



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

2008 | 2009

CHORUS + ORGAN



performances
MAGAZINE

FEBRUARY
2009

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



ANNOUNCING THE 2009|10 SEASON

Adams & Mozart

An Opening Night Concert & Gala

Sun, Oct 18, 2009, 7 pm

Adams | *Choruses from
The Death of Klinghoffer*

Mozart | Requiem

Composers from the Left Coast

Sun, Nov 22, 2009, 7 pm

Lauridsen | *Mid-Winter Songs*

Marshall | *Savage Altars*

David O | *A Map of Los Angeles*

Sergio "Checo" Alonso, folk harp

Rejoice!

A Classic Christmas Concert

Sun, Dec 13, 2009, 7 pm

Ramirez | *Nuestra Navidad*
with Huayucaltia

Charpentier | *Midnight Mass for
Christmas Eve*

Vaughn Williams | *Fantasia on*

Christmas Carols

John West, organ

Almost A Cappella

Sun, Jan 31, 2010, 7 pm

Martin | *Mass for Double Choir*

Muhly | *Bright Mass with Canons*

O'Regan | *Confirma hoc Deus*

Weir | *Two Human Hymns*

Daniel-Lesur | *Le cantique des cantiques*

Bach: St. Matthew Passion

with Musica Angelica Baroque Orchestra

Sun, Mar 7, 2010, 7 pm

Bach | *St. Matthew Passion*

Soundscape: Monk & Pärt

Sun, Apr 11, 2010, 7 pm

Monk | Co-commission with
Saint Louis Symphony

Pärt | *Miserere*

Americana

Sun, May 23, 2010, 7 pm

Moses Hogan Spirituals

Elijah Rock

Battle of Jericho

Hymning Tunes from

Sacred Harp Anthology

Black is the Color of My True Love's Hair

Shenandoah

and much more

HOLIDAY NON-SUBSCRIPTION CONCERTS

Holiday Wonders

A festive holiday concert

Sat, Dec 5, 2009, 2:30 pm

Favorite Carols

Sing Alongs

Brass, organ and Children's Chorus

John West, organ

Messiah Sing-Along

29th Annual Sing-Along

Sat, Dec 12, 2009, 2 pm

(new matinee!)

Sun, Dec 20, 2009, 7 pm

Handel | *Messiah*

with orchestra and soloists;

you're the chorus!

Programs, artists, prices and performers subject to change.

LAMC Tenor Jon Lee Keenan (2 seasons)
Photo: Steve Cohn



09|10

SEASON

Los Angeles Master Chorale 2009|10
season subscriptions are available
for purchase tonight in the lobby



Photo: Steve Cohn

SUBSCRIBE TONIGHT!

ONLINE: LAMC.ORG

PHONE: 213-972-7282 M-F, 10-5

Preview and choose your exact seats online 24/7

BOARD OF DIRECTORS

Mark Foster
CHAIRMAN

W. Scott Sanford
PRESIDENT

Edward J. McNiff
VICE CHAIRMAN

Everett F. Meiners
SECRETARY

Cheryl Petersen
TREASURER

DIRECTORS

Gregory J. Annick
Scott Blois

Kathleen Drummy
Ann Graham Ehringer, Ph.D.
Scott Fitz-Randolph

David Gindler

Robert M. Hanisee

Stephen A. Kanter, M.D.

Marguerite Marsh, Ph.D.

Kenneth McKenna

Albert McNeil

Marnie Mosiman

Marian Niles

Donald J. Nores

Joe Phelps

Susan Erburu Reardon

Elizabeth Redmond

Penelope Roeder, Ph.D.

Heidi Simpson

Tom Somerset

Elayne Techentin

Shaun C. Tucker

Kenneth S. Williams

DIRECTORS EMERITI

Anne Shaw Price

Harrison Price

Marshall Rutter

HONORARY DIRECTORS

Mrs. Dolores Hope

Morten J. Lauridsen

Clifford A. Miller

Charles I. Schneider

Mrs. Rosemary Willson

EX-OFFICIO DIRECTORS

Grant Gershon

MUSIC DIRECTOR

Terry Knowles

EXECUTIVE DIRECTOR

TONIGHT'S PERFORMANCE



Los Angeles Master Chorale
Grant Gershon | Music Director

Sunday, February 22, at 7 pm

WALT DISNEY CONCERT HALL

Los Angeles Master Chorale

Grant Gershon, conductor
 Christoph Bull, organ

The Debussy Trio: Marcia Dickstein, harp
 Angela Wiegand, flute | David Walther, viola

Erica Brookhyser, mezzo soprano

Ralph Morrison, violin I | Sara Parkins, violin II

Cecelia Tsan, cello | Gary Bovyer, clarinet

Michael Englander, Aaron Smith, and Joseph Mitchell, percussion

De Profundis

Arvo Pärt (b. 1935)

Mr. Englander | Mr. Smith | Mr. Mitchell

Laß dich nur nichts nicht dauren, Opus 30

Johannes Brahms (1833-1897)

Mr. Bull

Locus iste

Os justi meditabitur sapientiam

Anton Bruckner (1824-1896)

Dream Variations (World Premiere)

Andrea Clearfield (b. 1960)

Cantata to poetry by Langston Hughes

Ms. Dickstein | Ms. Wiegand | Mr. Walther | Mr. Bull

Margaurite Mathis-Clark, soprano

— INTERMISSION —

Ave Maria, Opus 12

Johannes Brahms (1833-1897)

Mr. Bull

Music's Music (World Premiere)

Steven Sametz (b. 1954)

Poetry by Megan E. Freeman

Ms. Brookhyser | Mr. Bovyer | Ms. Dickstein

Expecting the Main Things from You (West Coast Premiere)

Nico Muhly (b. 1981)

Poetry from *Leaves of Grass* by Walt Whitman

Mr. Morrison | Ms. Parkins | Mr. Walther | Ms. Tsan | Mr. Bull

Mr. Englander | Mr. Smith | Mr. Mitchell

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.

KUSC
 CLASSICAL | fm 91.5

KUSC is our Proud Media Partner

Tonight's *ListenUp!* pre-concert discussion with Andrea Clearfield, Steven Sametz, and Nico Muhly is co-hosted by Music Director Grant Gershon and KUSC's Alan Chapman in BP Hall at 6 PM

ListenUp! can be heard online after the concert at LAMC.org.

Dream Variations was commissioned by the Debussy Trio Music Foundation commissioning group: Susan and David Hirsch, Norman and Morelle Lasky Levine, Virginia L. Ambrosini and C. Richard Neu, and Pamela and E. Randol Schoenberg.

Music's Music was commissioned by Kathie and Alan Freeman for the Los Angeles Master Chorale.

Music's Music: Voices Past & Present

Arvo Pärt: *De Profundis* | Anton Bruckner: *Locus iste* & *Os justi meditabitur sapientiam*
Andrea Clearfield: *Dream Variations* | Johannes Brahms: *Ave Maria*
Steven Sametz: *Music's Music* | Nico Muhly: *Expecting the Main Things from You*

The spartan but pregnant simplicity of Arvo Pärt's music is like a mantra that washes the listener's consciousness free from distraction to center it on the paradoxical timelessness of the present. The study of medieval choral music served as a key inspiration for developing his mature style. One of its secrets lies in the composer's signature fascination with the literal and metaphoric acoustic of ringing bells—the rippling resonance of the simplest materials, termed “tintinnabuli” technique by Pärt, which is the basis for such pieces as *De Profundis*. He composed this setting of Psalm 129 in 1980, the year his family left the Soviet Union to settle in the West.

The impression of stasis in motion conveys an austere beautiful counterpart to the Psalm's impassioned expectation. Writing for four-part male choir, organ, and percussion, Pärt sets each syllable to the same length in an even procession of beat and after-beat, attended by a gradual increase in volume and pitch. The music, subtly underlined by the organ accompaniment, then slowly recedes like the waves receding from a struck bell.

By Thomas May

We don't tend to think of Anton Bruckner as a miniaturist, but some of his most persuasive music can be found in his motets, or short choral pieces to sacred texts. As do his mighty symphonies, these compositions lift us from an ordinary sense of time by building—albeit with far simpler means—a sense of reverberant spaciousness, of sanctuary beyond the horizon. In fact, both motets that we hear, written for four-part unaccompanied chorus, were intended for specific churches.

Locus iste, from 1869, is an invocation for a new cathedral and calculates stirring silences into its elegantly transparent harmonies. In *Os justi*, which comes from a decade later, Bruckner restricts himself to ultra-simple harmonies in the archaic Lydian mode (F to F on the piano's white keys) but expresses an emotional terrain as vast in its own way as that found in his symphonies, from sublimely assured counterpoint to a capping stone of unornamented plainchant.

Along with the reverberation of bells and spaces, the vibrancy of poetic language itself can be a powerful trigger for a composer's imagination. Andrea Clearfield's *Dream Variations*—which is receiving its world premiere—comprise a colorfully textured gamut of musical images inspired by the poetry of Langston Hughes (1902-1967). In response to the Debussy Trio's commission for a piece on the various cultural perspectives that are part of being an American, Clearfield—a richly lyrical Philadelphia-based composer—gravitated toward Hughes's musically vivid verse.

“His poems jump off the page with their innate musicality, in their rhythm, and in the form, which alludes to spirituals, jazz, and folk,” observes Clearfield. “They're also filled with an opposition of images—dark and light, black and white, hard and soft—that are inviting to play with as a composer.” Clearfield chose three Hughes poems—all of them related to acts of dreaming—to set as a cantata, linking them together via two instrumental interludes. Her scoring is for four-part chorus with

organ and a trio of flute, viola, and harp (the so-called “Debussy trio” named for the French composer’s celebrated use of that particularly sensuous combination). *Dream Variations* traces a trajectory from remembered history through present-tense experience to the future-oriented “Daybreak in Alabama,” which, Clearfield points out, is “about the joy of creativity and what is possible in America—its hope and dreams.”

In “The Negro Speaks of Rivers,” after a brief instrumental prelude, the chorus immediately intones a concise four-note motif that “came right from the words” and undulates in chantlike fashion through the movement. It becomes the theme as well for the ensuing organ interlude, which segues into the bright “Sun Song.” Here Clearfield was influenced by “the joyful expression of African rhythms” and has the male singers tap out an ostinato pattern. A reflective interlude for the instrumental trio expands with strands of solo vocalise from the chorus into the spirited, high-energy “Daybreak in Alabama.” Clearfield colorfully juxtaposes choral and instrumental textures in flourishes of unbridled optimism.

It was as a choral conductor that **Brahms** first made his mark, and the warmth of vocal counterpoint left a profound imprint on his inner ear. We hear an example from the very first choral work Brahms published, his setting of the *Ave Maria* from 1858 for four-part female choir with organ accompaniment. The lilting and gentle 6/8 rhythm in F major has an archaic touch that makes its occasional harmonic departures—especially near the end—magical in their untethering effect.

Los Angeles Master Chorale’s long-time associate Kathie Freeman and her husband, Alan, commissioned *Music’s Music* from **Steven Sametz**, an influential composer, conductor, and teacher in the world of choral music. Kathie Freeman, who retires at the end of this season after years of service, requested a piece that ensembles beyond the Master Chorale might also be able to perform. Sametz is perhaps best known for several pieces recorded by Chanticleer, including his piercingly beautiful a cappella setting of the e.e. cummings poem “in time of.”

A sensitively text-driven composer, Sametz was struck by how appropriate the poetry of Megan Freeman—Kathie’s and Alan’s daughter—seemed for the commission at hand, which honors a life’s dedication to music. Sametz collaborated with Megan Freeman to cull excerpts from a cycle of poems called *Mother Music*. The phrase “music’s music” in particular captivated him: it seemed to speak, Sametz recalls, “of an interior landscape—an ‘inscape’ as Gerard Manley Hopkins would have put it—that is beyond the meaning of the words, indeed beyond the power of words to express,” suggesting how music has the power to “capture our hearts, enter our souls, and invite us to a lifetime of unfolding richness.”

Initially Sametz intended to write for four-part choir alone, but the piece soon expanded to double choir, with clarinet and harp obbligato. He notes that the music started becoming “such a personal statement” that he decided to set much of the text for solo mezzo, who in effect becomes a portrait of “a singer at the end of her career, living with the realization that something which she’d done naturally since childhood was no longer easy, and that there would be a time when she would have to leave it behind.”

Thus *Music’s Music* begins with the unaccompanied solo singer, who is then joined by the clarinet and harp for a few measures and at last cushioned by the double chorus. The opening delicately enacts the very process of being comforted by music that is the poem’s subject, as the phrase “music’s music” recurs in a rising-then-falling, echo-like refrain. “The choral parts took on an encompassing, comforting quality,” Sametz notes, “almost like the singer’s inhalation and exhalation: her unconscious and deep connection to a world accessed through the breath of singing.” As the voice soars and bends the metrical mold in supple phrasings, Sametz embodies the liberating force of music.

An omnivorous and engagingly unpredictable musical imagination has already singled out **Nico Muhly** from other under-30 peers who have yet to establish a similarly animated voice. The prolific and dazzlingly articulate Muhly has been composing since his mid-teens. He blends an insatiable curiosity for observation with an instinct—uncanny in its precision—for the revealing sound image most of us would otherwise overlook. *Expecting the Main Things from You*, a 2005 work receiving its West Coast premiere tonight, is as rich in delightfully surprising gestures as it is honest in its response to the vigor of the texts from Whitman’s *Leaves of Grass* that Muhly was commissioned to set. “Right away I had a flash of the thousands of incorrect decisions I could have made, like using brass instruments. I wanted to keep the acerbic and political and urgent tone of Whitman’s poetry,” Muhly says.

The piece unfolds as a three-movement cantata for full chorus, string quartet, organ, and percussion ensemble. The strings and organ make what Muhly calls “a nice buzz to back up the choir,” while his assortment of tuned and untuned percussion bring an extra edge and immediacy. The first movement, “I Hear,” is the longest. It presents a characteristically original response to one of Whitman’s catalogs: Instead of merely “illustrating” a variety of workers at their crafts, Muhly zooms in with a lengthy instrumental interlude of process music—with the violin’s arpeggio patterns audibly coalescing into harmonies—to indicate that “manual work actually takes a long time.”

The middle “Farm-Picture” meshes a pastoral, percussively inflected idyll with a Morse code-like tremolo from two-thirds of the chorus; their vocalization suggest a quasi-electronic vibrancy the composer says was inspired “by watching satellites pass overhead in the middle of the woods in Vermont—the now-omnipresent invisible haze of technology even in the fields.” Whitman’s challenge to the future in the last movement, “Poets to Come,” calls for the work’s most energetic, activated gestures. Framing it are the chugging, repeat-note vocalises—what Muhly calls “wordless pulses”—that also mark the ends of the other two movements, evoking a sense of Whitman’s vistas sprawling into the distance ahead.

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.

GUEST ARTISTS



Christoph Bull ORGAN

Hometown: Mannheim, Germany

Current position: University Organist and organ professor at UCLA

Last LAMC appearances: 2007 Holiday Wonders and Rejoice concerts



The Debussy Trio FEATURED ENSEMBLE

Members: Marcia Dickstein, harp; Angela Wiegand, flute; David Walther, viola

Celebrating: their 22nd anniversary as an ensemble

Specializing in: 20th and 21st century music

World travelers: performances in 37 states; festivals in Copenhagen, Geneva, Prague; countless community outreach programs; appearances at the Kennedy Center, the Hollywood Bowl, Orange County Performing Arts Center, NPR's *St. Paul Sunday*

Previous LA engagements: Royce Hall, First Congregational Church, Whisky A Go Go, The Viper Room, Cinespace, Hotel Café

Other engagements: opened for Cindy Lauper with violin player Lili Hayden; performed in India with sitar player Nishat Khan; in 2004, a featured recitalist and workshop presenter at the National Convention of the American Guild of Organists

Awards: 2007 ASCAP Plus Award for concert programming

Other projects: Conceived his concert and CD series *organica* in 1999 to showcase the many facets of the pipe organ, from traditional organ repertoire to original arrangements of popular and film music.

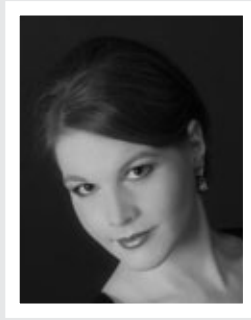
Other interests: has run in three LA Marathons

Recognition and funding from:

Aaron Copland Fund of New York, National Endowment for the Arts, Meet the Composer, US Fund for Artists at International Festivals, California Arts Council, Department of Cultural Affairs of Los Angeles, Presser Foundation of Pennsylvania, Times Mirror Foundation of Los Angeles

Recordings: six albums on the Fatrock Ink Music label

Raves: "New music should always be like this...sparkling and mercurial." – *Los Angeles Times*



Erica Brookhyser MEZZO SOPRANO

Has performed with: Utah Symphony, Santa Fe Opera, Opera New England, Boston Symphony, Tanglewood Music Center

Opera appearances include: Kate Pinkerton in *Madama Butterfly* with LA Opera and Boston Lyric Opera, Tisbe in *La Cenerentola* with Utah Opera, Myrtales in *Thaïs* with Boston Lyric Opera, Cendrillon in *Cendrillon* with Central City Opera

Current position: Domingo-Thornton Young Artist in residence at Los Angeles Opera; in addition to her work in *Madama Butterfly*, she will also sing Waltraute in *Die Walküre* and Annina in *La Traviata*

Raves: She has been hailed by *Opera News* for her "vivid, rich voice" and by *The Boston Globe* for her "radiant stage presence and exquisite musicality."

Awards: Semi-finalist in the Metropolitan Opera National Council Auditions; the Boston Lyric Opera's Shrestinian Award for Excellence; the E. Atwill Gilman Award at Central City Opera; the Agnes M. Canning Award at Santa Fe Opera



ARVO PÄRT COMPOSER

Born: September 11, 1935, in Paide, Estonia

Musical studies: began in 1954 at the Tallinn Music Secondary School, but were interrupted less than a year later while he fulfilled his National Service obligation as an oboist and side-drummer in an army band; joined the Tallinn Conservatory in 1957

Early compositional style: serialism, collage techniques

Current style: emerged in 1976 after one of his self-imposed "silences" from composition; he calls it "tintinnabuli"

Emigrated: in 1980; has lived in West Berlin since 1981. Since then his music has concentrated on religious texts.

Awards: in 1996, election to the American Academy of Arts and Letters; in 2000, International Composer for the Year by the Royal Academy of Music in London; in 2003, the "Contemporary Music Award" at the Classical Brit Awards at the Royal Albert Hall

WELCOME!

We welcome the guests of KUSC who are attending tonight's KUSC Classic Night event.



JOHANNES BRAHMS

COMPOSER

Born: May 7, 1833, in Hamburg, Germany

Died: April 3, 1897, buried in Vienna

Professional life: spent mostly in Vienna, where he was a revered and influential figure

Compositions: for piano solo, chamber ensembles, symphony orchestra, solo voice, and chorus

Performer: an accomplished pianist who often performed the premieres of his own compositions

Known as: both a traditionalist and an innovator; 19th-century conductor Hans von Bülow called him one of the “Three B’s” (along with Bach and Beethoven)



ANTON BRUCKNER

COMPOSER

Born: September 4, 1824, in Ansfelden, Austria

Died: October 11, 1896, in Vienna

Compositions: symphonies, masses, motets

Considered: emblematic of the final stage of Austro-German romanticism because of his compositions’ rich harmonic language, complex polyphony, and considerable length

Performer: An accomplished organist, he is buried in the crypt of St. Florian monastery church, right below his favorite organ.

Known for: extreme humility around other composers (especially Wagner) and his propensity to revise his work based on comments by his colleagues



ANDREA CLEARFIELD

COMPOSER

Born: 1960 in Philadelphia

Musical studies: BA in Music from Muhlenberg College (summa cum laude, Phi Beta Kappa); MM in Piano from The University of the Arts; DMA in Composition from Temple University

Recent commissions: The Philadelphia Orchestra, Orchestra 2001, Network for New Music, Dolce Suono Chamber Music Series, the Mendelssohn Club, the Turtle Creek Chorale, the Debussy Trio

Grants and awards: ASCAP, the NEA, The Leeway Foundation, the American Music Center, the American Composers Forum, the International Alliance for Women in Music, the Independence Foundation, the Pennsylvania Council on the Arts

Residencies: Yaddo (where she was awarded the Aaron Copland Residency for an American Composer), the MacDowell Colony, the Blue Mountain Center, Ucross, Ragdale, The Helen Wurlitzer Foundation, the Virginia Center for the Creative Arts

Other positions: host and founder of the Philadelphia SALON Concert Series; composition faculty at The University of the Arts



STEVEN SAMETZ

COMPOSER

Born: 1954

Musical studies: BA, Yale University; MM and DMA in Choral Conducting, University of Wisconsin, Madison; Diploma, Frankfurt Hochschule für Musik und Darstellende Kunst

Primary posts: Ronald J. Ulrich Professor of Music and director of Lehigh University Choral Arts; founding director of the Lehigh Choral Union and the Lehigh University Choral Composers’ Forum; since 1998, Artistic Director for the professional *a cappella* ensemble The Princeton Singers

Commissions: National Endowment for the Arts, the Connecticut Council on the Arts, the Santa Fe music festival

Works premiered by: Chanticleer, the Dale Warland Singers, Philadelphia Singers, Pro Arte Chamber Choir, the Santa Fe Desert Chorale, Connecticut Choral Artists

Recordings: His works appear on more than 30 recordings, including Chanticleer’s Grammy Award®-winning CD *Colors of Love*



NICO MUHLY

COMPOSER

Born: 1981 in Vermont; raised in Providence, Rhode Island; currently lives in New York City

Studies: BA in English Literature from Columbia University; MM, Juilliard School, where he studied composition under Christopher Rouse and John Corigliano

Compositions premiered by: American Symphony Orchestra, the Juilliard Orchestra, the Boston University Tanglewood Institute Orchestra, the Boston Pops, the Chicago Symphony, New York’s St. Thomas Church

Film scores: *Choking Man* (2006), *Joshua* (2007) and *The Reader* (2008); he has worked extensively with Philip Glass as editor, keyboardist, and conductor for numerous film and stage projects

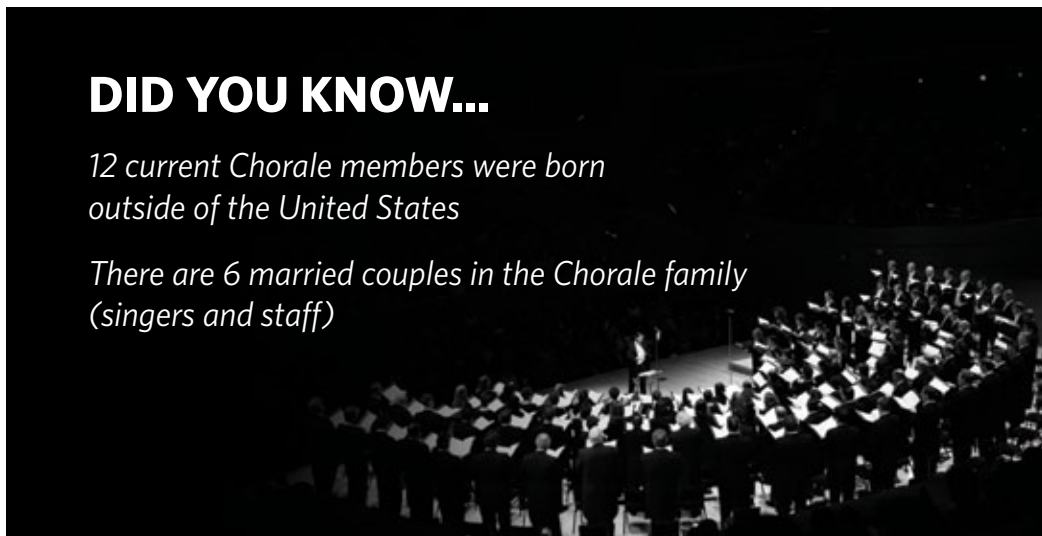
Collaborations: as a performer, arranger, and conductor with musicians such as Björk, Bonnie “Prince” Billy, Antony and the Johnsons, Icelandic musician Valgeir Sigurðsson

Raves: His cantata (created with designer/illustrator Maira Kalman) on Strunk and White’s *The Elements of Style* that premiered in the New York Public Library was called “finely wrought” by the *New York Times* and landed him on 2005 years-best list of *New York* magazine.

DID YOU KNOW...

12 current Chorale members were born outside of the United States

There are 6 married couples in the Chorale family (singers and staff)



Grant Gershon MUSIC DIRECTOR



Photo: Tony Garcia

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

Other appearances:

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

Other current assignment:

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

Previous assignments:

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

Member of: USC Thornton School of Music Board of Advisors

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

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

"...the LA Master Chorale has soared under Grant Gershon's direction."

— L.A. DOWNTOWN NEWS

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*.

"The many choral fugues...sounded absolutely ecstatic when combined with the joyous pealing of the Disney Hall's 6000-pipe organ."

— CLASSICAL VOICE

MASTER CHORALE PERFORMERS

SOPRANO

Tyler Azelton
Tania Batson
Samela Beasom
Tamara Bevard
Karen Hogle Brown
Vicky Brown
Deborah Briggs
Renee Burkett-Shulgold
Amy Caldwell
Claire Fedoruk
Rachelle Fox
Ayana Haviv
Marie Hodgson
Susan Judy
Risa Larson
Lesley Leighton
Virenia Lind
Margaurite Mathis-Clark
Deborah Mayhan
Caroline McKenzie
Susan Mills
Lika Miyake
Marnie Mosiman
Holly Shaw Price
Karen W. Schnurr
Sun Joo Yeo

ALTO

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
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
Charles Lane
Kwan Lee
Michael Lichtenauer
Dominic MacAller
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
Dylan Gentile
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

ORCHESTRA
CONTRACTOR
Steve Scharf

ORCHESTRA
LIBRARIAN
Robert Dolan

CALENDAR OF EVENTS

Sun, Mar 29, 7 pm

FOLK SONGS: BRAHMS + COPLAND

Fri, April 24, 1 pm — FREE CONCERT
HIGH SCHOOL CHOIR FESTIVAL
World Premiere by Ricky Ian Gordon
An LAMC commission celebrating the
Festival's 20th Anniversary

Sun, May 3, 7 pm

HAYDN + MESSIAEN

Sun, May 31, 7 pm

SIERRA: MISSA LATINA

West Coast Premiere
Heidi Grant Murphy, Soprano
Nathaniel Webster, Baritone

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

May 16

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

UP NEXT!

**FOLK SONGS:
BRAHMS + COPLAND!
ORDER TICKETS TODAY!**

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

TEXT & TRANSLATION

De Profundis by Arvo Pärt

De profundis clamavi ad te, Domine;
Domine, exaudi vocem meam.

Fiant aures tuae intendentes
in vocem deprecationis meae.

Si iniquitates observaveris, Domine,
Domine, quis sustinebit?

Quia apud te propitiatio est;
et propter legem tuam
sustinui te, Domine.

Sustinuit anima mea in verbo ejus;
speravit anima mea in Domino.

A custodia matutina usque ad noctem,
speret Israel in Domino;

quia apud Dominum misericordia,
et copiosa apud eum redemptio.

Et ipse redimet Israel
ex omnibus iniquitatibus ejus.

Out of the depths I have cried to thee, O Lord;
O Lord, hear my voice.

Let thy ears be attentive
to the voice of my supplication.

If thou, O Lord, will have marked iniquities,
Lord, who will withstand?

But with you there is forgiveness:
and on account of your law
I have waited for you, O Lord.

My soul trusts in his word:
my soul hopes in the Lord.

From the morning watch even until night,
Let Israel hope in the Lord.

For with the Lord there is mercy,
and with him there is plenteous redemption.

And he shall redeem Israel
from all its iniquities.

Laß dich nur nichts nicht dauren, Opus 30 by Johannes Brahms

Laß dich nur nichts nicht dauren
mit Trauren,

Sei stille! Wie Gott es fügt,
So sei vergnügt mein Wille.

Was willst du heute sorgen
auf morgen?

Der Eine steht allem für,
Der gibt auch dir das Deine.

Sei nur in allem Handel ohn Wandel,
steh feste, was Gott beschleußt,
das ist und heißt das Beste.
Amen.

Do not be sorrowful or regretful;

Be calm, as God has ordained,
and thus my will shall be content.

What do you want to worry about
from day to day?

There is One who stands above all
who gives you, too, what is yours.

Only be steadfast in all you do,
stand firm; what God has decided,
that is and must be the best.
Amen.

Locus iste by Anton Bruckner

Locus iste a Deo factus est,
inaestimabile sacramentum,
irreprehensibilis est.

This place was made by God;
a priceless holy place,
it is without fault.

Os justi meditabitur sapientiam by Anton Bruckner

Os justi meditabitur sapientiam,
et lingua ejus loquetur iudicium.
Lex Dei ejus in corde ipsius,
et non supplantabuntur gressus ejus.
Alleluja.

The mouth of the righteous utters wisdom,
and his tongue speaks what is just.
The law of his God is in his heart,
and his feet do not falter.
Alleluia.

Dream Variations by Andrea Clearfield (poems by Langston Hughes)

The Negro Speaks of Rivers

I've known rivers ancient as the world
and older than the flow of human blood in human
veins.

My soul has grown deep like the rivers.
I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to
sleep.

I looked upon the Nile and built the pyramids
above it.

I heard the singing of the Mississippi when Abe
Lincoln went down to New Orleans,
and I've seen its muddy bosom turn all golden in
the sunset.

I've known rivers; ancient, dusky rivers.
My soul has grown deep like the rivers.

Sun Song

Sun and softness,
Sun and the beaten hardness of the earth,
and the song of all the sunstars.
Sunstars gathered together, dark ones of Africa.
I bring you my songs to sing on the Georgia roads.

Daybreak in Alabama

When I get to be a composer,
I'm gonna write me some music
about daybreak in Alabama;
and I'm gonna put the purtiest songs in it,
rising up from the ground like a swamp mist
and falling out of heaven like soft dew.
I'm gonna put some tall, tall trees in it,
and the scent of pine needles,
and the smell of red clay after rain,
and long red necks and poppy colored faces
and big brown arms and the field daisy eyes of
black and white people.

And I'm gonna put white hands and black hands
and brown and yellow hands and red clay earth
hands in it,
touching everybody with kind fingers,
and touching each other, natural as dew,
in that dawn of music;
when I get to be a composer
and write about daybreak in Alabama.

Ave Maria, Opus 12 by Johannes Brahms

Ave Maria, gratia plena	Hail Mary, full of grace,
Dominus tecum,	the Lord is with thee,
benedicta tu in mulieribus,	blessed art thou among women,
et benedictus fructus ventris tui, Jesus.	and blessed is the fruit of thy womb, Jesus.
Sancta Maria, Mater Dei,	Holy Mary, Mother of God,
ora pro nobis peccatoribus,	pray for us sinners,
nunc et in hora mortis nostrae. Amen.	now and at the hour of our death. Amen.

**Music's Music by Steven Sametz
poetry by Megan E. Freeman**

Music.

Music held my head in grief
When my own hands were far too small
And rivers curved the shadows of my face
Across the broken earth

Requiem for innocence
Echoing across canyon walls.

Music.

The many endings of the beginning
Of the beginning
The memories of God's gentle breath—
This perfect moment of this moment:
That is this music's music.

Music has been God's quiet breath
*[This perfect moment of this moment:
That is this music's music]*

My hillsides become temples
Around rings of summer times
Under owl moons
Embracing choirs of trees.
*[This perfect moment:
That is this music's music]*

My angels are the mockingbirds
Singing blessings into midnight skies
Caressing broken hearts with
Melodies I've heard before
*[This perfect moment of this moment:
That is this music's music].*

And after and after and after and after
After each note rippling across my life
Like the laughter of my children's child
My quiet thanks on the side of God's cheek:
This is this music's music
*[This perfect moment:
That is this music's music]*

Music.

**Expecting the Main Things from You
by Nico Muhly**

(texts from Walt Whitman's *Leaves of Grass*)

Part One - I Hear America Singing

I hear America singing, the varied carols I hear;
Those of mechanics—each one singing his, as it
should be, blithe and strong;
The carpenter singing his, as he measures his plank
or beam;
The mason singing his, as he makes ready for work,
or leaves off work;
The boatman singing what belongs to him in his
boat—the deckhand singing on the steamboat
deck;
The shoemaker singing as he sits on his bench—the
hatter singing as he stands;
The wood-cutter's song—the ploughboy's, on his
way in the morning, or at the noon
intermission, or at sundown;
The delicious singing of the mother—or of the young
wife at work—or of the girl sewing or
washing—Each singing what belongs to her, and to
none else;
The day what belongs to the day—At night, the
party of young fellows, robust, friendly,
Singing, with open mouths, their strong melodious
songs.

Interlude - A Farm-Picture

Through the ample open door of the peaceful
country barn,
A sun-lit pasture field, with cattle and horses
feeding;
And haze, and vista, and the far horizon, fading
away.

Part Two - Poets to Come

Poets to come! orators, singers, musicians to come!
Not today is to justify me, and answer what I am for;
But you, a new brood, native, athletic, continental,
greater than before known,
Arouse! Arouse—for you must justify me—you
must answer.
I myself but write one or two indicative words for
the future,
but advance a moment, only to wheel and hurry
back in the darkness.
I am a man who, sauntering along, without fully
stopping, turns a casual look upon you, and then
averts his face,
Leaving it to you to prove and define it,
Expecting the main things from you.

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

Gregory J. and Nancy
McAniff Annick
Carol Bradford
Michael Breitner
Debbie and Jeff Briggs
Cynthia and T. Samuel Coleman
Kathleen and Terry Dooley
Kathleen and James Drummy
Ann Graham Ehringer, Ph.D.
Mr. and Mrs. Scott Fitz-Randolph
Claudia and Mark Foster
Grant Gershon and Elissa Johnston
Kiki and David Gindler
Thomas F. Grose
Denise and Robert Hanisee
Elizabeth Levitt Hirsch
Victoria and Frank D. Hobbs
Stephen A. Kanter
Drs. Robert and Marguerite Marsh
Jane and Edward J. McAniff
Patty and Ken McKenna
Albert McNeil
Carole and Everett Meiners
Sheila Muller
Marian and John Niles
Joyce and Donald Nores
Carol K. Broede and Eric Olson
Cheryl Petersen and
Roger Lustberg
Susan Erburu Reardon and
George Reardon
Bette Redmond
Eric Richards
Penelope C. Roeder, Ph.D.
Frederick J. Ruopp
Marshall Rutter and Terry Knowles
Carolyn and Scott Sanford
David N. and Charlotte Schultz
Heidi Simpson
Susan and Tom Somerset
Philip A. Swan and
Patricia MacLaren
Laney and Tom Techentin
Shaun Tucker
Barbara and Ian White-Thomson
Jann and Kenneth Williams



Photo: Doug Kim



ROGER WAGNER SOCIETY

- Michael Brietner
- Colburn Foundation
- William Davis, in honor of
Ted McAniff
- Ann Graham Ehringer
- Moira Byrne Foster Foundation
- Claudia and Mark Foster
- Denise and Robert Hanisee
- Geraldine Healy*
- Marjorie and Roger Lindbeck
- Los Angeles Master Chorale Associates
- Marguerite and Robert Marsh
- Jane and Edward J. McAniff
- Nancy and Robert Miller
- Raymond R. Neevel*
- Joyce and Donald J. Nores
- Anne Shaw and Harrison Price
- Elizabeth and Hugh Ralston
- Elizabeth Redmond
- Penelope C. Roeder, PhD
- Phyllis and Larry* Rothrock
- Marshall Rutter and Terry Knowles
- Carolyn and Scott Sanford
- Barbara* and Charles Schneider
- Dona* and David Schultz
- Nancy and Ralph Shapiro,
in honor of Peter Mullin
- Nancy and Richard Spelke
- George Sterne and Nicole Baker
- Francine and Dal Alan Swain
- Philip A. Swan and Patricia MacLaren
- Laney and Tom Techentin
- Madge van Adelsberg

*deceased

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

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



Tricia MacLaren and Philip A. Swan
photo: Lee Salem

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

— Philip A. Swan



Phyllis Rothrock

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

— Phyllis Rothrock

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

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

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

ANGEL CIRCLE
\$100,000 to \$500,000
Anonymous
Violet Jabara Jacobs

IMPRESARIO CIRCLE
\$25,000 to \$99,999
Anonymous* (2)
The SahanDaywi Foundation
Carol and Warner Henry
Patty and Ken McKenna

BENEFACTOR CIRCLE
\$10,000 to \$24,999
Robert A. Day
Kathleen and Terry Dooley*
Brent Enright
Kiki and David Gindler*
Denise and Robert Hanisee
Sheila Muller*
Joyce and Donald Nores*
Anne and Harrison Price
Bette Redmond

Ann and Robert Ronus
Frederick J. Ruopp*
Martha Ellen Scott
M. Daniel Shaw
Philip A. Swan and Patricia MacLaren
Laney and Tom Techentin

MAESTRO CIRCLE
\$5,000 to \$9,999
Gregory J. and Nancy McAniff Annick*
Carmen and Dan Apodaca
Michael Breiter*
Debbie and Jeff Briggs
Alicia G. and Edward Clark
Cynthia and T. Samuel Coleman
Judi and Bryant Danner
Kathleen and James Drummy
Ann Ehringer, Ph.D.
Robert G. Finnerty and Richard Cullen
Scott Fitz-Randolph and Cristina Rose
Claudia and Mark Foster*
Thomas P. Grose
Elizabeth Levitt Hirsch*
Victoria and Frank D. Hobbs
Stephen A. Kanter
Joyce and Kent Kresa
Mona and Frank Mapel
Drs. Robert and Marguerite Marsh
Jane and Edward J. McAniff
Mrs. Edward McLaughlin
Albert McNeil
Carole and Everett Meiners
Ann and James Mulally
Sally and Robert Neely
Marian and John Niles
Cheryl Petersen and Roger Lustberg
Eleanor Pott
Cecilia and Dudley Rauch
Susan Erburu Reardon and
George Reardon
Penelope C. Roeder, Ph.D.
Marshall Rutter and Terry Knowles

Carolyn and Scott Sanford
The Seidler Family
Heidi Simpson and Tim Sandoval
Susan and Tom Somerset*
Sally and Philip V. Swan*
Shaun Tucker
Marylyn and Neil Warren
Barbara and Ian White-Thomson
Jann and Kenneth Williams

GOLDEN BATON CIRCLE
\$2,500 to \$4,999
Dr. Gladi Adams and Ms. Ella Matthes
Susan Efting
Dr. Annette L. Ermshar
Jim Lyerly and Tracy Van Fleet
Donna and Warry MacElroy
Rosemary Schroeder
Nancy and Dick Spelke
Michele and Russell Spoto, M.D.
Iris and Robert Teragawa
Suzanne and Peter Trepp

SILVER BATON CIRCLE
\$1,000 to \$2,499
Anonymous
Dr. and Mrs. James P. Beason III
Susan Bienkowski
Adele Bloom
Marla Borowski
Fran Buchanan
Marjore Chronister
Regina Clark
Eleanor and Theodore Congdon
Dr. and Mrs. Donald Cosgrove
Megan and Don Davis
George Fenimore
Michael W. Fitzgerald
Laurence K. Gould, Jr.
Capri and Bruce Haga
M.A. Hartwig
Mr. and Mrs. Lawrence Inouye
Martin Jacobs
Mireya and Larry Jones
Richard Keskerian
Christine and Peter Kuyper
Marjorie and Roger Lindbeck
Susan and Bob Long
Lortie Family Foundation
Nicole and Robert Maloney
Weta and Allen Mathies
Robin Meadow and Margaret Stevens
Gloria and John Moore
George C. Oliphint
Patricia and David Ottesen
Elizabeth and Hugh Ralston
Suzanne and Frederic Rheinstejn
Ilean and Steve Rogers
Charlotte and David Schultz
Maryann Skoko and Katherine Jordan
Helen and Jerry Stathatos
Becky and Rick Thyne
Lynne and Peter Young

PATRON CIRCLE
\$500 to \$999
Janet Anwyl
Nicole Baker
Margaret Bates
Raun and Jerry Burnham
Martha Chowning and Jonathan Groff
Teresa and Robert A. De Stefano
Mary and Craig Deutsche
Sarah and Alfred Doering
Christine A. Fidler
Ray Frauenholz and Diane Thomas
Dr. and Mrs. Carl Greifinger
Susan Hamilton
Nina Haro
David E. Horne
Missy and Paul Jennings
Curtis Ray Joiner
Robin and Craig Justice
Harriet and Al Koch
Prudence and Tim Kostor
Yasuko Larson
Maryanne and Jerome Levine
Jane Lombardo
Ginny Mancini
Dr. Joseph V. Matthews
Caroline and Richard Nahas
Lawrence J. Nash and Felix Racelis
Beatrice H. Nemplaha
Eloise Osborne
E. Gary and R. Marina Raines
Lorraine and Joseph Saunders
Deborah Smith and Carole Lambert
Phillip K. Sotel
J. Theodore Struck
Patricia S. Waldeck
Geoffrey S. Yarema

FRIEND CIRCLE
\$100 to \$499
Anonymous (3)
Elizabeth and Leonard Adler
Mr. and Mrs. Richard E. Andersen
Patrick Anderson
Jon Bailey
Grant Barnes
Jo Anna Bashforth
Carol Benzer
Delores and William Bing
Mr. and Mrs. Bradford Blaine
Janet Ostrom Bowmer
Rebecca and Stuart Bowne
David H. Brady
Mandy and Steven Brigham
Georgia and Gerald F. Brommer
Arnold Burk
Diana Burman
Paul Butler
Rosemary Cardona
in honor of Bob Hanisee
Betty Chen
Aaron Cole
Nancy and Jon Collins
Molly and Walter Coulson
Areta Crowell

Hazel H. Dunbar
Kathleen Elowitz
Drs. Eleanor and Harold Fanselau
Gerald Faris
Kathie and Alan Freeman
John R. Freeman
William Freije
Kay and Donald Fujiwara
Tomas Fuller
James F. Gadd
Richard Gerber
Dr. James E. Gernert and Mary Ann Breeding
Mary Gisbrecht
Betty Gondek
Diana Gould
Nona and Bill Greene
Rebecca and Canuto Gutierrez
Dorothy and Carson Hawk
Marion F. Haynes
Anne Hess
Nancy Holland
Brian Ray Holt
Mr. and Mrs. Jason Hwang
Mary and Paul Jacobs
Frank Jarvis
Richard Jensen
Gloria and Paul Kilian
Constance Knight
Nancy and Lewis Lane
Dr. and Mrs. Maimon Leavitt
Iris S. Levine
Mary and John Lorimer
Winifred Lumsden
Billie Marrow
Vicky and Neil Martin
Gordon Geever and Sam Matsumoto Trust
Pauline and Roger Mayer
Frances McCann
Cella B. McClish
Jane and Lawrence McNeil
Thomas Metzler and Barbara Don
Sara Minton
Connie and Paul Moore
David Newell
Diana and Daniel Nixon
Julie Noyes
Britt Nicole Peterson
Robert Pierre and Jane Sell
Rita Pudenz
Sara McGah and Kenneth Roehrs
Carol and Ted Rutter
Leslie Sacks
Marvin Samuels
Mary Lou Schanche
Marilyn Scheerer
Jerry Shimer
Sandra and Dean Smith
Melvin Smith
Katherine and Michael Sohigian
William Sollfrey
Susan Stamberger
James Stemen
Diane Stewart
Carla Lee and Karl Strandberg
Arthur H. Streeter
Mr. and Mrs. Warren Techentin
Joan and Frank Thompson
Arlette Towner
Sue and Doug Upshaw
Christine Upton
Barbara Wagner
Myrna Wheeler
Robert Woiwod
Judy Wolman
Dr. William Young
Arnold Zetcher

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 January 15, 2008. To report a change in your listing, please contact us.

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

BUSINESS, FOUNDATION & GOVERNMENT SUPPORT



THE BANK OF NEW YORK MELLON
16 YEARS OF COMMITMENT

PLATINUM CIRCLE \$100,000+

Colburn Foundation*
The James Irvine Foundation*
The Music Center Fund for the Performing Arts
The Music Center Foundation
Weingart Foundation*

GOLD CIRCLE \$50,000 to \$99,999

The Ahmanson Foundation
The Annenberg Foundation
The Bank of New York Mellon
City of Los Angeles Department of Cultural Affairs*
Los Angeles County Arts Commission*
The Music Center Blue Ribbon Committee
The Ralph M. Parsons Foundation

SILVER CIRCLE \$20,000 to \$49,999

Patricia Duque Byrne Charitable Foundation
The Capital Group Companies Charitable Foundation
The Durfee Foundation*
The Multi-Arts Production Fund
Dan Murphy Foundation
The Music Center Fraternity of Friends
The Rose Hills Foundation

BRONZE CIRCLE \$1,000 to \$19,999

The Bank of America Charitable Foundation
The Charitable Foundation, Agent Community Outreach of Prudential California Realty
Chorus America
The Aaron Copland Fund for Music, Inc.
Employees Community Fund of Boeing
Georges and Germaine Fusenot Charity Foundation
Ann and Gordon Getty Foundation
The Thornton S. Glide, Jr. and Katrina D. Glide Foundation
The Green Foundation
The William H. Hannon Foundation
The Walter Lantz Foundation
The Harold McAlister Charitable Foundation
Metropolitan Associates
Lluella Morey Murphey Foundation
E. Nakamichi Foundation
National Endowment for the Arts
The Kenneth T. and Eileen L. Norris Foundation
Pacific Life Foundation
Pasadena Showcase House for the Arts
The Ann Peppers Foundation
Lon V. Smith Foundation
John and Beverly Stauffer Foundation
J.B. and Emily Van Nuys Charities
The Wachovia Foundation
Wallis Foundation

MATCHING GIFTS

American Express Foundation
AT&T Foundation
Bank of America Foundation
The Boeing Company
Citicorp Foundation
J. Paul Getty Trust
Sempra Energy

*Indicates multi-year commitments

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.



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

ADMINISTRATION

Artistic Staff

Grant Gershon, Music Director
Paul Salamunovich, Music Director Emeritus
Ariel Quintana, Assistant Conductor
Lisa Edwards, Pianist/Musical Assistant
Marnie Mosiman, Artistic Director for *Voices Within*

Administrative Staff

Andrew Brown, Strategic Planning Coordinator
Patrick Brown, Patron Services Manager
Suzanne Brown, Controller
Amy Fogerson, Program Book Coordinator
Kathie Freeman, Artistic Personnel & Production Manager
Terry Knowles, Executive Director
Kevin Koelbl, Education Programs Manager
Marjorie Lindbeck, General Manager
D'aun Miles, Administrative Services Manager
Esther Palacios, Administrative Assistant
Felix Racelis, Institutional Giving Manager
Ilean Rogers, Director of Development
Karen Sarpolus, Box Office Manager

Consultants

Ad Lib Communications
Libby Huebner, Publicist
King Design Office

Walt Disney Concert Hall

Greg Flusty, House Manager
Paul Geller, Stage Manager
Thomas Kolough, Master Carpenter
John Phillips, Property Master
Terry Klein, Master Electrician
Kevin F. Wapner, Master Audio/Video

Cover Photo: Steve Cohn

FOR TICKETS

Call: 213-972-7282

Fax: 213-687-8238

Online: LAMC.ORG



March at the Music Center

SUNDAY, MARCH 1

- 1:00 pm *Minsky's*
CTG / Ahmanson Theatre
- 1:00 pm *Pippin*
& 6:30 pm CTG / Mark Taper Forum
- 2:00 pm *Das Rheingold*
LA Opera / Dorothy Chandler Pavilion
- 7:30 pm Tango Fire
LA Phil Presents / WDCH

TUESDAY, MARCH 3

- 8:00 pm *Pippin*
CTG / Mark Taper Forum
- 8:00 pm Vienna Philharmonic
LA Phil Presents / WDCH

WEDNESDAY, MARCH 4

- 8:00 pm *Pippin*
CTG / Mark Taper Forum
- 8:00 pm Vienna Philharmonic
LA Phil Presents / WDCH

THURSDAY, MARCH 5

- 7:30 pm *Das Rheingold*
LA Opera / Dorothy Chandler Pavilion
- 8:00 pm *Pippin*
CTG / Mark Taper Forum

FRIDAY, MARCH 6

- 8:00 pm *Pippin*
CTG / Mark Taper Forum

SATURDAY, MARCH 7

- 2:00 pm TSFY: Salonen's *Wing on Wing*
Los Angeles Philharmonic / WDCH
- 2:30 pm *Pippin*
& 8:00 pm CTG / Mark Taper Forum
- 9:00 pm M83
Los Angeles Philharmonic / WDCH

SUNDAY, MARCH 8

- 1:00 pm *Pippin*
& 6:30 pm CTG / Mark Taper Forum
- 2:00 pm *Das Rheingold*
LA Opera / Dorothy Chandler Pavilion

TUESDAY, MARCH 10

- 7:30 pm Bravo Awards
Music Center / WDCH
- 8:00 pm *Pippin*
CTG / Mark Taper Forum

WEDNESDAY, MARCH 11

- 7:30 pm *Das Rheingold*
LA Opera / Dorothy Chandler Pavilion
- 8:00 pm *Frost/Nixon*
CTG / Ahmanson Theatre
- 8:00 pm *Pippin*
CTG / Mark Taper Forum

THURSDAY, MARCH 12

- 8:00 pm *Frost/Nixon*
CTG / Ahmanson Theatre
- 8:00 pm *Pippin*
CTG / Mark Taper Forum
- 8:00 pm Argerich Plays Ravel
Los Angeles Philharmonic / WDCH

FRIDAY, MARCH 13

- 8:00 pm Argerich Plays Ravel
Los Angeles Philharmonic / WDCH
- 8:00 pm *Frost/Nixon*
CTG / Ahmanson Theatre
- 8:00 pm *Pippin*
CTG / Mark Taper Forum

SATURDAY, MARCH 14

- 11:00 am World City Featuring Czechoslovak-
& 12:30 pm American Marionette Theatre and Életfa
Hungarian Folk Ensemble
W.M. Keck Amphitheatre
- 2:00 pm Argerich Plays Ravel
Los Angeles Philharmonic / WDCH
- 2:30 pm *Pippin*
& 8:00 pm CTG / Mark Taper Forum
- 8:00 pm *Frost/Nixon*
CTG / Ahmanson Theatre

SUNDAY, MARCH 15

- 1:00 pm *Frost/Nixon*
& 6:30 pm CTG / Ahmanson Theatre
- 1:00 pm *Pippin*
& 6:30 pm CTG / Mark Taper Forum
- 2:00 pm *Das Rheingold*
LA Opera / Dorothy Chandler Pavilion
- 2:00 pm Argerich Plays Ravel
Los Angeles Philharmonic / WDCH
- 7:30 pm Organ Recital: Dame Gillian Weir
LA Phil Presents / WDCH

MONDAY, MARCH 16

- 8:00 pm Evgeny Kissin in Recital
LA Phil Presents / WDCH

TUESDAY, MARCH 17

- 8:00 pm Chamber Music
Members of the LA Phil / WDCH
- 8:00 pm *Frost/Nixon*
CTG / Ahmanson Theatre

WEDNESDAY, MARCH 18

- 9:45 am Blue Ribbon Children's Festival
& 11:15 am Music Center Plaza /
Dorothy Chandler Pavilion
- 7:30 pm Alvin Ailey® American Dance Theater
Dance at the Music Center /
Dorothy Chandler Pavilion
- 8:00 pm *Frost/Nixon*
CTG / Ahmanson Theatre
- 8:00 pm Mariza
LA Phil Presents / WDCH

THURSDAY, MARCH 19

- 9:45 am Blue Ribbon Children's Festival
& 11:15 am Music Center Plaza /
Dorothy Chandler Pavilion
- 7:30 pm Alvin Ailey® American Dance Theater
Dance at the Music Center /
Dorothy Chandler Pavilion
- 8:00 pm *Frost/Nixon*
CTG / Ahmanson Theatre

FRIDAY, MARCH 20

- 9:45 am Blue Ribbon Children's Festival
& 11:15 am Music Center Plaza /
Dorothy Chandler Pavilion

- 7:30 pm Alvin Ailey® American Dance Theater
Dance at the Music Center /
Dorothy Chandler Pavilion
- 8:00 pm *Frost/Nixon*
CTG / Ahmanson Theatre
- 8:00 pm Mendelssohn and Mahler
Los Angeles Philharmonic / WDCH

SATURDAY, MARCH 21

- 11:00 am A Taste of Dance
Active Arts / Music Center Plaza
- 2:00 pm Alvin Ailey® American Dance Theater
& 7:30 pm Dance at the Music Center /
Dorothy Chandler Pavilion
- 2:00 pm *Frost/Nixon*
& 8:00 pm CTG / Ahmanson Theatre
- 2:00 pm *Pippin*
& 8:00 pm CTG / Mark Taper Forum
- 8:00 pm Mendelssohn and Mahler
Los Angeles Philharmonic / WDCH

SUNDAY, MARCH 22

- 1:00 pm *Frost/Nixon*
& 6:30 pm CTG / Ahmanson Theatre
- 2:00 pm Alvin Ailey® American Dance Theater
Dance at the Music Center /
Dorothy Chandler Pavilion
- 2:00 pm Mendelssohn and Mahler
Los Angeles Philharmonic / WDCH

TUESDAY, MARCH 24

- 8:00 pm The English Concert
LA Phil Presents / WDCH
- 8:00 pm *Frost/Nixon*
CTG / Ahmanson Theatre

WEDNESDAY, MARCH 25

- 8:00 pm András Schiff Plays Beethoven – VII
LA Phil Presents / WDCH

FRIDAY, MARCH 27

- 8:00 pm Handel, Haydn, and Mendelssohn
Los Angeles Philharmonic / WDCH
- 8:00 pm *Frost/Nixon*
CTG / Ahmanson Theatre

SATURDAY, MARCH 28

- 11:00 am TSFY: The German Tradition
Los Angeles Philharmonic / WDCH
- 2:00 pm *Frost/Nixon*
& 8:00 pm CTG / Ahmanson Theatre
- 8:00 pm Handel, Haydn, and Mendelssohn
Los Angeles Philharmonic / WDCH

SUNDAY, MARCH 29

- 1:00 pm *Frost/Nixon*
CTG / Ahmanson Theatre
- 2:00 pm Handel, Haydn, and Mendelssohn
Los Angeles Philharmonic / WDCH
- 7:00 pm Folk Songs: Brahms + Copland
Los Angeles Master Chorale / WDCH

TUESDAY, MARCH 31

- 8:00 pm Chamber Music
Members of the LA Phil / WDCH