





performances



Chorus + Organ Sun, Feb 22, 7 pm Bruckner, Clearfield, Muhly, Pärt and Sametz

Folk Songs: Brahms + Copland Sun, Mar 29, 7 pm Bartók, Brahms, Copland, Poulenc, Tormis Haydn + Messiaen Sun, May 3, 7 pm Messiaen | Trois petites liturgies Haydn | Heilig Mass

Mary Chun, ondes Martenot Vicki Ray, Piano

Sierra: Missa Latina Sun, May 31, 7 pm West Coast Premiere

Heidi Grant Murphy, Soprano Nathaniel Webster, Baritone

TELL US WHAT YOU THINK!

LAMC online recording survey closes January 31st. We want to hear from YOU! Go to LAMC.org and click on "Audience Survey."



ONLINE: LAMC.ORG **PHONE:** 213-972-7282 M-F, 10-5

Preview and choose your exact seats online 24/7

BOARD OF DIRECTORS

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Terry Knowles
EXECUTIVE DIRECTOR

45 Years

Inaugural brochure announces the first season of the Los Angeles Master Chorale



SOUTHERN CALIFORNIA CHORAL MUSIC ASSOCIATION 1965 - 1966 SEASON OF GREAT CHORAL MASTERWORKS THE LOS ANGLES MASTER CHORALE A SINFONA ORDESTRA ROGER WAGNER COMMON THE MUSIC CENTER PAVILION

Dear Friends of the LA Master Chorale:

On January 27, 1965, the Los Angeles Master Chorale, under the direction of Roger Wagner, presented its first concert with a performance of Bach's *B Minor Mass* in the Dorothy Chandler Pavilion. We were there on that memorable occasion, and little did we imagine that the Chorale would thrive for decades, growing into the extraordinary ensemble it is today! Under the leadership of four remarkable Music Directors (Wagner, John Currie, Music Director Emeritus Paul Salamunovich and Grant Gershon), and through the musical talent of hundreds of singers across 45 seasons, the LA Master Chorale has flourished, setting the artistic standard in the world of choral music.

Tonight we celebrate our 45th Anniversary, and we are absolutely thrilled that you chose to be with us on this special occasion. Over the years, the Chorale has performed and recorded music from every style, genre, and historical period. In the past few years, under the visionary direction of Grant Gershon and having taken up residency in the amazing Walt Disney Concert Hall, the Chorale has really hit its stride – offering memorable concerts, challenging us in the audience to stretch our own musical horizons, and proving that, as Mark Swed wrote in his *LA Times* review of the November 2008 concert, the LA Master Chorale is "able to master anything."

As founders of the Los Angeles Master Chorale, we are tremendously proud of the ways in which this organization has grown and become an international leader in its field. We look forward to the Chorale's 50th Anniversary in 2013/14 as well as the exciting journey along the way to that milestone. We thank you for your ongoing support and encouragement, and we ask you to continue that commitment along with us as we look forward to more unforgettable performances in the years ahead.

Son

Donald J. Nores

marshall

Marshall A. Rutter

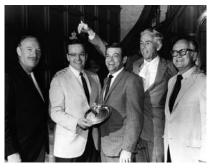
A photographic snapshot of 45 years!



Singers of the Los Angeles Master Chorale entertain the crowds with their voices along the 5-mile Rose Parade route, January 1, 1989.



Music Director Emeritus Paul Salamunovich (1991-2001) with the Los Angeles Master Chorale onstage at the Dorothy Chandler Pavilion



(l to r) Music Director Roger Wagner (1965-1986) and early board members Don Nores, Dale Van Natta, Z. Wayne Griffin, and Buzz Price



(l to r) Mark Foster, Marjorie Lindbeck, Eric Olson, Hugh and Elizabeth Ralston, Grant Gershon, Cookie Olson, and Ray Neevel at a hard hat tour of Walt Disney Concert Hall



Music Director John Currie (1986-1991) conducts the Los Angeles Master Chorale at the Dorothy Chandler Pavilion



Music Director Grant Gershon (2001-present) at a postconcert reception in May 2008 with composers (I to r) Morten Lauridsen, Esa-Pekka Salonen, Eric Whitacre, and David O.



Roger Wagner and singers



Bill Gershon receives some conducting advice from his son Grant as he prepares to lead the "Hallelujah Chorus" in the Messiah Sing Along at Walt Disney Concert Hall in December 2003

Mr. Owens

TONIGHT'S PERFORMANCE

ELIJAH



KUSC is our Proud Media Partner

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

If you can't attend ListenUp!, hear the conversation online after the concert at LAMC.org.

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.

Los Angeles Master Chorale Grant Gershon | Music Director

Sunday, January 25, at 7 pm

WALT DISNEY CONCERT HALL

Los Angeles Master Chorale

Grant Gershon, conductor Mary Wilson, soprano Diana Tash, mezzo soprano Robert MacNeil, tenor Eric Owens, bass-baritone Jeffrey Keeler, The Youth

Elijah

Felix Mendelssohn (1809-1847)

PART I

Introduction As God the Lord

Overture

Chorus Help, Lord!

Duet with Chorus Lord, bow thine ear Ms. Wilson & Ms. Tash

Recitative Ye people, rend your hearts Mr. MacNeil
Aria If with all your hearts Mr. MacNeil

ChorusYet doth the LordRecitativeNow Cherith's brookMs. TashRecitativeWhat have I to do with theeMs. WilsonRecitativeGive me thy sonMr. Owens

Chorus Blessed are the men who fear Him

Recitative/Chorus As God the Lord of Sabaoth Mr. Owens

Chorus Baal, we cry to thee Recitative Call him louder!

Recitative Call him louder! Mr. Owens
Chorus Baal! Baal!

Recitative and Air Draw near, all ye people Mr. Owens

Chorus Cast thy burden upon the Lord

Recitative O Thou, who makest thine angels spirits

The fire descends Chorus

Aria Is not His word like a fire? Mr. Owens Recitative O man of God, help thy people! Mr. Owens

Recitative/Chorus Thou has overthrown thine enemies Mr. Owens & Mr. Keeler

Mr. Owens

Mr. MacNeil

Ms. Tash

Thanks be to God! Chorus

— INTERMISSION —

PART II

Aria Hear ye, Israel! Ms. Wilson

Chorus Be not afraid

The Lord hath exalted thee Recitative/Chorus Mr. Owens

Chorus Woe to him! Man of God

Mr. MacNeil & Mr. Owens Recitative Mr. Owens Aria It is enough

Recitative See, now he sleepeth

Chorus Lift thine eyes

Chorus He, watching over Israel

Recitative Arise, Elijah

Recitative O Lord, I have labored in vain Mr. Owens Aria O rest in the Lord Ms. Tash

Recitative Night falleth round me Mr. Owens Ms. Wilson

Recitative Arise, now!

Chorus Behold, God the Lord Chorus Go, return upon thy way

Mr. Owens Recitative I go on my way Arioso For the mountains shall depart Mr. Owens

Chorus Then did Elijah

Then shall the righteous shine forth Mr. MacNeil Aria

Chorus And then shall your light break forth **DID YOU** KNOW... 36 Chorale members have conducted choirs themselves 18 Chorale members have been singing with the organization for more than 20 years



Felix Mendelssohn ELIJAH Playing the Prophet

"Never was there a more complete triumph—never a more thorough and speedy recognition of a great work of art." So reported The Times of London after Elijah's premiere on August 26, 1846. Its overwhelming success was of the sort a composer could only pray for—on the surface, another confirmation of the widespread myth of Felix Mendelssohn (1809-1847) as a happy exception to the misunderstood, maladjusted artist. No less prominent a figure than Prince Albert pronounced him "a second Elijah."

By Thomas May

The irony is that Mendelssohn was attracted to the story of the fiery Hebrew prophet in part because he *did* identify with Elijah. Despite all the adulation showered on him since his childhood as a prodigy, the highly self-critical composer hardly basked in an attitude of untroubled complacency. Mendelssohn had come to experience intense disillusionment with his society, whose musical trends he found symptomatic of its emptiness. *Elijah* provided a vehicle to reaffirm his faith in the elevating power of art while at the same time pushing his imagination to its limits. It also drove Mendelssohn to a state of physical exhaustion. Overworked and feeling bleakly alone, he would collapse in a series of fatal strokes—age 38—only a little over a year after this most glorious acclaim of his career.

"I imagined Elijah as a grand, mighty prophet, of the kind we might require in our own day," the composer wrote while the idea was still percolating—years before he arrived at the point of composing the score. "Energetic and zealous, but also stern, angry, brooding," he continued, "in striking contrast to the rabble you find both in court and in the populace—indeed, up against the whole world—yet borne aloft on angels' wings."

With his epoch-making revival of Bach's *St. Matthew Passion* in 1829, Mendelssohn began to reclaim the oratorio for an era that was becoming obsessed with novelty for its own sake. The genre is one where his legacy as a preserver of tradition intersected with Mendelssohn the creative artist. His own first oratorio, *St. Paul*, appeared in 1836. Following its positive reception, Mendelssohn almost immediately set to work on plans for a new oratorio. The gestation turned out to be unusually long, however, in part because of his preoccupation with details of the libretto. Mendelssohn only began composing *Elijah* in earnest when he was spurred by a commission for a new oratorio in 1845 for the upcoming Birmingham Festival (he had been lionized by the English public for some time). Mendelssohn completed his score with only two weeks to spare and then set about making substantial revisions immediately after the premiere, still unsatisfied.

St. Paul could be viewed on one level as an allegory of his family's conversion from Judaism to Protestant Christianity when Mendelssohn was a boy. With Elijah he explores his Jewish roots, part of a larger quest where conductor-scholar Leon Botstein sees Mendelssohn continuing the work of his grandfather Moses, who became celebrated as "the German Socrates." This great philosopher

of the Jewish Enlightenment, says Botstein, "focused on the compatibilities between religion and 18th-century rationalism." For his part, the composer was "syncretic, not sectarian. His Christian faith focused on the extent to which Christianity was a universalization of Judaism." Mendelssohn left behind sketches for a third oratorio, called Christus—apparently intended to be paired with Elijah—before his premature death.

It wasn't only the prophet's message—his steadfast resistance to empty idols—that appealed to Mendelssohn: He was also electrified by the musical and dramatic possibilities contained in the terse but wonder-filled narrative of Elijah given in 1 and 2 Kings. "I am anxious to do full justice to the dramatic element," he wrote to his librettist Julius Schubring. A Lutheran minister and long-time friend of Mendelssohn, Schubring had also crafted the libretto for St. Paul. He brought his own agenda to Elijah—essentially wanting to take it more in the direction of a pious sermon. Fortunately, Mendelssohn vigorously contributed his ideas about the text, insisting on the importance of its dramatic shape. (He composed the work in German—in which it is known as Elias—but immediately had William Bartholomew translate it meticulously into the English of the King James Bible for the first performance.)

As a result, Elijah avoids the traditional device of an interlinking narrator in favor of a more directly dramatic approach. Schubring and Mendelssohn interspersed passages from other sources in Hebrew Scripture, arranged around the dramatic arc of Elijah's career. The singers actually adopt the roles of specific characters, at times "playing" more than one. The bass soloist is Elijah, while the alto, for example, represents both an angel and the idolmongering Queen Jezebel; the chorus embodies the Israelites as well as the priests of Baal (Jezebel's imported deities) but also comments on the miracles of divine intervention.

The "plot" unfolds as a sequence of events structured to build two distinct climaxes, one for each half of the bipartite oratorio. Part One begins as Elijah prophesies a devastating drought as punishment for the people's acceptance of idols. The prophet then goes into hiding in the desert and revives the lifeless son of a widow who has sheltered him. Three years later, he returns to King Ahab and stages a showdown between the Baal-worshippers and "the Lord God of Abraham." The first part reaches its climax when Elijah's prayer for the return of life-restoring rain is answered. Part Two finds the prophet again confronting the ruling powers as Queen Jezebel rouses the people against him. He flees once more to the wilderness and faces abject despair but, in another powerful climax, is granted a vision of the Lord. He continues to fulfill his mission and finally ascends to heaven in a chariot of fire. The concluding numbers suggest parallels between Elijah and the future Messiah.

Mendelssohn's oratorios are inscribed by a profound affinity for his predecessors. St. Paul, with its prominent chorales and fugal textures, is clearly Bach centered, while *Elijah*—although it contains several homages to that master as well as to the imaginative tone painting of Haydn—is more akin to the dramatic Handelian model. But the standard view of Mendelssohn as "conservative" tends to desensitize contemporary listeners to the truly innovative touches in this score. Take the extraordinary opening gesture—an austerely scored brief prologue which begins in medias res, with

Elijah predicting the doom to come. Only after this dramatic plunge into the story does Mendelssohn proceed with an Overture, here a tone poem depicting the people's suffering which spills directly into the opening chorus. The Prologue also introduces two key musical ideas that will recur: a rising triad (here in D minor) that represents the divinity and a sinister descending figure to indicate the curse brought on by their inconstancy.

The score abounds in marvelous pictorial opportunities drawing on large-scale orchestral and choral forces: the descent of fire in the contest of the gods, the onrush of water at the conclusion of Part One, or the whirlwind of fire in Elijah's ascent to heaven. Mendelssohn heightens their impact with a dramatic use of suspense. Notice the savage silences after the frenzied invocations to Baal, for example, or the patient but slightly anxious repetitions as Elijah sends the boy to scout for rain. The oratorio is also patterned after powerful contrasts and echoes. After the collective despair of the opening Mendelssohn paints a moving scena of the widow's individual suffering, the revival of her boy leading to a restoration of faith.

The individual angle of course comes most clearly into focus in Mendelssohn's multi-faceted portrayal of the prophet himself. In contrast to the upright confidence, even bravado, of Part One—the Handel-flavored "Is Not His Word Like Fire?" for example—Part Two depicts Elijah's inner life, culminating in the dark night of "It Is Enough" (patterned after an aria from Bach's St. John Passion). Mendelssohn then builds in a splendid sequence from this point of utter dejection to the sacred epiphany of "Behold, God the Lord Passed By!" At the opposite end of the gloom-ridden, dark music that opened the oratorio, Elijah reaches a securely serene conclusion in D Major with the chorus "And Then Shall Your Light Break Forth."

With Elijah, Mendelssohn gave monumental form to his spiritual and artistic preoccupations alike. No wonder that the eloquence of such arias as "O Rest in the Lord" spoke so consolingly to the Victorian era, in which science and relentless material "progress" were unraveling old certainties. Yet however distant from our own sensibilities the reactions of those original audiences seem, Mendelssohn's achievement—so far-reaching in scope—retains its immediacy and power to move us.

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

Program notes are posted online at LAMC.org approximately two weeks before each concert.

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; Spiral XII: Space Between Heaven and Earth by Chinary Ung; Voici le soir by Morten Lauridsen; 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)

"Under Gershon, the Master Chorale seems to be able to master anything."

LOS ANGELES TIMES

Other appearances:

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

Other current assignment:

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

Previous assignments:

Los Angeles Philharmonic Assistant Conductor, 1994-97; Assistant Conductor for the Berlin Staatsoper, Salzburg Festival Member of: USC Thornton School of Music Board of Advisors

On disc: Two Grammy Award®nominated recordings: Sweeney
Todd (New York Philharmonic
Special Editions) and Ligeti's Grand
Macabre (Sony Classical); GlassSalonen (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

GRANT'S IPOD:

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



Los Angeles Master Chorale

"...this was gorgeous music superbly performed."

— LOS ANGELES TIMES

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

Music Directors:

Grant Gershon, since 2001; Paul Salamunovich, 1991–2001; John Currie, 1986–1991; Roger Wagner, 1964–1986

Accomplishments: 25

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

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

Choir Festival celebrates its 20th anniversary in 2009

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

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

LOS ANGELES MASTER CHORALE PERFORMERS

SOPRANO

Tyler Azelton Beata Balon Tania Batson Samela Beasom Tamara Bevard Karen Hogle Brown Deborah Briggs Renee Burkett-Shulgold

Amy Caldwell
Rachelle Fox
Ayana Haviv
Marie Hodgson
Susan Judy
Risa Larson
Lesley Leighton
Emily Lin
Virenia Lind

Margaurite Mathis-Clark Deborah Mayhan Caroline McKenzie Susan Mills Lika Miyake Marnie Mosiman Holly Shaw Price Karen W. Schnurr

ALTO

Sun Joo Yeo

Mary Bailey Nicole Baker Lesili Beard Rose Beattie Carol Binion Helen Birch Leanna Brand Aleta Braxton Monika Bruckner Carrie Dike Amy Fogerson Sharmila Guha Saundra Hall Hill Michele Hemmings Arwen Hernandez Kyra Humphrey

Leslie Inman

Farah Kidwai

Sara Minton

Shinnshill Park

Drea Presslev

Helene Quintana

Nancy Sulahian

Diane Thomas

Tracy Van Fleet

Kimberly Switzer

Kristen Toedtman

Niké Simor St. Clair

Alice Kirwan Murray

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 Charles Lane Kwan Lee Michael Lichtenauer Dominic MacAller Sal Malaki Christian Marcoe Sean McDermott Michael McDonough Adam Noel Krishan Oberoi Kevin St. Clair George Sterne

BASS

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

David Wilson

CHORALE ORCHESTRA

VIOLIN I

Ralph Morrison
Concertmaster
Margaret Wooten
Assistant Concertmaster
Florence Titmus
Leslie Katz
Ana Landauer
Armen Anassian
Amy Wickman
Elizabeth Hedman
James Stark
Nina Esterhof
Nicole Bush
Ayke Agus

VIOLIN II

Steve Scharf
Principal
Cynthia Moussas
Assistant Principal
Julie Ann French
Jeff Gauthier
Jean Sudbury
Liliana Filipovic
Kirsten Fife
Christopher Reutinger
Sharon Harman
Marvin Palatt

VIOLA

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

CELLO

John Walz
Principal
Delores Bing
Assistant Principal
Nadine Hall
Maurice Grants
Dane Little
Todd French

BASS

Ponald Ferrone
Principal
Ann Atkinson
Assistant Principal
Peter Doubrovsky
Tim Eckert
Francis Liu

FLUTE

Geri Rotella Principal Sara Weisz

OBOE

Joel Timm Principal Stuart Horn

CLARINET

Michael Grego Principal Mary Gale

BASSOON

John Steinmetz Principal Theresa Treunfels

HORN

Jon Titmus Principal Jenny Kim Stephanie Stetson Paul Klintworth

TRUMPET

Roy Poper Principal William Bing

TROMBONE

Michael Hoffman Principal Alvin Veeh Terry Cravens

TUBA

Douglas Tornquist Principal

TYMPANI

Theresa Dimond Principal

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Robert Dolan

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

GUEST ARTISTS



Mary Wilson SOPRANO

Has performed with: Musica Angelica, Arizona Opera, Cincinnati Symphony, Santa Fe Symphony, Detroit Symphony, Portland Symphony, American Bach Soloists, Dayton Opera, Opera Theatre of St. Louis, Omaha Symphony, Tucson Symphony, Delaware Symphony, St. Paul Chamber Orchestra

Premiere performances: Grand Duchess Christina in world premiere of Philip Glass' Galileo Galilei in Chicago and New York; Controller in American premiere of Dove's Flight at Opera Theatre of St. Louis; La Colorature in American premiere of Laurent Petitgirard's Joseph Merrick, The Elephant Man with the Minnesota Opera

Opera roles include: Susanna in *Le Nozze di Figaro* with Arizona Opera and Dayton Opera, Rosina in *Il Barbiere di Siviglia* with Dayton Opera, Zerbinetta in *Ariadne auf Naxos* with Tulsa Opera, Penelope in Britten's *Glorianna* with Opera Theatre of St. Louis

Raves: "She proved why many in the opera world are heralding her as an emerging star. She is simply amazing, with a voice that induces goose bumps and a stage presence that is mesmerizing." —Arizona Daily Star

Last LAMC appearances: Bach's *B minor Mass* in March, 2008; Orff's *Carmina Burana* in February, 2005

Awards: National Finalist in the 1999 Metropolitan Opera National Council Auditions; Adams Fellowship at the Carmel Bach Festival; 2004 "Emerging Artist" by Symphony Magazine



Diana Tash MEZZO SOPRANO

Has performed with: Opera Pacific, Los Angeles Philharmonic, Long Beach Opera, San Diego Opera, Santa Barbara Chorale Society, Akron Symphony, Los Angeles Jewish Symphony

Opera roles include: Mercedes in Carmen with LA Opera, Ariadne in L'abandon d'Ariadne with Long Beach Opera, and as a resident artist with LA Opera in Elektra, Der Rosenkavalier, Le Nozze di Figaro, Un Ballo in Maschera, Die Entfürung aus dem Serail, L'italiana in Algeri and Cosí fan Tutte

Festival appearances: Elegy for Young Lovers and The Rape of Lucretia at the Alderburgh Festival; Idomeneo and Haydn's Creation Mass at the Aspen Music Festival

Awards: Winner, Metropolitan Opera's Western Regional Auditions



Robert MacNeil

Has performed with: San Diego Chamber Orchestra, Southwest Chamber Music, New West Symphony, Mormon Tabernacle Choir, Central Union Philharmonic (Beijing), Oregon Symphony, Aspen Chamber Orchestra, Pacific Symphony, Long Beach Opera, California Philharmonic

Opera appearances include: Tannhäuser, Der Rosenkavalier, Il Trovatore, Fidelio, La Bohème and Il Tabarro with LA Opera; Idomeneo with San Francisco Opera; Salome with Opera Pacific

Festival appearances: Orff's *Die Kluge* at the Ojai Festival, Berlioz' *Requiem* at the Sydney Choral Festival, Oregon Festival of American Music, Cascade Music Festival

Recordings: Martin in Copland's The Tender Land, released on the Koch International Label

Last LAMC Performance: Mozart's *Requiem* in February, 2002

Awards: National Finalist in the Metropolitan Opera National Council Auditions



Photo: Paul Sirochman Photography

Eric Owens BASS-BARITONE

Has performed with: New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Cleveland Orchestra, Atlanta Symphony, Seattle Symphony, Detroit Symphony, Pittsburgh Symphony, Toronto Symphony, Minnesota Orchestra, Baltimore Symphony

Premiere performances: Grendel in Elliot Goldenthal's *Grendel* with LA Opera and at the Lincoln Center Festival; General Leslie Groves in John Adams' *Doctor Atomic* with San Francisco Opera; Storyteller in John Adams' *The Flowering Tree* at Peter Sellars' New Crowned Hope Festival in Vienna (recorded on Telarc)

Opera roles include: Doctor Atomic and Sarastro in The Magic Flute at the Metropolitan Opera; Lodovico in Otello at San Francisco Opera; Oroveso in Norma at Royal Opera, Covent Garden; Ramfis in Aida at Houston Grand Opera; Sparafucile in Rigoletto, Ferrando in Il Trovatore and Colline in La Bobème at Los Angeles Opera; the Speaker in Die Zauberflöte at Paris Opera (Bastille); the King of Scotland in Ariodante and Seneca in L'Incoronazione di Poppea at English National Opera; Collatinus in Rape of Lucretia at Glimmerglass Opera

Raves: "consistently charismatic, theatrically and vocally" –New York Magazine; "absolutely remarkable" –*The Philadelphia Inquirer*; "His hefty, tonally focused, richly colored voice cut through the tumult of Goldenthal's score, and his vital, naturalistic acting gave heart to a hightech spectacle." –Alex Ross, *The New Yorker*

Last LAMC appearance: Verdi *Requiem* in March, 2006

Awards: First prize in the Metropolitan Opera National Council Auditions, the Plácido Domingo Operalia Competition, New York's Opera Index Career Grant Auditions and the Luciano Pavarotti International Voice Competition; a 2003 Marian Anderson Award; a 1999 ARIA award.



JEFFREY KEELER THE YOUTH

Studies: Jeffrey is a sixth-grade student at St. Paul the Apostle School in Westwood and has been a member of the Paulist Choristers of California since 2004. In 2005 he was invited to join the Paulist Scholars, the elite core group of the PCC.

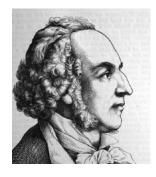
Major works include: Handel's Messiah, Morten Lauridsen's Lux Aeterna, Mozart's Requiem

Solo appearances: Britten's Ceremony of Carols; Open Thou Mine Eyes by John Rutter (performed for the composer) at the 2008 Mark Thallander Foundation Festival

Opera appearances: Handel's Judas Maccabaeus with LA Opera; Guy in the Paulist Choristers' production of Britten's The Little Sweep

Film and TV appearances: feature film Nowhereland with Eddie Murphy; Tonight Show with Jay Leno

Other interests: Boy Scouts, video games, playing pool, and skiing



FELIX MENDELSSOHN COMPOSER

Full Name: Jakob Ludwig Felix Mendelssohn Bartholdy

Born: February 3, 1809 in Hamburg, Germany Died: November 4, 1847 in Leipzig, Germany

Child prodigy: First public chamber music performance at age nine; first published piano concerto at age 13; first orchestral symphony at age 15.

Other talents: Conductor of Leipzig Gewandhaus Orchestra; student of art, literature, languages, and philosophy.

Influences: Mendelssohn's extensive study of the works of Bach and Schubert contributed to his own musical style; in fact, Mendelssohn himself admitted that *Elijah* was greatly influenced by the works of

Other works: 5 symphonies, numerous orchestral overtures, concerti, piano solo works and chamber music

Famous tunes: the melody to the carol Hark! The Herald Angels Sing and "The Wedding March" (from his incidental music to A Midsummer Night's Dream)

CALENDAR OF EVENTS

2008 | 2009

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

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

Fri, April 24, 1pm HIGH SCHOOL CHOIR FESTIVAL

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

Sun, May 31, 7 pm SIERRA: MISSA LATINA

GUEST APPEARANCES

March 10 Madison, Wisconsin Lauridsen and Friends

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

April 16, 17, 18 & 19 LA Philharmonic

Stravinsky: Oedipus Rex & Symphony of Psalms

May 15, 17 LA Philharmonic Adams: A Flowering Tree

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

DID YOU KNOW...

8 Chorale members are published composers

UP NEXT!

CHORUS + ORGAN! ORDER TICKETS TODAY!

THANK YOU!

The Campaign for Walt Disney Concert Hall

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

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

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

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FNDOWMFNT & PLANNED GIVING - ROGER WAGNER SOCIETY

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

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



Tricia MacLaren and Philip A. Swan

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

Philip A. Swan



Phyllis Rothrock

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

Phyllis Rothrock

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

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



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Our Circle of Friends — Thank You!

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

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

Become a patron of great art and enjoy exclusive benefits available to donors - contact Ilean Rogers at 213-972-3138 or irogers@lamc.org

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Your tax-deductible gifts are an investment in the artistic development of the Chorale. Support the music you love by calling the number listed above, on-line at LAMC.org or by mail to L.A. Master Chorale, 135 N. Grand Avenue, L.A., CA 90012. This listing reflects annual gifts through December 31, 2008. To report a change in your listing, please contact us.

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

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Los Angeles Master Chorale 135 North Grand Avenue Los Angeles, CA 90012 213-972-3110 tel. | 213-687-8238 fax

lamc@lamc.org tickets@lamc.org

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Exploring Cultures through Performance

The Music Center is proud to produce World City, a free performance series for families presented one Saturday a month in the W.M. Keck Amphitheatre and gardens at Walt Disney Concert Hall. Each month celebrates a different culture from around the globe through music, dance, storytelling, or puppetry.

"It's very moving to see the pride on the faces of our audiences when their own cultural heritage is presented," said Barbara Leonard, Artistic Director for education programs at the Music Center. "In a county as diverse as Los Angeles, we believe the Music Center should showcase this rich tapestry of arts and culture."

The one-hour performances usually combine presentations from two companies representing a distinct geographic and artistic tradition. One month might showcase artists from Eastern Europe, with the next month a journey to South America. Since *World City* debuted in 2003, artists



Art-making workshops follow each World City performance.

from over 60 different countries and regions have been featured. After each show, children and families participate in artmaking workshops, led by Music Center teaching artists. The art projects help bring to life the cultural traditions featured in the

performance. Adds Leonard, "We love to see everyone leave the event with smiles on their faces, carrying something they created that lets them bring home a reflection of our global community."

The 2008-09 *World City* season is sponsored by AT&T. Additional support provided by grants from the Julia Stearns Dockweiler Foundation, the Los Angeles County Arts Commission and Peter and Merle Mullin Endowment Fund.

Diane Ferlatte

Upcoming WORLD CITY Events:

March 14, 2009



Czechoslovak-American Marionette Theatre and Életfa Hungarian Folk Ensemble

April 8, 2009



Le Vent du Nord and Circo Comedia

For more information about upcoming **WORLD CITY** performance dates, visit musiccenter.org.

This Month:

Celebrating Black History Month and featuring award-winning storyteller **Diane Ferlatte** and the spiritual power of traditional African American roots music performed by **Linda Tillery and the Cultural Heritage Choir.**

February 7, 11:00 a.m., 12:30 p.m.

Diane Ferlatte, Linda Tillery and the Cultural Heritage Choir

W.M. Keck Foundation Children's Amphitheatre at Walt Disney Concert Hall