

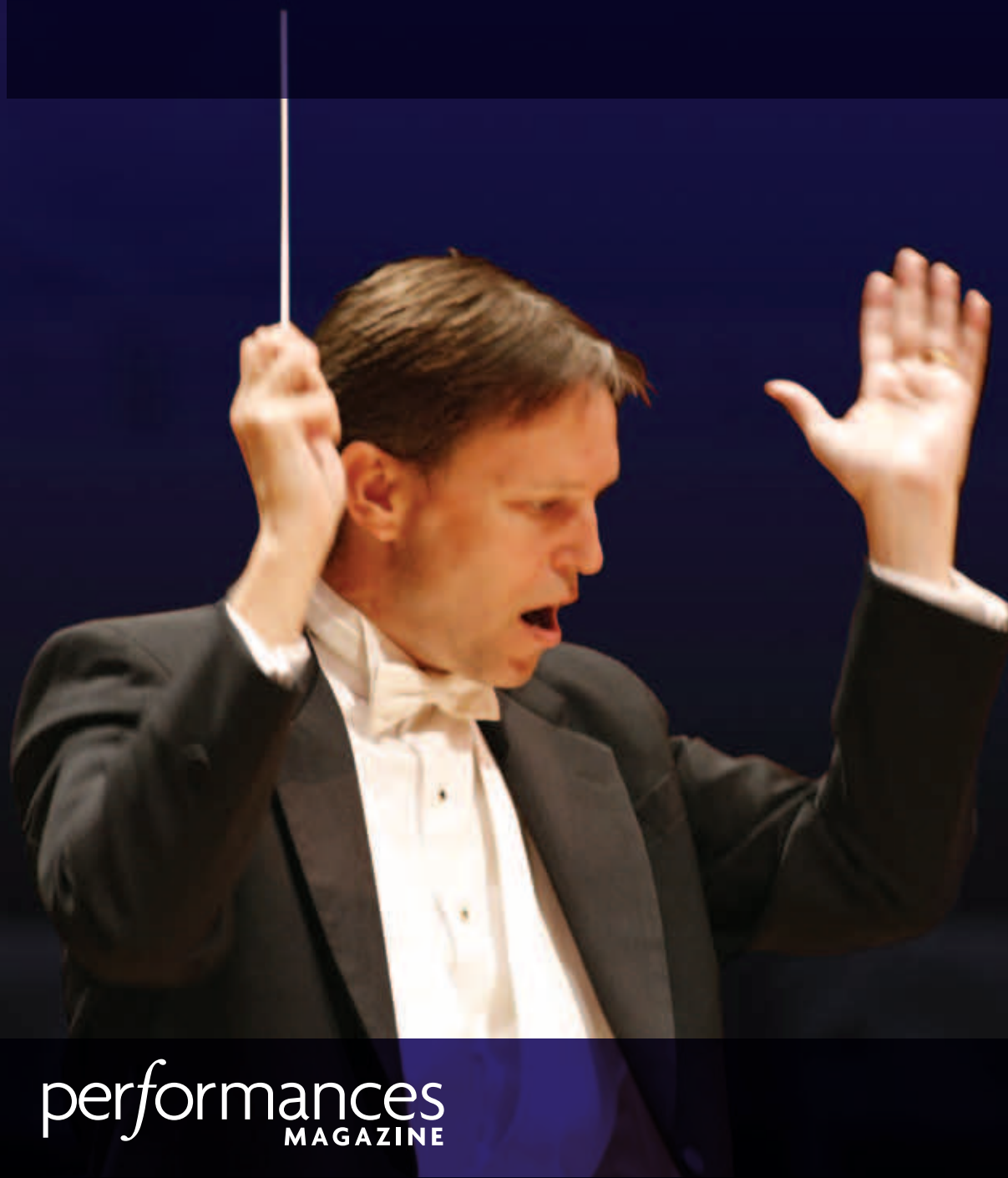
MARCH 2010

2009 | 2010

# BACH: ST. MATTHEW PASSION



LOS ANGELES  
MASTER  
CHORALE  
AT WALT DISNEY CONCERT HALL



performances  
MAGAZINE

GRANT GERSHON'S  ANNIVERSARY SEASON

## ANNOUNCING 2010 | 2011 SEASON



LOS ANGELES  
**MASTER  
CHORALE**  
AT WALT DISNEY CONCERT HALL

### RACHMANINOFF ALL-NIGHT VIGIL

Sun, Sep 26, 2010 at 7pm

Rachmaninoff | All-Night Vigil

### FRENCH CONNECTIONS

Sun, Nov. 7, 2010 at 7pm

Durufié | Four Motets on Gregorian Themes  
Josquin | Missa Beata Virgine  
Janequin | 16th Century French Chansons  
Ravel | Trois Chansons

### REJOICE! MESSIAH

Sun, Dec 12, 2010, 7pm

Handel | Messiah  
arr. Mozart

### LONDON BRIDGES

Sun, Jan 30, 2011 at 7pm

Byrd | Four-Part Mass  
Britten | Missa Brevis in D  
Vaughan Williams | Five English Folk Songs  
Taverner | Song for Athene  
Britten | Hymn to St Cecilia

### STORIES FROM KOREA

Sun, Mar 6, 2011 at 7pm

with Jennifer Koh, violin  
Grey | Mugunghwa: Rose of Sharon  
(world premiere)  
original and arranged Korean songs

### THE CREATION

Sun, Apr 10, 2011 at 7pm

Haydn | The Creation

### ELLINGTON: BEST OF THE SACRED CONCERTS

Sun, May 22, 2011 at 7pm

with James Newton, co-conductor  
Jazz Orchestra, soloists and tap dancer  
Ellington | Best of the Sacred Concerts

### HOLIDAY CONCERTS

Christmas at Walt Disney Concert Hall:

#### HOLIDAY WONDERS

Sat, Dec 11, 2010 at 2:30pm

O Come All Ye Faithful  
Silent Night  
Angels We Have Heard on High  
*Plus, sing-alongs and seasonal favorites*

#### MESSIAH SING-ALONG

30th annual Messiah Sing-Along  
Sun, Dec 5, 2010 at 7pm  
second Sing-Along date TBD

*With orchestra and soloists onstage  
You're the Chorus!*

# Subscribe Tonight!

CALL **213-972-7282** (M-F 10-5) OR 24/7 AT **LAMC.ORG**

## CALENDAR OF EVENTS

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

Fri, Apr 16, 1 pm  
**HIGH SCHOOL CHOIR FESTIVAL**  
 Maria Guinand,  
 Honor Choir Conductor

Sun, May 23, 7 pm  
**AMERICANA**

**Guest Appearances**

April 29, 30 | May 1, 2  
 LA Philharmonic  
 Estévez: *Cantata Criolla*

**UP NEXT!**

**SOUNDSCAPE:  
 MONK & PÄRT**

**ORDER TICKETS  
 TODAY!**

**LA MASTER CHORALE**

LIVE FROM WALT DISNEY CONCERT HALL



*The gift of music is yours, as a thank you from the talented and visionary singers of the Los Angeles Master Chorale who have donated their time and talent to produce this live CD of beautiful music.*

*This is the perfect gift for family and friends – the unforgettable music of Lauridsen, Rachmaninoff, Bruckner, Stucky, Mendelssohn and more, live from Walt Disney Concert Hall – and a tax-deductible gift to the Los Angeles Master Chorale. Your generosity supports the artistic and educational outreach programs of the Master Chorale and shows your commitment to assure that choral music thrives for new generations of music lovers.*

*Not available for purchase anywhere, the gift is yours for a donation of \$125. For gifts of \$500 and more, Music Director Grant Gershon will personalize the CD for you.*

*Call LAMC at 213.972.3138 or visit our website at [www.lamc.org](http://www.lamc.org) to make your gift to the Chorale.*

**BOARD OF DIRECTORS**

Mark Foster  
 CHAIRMAN

Edward J. McAniff  
 VICE CHAIRMAN

Everett F. Meiners  
 SECRETARY

Cheryl Petersen  
 TREASURER

VICE PRESIDENTS  
 Robert M. Hanisee  
 Marian Niles  
 Susan Erburu Reardon  
 Heidi Simpson  
 Kenneth S. Williams

DIRECTORS  
 Gregory J. Annick  
 Scott Blois  
 Kathleen Drummy  
 Ann Graham Ehringer, Ph.D.  
 Scott Fitz-Randolph  
 David Gindler  
 Stephen A. Kanter, M.D.  
 Marguerite Marsh, Ph.D.  
 Kenneth McKenna  
 Albert McNeil  
 Donald J. Nores  
 Joe Phelps  
 Elayne Techentin  
 Shaun C. Tucker  
 Tracy Van Fleet

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 Wilson

EX-OFFICIO DIRECTORS  
 Grant Gershon  
 MUSIC DIRECTOR  
 Terry Knowles  
 EXECUTIVE DIRECTOR



Los Angeles Master Chorale  
Grant Gershon | Music Director

2009 | 2010

# BACH: ST. MATTHEW PASSION

Sunday, March 7, at 7 pm

Walt Disney Concert Hall

## LOS ANGELES MASTER CHORALE

Grant Gershon, Conductor

Musica Angelica Baroque Orchestra

Los Angeles Children's Chorus

Pablo Corá: Evangelist

Steve Pence: Jesus

### *Matthäus-Passion* (St. Matthew Passion)

JOHANN SEBASTIAN BACH (1685-1750)

Erster Teil (Part I)

... *INTERMISSION* ...

Zweiter Teil (Part II)

#### SOLOISTS (Recitatives and Arias):

(in order of appearance)

Adriana Manfredi, MEZZO SOPRANO | Tamara Bevard, SOPRANO

Deborah Mayhan, SOPRANO | Jon Lee Keenan, TENOR

Abdiel Gonzalez, BARITONE | Leslie Inman, MEZZO SOPRANO

Kristen Toedtman, MEZZO SOPRANO

#### CAST LIST:

(in order of appearance)

Evangelist: Pablo Corá

Jesus: Steve Pence

Judas: Stephen Grimm

Peter: Scott Graff

Witnesses: Kristen Toedtman | Daniel Chaney

High Priests: Reid Bruton | Kevin Dalbey

Maids: Risa Larson | Tracy Van Fleet

Pilate: Gregory Geiger

Pilate's Wife: Ayana Haviv



**KUSC** is our Proud Media Partner

Tonight's **ListenUp!** with Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 6PM. *ListenUp!* can be heard online a week after the concert at [www.lamc.org](http://www.lamc.org).

**English supertitles** created by David Gordon, [www.spiritsound.com](http://www.spiritsound.com)

Your use of a ticket acknowledges your willingness to appear in photographs taken in public areas of the Music Center and releases the Center and its lessees and others from liability resulting from use of such photographs.

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.

Members of the audience who leave during the performance will be shown back into the concert hall at the sole discretion of House Management.

## PROGRAM NOTES

By Thomas May

# BACH'S PASSION, HEAD AND HEART

The *St. Matthew Passion* reaffirms the power of art to transcend historical change. Felix Mendelssohn's legendary revival of the work in 1829 followed over a half-century of posthumous neglect, when the work was considered of marginal interest. News of the revival inspired Goethe to send Mendelssohn a congratulatory letter. "It is as if I heard the sea breaking in the distance," wrote the aged poet. *St. Matthew's* belated success deeply moved Goethe as evidence of the timeless afterlife of a masterpiece.

J.S. Bach himself clearly aimed to create something beyond the "occasion" of liturgical music intended for afternoon service on Good Friday. Although writing within a particular Lutheran tradition—one that had evolved into elaborate musical settings of the gospel story of Jesus' death—Bach planned the *St. Matthew Passion* on an unprecedented scale, surpassing the other great Passion of his Leipzig years, the *St. John* (the composer's obituary records a total of five Passion settings, but only these two have survived complete).

After its first performance—most likely April 11, 1727, at Leipzig's Thomaskirche—Bach revived the *St. Matthew Passion* several times, expanding its dimensions further in revisions he made for 1736. The composer even left a visual testimony of the unique regard in which he held the work. He prepared a complete autograph score in stunning calligraphy (based on the latter revival), using an emphatic red ink for the sacred text taken from scripture (chapters 26-27 of the *Gospel of Matthew*). Bach treated this score as a precious manuscript and painstakingly repaired damage it sustained years later.

The *St. Matthew Passion* is, on one level, a summa of Bach's art. In that sense, it anticipates the later B minor Mass, though *St. Matthew* is conceived on an even grander scale—not only in temporal dimensions but in terms of variety and the magnitude of performing forces. In addition to its large complement of soloists (who either play out the Passion story in recitative or reflect on what is happening), the score calls for double orchestra and double chorus, which Bach sometimes combines and sometimes opposes antiphonally. Another subchoir (children's voices in our performance) is added to the canvas in the two choral movements framing Part One. This extraordinary layout—originally conceived as a "site-specific" arrangement for the space of the Thomaskirche—adds another dimension to the decisions that any performance of the work must address.

In the case of the *St. Matthew Passion* (unlike *St. John*), Bach had the benefit of a close, trusted collaborator for his text—fellow Leipziger Christian Friedrich Henrici, who went by the pen name Picander. A civil servant in his day job, Picander was a prolific poet whose verse

Bach had previously set in several of his weekly cantatas. The libretto interweaves the sacred and unalterable scriptural narrative—in Luther's German translation—with two other elements: Picander's contemporary poetry, offering devotional reflections on the events unfolding, and texts from hymns that were familiar from regular liturgical usage (also known as chorales).

Bach uses a meticulously planned overall structure to articulate the Passion's sixty-eight separate movements. His design frequently evokes analogies with architecture, with the four great choral movements framing the first and second parts as "pillars" (you might even compare the children's choir that emerges from the opening chorus' intricate textures to light piercing through clerestory windows). The Passion narrative itself is mostly couched in recitative, guided by a tenor evangelist. Other singers assume the roles of particular gospel "characters," while the chorus also functions as various larger groups in the narrative, from the crowd (the so-called *turba*) to the disciples or centurions, for example.

In counterpoint to the narrative, Bach elaborates a series of arias, ten of which include particularly expressive recitative introductions, and fifteen chorales. Twelve of the latter are brief, self-contained hymns in four-part harmony, but three are incorporated into more complex and large-scale movements. Bach threads the melody from one of the chorales through the Passion on five separate occasions, slightly altering its tonality each time. For example, this tune frames the recitative in which Peter affirms his loyalty to Jesus but is heard a half-tone lower the second time.

The narrative plays out in fifteen scenes that pivot around six major events: the Last Supper and Jesus in Gethsemane (Part One) and the two stages of the trial, the Crucifixion, and the burial (Part Two). Picander's poetry and the chorale verses add a layer that crosses over from these past events to the present, supplementing the narrative "action" with contemplative commentary. Bach exploits this duality to masterful effect so that we are drawn deeply into the story, despite its familiarity, inviting us to reflect on its significance.

The perspective continually shifts—between past and present, event and reflection, the crowd and the individual—in order to intensify a sense of immediacy. Consider the moment when Peter is forced to recognize the fact of his denial of Jesus (in Part Two). Already, on the narrative level, Bach evokes the emotional reality of the situation through his setting of the Evangelist’s report, with a tortuous melisma on the words “and he cried bitterly.” There, in compact recitative form, is the bald fact Bach’s fellow worshippers knew so well from the scriptural source. But he follows this with one of the most memorable arias of the entire Passion, “*Erbarme dich*.” An alto solo now steps forward—representing both a kind of imagined interior monologue—a reflection on Peter’s state of mind—and the voice of humanity in the present, shattered by the experience of guilt. Bach’s approach to vocal writing, with its demand for superhuman breath control, is sometimes described as “instrumental.” Here that quality is especially apparent in the continuity of articulation between the alto and the solo violin, which in effect engage in a duet of profoundly grief-stricken intimacy.

The bass aria “*Komm, süßes Kreuz*” (later in Part Two) is another example of how Bach conflates past and present—the musical equivalent of a painter using perspective and color to dissolve the sense of separation from what’s painted on the canvas. This moment in fact encapsulates the central paradox of the Passion. As Jesus approaches Golgotha with the cross, the singer attempts to “intersect” with the narrative, seeking a redemptive meaning for the present from this moment of suffering.

Bach’s genius is to access this immediacy, at every moment, alongside the many other dimensions that operate throughout the Passion, including its more formal, “monumental” aspects and its function as sacred ritual. The massive opening double chorus announces this strategy in one of the most remarkable beginnings in all of music. Setting Picander’s conceit of an allegorical dialogue between the Daughters of Zion and the Faithful, Bach unleashes a churning river of sound and endless melody, catching us up immediately in the tragic gravity of the situation. As the two choruses question and answer back and forth, Bach floats the first of his chorale melodies (“*O Lamb of God Most Holy*”) above them. As Leonard Bernstein once described it, they cut “through the worldly pain with the icy-clear truth of redemption.”

Redemption briefly surfaces, like a mirage, much later, in the score’s most serene moment, the aria “*Mache dich, mein Herze, rein*.” But the *St. Matthew Passion* is, by its nature, essentially grounded in the tragedy that must be experienced before that redemption can be effected. Another aspect of Bach’s genius here is the *variety* of emotional truths he reveals beneath the predominant tone of tragic sorrow that the Passion reenacts. This is first apparent on the larger structural level. The Passion’s is divided after the vigil on Gethsemane, rather than at the break that occurs between Matthew’s two chapters. The two parts vary in overall character, effectively shifting from a philosophical to a dramatic perspective. Bach’s setting of the moment when Jesus is arrested foreshadows the violence to come. The change in tone extends from nature (the

lightning and thunder that dramatically steal in with the choral interjections in “*So ist mein Jesus nun gefangen*”) to the wounding of the High Priest’s slave.

On a more local level, too, Bach applies an ongoing series of contrasts. Some of these involve shifts in timbral variety in the accompaniment to the arias. Indeed, so often is Bach associated with the intricacies of counterpoint and musical architecture—all splendidly in evidence here—that his mastery of timbral variety and texture sometimes goes uncredited. The pacing of the contemplative elements that punctuate the narrative also offers an element of contrast. Still other contrasts may be more subliminal (the result of subtle shifts in tonality, as in the five recurrences of the “*Passion chorale*”).

Meanwhile, Bach infuses variety in his moment-by-moment word-painting of Picander’s earthy, emotive imagery (this illustrative technique is sometimes referred to as “*madrigalism*” from its heritage in Renaissance masters). These range from various imitations of tears and weeping figures (in the Passion’s very first aria, for example) to more symbolic devices, such as the descending motif in the concluding chorus to imply the burial of Jesus in the Sepulcher. An especially moving instance of Bach’s attention to every dramatic detail can be found in his musical portrayal of Jesus himself. Throughout, his words (given in recitative) are accompanied by a ritual “aura” of string harmonies. But Bach emphasizes the moment of his utmost humanity and despair—at the words “*My God, my God, why have you forsaken me?*”—by removing this device.

The *St. Matthew Passion* is one of the few truly inexhaustible masterworks of Western art because it contains so much of Bach. His encyclopedic impulse led him to synthesize all he knows—from the most popular dance idioms of the day to esoteric numerological symbolism—in an awe-inspiring musical edifice that has consumed lifetimes of study. Yet in no other work of Bach’s are head and heart so inextricably woven together, so that the Passion remains the ultimate musical enactment of compassion.

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

## Grant Gershon

MUSIC DIRECTOR

“*Master Chorale Director Grant Gershon captured perfectly the spirit of this work.*”

— CLASSICAL VOICE



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; *Rezoz (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, Gustavo Dudamel

**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*

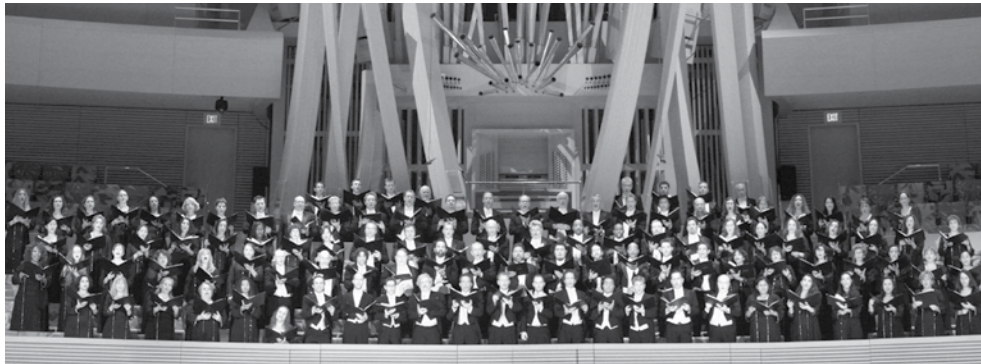


Photo: Steve Cohn

### ARTIST'S IPOD:

Michael Lichtenauer, Tenor Air, Andy Williams, Beastie Boys, The Carpenters, Chet Baker, Clara Ward, Kraftwerk, Poulenc, Green Day, Grizzly Bear, Led Zeppelin, MIA, Petula Clark, Pop Levi, Roisin Murphy, Prokofiev, Sergio Mendes, Stevie Wonder, Yello

## Los Angeles Master Chorale

“*The sound was glorious, clear and present...the singing was tight, and the hall's acoustics afforded a transparency that highlighted Bach's wondrous polyphony.*”

— THE DAILY NEWS

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:** 26 commissions; 63 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 10,000+ students annually; 10-week residency program *Voices Within* teaches songwriting and collaborative skills to more than 300 5th and 6th graders each year; annual High School Choir Festival celebrates its 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*; and Steve Reich's *You Are (Variations)* and *Daniel Variations*.

With Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated *Lauridsen – Lux Aeterna, Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo."*

**On film:** Motion picture soundtracks with Grant Gershon include *Lady in the Water*, *Click* and *License to Wed*. Soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*.

## MASTER CHORALE PERFORMERS

### SOPRANO

Tamara Bevard  
Karen Hogle Brown  
Claire Fedoruk  
Rachelle Fox  
Ayana Haviv  
Susan Judy  
Risa Larson  
Lesley Leighton  
Emily Lin  
Deborah Mayhan

### ALTO

Nicole Baker  
Amy Fogerson  
Leslie Inman  
Adriana Manfredi  
Alice Kirwan Murray  
Drea Pressley  
Niké St. Clair  
Nancy Sulahian  
Kimberly Switzer  
Kristen Toedtman  
Tracy Van Fleet

### TENOR

Andrew Brown  
Matthew Brown  
Daniel Chaney  
Jody Golightly  
Jon Lee Keenan  
Shawn Kirchner  
Charles Lane  
Michael Lichtenauer  
Christian Marcoe  
George Sterne

### BASS

Joseph Bazyouros  
Mark Beasom  
Reid Bruton  
Kevin Dalbey  
Greg Davies  
Gregory Geiger  
Abdiel Gonzalez  
Scott Graff  
Steven Grimm  
Jim Raycroft

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

## MUSICA ANGELICA BAROQUE ORCHESTRA

Martin Haselböck, Music Director

### ORCHESTRA 1

VIOLIN 1  
Cynthia Roberts  
Concertmaster  
Joel Pargman  
Maia Jasper

VIOLIN 2  
Janet Strauss  
Principal  
Anne Rardin  
Jennifer Heilig

VIOLA  
Suzanna Goirdano-Gignac  
Principal  
Renata Van der Vyver

CELLO  
William Skeen  
Principal  
Leif Woodward

VIOLONE  
Denise Brieše  
Principal

FLUTE  
Mindy Rosenfeld  
Principal  
Sherrill Wood

OBOE, OBOE D'AMORE  
& OBOE DA CACCIA  
Debra Nagy  
Principal  
Lani Spahr

BASSOON  
Kate van Orden  
Principal

ORGAN  
Charles Sherman  
Principal

### ORCHESTRA 2

VIOLIN 1  
Rob Diggins  
Principal  
Neli Nikolaeva  
Adriana Zoppo

VIOLIN 2  
Susan Feldman  
Principal  
Amy Wang  
Carrie Kennedy

VIOLA  
Ondine Young  
Principal  
James Bell

CELLO  
Elisabeth Le Guin  
Principal  
Alexandra Roedder

VIOLONE  
Josh Lee  
Principal

FLUTE  
Janet Beazley  
Principal  
Asunción Ojeda

OBOE & OBOE D'AMORE  
Paul Sherman  
Principal  
Sand Dalton

BASSOON  
Charles Koster  
Principal

ORGAN  
Ian Pritchard  
Principal

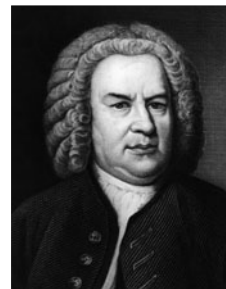
## LOS ANGELES CHILDREN'S CHORUS

Anne Tomlinson, Artistic Director

Rebecca Boman  
Justus Bradshaw  
Chesed Escobedo  
Annela Flores  
Caleb Glickman  
Giselle Inchaurregui  
Katherine Kim  
Clara Lemon  
Madeleine Lew  
Nicole Lussier  
Avery Roberts  
Sara Scheidemantle  
Ryan Schiller  
Gabrielle Smotrys  
Noah Sonderling  
Wesley Tani  
Nicole Toto

## COMPOSER

### Johann Sebastian Bach



**B.** March 21, 1685, in Eisenach, Germany

**D.** July 28, 1750, in Leipzig, Germany

**Studied:** with his father, Johann Ambrosius, who taught him the violin and trumpet, and with Johann Pachelbel

**Assignments:** 1700: chorister at the Michaelis monastery in Lüneberg; 1703-07: organist at the Neuekirche in Arnstadt; 1708: court organist and orchestra leader for the Duke of Sachsen-Weimar; 1717: Kapellmeister at Cothen; 1723: Kantor at the Thomas School in Leipzig

**Best known for:** *The Well-tempered Clavier*, a collection of 48 fugues and preludes which essentially standardized the practice of equally tempering keyboard instruments. J.S. Bach is also widely known for his works for unaccompanied violin and cello, his concerti, cantatas, and oratorios, among others.

**Notable compositions:** *Well-tempered Clavier*; *Easter Oratorio*, *St. Matthew Passion*, *Christmas Oratorio*, *Jesu, meine Freude*, *Mass in B Minor*

**Quote:** "The aim and final end of all music should be none other than the glory of God and the refreshment of the soul." —J.S. Bach

## Did you know LA Master Chorale has a blog?

That's right...and it's called *Our Voice*. In it you'll find notes from Grant about repertoire and the rehearsal process, excerpts of concert program notes, links to articles and reviews, composers' notes, musings from Los Angeles Master Chorale singers...and all sorts of information to enhance your concert experience and help you get to know this organization better. Visit *Our Voice* by linking from our website's home page ([www.lamc.org](http://www.lamc.org)) or going directly to the blog ([www.lamc.org/ourvoice/](http://www.lamc.org/ourvoice/)). And if you have ideas about what you'd like to see there, please email them to Amy Fogerson, Program Book Coordinator, at [afogerson@lamc.org](mailto:afogerson@lamc.org).



## SOLOISTS

## Pablo Corá

TENOR



Seasons with Chorale: 9

**Hometown:** Buenos Aires, Argentina**Previous Chorale solos:**

Handel's *Messiah*; J.S. Bach's *Christmas Oratorio* and *Magnificat*; Rachmaninoff's *Liturgy of St. John Chrysostom*; Ariel Ramírez's *Misa Criolla* and *Navidad Nuestra*

**Education:** BM Ithaca College; MM Indiana University

**Opera performances:** *The Faerie Queen* and *Dido and Aeneas* with Musica Angelica; Orphée in *La Descente d'Orphée* with Catacoustic Consort, *Les Arts Florissants* with Camerata Pacifica, Alfred in *Die Fledermaus* with the Rome Festival Orchestra

**Has appeared as a guest artist and soloist with:**

Piffaro; Catacoustic Consort; Cappella Romana; The Concord Ensemble; Musica Angelica Baroque Orchestra; Aguavá New Music; Theatre of Voices; The Pro Arte Singers

**Recordings:**

Cappella, *Padilla: Sun of Justice*; gravitación, *elements*; Los Angeles Master Chorale, *Steve Reich: Daniel Variations*, *Steve Reich: You Are (Variations)* and *Glass-Salonen*; Pro Arte Singers, *William Byrd: The Three Masses*; Aguavá New Music, *Itineraries of the Night*; Theatre of Voices, *I am the True Vine*, *Carols of the Old and the New World*, vol. 2, and *Monastic Song*; The Concord Ensemble, *The Victory of Santiago* and *Il Trionfo d'amore e della morte*

**Film/Television credits:** *License to Wed*, *Lady in the Water*

## Steve Pence

BASS



Seasons with Chorale: 5

**Hometown:** Costa Mesa, CA**Education:** BM from Chapman University and two MM degrees from New England Conservatory

**Previous Chorale solos:** Bach's *Christmas Oratorio*; Handel's *Messiah*; Haydn's *Creation Mass*, *Lord Nelson Mass*, and *Theresienmesse*

**Opera Performances:** Sciarrone in *Tosca*, Figaro in *Le Nozze di Figaro*, and Nonancourt in Nino Rota's *Il Cappello di Paglia di Firenze*

**As a soloist:** Beethoven's *Symphony No. 9* at UCLA's Royce Hall with the American Youth Symphony, Britten's *War Requiem* with Cypress Masterworks, Walton's *Belsbazzar's Feast* and Vaughan Williams' *Dona Nobis Pacem* with the Cuesta Master Chorale, Bach's *B Minor Mass* with the Los Angeles Bach Festival, Mozart's *Grand Mass in c-minor* with the Orange County Catholic Chorale, Mendelssohn's *Elijah* with Lark Society

## Tamara Bevard

SOPRANO



Seasons with Chorale: 3

**Hometown:** Chicago, IL**Previous Chorale solos:** Haydn's *Paukenmesse*, Handel's *Messiah*

**Previous engagements:** 8 seasons as a professional singer with the Chicago Symphony Chorus

**Opera roles:** Micaëla/Frasquita in *Carmen*, Sylviane in *The Merry Widow*, La Contessa di Ceprano in *Rigoletto*, First Sprite in *Die Zauberflöte*

**Recent solo appearances:**

Morton Feldman's *Rothko Chapel* with Jacaranda; Haydn's *Theresienmesse* in Rome and Florence with Nova Amadeus Orchestra and in Munich with the Seuddeutsche Kammer Philharmonie; Mozart's *Requiem* and *Vesperae solennes de Confessore* with the Praga Sinfonietta Orchestra in Prague, Vienna, and Budapest; Fauré's *Requiem* with the Santa Barbara Symphony and Illinois Chamber Symphony

**Guest artist with:** Los Angeles Chamber Orchestra, Northwest Chicago Symphony Orchestra

## Deborah Mayhan

SOPRANO



Seasons with Chorale: 8

**Hometown:** Los Angeles, CA**Previous Chorale solos:**

Handel's *Messiah*, Louis Andriessen's *City Of Dis*, Haydn's *Harmoniemesse* and *Lord Nelson Mass*, Mozart's *Coronation Mass*

**Education:** Bachelor Degree in voice from California State University, Northridge

**Opera performances:**

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

**Guest appearance as a soloist:**

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

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

**Awards and honors:**

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

## Leslie Inman

MEZZO SOPRANO



**Seasons with Chorale:** 14

**Hometown:** Balboa Beach and Temple City, CA

**Previous Chorale solos:**

Handel's *Messiah*; Haydn's *Theresienmesse*, *Creation*, and *Paukenmesse*; Brahms *Liebesslieder Walzer*, Bach's *B Minor Mass*

**Education:** Chapman University, University of Southern California

**Opera performances:** Opera Pacific (*Madama Butterfly*, *Turandot*, *Otello*, *La Bohème*, *I Pagliacci*, *Die Fledermaus*), Opera Pacific Outreach Program, Dame Quickly from *Falstaff* (Festa Italiana at the Irvine Bowl), Southland Opera

**As a soloist:** Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Opera California, Pasadena Pops Orchestra

**Recordings:** *Lauridsen: Lux Aeterna*, *Christmas, Argentó: Tè Deum* and *Glass-Salonen* with the LAMC; Mahler 3rd Symphony with the Los Angeles Philharmonic; *Cristal: Glass Music through the Ages* and *A Merry Little Christmas* with Linda Ronstadt; *These Are Special Times* with Céline Dion

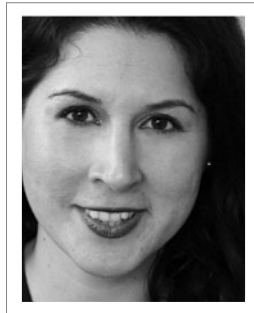
**Musical theatre credits include:**

Hodel in *Fiddler on the Roof*, Anita in *West Side Story*, Mdm Ernestine von Liebedich in *Little Mary Sunshine*

**Awards and Honors:** Los Angeles Artist of the Future, Miriam Oppenheim Scholarship (USC), Orange County Opera Guild

## Adriana Manfredi

MEZZO SOPRANO



**Seasons with Chorale:** 8

**Hometown:** Costa Mesa, CA

**Previous Chorale solos:** Britten's *Ceremony of Carols*, Haydn's *Harmoniemesse*

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

**Has appeared as a guest artist with:** Long Beach Opera, Los Angeles Chamber Singers, Eighteen Squared, CalArts New Century Players

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

**Opera Roles:** The Frog/Woodpecker in Janáček's *The Cunning Little Vixen*; Cherubino in Mozart's *Le nozze di Figaro*

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

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

## Kristen Toedtman

MEZZO SOPRANO



**Seasons with Chorale:** 3

**Hometown:** Baltimore, MD

**Previous Chorale solo:** Messiaen's *Trois petites liturgies*

**Education:** MM Vocal Performance from Peabody Conservatory, Baltimore; BM Vocal Performance from Indiana University Bloomington; Manhattan School of Music Prep Division (violin)

**Performs regularly with:** Concord Ensemble, Jacaranda Chamber Singers, the Kristen Toedtman Band

**Opera performances:** Second Lady in Mozart's *Die Zauberflöte* at Peabody

**Has appeared as a guest artist with:** Folger Consort, Chorale Bel Canto, as a back-up singer with The Brendan Hines band and Holly Conlan

**As a soloist:** Duo Encina, Handel Choir of Baltimore, St. Michael & All Angels Church

**Recordings:** *The Fall*, EP of original soul songs; *I Am the True Vine* (music of Arvo Pärt) and *Carols from the Old & New Worlds* with Paul Hillier & Pro Arte Singers on Harmonia Mundi

**Has toured with:** Concord Ensemble, Duo Encina

**Film/Television credits include:** Penned & recorded music for various television and radio advertisements

## Jon Lee Keenan

TENOR



**Seasons with Chorale:** 3

**Hometown:** Carson City, NV

**Previous Chorale solos:** Haydn's *Theresienmesse*, Handel's *Messiah*, Charpentier's *Messe de minuit pour Noël*

**Education:** BM in Vocal Performance, Music Education, and Jazz Studies from UNLV; MM in Choral Conducting from CSULA (coursework completed); MM in Vocal Arts from USC; currently pursuing a DMA in Vocal Arts at USC

**Opera Performances:** Fenton in *Falstaff* (in Cagli, Italy), Male Chorus in *The Rape of Lucretia* (USC Thornton Opera), Tamino in *The Magic Flute* with Opera Nova (Santa Monica), Don Ottavio in *Don Giovanni*, Camille in *The Merry Widow*, Rinuccio in *Gianni Schicchi*

**Recordings:** Featured soloist with the Santa Fe Desert Chorale on *Christmas in Santa Fe*

**Also known as:** an accomplished jazz bassist

## SOLOISTS CONT...

## Abdiel Gonzalez

BARITONE

**Seasons with Chorale:** 2**Hometown:** Riverside, CA

**Previous Chorale solos:** Handel's *Messiah*, Vaughan Williams' *Fantasia on Christmas Carols*, Maestro Dinner, Copland's *The Boatman's Dance*

**Education:** BA in Music from La Sierra University

**Opera Performances:** include Papageno in *Die Zauberflöte*, Enrico in *Lucia di Lammermoor*, Shrike in *Miss Lonelyhearts*, Mercutio in *Roméo et Juliette*, Pandolfe in *Cendrillon*, Athanaël in *Thaïs*, Morales in *Carmen*, Guglielmo in *Così fan Tutte*, King Melchior in *Amahl and the Night Visitors*, Pirate King in *The Pirates of Penzance*, Ko-Ko in *The Mikado*, Slook in *La Cambiale di Matrimonio*, Gasparro in *Rita*

**As a soloist:** Orff's *Carmina Burana*, Fauré's *Requiem*, Stravinsky's *Pulcinella* with the Debut Orchestra

**Has toured with:** Opera A La Carte and Orange County Opera

**Musical theatre credits include:** Don Quixote in *Man of La Mancha*, Perchik in *Fiddler on the Roof*, Levi and the Butler in *Joseph and the Amazing Technicolor Dreamcoat*

**Awards and Honors:** 1st Place in the San Diego District Metropolitan National Council Auditions; 1st Place in the Opera 100 Competition; Vocal Fellow at the Music Academy of the West, Summer 2008

## GUEST ARTISTS

Musica Angelica  
Baroque Orchestra

GUEST ORCHESTRA

**Music Director:** Martin Haselböck

**Regarded as:** Southern California's premiere Baroque ensemble

**Founded in:** 1993 by lutenist Michael Eagan and gambist Mark Chatfield

**Has collaborated with:** Los Angeles Opera, Long Beach Opera, J. Paul Getty Museum, Norton Simon Museum, Wiener Akademie of Vienna

**Guest conductors include:** Rinaldo Alessandrini, Giovanni Antonini, Harry Bicket, Paul Goodwin, Jory Vinikour, Nicholas Kraemer, Rachel Podger and Martin Haselböck, who became the ensemble's Music Director in the 2005/2006 season.

**Last LAMC appearance:** Bach *B Minor Mass*, March, 2008

**First international tour:** performing Bach's *St. Matthew Passion* in 2007, with stops in New York, Austria, Mexico, Hungary, Spain, Italy, Germany

**Recordings:** 1998's *Vivaldi Concertos for Lute, Oboe, Violin and Strings*; 2007's release on the New Classical Adventure label of Handel's *Acis and Galatea*

Los Angeles  
Children's Chorus

GUEST ENSEMBLE

**Music Director:** Anne Tomlinson

**Founded:** 1986

**Has appeared with:** LA Opera, Los Angeles Philharmonic, Los Angeles Master Chorale, Hollywood Bowl Orchestra, Los Angeles Chamber Orchestra, Pasadena Symphony, Southwest Chamber Music, Calder Quartet

**Commissions include:** the choral opera *Keepers of the Night* by Peter Ash and Donald Sturrock (world premiere performances conducted by Grant Gershon); *Dona nobis pacem/Give Us Peace* by former LAMC singer Paul Gibson; *Jubilant the Music*, a work for multiple children's choirs and full orchestra by Ruth Watson Henderson

**Has toured in:** Great Britain, Canada, Australia, Germany, Italy, Australia, Canada, Austria, Hungary, the Czech Republic, Poland, China, and Brazil and many parts of the United States

**Has performed for:** the Emperor and Empress of Japan, former British Prime Minister Margaret Thatcher, Israeli Prime Minister Yitzhak Rabin, The Grammy Awards® show, the Tonight Show

**Awards:** named "2003 Artists of the Year" by the Los Angeles Opera League



Photo: Craig Schwartz

# 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 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 authorized 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 right have made gifts and pledges in support of our capital pledge, in addition to their annual fund contributions. 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 or 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](mailto: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.  
Cristina Rose and 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  
Dr. Stephen A. Kanter  
Drs. Marguerite and Robert 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 A. S. Richards  
Penelope C. Roeder, Ph.D.  
Frederick J. Ruopp  
Marshall Rutter and Terry Knowles  
Carolyn and Scott Sanford  
Charlotte and David N. Schultz  
Heidi Simpson  
Susan and Tom Somerset  
Phillip A. Swan and Tricia MacLaren  
Laney and Tom Techentin  
Shaun Tucker  
Barbara and Ian White-Thomson  
Jann and Kenneth Williams

## CIRCLE OF FRIENDS

Our Circle of Friends provides the resources to sustain this world-class choral ensemble and a host of outstanding education programs. Your tax-deductible contributions are crucial to maintain the artistic growth and excellence that we all have come to expect of the Los Angeles Master Chorale.

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

Consider joining these patrons of great music and enjoy additional exclusive donor benefits! THANK YOU!

ANGEL CIRCLE  
\$100,000 to \$500,000  
Anonymous

IMPRESARIO CIRCLE  
\$25,000 to \$99,999  
Anonymous  
The SahanDaywi Foundation

BENEFACTOR CIRCLE  
\$10,000 to \$24,999  
Gregory J. Annick and  
Nancy McAniff Annick  
Judi and Bryant Danner  
Lois and Robert Erburu  
Claudia and Mark Foster  
Denise and Robert Hanisee  
Joyce and Kent Kresa  
Patty and Ken McKenna  
Sheila Muller  
Cecilia and Dudley Rauch  
Ann and Robert Ronus  
Frederick J. Ruopp  
Marshall Rutter and  
Terry Knowles  
Philip A. Swan and  
Patricia A. MacLaren

MAESTRO CIRCLE  
\$5,000 to \$9,999  
Alicia G. and Edward Clark  
Cynthia and T. Samuel Coleman  
Richard Cullen and  
Robert Finnerty  
Kathleen and Terry Dooley  
Kathleen and James Drummy  
Ann Graham Ehringer  
Cristina Rose and  
Scott Fitz-Randolph  
Kiki and David Gindler  
Lenore and Bernard Greenberg  
Thomas F. Grose  
Elizabeth Levitt Hirsch  
Stephen A. Kanter, M.D.  
Drs. Marguerite and  
Robert Marsh  
Jane and Edward J. McAniff  
Mrs. Edward McLaughlin  
Albert McNeil  
Carole and Everett Meiners  
Sally and Robert Neely  
Marian and John Niles  
Joyce and Don Nores  
Helen Pashgian  
Cheryl Petersen and  
Roger Lustberg  
Joe Phelps  
Susan Erburu Reardon and  
George Reardon

Bette Redmond  
Former Mayor  
Richard J. Riordan  
Penelope C. Roeder, Ph.D.  
Heidi Simpson and Tim Sandoval  
The Seidler Family  
Sally and Philip V. Swan  
Laney and Tom Techentin  
Iris and Robert Teragawa  
Shaun Tucker  
Jann and Kenneth Williams

GOLDEN BATON CIRCLE  
\$2,500 to \$4,999  
Dr. and Mrs. James P. Beasom III  
Susan Efting  
Maria and Richard Grant  
James Lyerly and Tracy Van Fleet  
Kathleen L. McCarthy Kostlan  
D'au and Rick Miles  
Eleanor Pott  
Anne and Harrison Price  
Rosemary Schroeder  
Nancy and Dick Spelke  
Michele and Russell Spoto, M.D.  
Barbara and Ian White-Thomson

SILVER BATON CIRCLE  
\$1,000 to \$2,499  
Anonymous (2)  
Dr. Gladi Adams and  
Ms. Ella Matthes  
Diane and Noel Applebaum  
Susan Bienkowski  
Marla Borowski  
Marjorie Chronister  
Zoe and Don Cosgrove  
Michael W. Fitzgerald  
James F. Gadd  
Laurence K. Gould, Jr.  
Margaret Hayhurst  
Curtis Ray Joiner  
Mireya and Larry Jones  
Harriet and Al Koch  
Christine and Peter Kuyper  
Marjorie and Roger Lindbeck  
Susan and Bob Long  
Donna and Warry MacElroy  
Nicole and Robert Maloney  
Weta and Allen Mathies  
Dr. Joseph V. Matthews  
Robin Meadow and  
Margaret Stevens  
Marnie Mosiman  
George C. Oliphant  
Carol K. Broede and Eric Olson  
Stanley Owen  
Elizabeth and Hugh Ralston

Ilean and Steve Rogers  
Lorraine and Joseph Saunders  
M. Daniel Shaw  
Maryann Skoko and  
Katherine Jordan  
Helen and Jerry Stathatos  
Eva and Marc Stern  
J. Theodore Struck  
Jesse Telles  
Becky and Rick Thyne  
Suzanne and Peter Trepp

PATRON CIRCLE  
\$500 to \$999  
Anonymous  
Patrick Anderson  
Janet Anwyll  
Carol and Wallace Blischke  
Tom Borys  
Raun and Jerry Burnham  
Martha Blakeley Chowning and  
Jonathan Groff  
Aaron Cole  
Eleanor and Theodore Congdon  
Dr. Edwin and Helene Cooper  
Pat and Wayne DePry  
Mary and Craig Deutsche  
Sarah and Alfred Doering  
Christine Fidler  
Tom Garvin  
Grant Gershon and Elissa Johnston  
Dr. and Mrs. Carl Greifinger  
Susan Wareham Hamilton  
Mr. and Mrs. Stephen F.  
Hincliffe, Jr.  
Joe Hudgens  
Mr. and Mrs. Jason Hwang  
Missy and Paul Jennings  
Robin and Craig Justice  
Yasuko Larson  
Morten J. Lauridsen III  
Dr. Louise Lepley  
Leeba Lessin  
Bob Lewis  
Jane Lombardo  
Beatrice H. Nemlaha  
Patricia and David Ottesen  
Courtland Palmer  
Catherine and David Partridge  
Marilyn and Jerry Prewoznik  
E. Gary and R. Marina Raines  
Mrs. Anthony Randazzo  
Suzanne and Frederic Rheinsein  
Phyllis Rothrock  
Mary Lou Schanche  
Martin and Leah Sklar  
Deborah Smith and  
Carole Lambert  
Elaine and William Sollfrey

Madge van Adelsberg  
Patricia S. Waldeck  
Geoffrey S. Yarema

FRIEND CIRCLE  
\$250 - \$499  
Anonymous(4)  
Grant Barnes  
Jo Anna Bashforth  
Mandy and Steven Brigham  
Georgia and Gerald F. Brommer  
Paul Butler  
Dr. and Mrs. Lawrence J. Cohen  
Mrs. Brian Dockweiler Crahan  
Gregory Davies  
Yvonne and James Ellfeldt  
Kathleen Elowitt  
Drs. Eleanor and Harold Fanselau  
Kathie and Alan Freeman  
Joan Fritz  
Daryl Gerwin  
Mary Gisbrecht  
Betty Gondek  
Nancy and William Gubin  
Frank Jarvis  
Maryanne and Jerome Levine  
Mary and John Lorimer  
Nicole and Robert Maloney  
Pauline and Roger Mayer  
Jane and Larry McNeil  
Kimberly and David Meyer  
Mr. and Mrs. Mark Morris  
Steve Padilla  
Robert Pierre and Jane Sell  
Rita Coveney Pudenz  
Peggy and Leroy Rahn  
Judith and Ronald Rosen  
Carol and Theodore Rutter  
Marvin Samuels  
Charlotte and David N. Schultz  
Melody Scott  
Michael Skloff  
Sue Stamberger  
Arthur H. Streeter  
Kimberly Switzer  
Haydée and Jim Toedtman  
Arlette Towner  
Barbara E. Wagner  
Michelle Ward  
Kevin White  
Russell and Barbara Whittenburg  
Claire and Bob Willard  
Arnold Zetcher

FRIEND CIRCLE  
\$125 - \$249  
Cecilia Abdenur  
Charles Alcock  
Gretchen E. Alkema and Jody L. Porter

- Diana and Tad Allan  
 Fernando Almanza  
 Sally and Ralph Altabet  
 Mr. and Mrs. Richard E. Andersen  
 Robert Anderson  
 Elaine and John Annick  
 Carmen and Dan Apodaca  
 Linda Arndt  
 Gloria Avrech  
 Phil Azelton  
 Rozanne Azelton  
 Cathy and John Bartoo  
 Margaret Bates  
 Tania and Gregory Batson  
 Rosa Bautista  
 Abigail Baxter  
 Christopher Bazyouros  
 Samela and Mark Beasom  
 Mary and Don Beaudry  
 Bobbie and Paul Bent  
 Stephanie and Camilo Becerra  
 A. P. and R. Bernhoft  
 Delores and William Bing  
 Helen Birch  
 Mary Anne and Bradford Blaine  
 Adele Bloom  
 David H. Brady  
 Leanna Brand  
 Dr. Joseph Braun  
 Bette Braxton  
 Ann S. Brigden  
 Gina Brouman and Leslie Sacks  
 Andrew Brown and  
 Karen Hogle Brown  
 Carol and Ken Brown  
 Patrick Brown  
 Suzanne C. Brown  
 David R. Burch  
 Eleanor Burgmann  
 Marilyn and Robert Cable  
 Kathy Cairo  
 Ignacio Castuera  
 Toby Chinsky  
 Carol Rutter and Merle Christensen  
 Sue and John Clauss  
 Jacqueline Cohl  
 Nancy and Jon Collins  
 Bette and Donald Cook  
 Ofelia Corsa  
 Karin and Edward Costello  
 Molly and Walter Coulson  
 Martha Crommett, Ph.D.  
 Areta Crowell  
 Rosa Cumare  
 Sandra Cutuli  
 Cheryl and Joel Davidman  
 Mary F. Davidson  
 Megan and Don Davis  
 Lynette Davis  
 Christine and Paul Davis  
 Teresa and Robert DeLand  
 Lawrence A. Dicus  
 Mary Ann Dominic  
 Douglas Dowell  
 Hazel H. Dunbar  
 Amy and Steve Duncan  
 Jeffrey Dykstra
- Becky and Richard Ebbert  
 Kenneth Edelson  
 Peter L. Epstein  
 Travis Ewing  
 David Falconer  
 Claire Fedoruk  
 George Fenimore  
 Mary Fitzgerald and Karen Worden  
 Jeanne Flores  
 Amy Fogerson and Kent Weishaus  
 Marina Day Forstmann  
 Ray Frauenholz and Diane Thomas  
 John R. Freeman  
 Carmen Fried  
 Kay and Donald Fujiwara  
 Anat Gafni  
 Peggy and John Garvey  
 Lisa Gass  
 Joseph M. Gentile  
 Richard Gerber  
 Lenard Geres  
 Pat and Bill Gershon  
 Diana Gould  
 Scott T. Graff  
 Anna and Don Greathouse  
 Lynn Gref  
 Ruth Gumbiner  
 Zelma M. Haber  
 Richard Hale  
 Howard Hamburger  
 Carol and James S. Hart  
 Anne-Charlotte Harvey  
 Tirza Haviv  
 Dorothy and Carson Hawk  
 Shirley Heckman  
 Anne Hess  
 Ruth Hiersemann  
 Sandra Hall Hill  
 Mrs. Mel Hindin  
 In memory of Angelina Hodgson  
 Steven Hoey  
 Ginger and Steve Hooper  
 Dr. Ronald G. Hopkins  
 David E. Horne  
 Margaret Houck  
 Susan M. Houser  
 Libby Huebner and Matt Johnson  
 Lisa and Mark Hutchins  
 David Impastato  
 Janet Johnson  
 In memory of Robert E. Johnston  
 Richard and Marlene Jones  
 Susan Judy and Gary MacKinnon  
 Robert Keeler  
 Linda K. Kelly  
 Susan E. Kelsey  
 Colleen Kennedy  
 Rev. Nikolay Khalimonov  
 Gloria and Paul Kilian  
 Brenda King-Scoffin  
 Shawn Kirchner  
 Connie and Jay Knight  
 Viva Knight  
 Kevin Koelbl  
 Prudence and Tim Koster  
 Hannah and Marshall Kramer  
 Kathleen and Mike Kroll
- Peter Kudrave  
 Marisa Silver and Ken Kwapis  
 Gloria and Tom Lang  
 Patricia & Edward Lansberg  
 Nili Eli Leemon  
 Lesley Leighton  
 Monte M. Lemann  
 Carole and Matt Lewis  
 Karen S. Licursi  
 Emily Lin and Brian Ho Sing Loy  
 Carolyn and Eugene Linhart  
 James E. Long  
 Wendy Losh  
 Mr. and Mrs. Marshall E. Lumsden  
 John Lynch and Brenda Wehle  
 Kathleen and Dominic MacAller  
 Shoko and Matthew Malkan  
 Brenda and Alan Mangels  
 Christian E. Marcoe  
 Lawrence Marquart  
 Billie Marrow  
 Victoria Martin  
 Gordon Geever and  
 Sam Matsumoto Trust  
 Deborah Mayhan  
 Seana McAniff  
 Cherise and Michael McDonough  
 Nancy McGuire  
 Jaime and Mark McMahan  
 Gordon S. McWilliams  
 Susan Taylor Mills  
 Sara Minton  
 Lika Miyake  
 Mona Moore  
 Terrence Moore  
 Cynthia Moussas  
 Nancy and Ray Mullio  
 Sally and Ronald Munro  
 Gail Neale  
 Douglas Neslund  
 Mrs. James Neville  
 David Newell  
 Diana and Daniel Nixon  
 Marcus Noble  
 Neil Olson  
 Ann Rutter and William Owen  
 Susan B. Pace  
 Frank Pannino  
 Don Pattison  
 Joan Perazzo  
 Suzanne Peterson  
 Judith Pickles  
 Jana Planner  
 Marguerite Pritchard  
 Alberto Quintana  
 Helene and Ariel Quintana  
 Cheryl Rajewski  
 Harold Ray  
 Eileen and Jim Raycroft  
 John Redmond and Heide Franke  
 Ellen and Ronald Reisner  
 Hugo and Elba Riffel  
 Holly and Al Ristuccia  
 William B. Roberts and  
 David Hoover  
 Rosalind Rosenberg  
 Ilene and Sam Rotenberg
- Geri and Peter Rotter  
 Michael Ruff  
 Kay Rustand  
 Kerrie Sadler  
 Dorothy and Gerry Salzman  
 Karen Sarpolus  
 Gaye Saxon  
 Margaret and Robert Schaper  
 Marleen and Hugh Scheffy  
 Lisa Phillips Schmid  
 Bette Schneider  
 Twyla Meyer and Tom Schultz  
 Marcia Seligson and Tom Drucker  
 Edwin Sell  
 Ellen Sell  
 Timothy Sewell  
 Arnold I. Siegel and  
 Susan Futterman  
 Loretta Sifuentes  
 Mrs. Kerry Silverstrom  
 Nike Simor St. Clair  
 Sandra and Dean Smith  
 Melvin Smith  
 Rita S. Smith  
 Scott Smith  
 Rima Snyder  
 Phillip K. Sotel  
 Charles Starr, Jr.  
 Kevin St. Clair  
 Judith Steingieser-Deubin  
 James Stemen  
 Diane Stewart  
 Clyde Stoltenberg  
 Howard Stone  
 Rita Streed  
 Sara Swallow  
 Linda Swanson, M.D.  
 Jyun Takagi  
 Tetsuya and Akiko Takagi  
 Mimi and Warren Techentin  
 Marjorie Thomson  
 Beverly Walker Thrall  
 Kristen Toedtman  
 Carol Toussaint  
 Jeri Truesdell  
 Elzbieta and Ginter Trybus  
 Betsey and Sid Tyler  
 Sue and Doug Upshaw  
 Christine Upton  
 Jacques Vanders  
 Teresa and Kermit Ward  
 Mary-Susan and Paul Wehmeier  
 Margaret White  
 Kara Grizzell Whittington  
 Michele and David Wilson  
 Peggy and Robert Woiwod  
 Allyson Wolfe  
 Judy Wolman  
 Sunjoo and Myung Yeo

*Your tax-deductible gifts are an investment in the artistic and educational outreach programs of the Chorale. Support the music you love by making a donation today: contact Ilean Rogers at 213.972.3138 or [irogers@lamc.org](mailto:irogers@lamc.org); on-line at [www.lamc.org](http://www.lamc.org); by mail to Los Angeles Master Chorale, 135 N. Grand Avenue, Los Angeles, CA 90012.*

*This listing reflects gifts made January 1, 2009 to February 16, 2010. To report an error, omission or change in your listing, please contact us.*



Tricia MacLaren and  
Philip A. Swan  
photo: Lee Salem

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

— Philip A. Swan

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

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

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

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

#### ROGER WAGNER SOCIETY

Michael Brietner  
Colburn Foundation  
William Davis, in honor of Ted McAniff  
Ann Graham Ehringer  
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, Ph.D.  
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  
Patricia A. MacLaren and Philip A. Swan  
Laney and Tom Techentin  
Madge van Adelsberg

\*deceased

## BUSINESS, FOUNDATION & GOVERNMENT SUPPORT



BNY MELLON

17 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

### GOLD CIRCLE

\$50,000 to \$99,999

The Ahmanson Foundation  
Annenberg Foundation  
BNY Mellon  
Blue Ribbon Committee  
City of Los Angeles Department  
of Cultural Affairs\*  
The Hearst Foundation, Inc.  
Los Angeles County  
Arts Commission\*  
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  
Edison International  
Fraternity of Friends  
Harry Bronson And  
Edith R. Knapp Foundation  
The Multi-Arts Production Fund  
Dan Murphy Foundation  
National Endowment  
for the Arts  
The Rose Hills Foundation\*  
The Weingart Foundation

### BRONZE CIRCLE

\$1,000 to \$19,999

Anonymous  
The ASCAP Foundation  
Irving Caesar Fund  
The Bank of America  
Charitable Foundation  
The Charitable Foundation -  
Agent Community Outreach  
of Prudential California Realty  
The Aaron Copland Fund  
for Music, Inc.  
Dwight Stuart Youth Foundation  
Employees Community Fund  
of Boeing, California  
George and Germaine Fusenot  
Charity Foundation

Ann and Gordon Getty  
Foundation  
Thornton S. Glide, Jr. and  
Katrina D. Glide Foundation  
The Green Foundation  
Henry L. Guenther Foundation  
The William H. Hannon  
Foundation

The Walter Lantz Foundation  
Metropolitan Associates  
Lluella Morey Murphey  
Foundation  
Munger, Tolles & Olson LLP -  
Paul Davis Associate Fund  
E. Nakamichi Foundation  
The Kenneth T. and  
Eileen L. Norris Foundation  
Pacific Life Foundation  
Pasadena Showcase  
House for the Arts  
Lon V. Smith Foundation  
John and Beverly Stauffer  
Foundation  
J.B. and Emily Van Nuys  
Charities

Wallis Foundation

### MATCHING GIFTS

American Express Foundation  
AT&T Foundation  
Bank of America Foundation  
The Boeing Company  
Citicorp Foundation  
Deckers Outdoor Corporation  
GE Foundation  
Johnson & Johnson  
Nestlé Community Care Campaign  
Russ Reid Company  
Sempra Energy

\* indicates multi-year commitment



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, Special Projects Coordinator  
Patrick Brown, Patron Services Manager  
Suzanne Brown, Controller  
Amy Fogerson, Program Book Coordinator  
Kathie Freeman, Concert Production Manager  
Terry Knowles, Executive Director  
Kevin Koelbl, Artistic Personnel & Production Manager  
Marjorie Lindbeck, General 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 Kolouch, Master Carpenter  
John Phillips, Property Master  
Terry Klein, Master Electrician  
Kevin F. Wapner, Master Audio/Video

Cover Photography: Steve Cohn

These concerts are made possible, in part,  
through grants from the City of Los Angeles  
Department of Cultural Affairs, the Los Angeles  
County Board of Supervisors through the Los  
Angeles County Arts Commission and the National  
Endowment for the Arts.



DEPARTMENT OF CULTURAL AFFAIRS  
City of Los Angeles



## FOR TICKETS

Call: 213-972-7282

Online: LAMC.ORG





# March at the Music Center

## TUESDAY, MARCH 2

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

8:00 PM *The Subject Was Roses*  
CTG / Mark Taper Forum

## WEDNESDAY, MARCH 3

4:30 PM Music Center Bravo Awards  
Grand Hall, Dorothy Chandler Pavilion

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

8:00 PM *The Subject Was Roses*  
CTG / Mark Taper Forum

## THURSDAY, MARCH 4

8:00 PM Conlon Conducts Prokofiev  
LA Phil / Walt Disney Concert Hall

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

8:00 PM *The Subject Was Roses*  
CTG / Mark Taper Forum

## FRIDAY, MARCH 5

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

8:00 PM *The Subject Was Roses*  
CTG / Mark Taper Forum

## SATURDAY, MARCH 6

11:00 AM TSFY *Beethoven's in the House*  
LA Phil / Walt Disney Concert Hall

2:00 PM *Dreamgirls*  
& 8:00 PM CTG / Ahmanson Theater

2:30 PM *The Subject Was Roses*  
& 8:00 PM CTG / Mark Taper Forum

8:00 PM Conlon Conducts Prokofiev  
LA Phil / Walt Disney Concert Hall

## SUNDAY, MARCH 7

1:00 PM *Dreamgirls*  
& 6:30 PM CTG / Ahmanson Theater

1:00 PM *The Subject Was Roses*  
& 6:30 PM CTG / Mark Taper Forum

2:00 PM Conlon Conducts Prokofiev  
LA Phil / Walt Disney Concert Hall

7:00 PM Bach: St. Matthew Passion  
LA Master Chorale /  
Walt Disney Concert Hall

## TUESDAY, MARCH 9

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

8:00 PM Green Umbrella: Focus On Eötvös  
LA Phil New Music Group /  
Walt Disney Concert Hall

8:00 PM *The Subject Was Roses*  
CTG / Mark Taper Forum

## WEDNESDAY, MARCH 10

8:00 PM *The Subject Was Roses*  
CTG / Mark Taper Forum

## THURSDAY, MARCH 11

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

8:00 PM *The Subject Was Roses*  
CTG / Mark Taper Forum

## FRIDAY, MARCH 12

8:00 PM de Waart Conducts  
Beethoven and Strauss  
LA Phil / Walt Disney Concert Hall

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

8:00 PM *The Subject Was Roses*  
CTG / Mark Taper Forum

## SATURDAY, MARCH 13

2:00 PM *Dreamgirls*  
& 8:00 PM CTG / Ahmanson Theater

2:30 PM *The Subject Was Roses*  
& 8:00 PM CTG / Mark Taper Forum

8:00 PM de Waart Conducts  
Beethoven and Strauss  
LA Phil / Walt Disney Concert Hall

## SUNDAY, MARCH 14

1:00 PM *Dreamgirls*  
& 6:30 PM CTG / Ahmanson Theater

1:00 PM *The Subject Was Roses*  
& 6:30 PM CTG / Mark Taper Forum

2:00 PM de Waart Conducts  
Beethoven and Strauss  
LA Phil / Walt Disney Concert Hall

7:30 PM Organ Recital Hector Olivera  
Presented by LA Phil /  
Walt Disney Concert Hall

## MONDAY, MARCH 15

8:00 PM Keith Jarrett  
Presented by LA Phil /  
Walt Disney Concert Hall

## TUESDAY, MARCH 16

8:00 PM Chamber Music with Lars Vogt  
and members of LA Phil /  
Walt Disney Concert Hall

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

8:00 PM *The Subject Was Roses*  
CTG / Mark Taper Forum

## WEDNESDAY, MARCH 17

8:00 PM *A Medieval Ladymass*  
Presented by LA Phil /  
Walt Disney Concert Hall

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

8:00 PM *The Subject Was Roses*  
CTG / Mark Taper Forum

## THURSDAY, MARCH 18

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

8:00 PM *The Subject Was Roses*  
CTG / Mark Taper Forum

8:00 PM Vogt Plays Grieg  
LA Phil / Walt Disney Concert Hall

## FRIDAY, MARCH 19

11:00 AM Vogt Plays Grieg  
LA Phil / Walt Disney Concert Hall

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

8:00 PM Keali'i Reichel  
Presented by LA Phil /  
Walt Disney Concert Hall

8:00 PM *The Subject Was Roses*  
CTG / Mark Taper Forum

## SATURDAY, MARCH 20

11:00 AM World City at the Music Center—Bolivia  
& 12:30 PM Corazon De America & Andes Manta  
W.M. Keck Amphitheatre /

2:00 PM Walt Disney Concert Hall  
*Dreamgirls*

& 8:00 PM CTG / Ahmanson Theater

2:00 PM *The Subject Was Roses*  
& 8:00 PM CTG / Mark Taper Forum

8:00 PM Vogt Plays Grieg  
LA Phil / Walt Disney Concert Hall

## SUNDAY, MARCH 21

1:00 PM *Dreamgirls*  
& 6:30 PM CTG / Ahmanson Theater

1:00 PM *The Subject Was Roses*  
& 6:30 PM CTG / Mark Taper Forum

8:00 PM Al Jarreau — Dee Dee Bridgewater  
Presented by LA Phil /  
Walt Disney Concert Hall

## TUESDAY, MARCH 23

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

8:00 PM Emanuel Ax and Dawn Upshaw in Recital  
Presented by LA Phil /  
Walt Disney Concert Hall

## WEDNESDAY, MARCH 24

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

## THURSDAY, MARCH 25

8:00 PM Ax Plays Chopin  
LA Phil / Walt Disney Concert Hall

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

## FRIDAY, MARCH 26

8:00 PM Ax Plays Chopin  
LA Phil / Walt Disney Concert Hall

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

## SATURDAY, MARCH 27

11:00 AM *A Taste of Dance*  
Active Arts at the Music Center /  
Music Center Plaza

2:00 PM Ax Plays Chopin  
LA Phil / Walt Disney Concert Hall

2:00 PM *Dreamgirls*  
& 8:00 PM CTG / Ahmanson Theater

## SUNDAY, MARCH 28

1:00 PM *Dreamgirls*  
& 6:30 PM CTG / Ahmanson Theater

8:00 PM Air and AM  
Presented by LA Phil /  
Walt Disney Concert Hall

## TUESDAY, MARCH 30

8:00 PM Chamber Music with Emanuel Ax  
and members of the LA Phil /  
Walt Disney Concert Hall

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

## WEDNESDAY, MARCH 31

8:00 PM *Dreamgirls*  
CTG / Ahmanson Theater

Through the Board of Supervisors, the County of Los Angeles plays an invaluable role in the successful operation of the Music Center. We applaud the Supervisors: Don Knabe, Chair; Michael D. Antonovich; Gloria Molina; Mark Ridley-Thomas; Zev Yaroslavsky and William T. Fujioka, CEO, Los Angeles County.