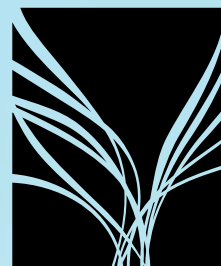


OCTOBER 2009

2009 | 2010

ADAMS & MOZART

OPENING NIGHT



LOS ANGELES
MASTER
CHORALE
AT WALT DISNEY CONCERT HALL



performances
MAGAZINE



This Holiday Season
DECK THE HALL
 WITH THE LOS ANGELES MASTER CHORALE



Ring in the season with one of our signature Holiday concerts...or all three.
 We'd love to see you and sing with you during this most special time of year.

And yes, we know it's a little early.

Holiday Wonders

Sat, Dec 5, 2009, 2:30 pm

Christmas at
 Walt Disney Concert Hall

A concert of traditional carols:
Angels We Have Heard on High,
Deck the Hall, O Holy Night
 and more!

John West, organ

Messiah Sing-Along

Sat, Dec 12, 2009, 2 pm

Sun, Dec 20, 2009, 7 pm

29th Annual Sing-Along

Handel | *Messiah*
 with orchestra and soloists;
 you're the chorus!

Rejoice!

Sun, Dec 13, 2009, 7 pm

A Classic Christmas Concert

Ramírez | *Navidad Nuestra*
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OPENING NIGHT!



Photo: Steve Rogers

Welcome to a wonderful new season with your Los Angeles Master Chorale!

Thanks to your generosity through the purchase of concert tickets and your sustaining donations, as well as the enlightened leadership of our Board of Directors, fall 2009 finds this organization financially stable and the LA Master Chorale sounding better than ever. To ensure that we can continue to bring our audiences the best music performed by the very best musicians, the Board of Directors, our artists and management staff have worked diligently and with great commitment to trim expenses and optimize income – all in service to the music we love and to our great Master Chorale. All of this organization’s stakeholders are participating in developing effective responses to the unprecedented challenges imposed by an economic recession – with great strength of purpose, creativity, and determination.

For well over a year, we have been immersed in the crucially important process of developing a new strategic plan for the Los Angeles Master Chorale. Our beacons are a celebration next year of Grant Gershon’s 10th season as our visionary Music Director and the Chorale’s 50th anniversary season in 2013|14. With great energy and dedication our Board and staff have looked closely at every aspect of our company to ensure that our human and financial resources are focused on first-class main stage performances and providing quality educational outreach programs. We refined and clarified our Mission Statement, which I am happy to share with you here:

We are an independent and innovative professional vocal ensemble that shares the traditional and evolving spectrum of choral music with the widest possible audience. We advance this art through performance, community education, collaboration, commissioning and recording.

And together we identified important multi-year initiatives – touching every major area of our operation – that will complement and enrich our core activities.

While it is true that we launched our planning process in one set of economic circumstances and find ourselves implementing it in quite another, the journey along this winding road has been rich and rewarding. I am deeply grateful to the members of our Board of Directors and to my remarkable staff colleagues for their perseverance and steadfast commitment to the Chorale and its very bright future. And I thank the members of the Chorale for their extraordinary and even sacrificial commitment to our goals.

Finally, I express to you – our faithful and devoted audience – my heartfelt gratitude, along with my promise that we will do everything possible to bring you the most exhilarating and unforgettable concert experiences possible. Tonight is only the beginning of a tremendous season of music, and I look forward to seeing you throughout the year.

A handwritten signature in black ink that reads "Terry Knowles". The signature is written in a cursive, flowing style.

Terry Knowles
Executive Director

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MUSIC DIRECTOR
Terry Knowles
EXECUTIVE DIRECTOR



Los Angeles Master Chorale
Grant Gershon | Music Director

2009 | 2010

ADAMS & MOZART

Sunday, October 18, at 7 pm

Walt Disney Concert Hall

LOS ANGELES MASTER CHORALE

Grant Gershon, conductor

Choruses from The Death of Klinghoffer

JOHN ADAMS (B. 1947)

Libretto by Alice Goodman

Chorus of the Exiled Palestinians
Chorus of the Exiled Jews
Chorus of Hagar and the Angel
Day Chorus
Night Chorus

... *INTERMISSION* ...

Requiem in D Minor

W. A. MOZART (1756-1791)

Completed by Robert D. Levin

- I. Introitus
 1. Requiem
 2. Kyrie
- II. Sequentia
 1. Dies irae
 2. Tuba mirum
 3. Rex tremendae
 4. Recordare
 5. Confutatis
 6. Lacrimosa
 7. Amen
- III. Offertorium
 1. Domine Jesu
 2. Hostias
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei
Lux aeterna

SOLOISTS: Risa Larson, soprano | Tracy Van Fleet, mezzo soprano
James Callon, tenor | Reid Bruton, bass

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

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



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CLASSICAL | *fm 91.5*

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Tonight's performance is part of the **8th Annual Daniel Pearl World Music Days**. The Daniel Pearl Foundation (www.danielpearl.org), formed in memory of the slain journalist, furthers the ideals that inspired Danny's life work and promotes cross-cultural understanding.

Tonight's *ListenUp!* with Music Director Grant Gershon, KUSC's Alan Chapman, and Thomas May, editor of *The John Adams Reader* and LAMC program annotator, will be held onstage at 6 P.M. *ListenUp!* can be heard online after the concert at www.lamc.org

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

PROGRAM NOTES

By Thomas May

LISTENING AFRESH: MUSIC OF ADAMS & MOZART

Both of the works on our season-opening program have been obscured by a great deal of extra-musical controversy. John Adams's second opera, *The Death of Klinghoffer*, recounted a complex story based on current events—the hijacking of the Italian cruise ship *Achille Lauro* in October 1985, during which four Palestinian terrorists murdered Leon Klinghoffer, a wheelchair-bound Jewish American. Accused of being at best a naïve indulgence in political correctness that featured “singing terrorists,” the opera spawned protests as soon as it was introduced in 1991. The debate only intensified in the wake of the 9-11 attacks.

Just as ongoing controversy over the opera's subject matter has distracted from its artistic significance, the mythology surrounding Mozart's *Requiem*—both its mysterious origins and its posthumous completion—has sometimes overshadowed the composer's own identifiable voice. The excerpts we hear tonight from *Klinghoffer* as well as the *Requiem* address the recurrent drama of our condition, caught between fear and the terror of death and the attempt to make sense of loss. And in the warmth of the human voice in song, both find the consolation that touches us most deeply.

Behind the Headlines: Choruses from *The Death of Klinghoffer*

In 1987, the creative team of John Adams, poet-librettist Alice Goodman, and director Peter Sellars together introduced a novel paradigm for American opera with the premiere of *Nixon in China*. They developed it further in their subsequent collaboration, *The Death of Klinghoffer*, which was first staged in 1991. The results surprised audiences who anticipated a *Saturday Night Live*-style parody for *Nixon* or, for *Klinghoffer*, a melodramatic thriller.

Adams, already pigeon-holed by the convenient (but inaccurate) label of “Minimalism,” was once more simple-mindedly categorized: this time as the purveyor of “CNN opera.” Yet it's precisely what is missing in our era of instant information and attention-grabbing headlines that is at the heart of these operas (as well as of the more recent *Doctor Atomic*). They attempt to explore what is *behind* the news—not to confirm what we already know.

“I'm not interested in lecturing my audience,” says Adams. “What appeals to me in subjects like the Nixon-Mao meeting, or the *Achille Lauro* incident, or the atomic bomb, is their power as archetypes, their ability to summon up in a few choice symbols the collective psyche of our time.”

While Nixon playfully alludes to the conventions of grand opera, *The Death of Klinghoffer* turns to the older model of baroque oratorio—above all the Passions of Bach, with their intercutting of individual and collective points of view. In order to give voice to the intense, conflicting emotions of *Klinghoffer*, Adams was impelled to enrich his musical language with melodic elaboration and a darker and more complex harmonic palette. It's no coincidence that the polarizations inherent in his subject led Adams to transform his musical style.

As in a Passion, choruses serve as a key architectural element to shape *Klinghoffer*. The opera includes a total of seven. While each has a distinct, self-contained character, the choruses also complement one another and cast the narrative they encircle into a new light. They introduce a constellation of opposed pairs that also reveal shared characteristics: Palestinians and Jews (both exiled), night and day (whose appearance ushers in dramatic turning points), ocean and desert (both revealing God's presence in unexpected ways), and the single Chorus of Hagar and the Angel (which sets nature against the supernatural).

Along with their structural role, the choruses add an important dimension by expressing a variety of perspectives. Sometimes they take on the guise of a Greek chorus commenting, at a removal, on the action—both on what has happened and in anticipation of it—but they are not limited to this. At other times they take on collective roles, enact their own dramas, or establish a sense of epic backdrop. Outside the context of the opera, Adams specifies that the *Klinghoffer* choruses may be performed in any combination and order. For these performances, we hear five of the seven choruses.

In lieu of an overture, the two-act opera begins with a prologue that includes the paired **Chorus of Exiled Palestinians** and **Chorus of Exiled Jews**. Both choruses, of equal length, begin simply and softly but go on to portray dramas in microcosm through shifting musical textures. Unison women's voices take up their fragile lament in F minor to begin the opera. Immediately, the chorus encapsulates one of the fundamental tensions that will course through *Klinghoffer*: the tension between the cold, harsh facts of the present (the “news”) and the timeless cultural memory (the realm of myth) whereby we try to make sense of individual experience.

So, too, Adams's sparse vocal line begins to unfold in poetic elaborations spurred by memory. Yet the memory takes a violent turn as the music speeds up in a crescendo of terrifying rage for full chorus. The Exiled Jews begin their chorus in a melancholy G minor. The dynamic level remains subdued, but, after opening with four-part chorus, Adams varies the choral texture between men and women to dramatize the allegorical dialogue of Goodman's text. Close, fragrant harmonies underline the imagery of enduring love.

The **Chorus of Hagar and the Angel** serves as a sort of prelude beginning the second act (the original production, in Brussels, featured an extensive choreographic counterpart by Mark Morris). It recounts a core narrative of exile, as Abraham reluctantly sends Hagar and Ishmael, the son he has fathered with her, into the wilderness. Adams suggests the anxiety of being on the run with a chasing bass figure, but he mixes this with a hint of the mystical in the otherworldly, strangely accented countermelody of the digital keyboard and piccolo. At the angel's revelation ending the chorus, the chasing figure finally comes to rest on a peaceful cadence.

The **Day Chorus** is the last in the opera, occurring right after Leon Klinghoffer's murder. Goodman's exquisite poetry is at its most oracular here. Adams anchors the T.S. Eliot-like obliqueness of her detailed imagery in music of haunting simplicity, combining elegy and meditation. The work of memory and mourning has only begun with the attempt to come to terms with grief. Instead of closure, the accompanying musical pattern continues in an implied fade-out.

Following a pivotal scene between one of the terrorists and the ship's captain, the **Night Chorus** erupts to conclude the first act with high-voltage intensity. It recalls the turbulent music that ended the Chorus of Exiled Palestinians. With the unleashed pace and fury of a baroque rage aria, its dark sound omits violins. Adams remarks that he thought of "the image of a pogrom, the terrible fear of a hunted person" as he wrote. The fear becomes literally wordless in the churning ostinato intoned by basses, while the dissonant total fabric of chorus and orchestra looks ahead to some of the most chilling moments in *Doctor Atomic*.

Against the Dying of the Light: Mozart's *Requiem*

The state of incompleteness is, in a different way, one of the most haunting aspects of Mozart's *Requiem*. For all its familiarity, there's a chance you may not immediately recognize parts of his final masterpiece in the incarnation performed on our program. The traditional and most frequently encountered version of the *Requiem* is the one completed by Mozart's pupil Franz Xaver Süssmayr at the request of the composer's widow, Constanze.

Over the past two centuries, countless music lovers have pondered the extent to which the *Requiem* as we know it represents Mozart's own musical thoughts. The variety of theories is correspondingly vast, but here's a very brief recap of the generally prevailing view: Mozart was able to write out only the Introitus and Kyrie in full score—the vocal parts and orchestration, which includes two basset horns (a type of clarinet), two bassoons, two trumpets, three

trombones, timpani, strings, and basso continuo. He sketched out only the vocal parts and continuo line for the Dies Irae sequence (indicating some suggested instrumentation here and there) up to the Lacrimosa, where his manuscript breaks off after eight bars, and for the Offertorium.

Thus Süssmayr would have orchestrated all of the Dies Irae and Offertorium. He would also have composed in entirety the rest of the Lacrimosa and all of the Sanctus, Benedictus, and Agnus Dei, reverting to Mozart's Introitus and Kyrie music for the concluding Lux aeterna and Cum sanctis tuis. But a significant new perspective opened up in 1962 when new sketches were discovered. These revealed that Constanze's claim that Süssmayr merely filled out what her husband had indicated as his intentions—long dismissed as an unlikely spin in favor of authenticity—might after all have a grain of truth.

In the 1990s, Mozart scholar and pianist Robert Levin followed through on those implications and prepared an alternative edition. While basing his work on the Süssmayr completion, Levin emends and clarifies some of the orchestration so that it more closely matches his understanding of Mozartean style gleaned through deep, lifelong study. But the most noticeable change is his replacement of the simple cadence on "Amen" at the end of Süssmayr's setting for the Lacrimosa. In its place, Levin interpolates a full fugue that he has composed in the manner of Mozart, drawing on material from one of the belatedly discovered sketches.

Regardless of the particular edition used, there can be no mistaking Mozart's vision in the *Requiem*'s most powerful sections: the opening and Kyrie (which have come to frame the work) and the Dies Irae sequence. This is, moreover, the music of his most mature style, drawing his earliest memories of the rich ceremonies of Catholicism together into a potent mix with the Enlightened ideals of his Masonic humanism, as expressed above all in *The Magic Flute*: music of the same vintage as those other miraculous products of 1791, including the final Piano Concerto in B-flat, the Clarinet Concerto, and *La Clemenza di Tito*.

Yet, no doubt prompted by his subject, Mozart writes some of his darkest music, infusing the solemnity and terror of death—in the key of D minor, which he had used several years earlier to conjure *Don Giovanni*'s fate—with his instinctively operatic sensibility. The central drama enacted in Mozart's *Requiem* is clear from the contrast between the solemn, relentless procession that opens the work—the fact of death—and the rays of hope that intermittently shine through, perhaps most movingly in the Recordare, with its plea to be remembered (tellingly scored for solo quartet). And the plea, in Mozart's sublime setting, is not only for the departed but for those left grieving.

Thomas May writes frequently about the arts and is the program annotator for the Los Angeles Master Chorale.

Grant Gershon

MUSIC DIRECTOR

“Assured and adventurous Master Chorale director Grant Gershon beautifully handled the expanded population of choral and orchestral forces that filled the Disney stage.”

— LOS ANGELES TIMES



Now in his ninth season, Grant has led more than 70 performances with the Chorale at Disney Hall. In addition to conducting acclaimed performances of the classics, he has expanded the choir's repertoire significantly 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* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music's Music* by Steven Sametz; *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.

Other appearances:

Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Opera and Symphony, Juilliard Opera Theatre, 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; led all 8 performances of *La Traviata* with LA Opera in 2009

Previous assignments:

Assistant Conductor for the Los Angeles Philharmonic, Berlin Staatsoper, Salzburg Festival, Festival Aix-en-Provence

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)

Prepared choruses for:

Claudio Abbado, Pierre Boulez, Lorin Maazel, Zubin Mehta, Simon Rattle, Esa-Pekka Salonen

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*; accompanied Kiri Te Kanawa and Jose Carreras on *The Tonight Show*

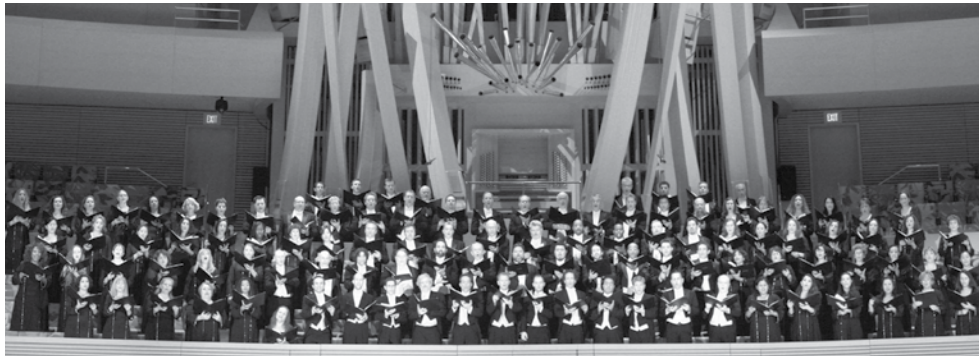


Photo: Steve Cohn

ARTIST'S IPOD:

Andrew Brown, Tenor
Ben Harper, Imogen Heap, Randy Newman, Béla Fleck, Jason Robert Brown, Liz Wright, Sufjan Stevens

Los Angeles Master Chorale

“The Master Chorale is not just any ensemble – it is the nation's, and maybe the world's, most innovative choral group...”

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In 1964 a Founding Resident Company of the Music Center; now in its 46th season!

Music Directors:

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

Accomplishments: 25 commissions; 61 premieres of new works, of which 41 are 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 11,000+ 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 21st anniversary in 2010

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 Durufé'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
Samela Beasom
Tamara Bevard
Karen Hogle Brown
Vicky Brown
Deborah Briggs
Hayden Eberhart
Claire Fedoruk
Rachelle Fox
Hilary Fraser-Thomson
Ayana Haviv
Marie Hodgson
Susan Judy
Risa Larson
Joanne Lee
Lesley Leighton
Emily Lin
Virenia Lind
Elyse Marchant
Margaurite Mathis-Clark
Deborah Mayhan
Caroline McKenzie
Susan Mills
Lika Miyake
Marnie Mosiman
Holly Shaw Price
Stephanie Sharpe Peterson
Karen W. Schnurr
Holly Sedillos
Sun Joo Yeo

ALTO

Mary Bailey
Nicole Baker
Lesili Beard
Rose Beattie
Helen Birch
Leanna Brand
Aleta Braxton
Monika Bruckner
Carrie Dike
Suzanne Ellis
Amy Fogerson
Sharmila Guha
Michele Hemmings
Saundra Hall Hill
Arwen Hernandez
Kyra Humphrey
Leslie Inman
Farah Kidwai
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Drea Pressley
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Scott Blois
Andrew Brown
Matthew Brown
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
Michael Lichtenauer
Dominic MacAller
Christian Marcoe
Sean McDermott
Michael McDonough
Eduardo Nepomuceno
Adam Noel
Sheen Leem Sanchez
George Sterne
Matthew Thomas

BASS

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

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

CHORALE ORCHESTRA

VIOLIN 1

Ralph Morrison
Concertmaster
Jayme Miller
Assistant Concertmaster
Margaret Wooten
Florence Titmus
Ana Landauer
Armen Anassian
Amy Wickman
Leslie Katz
Nina Evtuhov
Tina Qu Chang

VIOLIN 2

Steve Scharf
Principal
Cynthia Moussas
Assistant Principal
James Stark
Julie Ann French
Anna Kostyuchek
Jean Sudbury
Kirsten Fife
Sharon Harman

VIOLA

Kazi Pitelka
Principal
Andrew Picken
Assistant Principal
Shawn Mann
Alma Fernandez
Dmitri Bovaird
Brett Banducci

CELLO

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

BASS

Donald Ferrone
Principal
Peter Doubrovsky
Tim Eckert
David Parmeter

FLUTE

Geri Rotella
Principal
Sara Weisz

OBOE

Joel Timm
Principal
Stuart Horn

CLARINET

Michael Grego
Principal
Ralph Williams

BASSOON

John Steinmetz
Principal
William Wood

HORN

Steve Becknell
Principal
Jenny Kim

TRUMPET

Andrew Ulyate
Principal
William Bing

TROMBONE

William Booth
Principal
Alvin Veeh
Terry Cravens

TYMPANI

Theresa Dimond
Principal

PERCUSSION

Mark Zimoski
Principal

HARP

JoAnn Turovsky

PIANO

Lisa Edwards
Principal
Vicki Ray

CONTRACTOR

Steve Scharf

LIBRARIAN

Robert Dolan

SOLOISTS

Risa Larson

SOPRANO

**Seasons with Chorale:** 3**Hometown:** Tokyo, Japan**Education:** BA in Vocal Performance from UCLA**Previous Chorale solos:**

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

Opera and Musical Theatre

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

Has recorded: A commercial for Ivory Soap**Has performed as a soloist on:** The Los Angeles Philharmonic Green Umbrella Series

Tracy Van Fleet

MEZZO SOPRANO

**Seasons with Chorale:** 9**Hometown:** San Marino, CA**Previous Chorale solos:** Haydn's *Heilig Mass*, Mozart's *Requiem* and *Coronation Mass*, Duruflé's *Requiem*, Handel's *Messiah***Education:** B Mus and M Mus in vocal performance, University of Southern California**Opera performances:** Carmen in Bizet's *Carmen*; Flora in Verdi's *La Traviata*; Tisbe in Rossini's *La Cenerentola*; Lola in Mascagni's *Cavalleria Rusticana*; Witch & Mother in Humperdink's *Hänsel und Gretel*; Katisha in Gilbert & Sullivan's *Mikado*; Ruth in *Pirates of Penzance*; Buttercup in *HMS Pinafore*; Duchess in *The Gondoliers***Has appeared as a guest artist with:** Los Angeles Opera, Los Angeles Philharmonic, Hollywood Bowl Orchestra, San Diego Opera, Opera Pacific, Pacific Symphony, Opera Colorado, San Diego Symphony**As a soloist:** Naples Philharmonic, Los Angeles Bach Festival, Pasadena Symphony, San Diego Chamber Orchestra, Pasadena Pops Orchestra, USC Symphony & Chorus, USC Contemporary Music Ensemble, Santa Monica Symphony, Santa Barbara Choral Society, Lyric Opera San Diego, Colorado Gilbert & Sullivan Festival, Opera A La Carte, Arapahoe Philharmonic (Colorado)**Recordings:** Steve Reich's *You Are (Variations)* on Nonesuch; *Vignettes: Ellis Island***Film/Television credits include:** *Lady in the Water*; *Click*

James Callon

TENOR

**Seasons with Chorale:** 2**Hometown:** Lakewood, CA**Education:** Bachelor of Music Degree from UC Irvine**Previous Chorale solos:** Handel's *Messiah***Opera performances:** Rinuccio in *Gianni Schicchi* and Tamino in *Die Zauberflöte*; chorus member, LA Opera**Has appeared as a guest artist with:** LA Opera Education and Community Programs, UC Irvine Orchestra, Inland Valley Symphony Orchestra, Cypress College Orchestra, BIOLA University Orchestra and Golden West College Orchestra**As a soloist:** Händel's *Messiah*, Haydn's *Lord Nelson Mass*, Mozart's *Requiem*, Bach's *Magnificat***Has toured with:** LA Opera Education and Community Programs (Spring 2008), Orange County Opera (Fall 2003 – Spring 2009)**Awards and Honors:** NATS Vocal Competition, Apprentice Division - 1st Place, 2004; NATS Vocal Competition, Career Division - 2nd Place, 2008

Reid Bruton

BASS

**Seasons with Chorale:** 5**Hometown:** A small farming community near Memphis, TN**Previous Chorale solos:** Haydn's *Heilig Mass*; Mexican Baroque; Maestro Dinner; Poulenc's *Chansons Françaises*; *Koyaanisqatsi* with LAMC and the LA Philharmonic at the Hollywood Bowl**Education:** Voice and piano at Oberlin Conservatory, Juilliard School of Music**Opera performances:** Soloist in L.A. Opera's *Billy Budd*, *Carmen*, *La Traviata*, *Die Zauberflöte*, *Der Rosenkavalier*, *Rigoletto*, *Gianni Schicchi*, *La Bobeme* and in the chorus of over 60 LAO productions**Has appeared as a guest artist with:** Aspen Music Festival, San Luis Obispo Mozart Festival, San Diego Opera, Claremont College, Concordia Chorale, The Ventura Master Chorale, The Desert Symphony, The Gay Men's Chorus of Los Angeles, L.A. Theater Works and, in concert with Seth McFarlane and the Ron Jones orchestra**TV appearances include:** *Dharma and Greg*; *The Wedding Belles*; *Family Guy***Film soundtrack credits include:** *The Matrix*, *Spiderman*, *I Am Legend*, *King Kong*, *The Simpsons Movie*, *Charlie Wilson's War*, *Horton Hears a Who*, *War of the Worlds*, *Watchmen*, *Wolverine*, *Star Trek***Awards and Honors:** LA Opera Buffs and Pasadena Opera Guild



JOHN ADAMS

COMPOSER

B. February 15, 1947, in Worcester, MA

Education: Harvard University (Bachelor and Master Degrees); he was the first student ever to be allowed to submit a musical composition for a Harvard undergraduate thesis.

Prodigy: He began composing at age 10 and first heard public performances of his orchestral pieces as a teenager.

Positions held include: Professor at the San Francisco Conservatory of Music (1972-1982); Composer-in-residence of the San Francisco Symphony (1982-1985); has presented/curated festivals for Lincoln Center, Carnegie Hall, BBC Symphony Orchestra, Pittsburgh Symphony, Los Angeles Philharmonic

Commissions from: San Francisco Symphony, New York Philharmonic, Los Angeles Philharmonic, San Francisco Opera, St. Lawrence String Quartet, among others

Compositional style: "Repetitive simplicity underlies Mr. Adams's methods, but Minimalism is only the excuse to set his descriptive imagination in motion." --New York Times

Perhaps best known for: his operas and oratorios, which are often collaborations with director Peter Sellars (*Nixon in China*, *The Death of Klinghoffer*, *Dr. Atomic*, *El Niño* and *A Flowering Tree*)

Other accomplishments: respected conductor; concert clarinetist; best-selling author (2008's *Hallelujah Junction*); winner of the "triple crown" of classical Grammy Awards® (Best Classical Recording, Best Orchestral Performance, and Best Classical Contemporary Composition) for the recording of *On the Transmigration of Souls* (for which he also won the 2003 Pulitzer Prize); winner of the Grawemeyer Award for his Violin Concerto



WOLFGANG AMADEUS MOZART

COMPOSER

B. January 27, 1756, in Salzburg, Austria

D. December 5, 1791, in Vienna

Education: first taught by his father, the controlling and exploitative Leopold Mozart; spent all but four of his first 17 years being paraded about Europe as a child prodigy; studied under Johann Christian Bach, Padre Martini and received occasional advice and critique from Franz Josef Haydn's younger brother, composer Michael Haydn

Assignments: in the service of the notoriously impious Archbishop of Salzburg on-and-off between 1774 and 1781; received a commission for the opera *Idomeneo* in 1781 from the Elector of Bavaria; essentially a "freelancer" after 1782 with the exception of occasional commissions

Best known for: a storied, almost legendary compositional technique and output; very likely never wrote out finished, fully developed music from beginning to end, note by note; despite a reputation for being fiscally irresponsible, all debts were settled before his death

Interesting fact: as a youngster in Italy, accomplished an unusual musical feat by writing out, from memory, the nine-voice, 12 minute-long motet *Miserere mei Deus* after just two hearings of the work

CALENDAR OF EVENTS

Sun, Nov 22, 7 pm
COMPOSERS FROM THE LEFT COAST

Sat, Dec 5, 2:30 pm
HOLIDAY WONDERS:
CHRISTMAS AT WALT DISNEY CONCERT HALL

Sat, Dec 12, 2 pm
Sun, Dec 20, 7 pm
MESSIAH SING-ALONG

Sun, Dec 13, 7 pm
REJOICE!

Sun, Jan 31, 7 pm
ALMOST A CAPPELLA

Sun, Mar 7, 7 pm
BACH: ST. MATTHEW PASSION

Sun, Apr 11, 7 pm
SOUNDSCAPE: MONK AND PÄRT

Fri, Apr 16, 1 pm
HIGH SCHOOL CHOIR FESTIVAL

Sun, May 23, 7 pm
AMERICANA

Guest Appearances

Nov 5, 6, 7, 8
LA Philharmonic
Verdi: *Requiem*

Feb 13, 14
LA Philharmonic
Debussy: *Nocturnes*

UP NEXT!
COMPOSERS FROM
THE LEFT COAST
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BENEFACTOR

WELCOME TO THE OPENING NIGHT CONCERT AND GALA!

We thank our very special friends whose support of this evening's event helps to make possible the artistic and educational programs of the Los Angeles Master Chorale. Our Opening Night Gala in BP Hall will treat guests to a wonderful dinner paired with wines and spirits, luxury auction, entertainment and dancing. The highlight of the evening will be the Surround-Sing by the entire Master Chorale, when the singers encircle the guests to regale them with an unforgettable musical experience.

The Opening Night Gala is generously sponsored by The Bank of New York Mellon, our proud sponsor for 17 consecutive years. As our only benefit event of the season, we gratefully acknowledge the following individuals and companies who generously support the Chorale through this event.

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Listing as of September 21, 2009

photo credit: Lee Salem



Laney and Tom Techentin
photo: Lee Salem

“Choral music and the Los Angeles Master Chorale have been a central part of our family life since the company was founded in 1964. The transforming power of choral music is something we want to ensure for generations to come – through our commitment to the Chorale’s endowment. It is important for us to have this legacy for our children and grandchildren so that they too may have the same wonderful musical experiences that we have enjoyed.”

— Tom and Laney Techentin

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

The Roger Wagner Society is a group of visionary individuals whose love for choral music inspired them to make endowment or irrevocable planned gifts to assure the future of the Los Angeles Master Chorale.

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

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

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THANK YOU!

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

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

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

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

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Martha Ellen Scott

1911-2009

We honor the memory and celebrate the life of our dear friend Martha Ellen Scott who passed away on July 17, 2009. Martha was an ardent supporter of the Los Angeles Master Chorale for many years. An accomplished singer in her own right, Martha was a great champion of choral music and gave generously to sustain the success of the Master Chorale throughout her many years of involvement. Her many LAMC friends, especially those in the Master Chorale Associates, are grateful for the wonderful gifts she offered in support of this organization.



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October at the Music Center

THURSDAY, OCTOBER 1

7:30 PM *August: Osage County*
CTG / Ahmanson Theatre

8:00 PM *Parade*
CTG / Mark Taper Forum

FRIDAY, OCTOBER 2

MUSIC CENTER BRAVO AWARDS APPLICATIONS DUE

7:30 PM *August: Osage County*
CTG / Ahmanson Theatre

8:00 PM *Parade*
CTG / Mark Taper Forum

SATURDAY, OCTOBER 3

11:00 AM *World City: The Mystical Arts of Tibet/*
& 12:30 PM WDCH Keck Amphitheater

2:00 PM *August: Osage County*
& 8:00 PM CTG / Ahmanson Theatre

2:30 AM *Parade*
& 8:00 AM CTG / Mark Taper Forum

7:30 PM Thomas Hampson Recital
LAO / Dorothy Chandler Pavilion

SUNDAY, OCTOBER 4

1:00 PM *August: Osage County*
& 6:30 PM CTG / Ahmanson Theatre

2:00 PM *Siegfried*
LAO / Dorothy Chandler Pavilion

TUESDAY, OCTOBER 6

7:30 PM *August: Osage County*
CTG / Ahmanson Theatre

8:00 PM *Parade*
CTG / Mark Taper Forum

WEDNESDAY, OCTOBER 7

5:30 PM *Siegfried*
LAO / Dorothy Chandler Pavilion

7:30 PM *August: Osage County*
CTG / Ahmanson Theatre

8:00 PM *Parade*
CTG / Mark Taper Forum

THURSDAY, OCTOBER 8

MUSIC CENTER SPOTLIGHT AWARDS PERFORMING ARTS APPLICATIONS DUE

2:00 PM *August: Osage County*
& 7:30 PM CTG / Ahmanson Theatre

7:00 PM The Inaugural Concert: Gustavo Dudamel
and the Los Angeles Philharmonic
LA Phil / WDCH

8:00 PM *Parade*
CTG / Mark Taper Forum

FRIDAY, OCTOBER 9

7:30 PM *August: Osage County*
CTG / Ahmanson Theatre

8:00 PM Dudamel Conducts Mahler
LA Phil / WDCH

8:00 PM *Parade*
CTG / Mark Taper Forum

SATURDAY, OCTOBER 10

11:00 AM A Taste of Dance
- 4:00 PM Music Center Plaza

2:00 PM *August: Osage County*
& 8:00 PM CTG / Ahmanson Theatre

2:30 AM *Parade*
& 8:00 AM CTG / Mark Taper Forum

8:00 PM Dudamel Conducts Mahler
LA Phil / WDCH

SUNDAY, OCTOBER 11

1:00 PM *August: Osage County*
CTG / Ahmanson Theatre

1:00 AM *Parade*
& 6:30 AM CTG / Mark Taper Forum

2:00 PM Dudamel Conducts Mahler
LA Phil / WDCH

2:00 PM *Siegfried*
LAO / Dorothy Chandler Pavilion

TUESDAY, OCTOBER 13

7:30 PM *August: Osage County*
CTG / Ahmanson Theatre

8:00 PM Perahia in Recital
LA Phil / WDCH

WEDNESDAY, OCTOBER 14

7:30 PM *August: Osage County*
CTG / Ahmanson Theatre

8:00 PM Lewis and Callaway
LA Phil / WDCH

THURSDAY, OCTOBER 15

2:00 PM *August: Osage County*
& 7:30 PM CTG / Ahmanson Theatre

FRIDAY, OCTOBER 16

7:30 PM *August: Osage County*
CTG / Ahmanson Theatre

8:00 PM John Williams:
Music from the City of Angels
LA Phil / WDCH

SATURDAY, OCTOBER 17

11:00 AM *TSFY: A Musical Carnival*
LA Phil / WDCH

2:00 PM *August: Osage County*
& 8:00 PM CTG / Ahmanson Theatre

2:30 AM *Parade*
& 8:00 PM CTG / Mark Taper Forum

5:30 PM *Siegfried*
LAO / Dorothy Chandler Pavilion

8:00 PM John Williams:
Music from the City of Angels
LA Phil / WDCH

SUNDAY, OCTOBER 18

1:00 PM *August: Osage County*
CTG / Ahmanson Theatre

1:00 PM *Parade*
& 6:30 PM CTG / Mark Taper Forum

2:00 PM John Williams:
Music from the City of Angels
LA Phil / WDCH

7:00 PM Adams & Mozart
Los Angeles Master Chorale / WDCH

TUESDAY, OCTOBER 20

8:00 PM *Parade*
CTG / Mark Taper Forum

8:00 PM The Walt Disney Symphonic Legacy
Featuring John Mauceri and
the Hollywood Bowl Orchestra
LA Phil / WDCH

WEDNESDAY, OCTOBER 21

8:00 PM *Parade*
CTG / Mark Taper Forum

THURSDAY, OCTOBER 22

8:00 PM *Parade*
CTG / Mark Taper Forum

FRIDAY, OCTOBER 23

7:30 PM *Pilobolus*
Gloria Kaufman Presents Dance at
the Music Center / Ahmanson Theatre

8:00 PM Boreyko Conducts
Tchaikovsky and Stravinsky
LA Phil / WDCH

8:00 PM *Parade*
CTG / Mark Taper Forum

SATURDAY, OCTOBER 24

11:00 AM *TSFY: A Musical Carnival*
LA Phil / WDCH

2:30 AM *Parade*
& 8:00 PM CTG / Mark Taper Forum

7:30 PM *Pilobolus*
Gloria Kaufman Presents Dance at
the Music Center / Ahmanson Theatre

8:00 PM Boreyko Conducts
Tchaikovsky and Stravinsky
LA Phil / WDCH

SUNDAY, OCTOBER 25

1:00 PM *Parade*
& 6:30 PM CTG / Mark Taper Forum

2:00 PM Boreyko Conducts
Tchaikovsky and Stravinsky
LA Phil / WDCH

2:00 PM *Pilobolus*
Gloria Kaufman Presents Dance at
the Music Center / Ahmanson Theatre

TUESDAY, OCTOBER 27

8:00 PM *Parade*
CTG / Mark Taper Forum

WEDNESDAY, OCTOBER 28

8:00 PM *Parade*
CTG / Mark Taper Forum

8:00 PM Steve Martin with the Steep Canyon
Rangers: An Evening of Bluegrass & Banjo
LA Phil / WDCH

THURSDAY, OCTOBER 29

8:00 PM *Parade*
CTG / Mark Taper Forum

8:00 PM Eschenbach Conducts Dvorak
LA Phil / WDCH

FRIDAY, OCTOBER 30

6:30 PM Friday Night Sing-Along: Halloween
Active Arts at the Music Center
Music Center Plaza

8:00 PM Eschenbach Conducts Dvorak
LA Phil / WDCH

8:00 PM *Parade*
CTG / Mark Taper Forum

SATURDAY, OCTOBER 31

2:00 PM Eschenbach Conducts Dvorak
LA Phil / WDCH

2:30 PM *Parade*
& 8:00 PM CTG / Mark Taper Forum

8:00 PM Nosferatu with Organ Accompaniment
LA Phil / WDCH