows not only for stirring ensembles—in the exuberantly inventive fugues capping the tripartite Gloria and Credo movements above all—but also for intimate, tender commentary, as in the *Et incarnatus est* and the *Agnus Dei*.

As a master classicist, Haydn also builds beautifully proportionate structures, almost hinting at the grand idea of a choral symphony which would be fulfilled by Beethoven over two decades later. A harmonic omen (G-flat against the tonic B-flat) early into the opening Kyrie suggests that we are embarked on a large-scale journey. Along with other musical devices, Haydn uses tonality with refined economy to shape this fresh vision of the familiar ritual texts. The sudden lightening to G Major for the *Agnus Dei* comes as a surprising pastoral oasis, from which, with fanfares blazing (prefigured in the Gloria's fugue), Haydn stages a dramatic return to the home key of B-flat in *Dona nobis pacem*. This is music resounding with the belief in a beneficent order behind the patterns of history and nature Haydn had observed through a long life.

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

Grant Gershon MUSIC DIRECTOR



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; *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

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*

Born on November 10, 1960, in Norwalk, California

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

"Gershon has brought a youthful, eclectic exuberance to the LA Master Chorale"

— ARROYO MONTHLY

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 song-writing 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 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*.

"a finely realized performance ... that filled the sold-out hall with cathedral sounds and crescendos that could be felt as well as heard"

— LOS ANGELES TIMES

LOS ANGELES MASTER CHORALE PERFORMERS

SOPRANO

Tyler Azelton
 Beata Balon
 Tania Batson
 Samela Beasom
 Tamara Bevard
 Deborah Briggs
 Karen Hogle Brown
 Vicky Brown
 Renee Burkett-Shulgold
 Claire Fedoruk
 Rachele Fox
 Ayana Haviv
 Marie Hodgson
 Susan Judy
 Risa Larson
 Emily Lin
 Virenia Lind
 Margaurite Mathis-Clark
 Deborah Mayhan
 Caroline McKenzie
 Susan Mills
 Lika Miyake
 Marnie Mosiman
 Holly Shaw Price
 Stephanie Sharpe Peterson
 Karen W. Schnurr
 Sun Joo Yeo

ALTO

Mary Bailey
 Nicole Baker
 Lesili Beard
 Rose Beattie
 Helen Birch
 Leanna Brand
 Aleta Braxton
 Monika Bruckner
 Carrie Dike
 Amy Fogerson
 Sharmila Guha
 Saundra Hall Hill
 Michele Hemmings
 Kyra Humphrey
 Leslie Inman
 Adriana Manfredi
 Cynthia Marty
 Sara Minton
 Alice Kirwan Murray
 Drea Pressley
 Helene Quintana
 Niké Simor St. Clair
 Nancy Sulahian
 Kimberly Switzer
 Diane Thomas
 Kristen Toedtman
 Tracy Van Fleet

TENOR

Scott Blois
 James Callon
 Daniel Chaney
 Pablo Corá
 Jack Golightly
 Jody Golightly
 J. Wingate Greathouse
 Jeff Greif
 Steven Harms
 Drew Holt
 Jon Lee Keenan
 Shawn Kirchner
 Michael Lichtenauer
 Dominic Macaller
 Sal Malaki
 Christian Marcoe
 Sean McDermott
 Michael McDonough
 Adam Noel
 Kevin St. Clair
 George Sterne

BASS

Joseph Bazyouros
 Mark Beasom
 Reid Bruton
 Kevin Dalbey
 Greg Davies
 Steven Fraider
 Michael Freed
 Gregory Geiger
 Michael Geiger
 Dylan Gentile
 Abdiel Gonzalez
 Scott Graff
 Stephen Grimm
 Paul Hinshaw
 Jay Kenton
 Lew Landau
 Scott Lehmkuhl
 Bob Lewis
 Roger Lindbeck
 Paul Ludden
 Tonoccus McClain
 Steve Pence
 Jim Raycroft
 Jason Retana
 Alex Ruggieri
 Douglas Shabe
 Mark Edward Smith
 Paul E. Sobosky
 Burman Timberlake
 David Tinoco, Jr.
 Kevin White

CHORALE ORCHESTRA

VIOLIN 1

Ralph Morrison
 Concertmaster
 Jayme Miller
 Margaret Wooten
 Jennifer Munday
 Florence Titmus
 Leslie Katz
 Amy Wickman
 Ernest Salem
 Tina Chang Qu
 Sarkis Gyurgchyan
 Yan To
 Nicole Bush

VIOLIN 2

Steve Scharf
 Principal
 Cynthia Moussas
 Assistant Principal
 Lorand Lokusta
 Grace Oh
 Heather Crawford
 Jean Sudbury
 Julie Ann French
 Christopher Reutinger
 Cheryl Ongaro
 Marvin Palatt

VIOLA

Kazi Pitelka
 Principal
 Andrew Picken
 Assistant Principal
 Dmitri Bovaird
 Alma Fernandez
 Brett Banducci
 Renita Koven
 Kathryn Reddish
 Andrea Whitt

CELLO

John Walz
 Principal
 Delores Bing
 Assistant Principal
 Nadine Hall
 Maurice Grants
 Todd French
 Margaret Edmundson

BASS

Donald Ferrone
 Principal
 Ann Atkinson
 Assistant Principal
 Peter Doubrovsky
 Timothy Eckert

FLUTE

Geri Rotella
 Principal

OBOE

Joel Timm
 Principal
 Stuart Horn

CLARINET

Gary Bovyer
 Principal
 Michael Grego

BASSOON

John Steinmetz
 Principal
 Theresa Treunfels

HORN

Steve Becknell
 Principal
 Kristy Morrell

TRUMPET

Roy Poper
 Principal
 William Bing

TYMPANI

Thomas Raney
 Principal

ORGAN

Lisa Edwards
 Principal

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

SOLOISTS



Deborah Mayhan
SOPRANO

Seasons with Chorale: 7

Previous Chorale solos: Louis Andriessen's *City Of Dis*, Haydn's *Lord Nelson Mass*, Mozart's *Coronation Mass*

Education: bachelor degree in voice from California State University, Northridge

Opera performances:

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

Guest appearance as a

soloist: Santa Rosa Symphony conducted by Jeffrey Kahane, Opera a la Carte, Santa Barbara Choral Society, Pacific Chorale, New West Symphony, Claremont Chorale, Pasadena Pops Orchestra, Los Robles Master Chorale, Cuesta Master Chorale, Mendocino Music Festival

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

Awards and honors:

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



Adriana Manfredi
MEZZO SOPRANO

Seasons with Chorale: 7

Hometown: Costa Mesa, CA

Previous Chorale solos:

Britten's *Ceremony of Carols*, Haydn's *Lord Nelson Mass*

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

Has appeared as a guest artist

with: Opera Pacific, Los Angeles Chamber Singers, Eighteen Squared, CalArts New Century Players

As a guest soloist: *Tebellim* by Steve Reich at Skirball Cultural Center

Opera Roles: The Squirrel in Ravel's *L'enfant et les sortilège*; Cherubino in Mozart's *Le nozze de Figaro*

Movie soundtracks include: *Lady in the Water*, *Click*

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



Daniel Chaney
TENOR

Seasons with Chorale: 5

Hometown: Malta, Montana

Previous Chorale solos:

Rachmaninoff's *All-Night Vigil*, Handel's *Messiah*, Haydn's *Mass in Time of War*, Ricky Ian Gordon's *Suite from the Grapes of Wrath*

Education: French horn major at University of Denver's Lamont School of Music

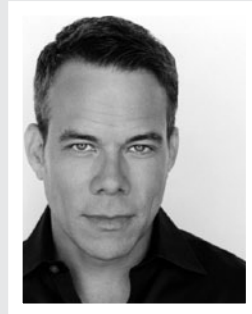
Opera performances: Spoletta in *Tosca*, Monostatos in *Magic Flute* and Guiseppe in *La Traviata* with the L.A. Opera; 10 years in the Los Angeles Opera Chorus

Movie/TV soundtracks

include: *Lady in the Water*, *License To Wed*, *Medium*

Has appeared as a guest artist

with: San Luis Obispo Mozart Festival, Roger Wagner Chorale, The Evangelist in the Los Angeles Bach Festival production of Bach's *Christmas Oratorio*



Reid Bruton
BASS

Seasons with Chorale: 4

Hometown: a small farming community near Memphis, TN

Previous Chorale solos:

Mexican Baroque and The Maestro Dinner (2008)

Education: Voice and piano at Oberlin Conservatory, Juilliard School of Music

Opera performances: More than 60 productions with Los Angeles Opera, singing in the chorus, covering principals, and performing comprimario roles

Has appeared as a guest artist

with: Aspen Music Festival, Claremont College, Concordia Chorale, The Desert Symphony, The Gay Men's Chorus of Los Angeles

TV appearances include:

Mephistopheles on *Dharma and Greg*; Bobby Darin impersonator on *The Wedding Bells*

Film soundtrack credits

include: *The Matrix*, *Spiderman*, *I Am Legend*, *King Kong*, *The Simpsons Movie*, *Charlie Wilson's War*, *Horton Hears a Who*, *War of the Worlds*

Awards and Honors: LA Opera Buffs and Pasadena Opera Guild



Photo: Library of Congress, Prints & Photographs Division

SERGEI RACHMANINOFF

COMPOSER

Born:

April 1, 1873 in Semyonovo, Russia

Died:

March 28, 1943 in Beverly Hills

Studied at:

the Moscow Conservatory

Professional:

conductor at the Bolshoi Theatre, the Imperial Opera and of the Philharmonic concerts

Operas:

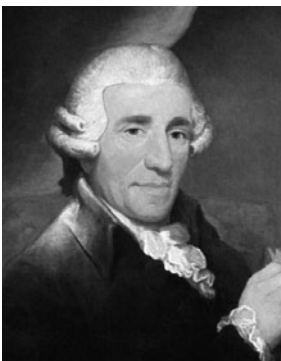
Aleko, The Miserly Knight, and Francesca da Rimini

Influenced by:

Tchaikovsky, Chopin, Liszt, Balakirev, Mussorgsky, and Medtner

Notable:

In 1917, in the wake of the Russian Revolution, he left Russia and never returned. After living in Switzerland until 1935, he immigrated to the United States and became a U.S. citizen shortly before his death.



FRANZ JOSEPH HAYDN

COMPOSER

Born:

March 31, 1732 in Rohrau, Austria

Died:

May 31, 1809 in Vienna

Began his musical career:

as a choir boy in Vienna's St. Stephen's Cathedral

Assignments:

music director to Count Morzin, Kapellmeister to the Esterhazys

Operas:

Lo speziale, L'infedeltà delusa, Il mondo della luna, La fedeltà premiata, Orlando paladino and Armida

Is regarded:

as the Father of the symphony (he wrote more than 100) and the string quartet (he wrote 68)

CALENDAR OF EVENTS

Sun, Nov 9, 7 pm

LA KORO SUTRO + CHINARY UNG

Sat, Dec 6, 3 pm

Sat, Dec 13, 3 pm

HOLIDAY WONDERS:
CHRISTMAS AROUND THE WORLD

Sun, Dec 7, 7:30 pm

Mon, Dec 15, 7:30 pm

MESSIAH SING-ALONG

Sun, Dec 14, 7 pm

REJOICE! RESPIGHI + RUTTER

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

Nov. 14, 15, 16

LA Philharmonic

Adès and Berlioz

March 10

Madison, Wisconsin

Lauridsen and Friends

April 9, 10 & 11

LA Philharmonic

Ligeti: Clocks and Clouds

May 15, 17:

LA Philharmonic

Adams: A Flowering Tree

May 16:

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Michael Breitner
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Kathleen and James Drummy
Ann Graham Ehringer, Ph.D.
Mr. and Mrs. Scott Fitz-Randolph
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Walt Disney Concert Hall has had a tremendous impact on the Los Angeles Master Chorale, playing a significant role in our recent success. This building – which is a magnificent work of art in its own right – will always be an integral part of our organization’s artistic vision. The Chorale’s residency here has attracted the best singers, encouraged Music Director Grant Gershon to program concerts that take advantage of both the exceptional acoustic and creative architectural aspects of the concert hall, and has heightened the Chorale’s national and international profile in ways that would not have otherwise been accomplished. Everyone affiliated with our organization feels an immense gratitude and a powerful attachment to this extraordinary concert home.

Responding to these experiences, the Chorale’s Board of Directors decided to authorize a \$1 million institutional pledge in support of the Walt Disney Concert Hall construction campaign. This important and unprecedented gesture was made both as recognition of the Chorale’s historic accomplishments and as an investment in its very bright future.

The people listed to the left have made gifts and pledges in support of our capital pledge, in addition to their annual fund contributions, that total approximately \$750,000. Their leadership and generosity tangibly demonstrate their recognition of the concert hall’s impact and their belief in the Chorale’s future.

We invite you to join them in this very special show of support for the Los Angeles Master Chorale in its home – Walt Disney Concert Hall. Once our \$1 million goal is reached, donors of \$10,000 or more will enjoy architectural recognition in Choral Hall and in the Garden – a permanent acknowledgment of their generosity, commitment and foresight. To further explore the ways in which you can join these individuals in their leadership as patrons of the Los Angeles Master Chorale, please contact Ilean Rogers, Director of Development, at 213.972.3138 or irogers@lamc.org.



Photo: Doug Kim

45TH ANNIVERSARY

Opening Night Gala

We welcome tonight's guests to the Opening Night Gala, which takes its elegant Russian theme from Rachmaninoff's *Liturgiy of St. John Chrysostom*, and acknowledge with deep gratitude the support of our many patrons and donors. This evening also celebrates the continuation of our three-year Homage to Haydn project which culminates in this 45th Anniversary Season.

Tonight's Gala attendees will enjoy a sumptuous dinner designed especially by Patina Chef Joaquim Splichal. The Los Angeles Master Chorale will delight and enthrall our guests in BP Hall with its signature 360-degree Surround-Sing.

This event is generously sponsored by The Bank of New York Mellon - our wonderful partner for 16 years! There is a special acknowledgment to BNY Mellon below, and we know you join us in giving them a standing ovation for this extraordinary sponsorship. We appreciate and thank Heidi Simpson, Bill Ott and Dave Holst for their commitment and support.

Thank you to all who have contributed to the success of tonight's important event that underwrites the artistic and education outreach programs of the Los Angeles Master Chorale.



THE BANK OF NEW YORK MELLON

SPOTLIGHT ON BANK OF NEW YORK MELLON

The Bank of New York Mellon is honored to have been a lead supporter of The Los Angeles Master Chorale for more than 15 years and we look forward to continuing this support of the Los Angeles Master Chorale.

The Bank of New York Mellon is a global financial services company, focused on helping clients manage and move their financial assets, operating in 37 countries and serving more than 100 markets. With more than \$23 trillion in assets under custody and administration and \$1 trillion in assets under management, we are a leading provider of financial services for institutions, corporations and high-net worth individuals, providing superior asset management and wealth management, asset servicing, issuer services and treasury services through a worldwide client-focused team.

As the Master Chorale artfully brings to life the vision of the composer, The Bank of New York Mellon can compose and masterfully perform traditional as well as new and innovative financial solutions for you.



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

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 inspired them to make endowment or irrevocable planned gifts to assure the future of the Los Angeles Master Chorale.

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.



Donald J. and Joyce Nores
photo: Lee Salem

We wish to thank Joyce and Donald J. Nores, Roger Wagner Society Founding Members, for their recent additional and most generous gift.



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Our Circle of Friends — Thank You!

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.

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

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

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tickets@lamc.org

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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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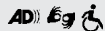
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A MESSAGE FROM THE PRESIDENT

Welcome to the Music Center.

Since last month's exciting reopening of the Mark Taper Forum, Center Theatre Group (CTG) audiences have experienced the new state-of-the-art theatre with the first performances of *The House of Blue Leaves* which continues through the 19th. *The School of Night* opens on the 30th. At the Ahmanson,

the world premiere of *9 to 5: The Musical* continues through the 19th, followed by *Spring Awakening*, opening on the 30th.

On the occasion of his final season as the LA Philharmonic's Music Director, Esa-Pekka Salonen welcomes a host of musical friends who help to "Celebrate: Salonen" in compelling and distinctive programs at Walt Disney Concert Hall.

The Library of Congress/Ira Gershwin Gallery at Walt Disney Concert Hall showcases the exhibit *Alvin Ailey American Dance Theater: 50 Years as Cultural Ambassador to the World*, beginning on the 4th. Offering a window into Alvin Ailey's roots and the development of his dance company, the exhibit can be viewed during intermission or when touring the Concert Hall. Tours are FREE; phone (213) 972-4399 for information.

As part of our popular family programming, *World City* presents the rhythmic sounds of Columbian and Venezuelan music by Los Llaneros as well as dynamic music and dance from Ballet Folclórico Do Brasil. All ages are welcome at these free performances on the 11th at the W.M. Keck Foundation Children's Amphitheatre at Walt Disney Concert Hall. For children age three to six, *Pillow Theatre* presents FREE interactive performances of David Gonzalez's *Aesop Bops* at the Dorothy Chandler Pavilion Grand Hall, with two shows on the 25th.

The Los Angeles Master Chorale launches its season at Walt Disney Concert Hall with *Rachmaninoff and Haydn* on the 12th and LA Opera presents Puccini's beloved *Madama Butterfly* at the Dorothy Chandler Pavilion through the 18th.

Dance at the Music Center's season begins with Miami City Ballet at the Dorothy Chandler Pavilion the 24th-26th, performing the West Coast premiere of *NIGHTSPOT*, a creative and innovative collaboration by Twyla Tharp and Elvis Costello. Tickets are available at Ticketmaster. For more information, call (213) 972-0711.

Your support plays a significant role in continuing and expanding arts education and community outreach programs and presentations in Los Angeles. Please consider making a gift and help inspire people of all ages and backgrounds with the joy of the arts. You may make your gift online at musiccenter.org or by telephone at (213) 972-3333. Thank you for your generosity and support.

Sincerely,

Stephen D. Rountree
President



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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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