

Los Angeles
 **Master Chorale**
Grant Gershon | Music Director


2007|08
Season

BACH | *Mass in B Minor*
WITH MUSIC ANGELICA
BAROQUE ORCHESTRA

MARCH 9 at 7pm

GÓRECKI | *Five Marian Songs*
HAYDN | *Maria Theresa Mass*
WITH L.A. CHAMBER ORCHESTRA

APRIL 6 at 7pm

GÓRECKI | *Lobgesang* 
(Song of Praise)

LAURIDSEN | *Nocturnes*

DAVID O | *A Map of Los Angeles*
WORLD PREMIERE

WITH SERGIO "CHECO" ALONSO,
MEXICAN FOLK HARP

ALSO FEATURING WORKS BY
ESA-PEKKA SALONEN, ERIC WHITACRE,
AND STEVEN STUCKY

MAY 4 at 7pm

"The Grapes of Wrath"
Choral Concert Suite

Ricky Ian Gordon, COMPOSER
Michael Korie, LIBRETTIST

WORLD PREMIERE

MORE GREAT OPERA CHORUSES BY VERDI,
PUCCINI, MASCAGNI, AND MUSSORGSKY

MAY 18 at 7pm



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Los Angeles

Master Chorale

Grant Gershon | Music Director

The Rena Waltz Pierson Music Directorship, a gift of the Pierson and Lovelace families to honor Lillian Lovelace's mother

Sunday, February 10, 2007, at 7PM

WALT DISNEY CONCERT HALL

Los Angeles Master Chorale

Grant Gershon, CONDUCTOR

Alex Acuña, PERCUSSION

John Schneiderman, GUITAR

Maurice Grants, CELLO

Denise Briesé, VIOLONE

Officium Defunctorum (Requiem)

TOMÁS LUIS DE VICTORIA (1548-1611)

I. Motet – Taedet animam meam

II. Introit

III. Kyrie

IV. Gradual

V. Offertory

VI. Sanctus & Benedictus

VII. Agnus Dei I, II & III

VIII. Communion

IX. Funeral motet – Versa est in luctum

X. Responsory – Libera me

INTERMISSION

Laudate pueri Dominum (Praise the Lord, ye children)

ANTONIO DURÁN DE LA MOTA (D. 1723)

Loa – Prologo from La púrpura de la rosa (Prologue from The Blood of the Rose)

TOMÁS DE TORREJÓN Y VELASCO (1644-1728)

Calíope: Claire Fedoruk, SOPRANO

Terspsícore: Kim Switzer, MEZZO SOPRANO

Urania: Karen Hogle Brown, SOPRANO

El tiempo: Steve Pence, BARITONE

España: Rachele Fox, SOPRANO



Adjuva nos Deus
(Help us O Lord)

MANUEL DE SUMAYA (c. 1678-1755)

Mirabilia testimonia tua
(Wonderful are your testimonies)

JUAN GUTIÉRREZ DE PADILLA (c. 1590-1664)

Sol-fa de Pedro
(Peter's lament)

MANUEL DE SUMAYA

Sã qui turo zente pleta
(Good health to all the people)

ANONYMOUS

Reid Bruton, BASS
Michael Lichtenauer, TENOR
Amy Fogerson, MEZZO SOPRANO
Rachelle Fox, SOPRANO

Si tanta gloria de da
(If such glory is given)

TOMÁS PASCUAL (fl. c. 1595-1635)

Pablo Corá, TENOR

¡Victoria, victoria!
(Victory, victory!)

TOMÁS PASCUAL

Convidando está la noche
(How lively this night is)

JUAN GARCÍA DE ZÉPEDES (c. 1619-1678)

Daniel Chaney, TENOR
Scott Graff, BASS
Susan Judy, SOPRANO
Tracy Van Fleet, MEZZO SOPRANO

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Tonight's *ListenUp!* pre-concert discussion is co-hosted by Music Director Grant Gershon, and KUSC's Alan Chapman in BP Hall at 6PM.

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



Back With a Vengeance: Tantalizing Treasures from the Spanish Renaissance and Mexican Baroque Eras

By Victoria Looseleaf

Every art form has its golden age, when creativity, genius and the electricity of the new flowers in seductive ways, burrowing into the collective fabric of society with such irrepressible force that nothing will ever again be the same.

Here in the relatively youthful United States, the 20th century cracked open with the Jazz Age in the 20s (think F. Scott Fitzgerald and flappers), live television in the 50s (from the dramas of Paddy Chayefsky to situation comedies such as “The Honeymooners”), contemporary music and art in the 60s (hello Warhol and postmodernism), and ground-breaking films in the 70s (all hail Martin Scorsese and Francis Ford Coppola). And while Stravinsky may have blown the sonic universe apart in 1913 Paris with *The Rite of Spring*, there is an unspoken musical connection to all that has come before and that which has transpired since – no matter the locale. Indeed, by traveling back nearly 400 years to the golden age of the Spanish Renaissance, tonight’s concert not only yields a bounty of lavish sounds, but can also be heard as a sumptuous precursor to Bach and what lay beyond. In the works of Tomás Luis de Victoria, the greatest composer of the Spanish 16th century, a veritable golden age of polyphonic music flourished. Born into a large and wealthy family in Avila in 1548, Victoria, who, in 1575 became an

ordained priest in Rome and thus came into contact with people from all over Europe, was the least prolific of his contemporaries, Palestrina, Byrd and Lassus. But less is sometimes more, and writing only sacred music, the Spaniard created an oeuvre that included 20 Masses, 52 motets and a number of other liturgical pieces. Noted for his intense and expressive Mass settings, Victoria left Italy in 1587 and worked in Madrid as chaplain and choirmaster to the dowager empress Maria of Spain, widow of Maximilian II and sister to Philip II. It was upon her death in 1603 that Victoria wrote his final masterpiece, the *Officium Defunctorum* (*Requiem*), which was not, however, published until 1605, six years before his own death (it should also be noted that because of family income and connections to the clergy, Victoria could afford to publish most of his music, hurling it across Europe and the Spanish New World. Publishing 11 volumes during his lifetime, Victoria’s last published work – and possibly his last composition – was the *Requiem*.) Often referred to simply as *Victoria’s Requiem*, it is scored for six voices, with the requiem itself only a

part (about 26 minutes) of the entire *Officium Defunctorum*. While Victoria shares Palestrina’s fondness for smooth melodic lines and carefully worked double counterpoint, his music contains more accidentals, a subtle use of triadic harmonies, unusual suspensions and a flexibility in the declamation (text setting), resulting in decidedly more emotional oomph and passionate mysticism that set it apart from his contemporaries. Making use of plainchant as a cantus firmus throughout, mostly in the second soprano part, Victoria created a sound that, to our ears, seems austere, but would have been in keeping with the Empress’s own modest final days: those spent at the Royal Convent of the Barefoot Clarist Nuns, where Victoria is also buried in an unmarked tomb. Liberally peppered with open fifths and widely spaced sonorities, the work also includes a pair of exquisite motets; the four-part, “*Taedet animam meam*” opens the 40-minute opus, and the penultimate movement, the funeral motet, “*Versa est in luctum*,” is based on words from Job. Teeming with pungent harmonies as well as offering the widest range among the voices, the latter is the



work's musical high point that would have been performed at the end of the Mass, when the assembled clergy gathered around the catafalque to perform the Great Absolution. For the Responsory – “Libera me,” which was sung while the catafalque was sprinkled with holy water, Victoria set the solo parts of the text to polyphony, leaving the responses sung to chant. Devoid of musical hooks – no Kanye West/Jay Z-style grooves here – yet equally compelling, the *Requiem* is that of a composer in total mastery of his resources – technical, emotional and spiritual – representing a crowning achievement that stands the test of time, brilliantly reflecting Victoria's own words: “Music is not man's invention, but his heritage from the blessed spirits. Music, because of its instinct with rhythm and harmony, describes the very being of God.”

God continues pulsing through the resplendent sacred and secular music from the New World in the second half of this evening's concert. During the 16th and 17th centuries, while European composers were adhering to fugal rigors, chapel masters in cathedrals throughout Mexico were creating exquisite vocal music of exceptional grace and beauty, making Mexico City a hotbed of melodious sophistication. Like the melting pot that is the City of Angels today, many music makers from Spain, Portugal and Italy brought liturgical music in the Renaissance tradition to places like Peru, Chile and Mexico, creating a cultural and musical cross-fertilization. Cutting a broad swath from Guatemala to the missions of California, this music of “New Spain” once again allures, thrills and soothes. With Antonio Durán de la Mota's motet,

“Laudate pueri Dominum,” the lively accompaniment of guitar, cello and violone (Baroque bass), results in a spry rhythmic underpinning, as does that of “Loa – Prologo” from *La Purpura de la Rosa*, by Tomás de Torrejón y Velasco. This prologue, from the first opera written in the New World, premiered in 1701 in Lima, and is a stellar example of

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dramatic music surviving from Latin America. The a cappella motet “Aduva nos Deus” by Manuel de Sumaya, though written in the 18th century, has a Renaissance feel, its five parts making use of fairly complex rhythms including two against three (a pattern that would not appear again in Western music for another 150 years). De Sumaya's “Sol-fa de Pedro,” an eight-minute solfeggio piece (syllables sung to specific notes), was composed as part of the punishing examinations used to select Mexico City Cathedral's chapel master. Winning the post, de Sumaya excelled at word painting, with the work featuring cascading voices that come together on the word “unite,” and quivering eighth note motifs giving an aural twist to the utterance, “warble.” Juan Gutiérrez de Padilla's double choir motet,

“Mirabilia Testimonia Tua,” a setting of Psalm 118, is a perfect example of a hybrid work, its elements of the Renaissance and Baroque splendidly accented by the enticing New World rhythms. The four villancicos, which highlight fast, light dance rhythms, by Tomás Pascual, Juan García de Zéspedes and an omnipresent – no matter the era – Anonymous, end the

evening in full-tilt party mode as well as shed light on the superb period that is once more gaining the recognition and popularity it so justly deserves. As Johann Sebastian Bach once said, “The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.” So, too, do these rhythmically dextrous works – all infused with magnificent aural lightness – nurture, replenish and ease our spirits, something desperately needed in the 21st century.

Victoria Looseleaf is an award-winning arts journalist and regular contributor to the Los Angeles Times, La Opinión and Performances Magazine. In addition, she is the producer-host of the long-running cable access television show on the arts, “The Looseleaf Report.” This is her fourth season with the Los Angeles Master Chorale.



Grant Gershon MUSIC DIRECTOR

BORN: November 10, 1960, in Norwalk, California

AT THE CHORALE: Music Director, now in his seventh season. Grant has expanded the choir's repertoire considerably by conducting important

world premieres: *Sang* by Eve Beglarian, *You Are (Variations)* by Steve Reich, *Requiem* by Christopher Rouse, *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezós (Prayers)* by Tania León, *Mother's Lament* by Sharon Farber, *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (U.S. premiere)

QUOTES: "Grant Gershon, music director of the Los Angeles Master Chorale, has made the ensemble into an important part of the city's cultural life."

—Tim Mangum,
Orange County Register

OTHER APPEARANCES: Berkshire Choral Festival, San Antonio Symphony, St. Paul Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Symphony and Opera, Juilliard Opera Theatre, Gustav Mahler Chamber Orchestra, the Finnish chamber orchestra Avanti! and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; Music Director of the Idyllwild Arts Festival Chorus

NEW ASSIGNMENT: Appointed Associate Conductor/Chorus Master for Los Angeles Opera in July, 2007

PREVIOUS ASSIGNMENTS: Assistant Conductor — Los Angeles Philharmonic, Berlin Staatsoper, Salzburg Festival

MEMBER OF: the USC Thornton School of Music Board of Advisors

ON FILM/TV: played keyboards on *Matrix Revolutions* film score; conducted choral sessions for films *Lady in the Water*, *Click* and *License To Wed*; twice appeared as a pianist on *Cheers*; accompanied Kiri Te Kanawa and Jose Carreras on the *Tonight Show*



© Steve Cohn

Los Angeles Master Chorale

FOUNDED: 1964 as one of three founding companies at the Music Center; now in its 44th season

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

AWARDS: ASCAP/Chorus America Award for Adventurous Programming

PRESS: "The Los Angeles Master Chorale is 'not your grandfather's choral group'" —James Taylor,
Performances Magazine

"When the stars align and the programming manages to both soothe and challenge, the Los Angeles Master Chorale's current Grant Gershon-era can suggest a high-water mark in choral aesthetics."

—Josef Woodard,
Los Angeles Times

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)*.

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*

WEBSITE: LAMC.org



Alex Acuña
PERCUSSION

BORN: near Lima, Peru

FIRST PERFORMANCE

EXPERIENCE: He began playing in local bands by age 10.

By age 18, Alex had been chosen by bandleader Perez Prado.

HAS PERFORMED WITH: artists such as Elvis Presley, Diana Ross, U2, Sir Paul McCartney, Joni Mitchell, Al Jarreau, Ella Fitzgerald, Roberta Flack, Seal, Tracy Chapman, Sheryl Crow, Whitney Houston, Roy Orbison, Carlos Santana, Herbie Hancock, Christina Aguilera, the London Symphony, Sergio Mendes and many others

MEMBER OF: the legendary innovative and pioneering jazz group The Weather Report, from 1975-1977, during which

he recorded two albums with the group, *Black Market* and *Heavy Weather*, which went on to become the first jazz-fusion album to sell a million copies

RECORDED FILM SCORES WITH: Dave Grusin, Alan Silvestri, Mark Isham, Marvin Hamlisch, Hans Zimmer, John Williams, Lalo Schiffrin and numerous others

AWARDS AND HONORS: 2000, Grammy™ nomination for “Best Traditional Tropical Latin Album”; 2002, Latin Grammy™ Nomination; 2003, two Latin Grammy™ nominations; the Emeritus MVP Award from the

Recording Academy, and named Best Latin/Brazilian Percussionist by *Modern Drummer’s* readers poll five years in a row

AS AN EDUCATOR: He has provided instruction at schools throughout the world including the Berklee College of Music (Boston) and UCLA and released an instructional DVD for the DW company in 2006.

CRITICAL ACCLAIM: “Alex Acuña is the epitome of the world music percussionist, to whom no style is a stranger.” —*Los Angeles Times*

Los Angeles Master Chorale

SOPRANO

- Tamara Bevard
- Karen Hogle Brown
- Vicky Brown
- Claire Fedoruk
- Rachelle Fox
- Marie Hodgson
- Susan Judy
- Deborah Mayhan
- Winter Watson
- Sun Joo Yeo

ALTO

- Leanna Brand
- Monika Bruckner
- Sarona Farrell
- Amy Fogerson
- Farah Kidwai
- Alice Kirwan Murray
- Nike Simor St. Clair
- Nancy Sulahian
- Kimberly Switzer
- Tracy Van Fleet

TENOR

- Andrew Brown
- Daniel Chaney
- Pablo Corá
- Jon Lee Keenan
- Shawn Kirchner
- Charles Lane
- Michael Lichtenauer
- Christian Marcoe
- Kevin St. Clair
- George Sterne

BASS

- Mark Beasom
- Reid Bruton
- Kevin Dalbey
- Michael Freed
- Gregory Geiger
- Dylan Gentile
- Scott Graff
- Tonoccus McClain
- Steve Pence
- 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.

Instrumentalists

PERCUSSION

- Alex Acuña

GUITAR

- John Schneiderman

CELLO

- Maurice Grants

VIOLONE

- Denise Briesé

CONTRACTOR

- Steve Scharf

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LA World Perfect Partnerships: “LA Is the World” Unites and Uplifts

By Victoria Looseleaf

He may not have perfect pitch, but award-winning composer-conductor-musical director David O’s cell phone has proven extremely handy.

“The song that rings on my cell phone is the Police singing “Message in a Bottle,” explains the busy musician who can often be found writing on the run. “The chorus is in ‘A,’ so it’s my tuning fork, if you will.”

This unique approach to music has served O, 37, in good stead, with the fruits of his latest composition, *A Map of Los Angeles*, the second pan-cultural installment of “LA is the World,” premiering May 4 at Walt Disney Concert Hall. A commissioning initiative, the three-way collaboration unites immigrant master musicians, composers and the Master Chorale to create new works reflecting L.A.’s melting pot culture.

O’s 25-minute, six-movement piece, which brings together Mexican folk harp master Sergio “Checo” Alonso and the Chorale, captures a multi-faceted Los Angeles in all its glory. From a rich musical texture created by 30 voices, a resonant harp, piano, acoustic bass and two percussionists set to a mostly non-verbal text, this 21st century soundscape teems with whimsy and emotion on what is also a meditation on the dead.

O, who grew up in central California and has lived in Los Angeles for 15 years, explains: “Checo and I



David O



Sergio Alonso

did some improvising, and one thing that moved me was the merging of Mexican-American and European-American musical traditions. As to the lyrics,” he adds, “they’re bits of text you might see when driving around L.A. that also merge Spanish and English in sometimes nonsensical, sometimes macabre and sometimes poignant ways.”

O made use of three iconic L.A. images – baseball’s Angels, in Anaheim, where he began writing in front of the stadium; the La Brea Tar Pits, to which he traveled by bus and incorporated impressions of city sounds; and Evergreen Cemetery, the oldest existing burial ground in the city, where O jotted down names from various graves.

Fashioning narrative phrases that repeat and shift between English and Spanish, O then composed an intricate, albeit minimalist-sounding tapestry.

“The words, ‘Los Los Angeles Angeles,’ are used for comic effect,” says O about his riff on the sports team’s moniker, “and since ‘brea’ means tar, that phrase becomes ‘The Tar Tar Pits.’ I also happened to be driving past the cemetery, and took a self-guided tour. A melody came to me at that time which is played on the harp, with the choir chanting names from the tombstones. That became the basis for the final movement.

“Going from the somewhat randomly named angels of the baseball team,” continues O, “to the ancient animals trapped in the tar pits to the human dead of the last 150 years in the cemetery – it was a wild ride putting it all together. It’s also been a real joy and a very humbling experience.”

O, whose projects include composing an a cappella score for “Hippolytos,” performed at the Getty



Photo: Lee Salem

Choreographer Sophiline Cheam Shapiro demonstrating a Cambodian traditional dance position.



Photo: Lee Salem

Composer Chinary Ung discussing his inspiration for next year's premiere with Grant and Sophiline.

Villa's reopening two years ago, is no stranger to the Chorale. Featured as a pianist for "The New Broadway" and "Toon Tunes" concerts at Disney Hall, O is also a co-creator of "Voices Within," the Chorale's educational outreach program through which children are taught collaborative skills while writing songs together.

"David's vast and compelling body of work consistently embraces the wonderfully eclectic spirit of Los Angeles..." —Grant Gershon

It was, in fact, through the program that O met music director Grant Gershon some six years ago, with the pair forging both professional and personal relationships.

Says Gershon: "David's vast and compelling body of work consistently embraces the wonderfully eclectic spirit of Los Angeles, and this is a very exciting collaboration for the Chorale."

"LA is the World," which kicked off last season with Eve Beglarian's "Sang," will conclude November 9, 2008, with music by award-winning Cambodian-

born composer Chinary Ung. The three-movement, 45-minute piece will feature, in addition to members of the Chorale, a small instrumental ensemble, including two native

Cambodian musicians. Choreographer Sophiline Cheam Shapiro's dance troupe, Khmer Arts Ensemble, will be doing the terpsichorean honors.

"The first movement," explains Ung, a composition professor at UC San Diego, "has something to do with rural areas of Cambodia – green rice fields, village life and so forth. The color green represents the positive energy for the culture.

"The middle one," he continues, "is based on spirituality or 'sathukar,' and it would be gold in color."

As yet untitled, the work will not have a text, but phonemes and syllables will be sung, while Ung notes that the third movement "has something to do with spiritual balance and is more than one color. It's what we call 'trak.' The dancers," he adds, "will represent a medium to communicate to the gods, to the spirits. They are the medium between man and God."

Morten Lauridsen Receives National Medal of Arts

Morten Lauridsen, LAMC's distinguished Composer-in-Residence from 1994 to 2001, has received the National Medal of Arts, the highest recognition given by the National Endowment for the Arts to artists and patrons in the fields of visual, performing and literary arts. Lauridsen's lifetime achievement award recognizes his preeminent place in the field of 20th century choral music. The medal was presented November 14, 2007, by President George W. Bush and First Lady Laura Bush in a special White House ceremony. Lauridsen merited this honor, according to the official citation, for "his composition of radiant choral works combining musical power, beauty and spiritual depth that have thrilled audiences worldwide."

Lauridsen, Professor of Composition at the USC Thornton School of Music for more than 30 years and a three-time alumnus (BM '66, MA '68, DMA '74), is one of only eight classical composers, including Aaron Copland and Elliott Carter, to receive the award. Last year the NEA named him an "American choral master."



Photo: Michael Stewart, National Endowment for the Arts

Lauridsen is currently one of the nation's most performed composers. His seven vocal cycles – *Les Chansons des Roses*, *Mid-Winter Songs*, *Cuatro Canciones*, *A Winter Come*, *Madrigali: Six "FireSongs" on Renaissance Italian Poems*, *Nocturnes* and *Lux Aeterna* – and his series of sacred a cappella motets (*O Magnum Mysterium*, *Ave Maria*, *O Nata Lux*, *Ubi Caritas et Amor* and *Ave Dulcissima Maria*) are featured regularly in concert by distinguished ensembles throughout the world.

His works have been recorded on more than 100 CDs, three of which have received Grammy nominations. One of those recordings was an all-Lauridsen CD conducted by Paul Salamunovich with the Los Angeles Master Chorale and released in 1998; it includes *O Magnum Mysterium*, commissioned in 1994 by LAMC Director Emeritus Marshall Rutter in honor of his wife, Terry Knowles. *Lux Aeterna*, commissioned by the Music Center of Los Angeles County, was given its world premiere in 1997 by the L.A. Master Chorale. The British ensemble Polyphony has also recorded several Lauridsen works under the direction of Stephen Layton, and these acclaimed CDs have been nominated for Grammy Awards.

Lauridsen said, "I'm deeply humbled to receive the National Medal of Arts for my work as a composer. To be included among those distinguished individuals who have contributed so greatly to American culture is an enormous honor, for which I am immensely grateful."

Salute to Deborah Hyde

The Los Angeles Master Chorale Board of Directors wishes to acknowledge the tremendous success of the Music Center Foundation – thanks in large part to the efforts of its retiring President, Deborah Hyde. Debbie's singular vision and dedication to establishing endowments for the resident companies and the Music Center has created extraordinary results.

Although the Foundation was formed in 1973 to ensure a source of long-term funding for the Music Center and its resident companies, in 1991 the Foundation became a fully independent

public charity and refocused its energies on providing consulting and fund-raising services for The Music Center and its Resident Companies – under the stewardship of Deborah Hyde – to enable the individual companies to create endowments through planned giving strategies. Under Debbie's leadership, assets have grown in the Foundation from \$46 million to more than \$300 million. Debbie's steadfast commitment to success for all the Resident Companies has made a significant impact for the Los Angeles Master Chorale and its fellow Resident

Companies. Further, with Debbie's help and encouragement, the Master Chorale has generated \$5 million in endowment and has established the Roger Wagner Society to recognize the visionary donors who have made these endowment and/or irrevocable planned gifts to ensure the future of the Los Angeles Master Chorale.

Debbie, we thank you today, and audiences of the future who will hear the finest choral music anywhere thank you. Your unwavering support and passion for the mission are unparalleled.



FOCUS ON EDUCATION

Master Chorale Chamber Singers

For 27 years the Los Angeles Master Chorale Chamber Singers have been presenting in-school performances throughout Los Angeles County. This year has brought great change as the Chamber Singers unveiled two new programs – *Americana Music* and *Our World of Music*. Through these 45-minute assembly programs more than 8,000 students are introduced to the Los Angeles Master Chorale each year in an up-close and personal performance. Students even become part of the performance when the ensemble leads the audience in a sing-along. The ensemble is also an integral component of both *Voices Within* and the High School Choir Festival, and serves as a link between all of the Chorale's education programs and main stage programming. Under the direction of Ariel Quintana, LAMC Assistant Conductor, their presence in our school systems makes a strong commitment by the Chorale to bring the music of Walt Disney Concert Hall directly to our student population.

The Master Chorale is dedicated to fostering musicianship, critical thinking, teamwork and problem solving skills, and lifelong learning that improve student academic outcomes and strengthen our communities.



Photo: Steve Cohn

The Los Angeles Master Chorale Chamber Singers.

For more information or to sponsor a program, please contact Kevin Koelbl, Education Programs Manager, kkoelbl@lamc.org, 213-972-3113.

High School Choir Festival

The High School Choir Festival, now in its 19th year, has become one of the most significant events in the lives of Southern California high school choir students. **The 2008 Festival will take place at Walt Disney Concert Hall on Friday, April 18, 2008 and is free and open to the public.** The program is a year-long mentoring process that encourages excellence in choral music, introduces students to a broad range of choral repertoire, and supports and nurtures choral programs in underserved high schools by maintaining well-balanced regional participation. The Festival provides more than 25 high schools and 900 students and their choir directors each year with the opportunity to work directly with LAMC Music Director Grant Gershon at rehearsals at the Music Center, interaction with members of the Chorale through in-school master classes and an opportunity to perform in a choir of 900 singers in one of the world's most spectacular concert halls.



Photo: Craig Schwartz

Participants of the High School Choir Festival.

Voices Within

Since 2001, the Master Chorale has been bringing its music education program, *Voices Within*, to 3,700 students annually throughout Los Angeles County. *Voices Within* is an artist residency program, designed to teach fifth and sixth grade students how to tap their creative inner voices and work collaboratively to

compose and perform their own original songs. The curriculum combines elements of music composition, writing, improvisational games and ensemble performance into eight weekly in-class instructional sessions, a final culmination performance and follow-up evaluative visit.

For the 07|08 school year, *Voices Within* has served the students of Pio Pico Span School, Delevan Drive, Mt. Washington, and Glassell Park Elementary Schools in Los Angeles and this spring will be presented at McKinley School in Pasadena, Plasencia Elementary in Los Angeles, and Walter Reed Middle School in North Hollywood. Linking what the students learn in the classroom, and what the Chorale presents on stage, members of the *Voices Within* Choir, comprised of current students and program alumni, performed arrangements of pieces written during a *Voices Within* residency at the annual Holiday Wonders Concerts in December. Marnie Mosiman, a Chorale singer for 8 years, is the *Voices Within* Artistic Director.



Voices Within Artistic Director Marnie Mosiman warming up the *Voices Within* Chorus before the Holiday Wonders Concert.

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