

SEPTEMBER 2010

2010 | 2011



# RACHMANINOFF

## ALL-NIGHT VIGIL



GRANT GERSHON'S  ANNIVERSARY SEASON





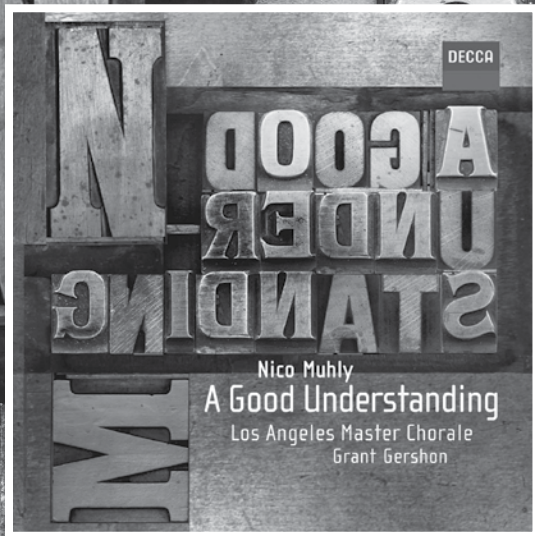
DECCA

## LAMC'S NEWEST CD RELEASED SEPTEMBER 21 ON DECCA.

*Buy yours tonight in the Gift Shop!*

MORE INFORMATION AVAILABLE AT LAMC.ORG.  
THIS RECORDING IS ALSO AVAILABLE ON ITUNES.

LA Master Chorale's newest CD with music by America's hottest young composer, Nico Muhly, was released earlier this month in a new partnership with Decca.



Entitled *A Good Understanding*, the CD was recorded in June at Walt Disney Concert Hall and reveals the landmark venue's acclaimed acoustics as well as the power of its renowned pipe organ.

#### TRACK LISTING:

*Bright Mass with Canons*  
*First Service (Magnificat & Nunc dimittis)*  
*Senex puerum portabat*  
*A Good Understanding*  
*Expecting the Main Things from You*

A bonus track, *Like As the Hart*, is also available for download on iTunes.

*"Nico Muhly is a brilliantly eclectic composer whose tastes (much like my own) run the gamut from William Byrd to Björk, with many, many detours in transit. Nico's music is honest and sly, transcendent and earthy, radiant and austere. He writes beautifully for the voice, and his music springs off of the page with grace and unbuttoned joy."* —Grant Gershon

*"We are proud to announce this collaboration with the Los Angeles Master Chorale and delighted their first release on Decca will be the choral music of the exciting young American composer Nico Muhly. It will both showcase this exceptional choir and their music director Grant Gershon and also highlight their very real commitment to accessible new music."*

—Paul Moseley, Decca

*"It is with enormous pleasure that I've been working with Grant Gershon on this project, whose Los Angeles Master Chorale is a beacon of light for choral music both sacred and secular. His commitment to presenting new music, and his choir's enthusiasm have made them wonderful performers and partners in crime both for me and for many living composers."* —Nico Muhly

# WELCOME!

## to Grant Gershon's 10th Season!

Tonight – after much anticipation – we open Grant Gershon's 10th Anniversary Season as the Los Angeles Master Chorale's visionary Music Director. When the Board of Directors engaged Grant in May 2000 we knew we were about to launch a partnership with a brilliant musician who would take the Chorale to new musical heights. I frankly don't think we knew, however, how lucky we really were – Grant has shown time and again that not only does he



have a compelling vision for what the Chorale can become, but he also brings a quality of leadership that is rare and profoundly transformative – and one that attracts the very best singers to this remarkable ensemble.

Throughout this program book, and in each book during the season, you will enjoy tributes to Grant and read about important milestones during his first nine years as our Music Director. It has been an extraordinary experience so far –

unforgettable performances, award-winning recordings, significant commissions and premieres, and even the occasional tour. We share Grant with the Los Angeles Opera, where he is Associate Conductor, and we are grateful for a musical partnership with the Los Angeles Philharmonic that has provided many amazing concert experiences – with more to come. I cannot think of another choral music organization in the country that is as fortunate as the Los Angeles Master Chorale!

The foundation on which Grant is able to build this ensemble is made possible by our supporters and patrons – loyal individual donors, committed charitable foundations, dedicated public agencies. And tonight we especially thank BNY Mellon for its generous sponsorship – a tradition it has continued throughout Grant Gershon's entire Music Directorship thus far.

My colleagues on the Board of Directors join me in extending congratulations to Grant Gershon on this very special occasion.



**Mark Foster**  
Chairman of the Board

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# RACHMANINOFF

## ALL-NIGHT VIGIL

**Sunday, September 26, at 7pm**  
Walt Disney Concert Hall

**Los Angeles Master Chorale**  
Grant Gershon, conductor

*Tonight's concert is dedicated to the memory of Harrison "Buzz" Price.*



### **All-Night Vigil, Op. 37**

Sergei Rachmaninoff (1873-1943)

1. Come, Let Us Worship
2. Bless the Lord, O My Soul
3. Blessed Is the Man
4. Gladsome Light  
Jon Lee Keenan, TENOR
5. Lord, Now Lettest Thou Thy Servant  
Pablo Corá, TENOR
6. Rejoice, O Virgin
7. The Six Psalms
8. Praise the Name of the Lord
9. Blessed Art Thou, O Lord  
Daniel Chaney, TENOR
10. Having Beheld the Resurrection of Christ
11. My Soul Magnifies the Lord
12. The Great Doxology
13. The Troparion "Today Salvation Has Come"
14. The Troparion "Thou Didst Rise from the Tomb"
15. To Thee, the Victorious Leader

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

**BNY Mellon**  
proudly sponsors tonight's Gala.



**KUSC** is our Proud Media Partner

This performance is part of the 9th Annual Daniel Pearl World Music Days, a global network of concerts using the universal language of music to diminish hatred, respect differences, and reach out in global friendship.

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

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 escorted back into the concert hall at the sole discretion of House Management.

## PROGRAM NOTES

By Thomas May

**RACHMANINOFF'S CHORAL MASTERPIECE  
ALL-NIGHT VIGIL**

Choral music makes up a relatively small part of Sergei Rachmaninoff's creative output, yet the medium inspired what many music lovers treasure as his most profoundly affecting composition. One of the towering achievements of the a cappella choral literature, the *All-Night Vigil* of 1915 occupies an especially cherished place in the Master Chorale's repertory as well. Rachmaninoff's fusion of technical demands and heartfelt expression, as Grant Gershon observes, "showcases the brilliance of the Master Chorale's voices." He refers to their previous performance of this music, in 2006, as "a pinnacle of my tenure."

Certainly the *All-Night Vigil* stands out in the context of Rachmaninoff's own career. His famous piano concertos and symphonic works are permeated by the showiness and sentiment of late romanticism, whose individualistic aesthetic also stamped his personality as a conductor and, above all, as a hyper-virtuoso of the keyboard. Yet here Rachmaninoff draws from the ancient musical tradition of the Russian Orthodox Church, with its self-effacing focus on communal worship. The *Vigil* shows Rachmaninoff anticipating an alternative to modernism's abrupt break with tradition by reclaiming early-music elements outside the mainstream classical tradition—a strategy that continues to be followed by a wide spectrum of contemporary composers.

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**...HERE RACHMANINOFF DRAWS FROM THE ANCIENT MUSICAL TRADITION OF THE RUSSIAN ORTHODOX CHURCH, WITH ITS SELF-EFFACING FOCUS ON COMMUNAL WORSHIP.**

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Rachmaninoff's decision to set this liturgy (*see sidebar*) to music is sometimes seen as an anomaly in terms of his personal life as well, given his ambiguous relationship with the official Orthodox Church. By marrying his first cousin in 1902, he had violated the Church's tenets and gave up attending services; unlike, say, Arvo Pärt, his outlook was, moreover, essentially secular.

Yet the better you get to know this music—composed in just two weeks early in the First World War—the clearer it becomes that Rachmaninoff is tapping into more than an abstractly aesthetic response to the sacred music tradition. After all, he associated it with deeply embedded memories from his childhood that provided a lifelong stimulus for his musical style in general. The iconic sounds of liturgical chant and of tolling bells are two compositional signatures woven into several of his secular works as well. Both *The Bells*, which sets a translation of the poem by Edgar Allan Poe in the form of a choral symphony, and the *All-Night Vigil* incorporate reminiscences of the rituals and sounds of the composer's youth in a Russia that would soon vanish. It's no coincidence that Rachmaninoff singled both out as containing his favorite music.

Rachmaninoff's experience composing *The Liturgy of St. John Chrysostom* in 1910 paved the way for the *All-Night Vigil*. For the former, however, he had written entirely original music which mimicked the archaic liturgical choral idiom, while the *Vigil* follows the Orthodox Church's stipulation to use authentic chant sources as the basis for the majority of its numbers. But instead of drawing from a single, monolithic tradition, Rachmaninoff availed himself of three distinctive types of chant which had evolved over the centuries, thus enhancing the variety of his material (*see sidebar*).

Only about one-third of the *Vigil's* canticle melodies are of Rachmaninoff's own invention. The distinction remains subtle, in any case—so skillfully does he adapt his natural melodic style to the contours and rhythms of chant (as in the opening number). The composer himself pointed to Nos. 3 and 6 as examples of his aim to write "a conscious counterfeit of the ritual" in these freely composed parts.

By the same token, his treatment of the traditional material refashions it anew with touches of his own style—though in a subdued manner which never co-opts the contemplative nature of the texts. Rachmaninoff meanwhile adapts his remarkable gifts as an orchestrator to the purely vocal forces mandated by Orthodox tradition. Take the dark harmonic nuance mirroring the moment of the setting sun in No. 4, followed by the spiritual light that replaces it with the solo tenor's radiant entrance. Or the gently rocking harmonies, another of the composer's signatures,



which cradle the serene resignation of No. 5—Rachmaninoff's own favorite part of the *Vigil*, which he hoped would be sung at his funeral.

Some of the myriad techniques employed in the *Vigil* include finely calibrated dynamic shadings, a flexible rhythmic flow that naturally follows the words, and artful shifting between unison lines and polyphony; instead of the formality of traditional Western counterpoint, Rachmaninoff resorts to more folk-like devices such as imitation, sustained drones, and even humming. Especially characteristic are the quasi-orchestral effects created by continual changes in the choral texture and density from subdivision into parts, whether to foreground a particular line or to “pan” out to a larger perspective. As an expression of praise, for example, the voices blossom into a sumptuous array of eleven parts in No. 12. Rachmaninoff redistributes material to achieve variety and enhance atmosphere—as in the assignment of the chief melody to the basses at the beginning of No. 11, with harmonies on top.

The pivotal Resurrection narrative (No. 9) and the Magnificat setting (No. 11) both juxtapose highly contrasting elements, which are organized by a refrain. Along with such internal contrasts, Rachmaninoff uses contrasts on the larger scale: compare the miniature drama enacted in No. 9 with the folk-like exuberance of No. 8 or the serenely contemplative majesty that is sounded in No. 7.

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### PROBABLY THE MOST NOTORIOUS OF THE VIGIL'S TECHNICAL CHALLENGES COMES IN THE FINAL MEASURES OF NO. 5, WHICH REQUIRES THE BASSES TO MAKE A SEPULCHRAL DESCENT TO A B-FLAT BELOW LOW C.

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Singing this magnificent choral canvas requires extraordinary endurance and flexibility. Probably the most notorious of the *Vigil*'s technical challenges comes in the final measures of No. 5, which requires the basses to make a sepulchral descent to a B-flat below low C. One way to prepare, Gershon jokes, is to ply the singers who have this extension “with cheap scotch and cigars.”

Yet these darker, melancholy textures have a counterpart in the cheerful sounds of praise and exuberant rhythms that bring the *Vigil* to a joyful close. Not long after the *Vigil* was premiered, the Bolshevik Revolution would drive the composer into permanent exile and put an end to the tradition of sacred choral music he had so successfully reinvigorated. But for the moment, at least, he was able to enjoy a triumphant reception of his music, which he later recalled provided “an hour of the most complete satisfaction.”

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

### Chant Traditions

Rachmaninoff selected source material, which he then varied in his choral setting, from the following Russian Orthodox chant styles:

- **Znamenny chant** (Nos. 8, 9, 12, 13, and 14): the most-ancient form of chant, dating back to the Byzantine era; these were considered especially archaic, many having fallen into disuse. They are characterized by unison, fluid melodies and were originally notated by special symbols (znamenny refers to “signs”).
- **Greek chant** (Nos. 2 and 15): a more-periodic, balanced melodic shape. These were a more-recent development, from the 17th century, and would have been more familiar to active worshipers than many of the znamenny chants.
- **Kiev chant** (Nos. 4 and 5): a more-recent (17th-c) evolution of the znamenny chant, inflected by Ukrainian folk style and mixing solo and chorus.

### Texts of the *All-Night Vigil*

The *Vigil*'s fifteen separate numbers set texts from the Psalms, Gospels, and Orthodox hymns and constitute part of a lengthy liturgical service which is celebrated in Orthodox churches to mark the eves of major feast days (and, in monasteries, to prepare for Sunday). Though Rachmaninoff's setting is occasionally referred to as the Vespers, this is a misnomer, as the *Vigil* includes prayers used in both Vespers and Matins from the liturgical cycle of the hours. The texts involve calls to worship, praise of the creation, atonement, invocations of the Virgin Mary, and a dramatic narrative of the moment of Resurrection, which occurs at the center of Rachmaninoff's setting (No. 9). Several of these prayers have Latin equivalents familiar to Westerners: for example, *Nunc Dimittis* (No. 5), *Ave Maria* (No. 6), *Magnificat* (No. 11), and *Gloria* (No. 12).

## Grant Gershon MUSIC DIRECTOR



“...under Gershon, the Master Chorale seems to be able to master anything...”

— LOS ANGELES TIMES

Now in his tenth season, Grant has led more than 90 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; *WEAVE* by Meredith Monk (West Coast Premiere).

**Other appearances:**

Los Angeles Philharmonic, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Opera, 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 the world premiere performances of Daniel Catán’s *Il Postino* with LA Opera in September 2010; led all

8 performances of *La Traviata* with LA Opera in 2009; will make his Santa Fe Opera debut conducting Peter Sellars’ new production of Vivaldi’s *Griselda* in 2011

**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, Chorus America Board of Directors

**On disc:** Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti’s *Grand Macabre* (Sony Classical); *A Good Understanding* (Decca),



*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, Gustavo Dudamel, 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

## Los Angeles Master Chorale

“...gorgeous music superbly performed...”

— LOS ANGELES TIMES

In 1964 a Founding Resident Company of the Music Center; now in its 47th season!

**Music Directors:**

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

**Accomplishments:** 26 commissions; 66 premieres of new works, of which 42 are World Premieres; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2008) for *Voices Within*

**In the community:** a 12-week residency program *Voices Within* that teaches songwriting and collaborative skills to more than 300 5th graders each year; an annual High School Choir Festival celebrating its 22nd year in 2011; the LA Master Chorale Chamber Singers, an ensemble of singers from the Chorale that performs at culmination performances and the High School Choir Festival; masterclasses; invited dress rehearsals

**On disc:** with Music Director Grant Gershon includes Nico Muhly’s *A Good Understanding* (Decca); Philip Glass’ *Itaipú* and Esa-Pekka Salonen’s *Two Songs to Poems of Ann*

*Jaderlünd* (Glass-Salonen, RCM); and Steve Reich’s *You Are (Variations)* and *Daniel Variations* (both on Nonesuch). With Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated Lauridsen - *Lux Aeterna, Christmas*, and a recording of Dominick Argento’s *Te Deum* and Maurice Duruflé’s *Messe “Cum Jubilo”*

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

# LOS ANGELES MASTER CHORALE

## SOPRANO

Suzanne Anderson  
Tyler Azelton  
Samela Beasom  
Tamara Bevard  
Deborah Briggs  
Karen Hogle Brown  
Hayden Eberhart  
Claire Fedoruk  
Rachelle Fox  
Harriet Fraser  
Hilary Fraser-Thomson  
Marie Hodgson  
Susan Judy  
Risa Larson  
Emily Lin  
Virenia Lind  
Elyse Marchant  
Margaurite Mathis-Clark  
Deborah Mayhan  
Caroline McKenzie  
Susan Mills  
Lika Miyake  
Marnie Mosiman  
Stephanie Sharpe Peterson  
Holly Shaw Price  
Holly Sedillos  
Sun Joo Yeo

## ALTO

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

## TENOR

Andrew Brown  
Matthew Brown  
Daniel Chaney  
Pablo Corá  
Jack Golightly  
Jody Golightly  
Timothy Gonzales  
J. Wingate Greathouse  
Steven Harms  
Drew Holt  
Todd Honeycutt  
Brandon Hynum  
Jon Lee Keenan  
Jong-In Kim  
Shawn Kirchner  
Charles Lane  
Michael Lichtenauer  
Dominic MacAller  
Sal Malaki  
Christian Marcoc  
Sean McDermott  
Michael McDonough  
Eduardo Nepomuceno  
Adam Noel  
George Sterne  
Matthew Thomas

## BASS

Melvir Ausente  
Joseph Bazouros  
Mark Beasom  
Reid Bruton  
Michael Blanchard  
Steven Chemtob  
Kevin Dalbey  
Greg Davies  
Steven Fraider  
Michael Freed  
Gregory Geiger  
Michael Geiger  
Dylan Gentile  
Abdiel Gonzalez  
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Paul E. Sobosky  
Burman Timberlake  
David Tinoco, Jr.  
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.

## COMPOSER

Photo: Courtesy of the Library of Congress



### Sergei Rachmaninoff

- B.** April 1, 1873, in Oneg, Russia
- D.** March 28, 1943, in Beverly Hills, CA

**Education:** took casual piano lessons with his mother as a child until studying with Anna Ornatskaya in St. Petersburg; later studied at St. Petersburg Conservatory before transferring to Moscow Conservatory to study piano with Nikolay Zverev and Aleksander Siloti; while in Moscow, met Tchaikovsky who became an important mentor.

**Notable compositions:** Piano Concerto No. 2 (1901), Symphony No. 2 (1907), Piano Concerto No. 3 (1909), *Liturgy of St. John Chrysostom* (1910), *Etudes-tableaux* (1911), *Variations on a Theme of Corelli* (1931), Symphony No. 3 (1936, revised 1938); Operas: *Aleko* (1892), *The Miserly Knight* (1905), *Francesca da Rimini* (1905).

**Best known for:** being equally great at all three of his careers as a composer, pianist and conductor.

**Emigrated:** from Russia in the wake of the Russian Revolution in 1917, living in Stockholm, Copenhagen, New York and Switzerland before finally returning to America in 1939 and settling in Beverly Hills.

**Interesting fact:** No matter where he lived, he always remained quintessentially Russian: he employed Russian servants, followed Russian customs, entertained Russian guests and spoke mainly Russian.



## ENDOWMENT & PLANNED GIVING ROGER WAGNER SOCIETY

The Roger Wagner Society is comprised of visionary individuals whose love for choral music inspired them to make endowment or irrevocable planned gifts to ensure the future of the Los Angeles Master Chorale. Please consider making such a legacy gift – for further information or to inform the Master Chorale of your plans, please contact Ilean Rogers, Director of Development, at 213.972.3138 or [irogers@lamc.org](mailto:irogers@lamc.org).



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

### ROGER WAGNER SOCIETY

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Abbott Brown  
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Ann Graham Ehringer  
Claudia and Mark Foster  
Denise and Robert Hanisee  
Geraldine Healy\*  
Joyce and Kent Kresa  
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  
Martha Ellen Scott\*  
Barbara\* and Charles Schneider  
Dona\* and David Schultz  
Nancy and Ralph Shapiro,  
in honor of Peter Mullin  
Nancy and Richard Spelke  
George Sterne and Nicole Baker  
Francine and Dal Alan Swain  
Philip A. Swan  
Laney and Tom Techentin  
Madge van Adelsberg

\*deceased

## SPECIAL TRIBUTE



### Harrison “Buzz” Price

Tonight we honor the memory of Harrison “Buzz” Price, an inspired leader who with his wife Anne Shaw Price made a remarkable impact on the Chorale and its evolution during many years of service and generosity. Buzz joined the Master Chorale Board in 1967 and eventually was elected President and Chairman. He left the Board in 1978, and was subsequently designated Director Emeritus in recognition of his long and distinguished commitment to the organization. On learning of Buzz’s passing, current LAMC Board Chairman Mark Foster offered these thoughts: “From the earliest days of the Los Angeles Master Chorale, Buzz Price has been a dedicated leader who took his role seriously yet approached it always with a wonderfully earthy sense of humor. He and Anne have been generous pillars of our organization, and we will forever be grateful for the important part Buzz played in helping make the Chorale what it is today.” All of us associated with the Los Angeles Master Chorale extend heartfelt sympathy to the Price family. We are honored to dedicate this concert to Buzz in celebration of his life and love for the Master Chorale.

# Bravo, Grant!

*The following distinguished artists are friends and colleagues of Grant Gershon who salute him as he launches his 10th Anniversary Season as Music Director of the Los Angeles Master Chorale:*

John Adams	Meredith Monk
Louis Andriessen	Nico Muhly
Jason Robert Brown	Steve Reich
James Conlon	Michael Ritchie
Plácido Domingo	Christopher Rouse
Gustavo Dudamel	Paul Salamunovich
Jeffrey Kahane	Esa-Pekka Salonen
Philip Glass	Peter Sellars
Ricky Ian Gordon	Steven Stucky
Mark Grey	Chinary Ung
Morten Lauridsen	Dawn Upshaw

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Grant's genius and profound musicality are only matched by his kindness and tender, attentive qualities as a person. Grant is an utter rarity: a selfless conductor, someone whose authority is centered and rooted in his deep goodwill for the community and the community's sense of the authenticity of his motives. The inspired and visionary invitation that Grant extends to composers, to his colleagues, and to his audiences is genuine and irresistible and the results, again and again, prove to be peak musical experiences that most of us will never forget.

- Peter Sellars

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## CALENDAR OF EVENTS

2010 | 2011

**FRENCH CONNECTIONS**  
Sun, Nov 7, 2010 at 7pm

**MESSIAH SING-ALONG**  
Sun, Dec 5, 2010 at 7pm  
Sun, Dec 19, 2010 at 7pm

**HOLIDAY WONDERS**  
CHRISTMAS AT WALT DISNEY  
CONCERT HALL  
Sat, Dec 11, 2010 at 2:30pm

**REJOICE! MESSIAH**  
HANDEL | MESSIAH ARR. MOZART  
Sun, Dec 12, 2010 at 7pm

**LONDON BRIDGES**  
Sun, Jan 30, 2011 at 7pm

**STORIES FROM KOREA**  
Sun, Mar 6, 2011 at 7pm

**THE CREATION**  
Sun, Apr 10, 2011 at 7pm

**ELLINGTON: BEST OF THE  
SACRED CONCERTS**  
Sun, May 22, 2011 at 7pm

### Guest Appearances

**BERLIOZ ROMEO AND JULIET**  
Oct 22, 23 & 24, 2010  
LA Philharmonic  
Charles Dutoit, conducting

**LINDBERG GRAFFITI**  
Nov 19, 20 & 21, 2010  
LA Philharmonic  
Esa-Pekka Salonen, conducting

**BRAHMS REQUIEM**  
May 12, 13, 14 & 15, 2011  
LA Philharmonic  
Gustavo Dudamel, conducting

*All of the above performances are at Walt Disney Concert Hall.*



# OPENING NIGHT CELEBRATION!

Tonight we honor and celebrate Grant Gershon for the myriad gifts he brings to the Music Center as reflected in the timeline below. Grant's growing profile and rising celebrity are well documented on the stage and in the press. His programming and performances with the Chorale have garnered critical acclaim and led to the Chorale's increasing recognition as a world-class ensemble. From L.A. throughout the country, Grant has made an indelible mark through his many accomplishments.

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**BNY MELLON**

**2001**  
 Photo: Eric Tucker  
 Appointed LA Master Chorale Music Director

**2002**  
 Named USC Outstanding Alumnus of the Year  
 Released *Glass\*-Salonen* CD on RCM

**2003**  
 With LA Philharmonic, joint inaugural concert at Walt Disney Concert Hall

**2004**

**2005**  
 Photo: Lee Salem  
 Appointed LA Children's Chorus Honorary Director  
 Released Reich *You Are (Variations)* CD on Nonesuch, which received WQXR Gramophone American Award

**2006**  
 Named to USC Thornton School of Music Board of Advisors  
 LA Master Chorale presented by New York's Lincoln Center

**2007**  
 Conducted World Premiere of *Grapes of Wrath* for Minnesota Opera  
 Names Associate Conductor/Chorus Master LA Opera  
 Launched **LA is the World** Ojai Festival Conducting Debut  
 Berkshire Choral Festival Conducting Debut

We acknowledge the following Patrons and Donors of tonight's Gala for their extraordinary support of this event. Their generous gifts in honor of Grant Gershon support the artistic and education programs of the Los Angeles Master Chorale.

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2006



Photo: David Bayles

2007

2008

2009

2010

2008  
Released *Daniel Variations* CD on  
Nonesuch

2009  
Awarded Jacaranda Forte Award  
LA Opera Conducting Debut  
*La Traviata*



2010  
Hollywood Bowl Conducting Debut  
with LA Master Chorale and LA  
Philharmonic  
Elected to Chorus America Board of  
Directors  
Released *A Good Understanding* CD  
on Decca  
Conducted World Premiere of  
*Il Postino* starring Plácido Domingo,  
for LA Opera  
Launches 10th Anniversary Season

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Our wonderful circle of friends provide the resources necessary to sustain this world-class, professional choral ensemble and outstanding education programs that reach out to the next generation of music aficionados. These gifts are critical to the artistic excellence that we all have come to expect from the Los Angeles Master Chorale.

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**\$500 PATRON CIRCLE***The previous benefits, plus:*

An invitation to our closing-night celebration of Grant Gershon's 10th Anniversary Season, Sunday, May 22, 2011. Join singers, Board of Directors and special guests to toast Grant as we end another wonderful season.

**\$1000 SILVER BATON CIRCLE***The previous benefits, plus:*

Invitation for two to an exclusive behind-the-scenes Disney Hall Organ Crawl.

**\$2500 GOLDEN BATON CIRCLE***The previous benefits, plus:*

Red Carpet Premiere Party celebrating *L.A. is the World* with composer Mark Grey and violinist Jennifer Koh – Sunday, March 6, 2011; 4 Self-parking vouchers

**\$5000 MAESTRO CIRCLE***The previous benefits, plus:*

Maestro & Friends Dinner onstage at Walt Disney Concert Hall – Tuesday, June 14, 2011; 7 Self-parking vouchers

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There are so many ways in which **Walt Disney Concert Hall** has played a transformative role for the LA Master Chorale! This magnificent work of art will always play an integral part of our institutional artistic vision – it would be virtually impossible to enumerate the ways in which the building has affected our organization. Certainly our main stage concerts are the core of what we do in this extraordinary venue. And when one experiences the annual High School Choir Festival – 900 young choristers in the orchestra sections while the audience listens from behind the stage – it's an unforgettable experience for everyone in the room.

With the release of the Chorale's latest CD – *A Good Understanding* (music of Nico Muhly) – we see and hear that Walt Disney Concert Hall is also a state-of-the-art recording studio. Grant Gershon and the singers know and utilize the space so very well – how wonderful that we can own this and future recordings, effectively taking into our homes the unparalleled experience of the LA Master Chorale in Disney Hall.

There are many behind-the-scenes spaces in Walt Disney Concert Hall that are crucial to our organization's operations: Choral Hall; dressing rooms; rehearsal spaces; the sound booth; the artists' lounge; even the Founders Room. You may never have seen them, but these locations play an important role in helping us bring to you the concerts that you love.

The generous people listed on this page have made contributions and pledges in support of our institutional pledge to support the construction of Walt Disney Concert Hall. They have made tangible investments in the Chorale's future in its home venue. Those who have given at least \$10,000 will receive architectural recognition and a lasting acknowledgement of their leadership. We salute them for their vision and dedication, and we thank them for their belief in the Los Angeles Master Chorale's bright future.

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As Grant Gershon and the Master Chorale artfully bring to life the vision of the composer, BNY Mellon can compose and masterfully perform traditional as well as new and innovative financial solutions for you.

*Bravo, Grant!*



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# October at the Music Center

FRIDAY, OCTOBER 1 8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre	2:00 PM Dudamel and Ax LA Phil / Walt Disney Concert Hall	2:00 PM <i>Le Nozze di Figaro</i> LA Opera / Dorothy Chandler Pavilion
8:00 PM <i>The Glass Menagerie</i> CTG / Mark Taper Forum	2:00 PM <i>Le Nozze di Figaro</i> LA Opera / Dorothy Chandler Pavilion	TUESDAY, OCTOBER 19 8:00 PM Green Umbrella: <i>Bang on a Can</i> LA Phil New Music Group / Walt Disney Concert Hall
SATURDAY, OCTOBER 2 11:00 AM Toyota Symphonies for Youth: <i>Pianissimo</i> LA Phil / Walt Disney Concert Hall	TUESDAY, OCTOBER 12 8:00 PM Chamber Music with Jean-Yves Thibaudet and members of LA Phil Walt Disney Concert Hall	8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre
2:00 PM <i>Il Postino</i> LA Opera / Dorothy Chandler Pavilion	8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre	WEDNESDAY, OCTOBER 20 8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre
2:30 PM <i>The Glass Menagerie</i> & 8:00 PM CTG / Mark Taper Forum	8:00 PM <i>The Glass Menagerie</i> CTG / Mark Taper Forum	8:00 PM Ravi Shankar: 90th Birthday Celebration Presented by the LA Phil / Ahmanson Theatre
8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre	WEDNESDAY, OCTOBER 13 8:00 PM András Schiff in Recital Presented by LA Phil / Walt Disney Concert Hall	THURSDAY, OCTOBER 21 8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre
SUNDAY, OCTOBER 3 1:00 PM <i>The Glass Menagerie</i> & 6:30 PM CTG / Mark Taper Forum	8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre	FRIDAY, OCTOBER 22 8:00 PM Dutoit conducts <i>Romeo and Juliet</i> LA Phil / Walt Disney Concert Hall
2:00 PM <i>Le Nozze di Figaro</i> LA Opera / Dorothy Chandler Pavilion	8:00 PM <i>The Glass Menagerie</i> CTG / Mark Taper Forum	8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre
TUESDAY, OCTOBER 5 7:30 PM <i>Il Postino</i> LA Opera / Dorothy Chandler Pavilion	THURSDAY, OCTOBER 14 7:30 PM <i>Le Nozze di Figaro</i> LA Opera / Dorothy Chandler Pavilion	SATURDAY, OCTOBER 23 2:00 PM <i>Leap of Faith</i> & 8:00 PM CTG / Ahmanson Theatre
8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre	8:00 PM Dudamel conducts Messiaen LA Phil / Walt Disney Concert Hall	8:00 PM Dutoit conducts <i>Romeo and Juliet</i> LA Phil / Walt Disney Concert Hall
WEDNESDAY, OCTOBER 6 7:30 PM <i>Le Nozze di Figaro</i> LA Opera / Dorothy Chandler Pavilion	8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre	SUNDAY, OCTOBER 24 1:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre
8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre	8:00 PM <i>The Glass Menagerie</i> CTG / Mark Taper Forum	2:00 PM Dutoit conducts <i>Romeo and Juliet</i> LA Phil / Walt Disney Concert Hall
THURSDAY, OCTOBER 7 7:00 PM Opening Night Concert & Gala LA Phil / Walt Disney Concert Hall	FRIDAY, OCTOBER 15 8:00 PM Dudamel conducts Messiaen LA Phil / Walt Disney Concert Hall	TUESDAY, OCTOBER 26 8:00 PM Chamber Music: Christian Zacharias and Members of the LA Phil / Walt Disney Concert Hall
8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre	8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre	WEDNESDAY, OCTOBER 27 8:00 PM Neil Sedaka Presented by the LA Phil / Ahmanson Theatre
FRIDAY, OCTOBER 8 8:00 PM Dudamel and Ax LA Phil / Walt Disney Concert Hall	8:00 PM <i>The Glass Menagerie</i> CTG / Mark Taper Forum	FRIDAY, OCTOBER 29 8:00 PM Casual Fridays: Zacharias conducts Mozart and Beethoven LA Phil / Walt Disney Concert Hall
8:00 PM <i>Leap of Faith</i> CTG / Ahmanson Theatre	SATURDAY, OCTOBER 16 11:00 AM World City: Oyu Oro Afro-Cuban & 12:30 PM Dance Ensemble W.M. Keck Amphitheatre	SATURDAY, OCTOBER 30 8:00 PM Zacharias conducts Mozart and Beethoven LA Phil / Walt Disney Concert Hall
SATURDAY, OCTOBER 9 11:00 AM Toyota Symphonies for Youth: <i>Pianissimo</i> LA Phil / Walt Disney Concert Hall	2:00 PM <i>Leap of Faith</i> & 8:00 PM CTG / Ahmanson Theatre	SATURDAY, OCTOBER 23 2:00 PM Casual Fridays: Zacharias conducts Mozart and Beethoven LA Phil / Walt Disney Concert Hall
2:00 PM <i>Il Postino</i> LA Opera / Dorothy Chandler Pavilion	2:30 PM <i>The Glass Menagerie</i> & 8:00 PM CTG / Mark Taper Forum	7:30 PM Halloween Silent Film: <i>Dr. Jekyll and Mr. Hyde</i> Presented by the LA Phil / Walt Disney Concert Hall
2:00 PM <i>Leap of Faith</i> & 8:00 PM CTG / Ahmanson Theatre	7:30 PM <i>Il Postino</i> LA Opera / Dorothy Chandler Pavilion	
2:30 PM <i>The Glass Menagerie</i> & 8:00 PM CTG / Mark Taper Forum	8:00 PM Dudamel conducts Messiaen LA Phil / Walt Disney Concert Hall	
8:00 PM Dudamel and Ax LA Phil / Walt Disney Concert Hall	SUNDAY, OCTOBER 17 1:00 PM <i>Leap of Faith</i> & 6:30 PM CTG / Ahmanson Theatre	
SUNDAY, OCTOBER 10 1:00 PM <i>Leap of Faith</i> & 6:30 PM CTG / Ahmanson Theatre	1:00 PM <i>The Glass Menagerie</i> & 6:30 PM CTG / Mark Taper Forum	
1:00 PM <i>The Glass Menagerie</i> & 6:30 PM CTG / Mark Taper Forum	2:00 PM Dudamel conducts Messiaen LA Phil / Walt Disney Concert Hall	

For more information, call (213) 972-7211 or visit [musiccenter.org](http://musiccenter.org).