

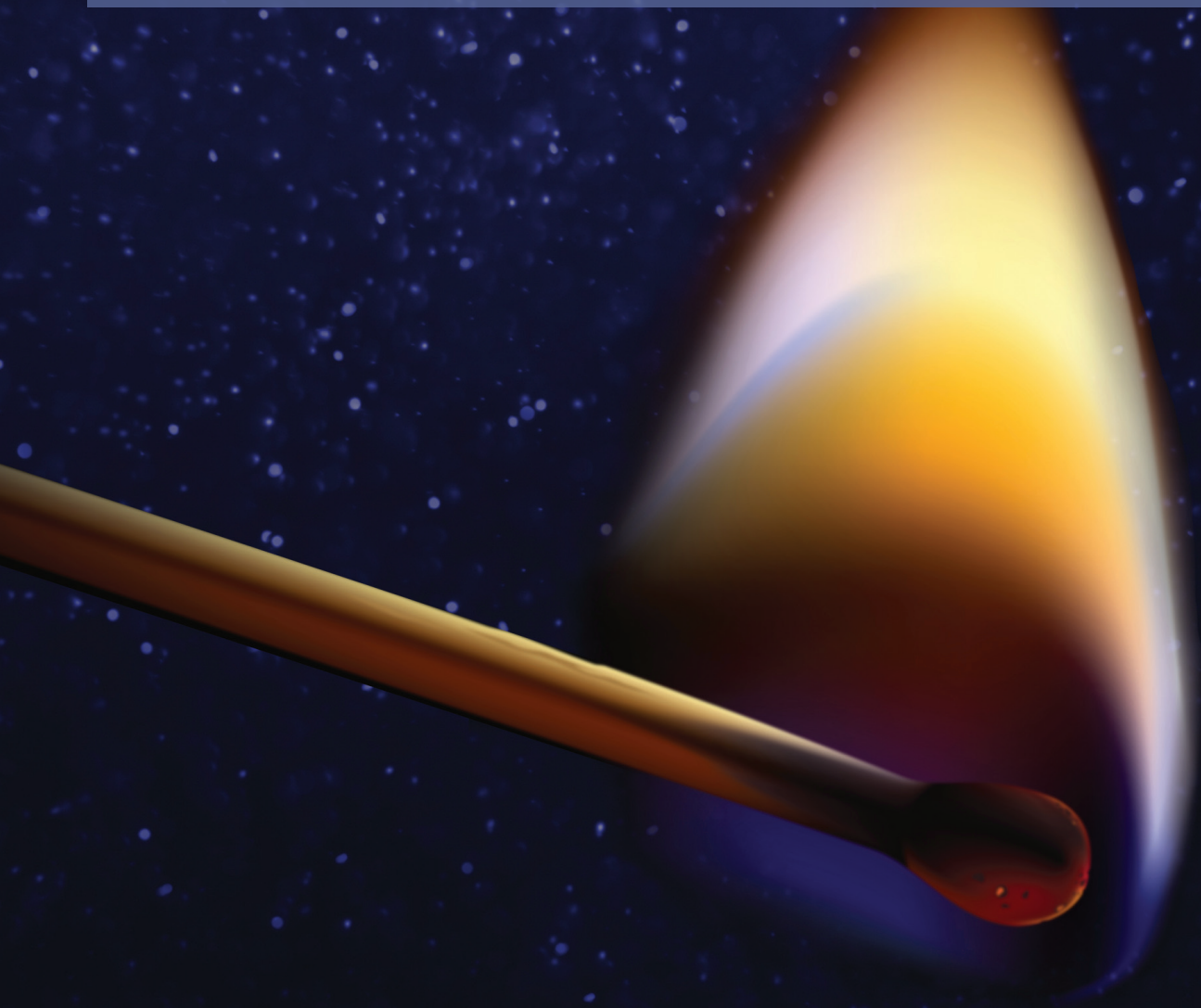


LOS ANGELES
MASTER
CHORALE

the little match girl passion

WALT DISNEY CONCERT HALL

NOVEMBER 2011



performances
MAGAZINE

HIGH NOTES

from Music Director Grant Gershon



Photo: Alex Berliner

I dearly love to program works that contrast new and traditional music in exciting and unexpected ways. Tonight's program is the epitome of this kind of concert.

Both works by tonight's *living* composers are profoundly influenced by the music of Johann Sebastian Bach. This offered the perfect opportunity to pair each work with one of Bach's stunning double choir motets. The first motet translates as "Sing to the Lord a New Song," which is exactly what we will do.

Many in our audience know James Newton from his work with the Chorale on the Duke Ellington Sacred Concerts or as one of the most brilliant jazz flutists of all time. He is also an extraordinary composer as you will hear from this wild and reflective meditation on the ancient ritual of the Mass. Incidentally, this work was recently released on New World Records, recorded by the instrumentalists and vocal soloists heard this evening. The LA Master Chorale is honored to present the U.S. premiere of James' *Mass* on tonight's concert.

After intermission, we will perform David Lang's Pulitzer Prize and Grammy® Award winning work *the little match girl passion*, based on the story by Hans Christian Andersen. This is an austere work that is also deeply moving and overwhelmingly emotional. I had the pleasure of singing the West Coast Premiere of this work last season, in its original setting for vocal quartet, on Jacaranda's *Music at the Edge* series. Tonight, the virtuosic musicianship of the LA Master Chorale singers will be showcased as they sing (and play) the chamber choir version of this incredible composition.

Our audience members often tell us they enjoy both traditional choral works *and* the stimulation of hearing new works for the first time. Tonight's concert brings the best of both worlds together! And, as always, we're thankful for your musical curiosity and letting the LA Master Chorale take you on these new musical expeditions. Your support allows us to present the entire spectrum of choral music at Walt Disney Concert Hall. Enjoy!

Sincerely,



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Celebrate Christmas

AT

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Rejoice! A Classical Christmas

Sun, Dec 11 at 7 pm

Holiday Wonders: Festival of Carols

Saturday, Dec 3 at 2 pm

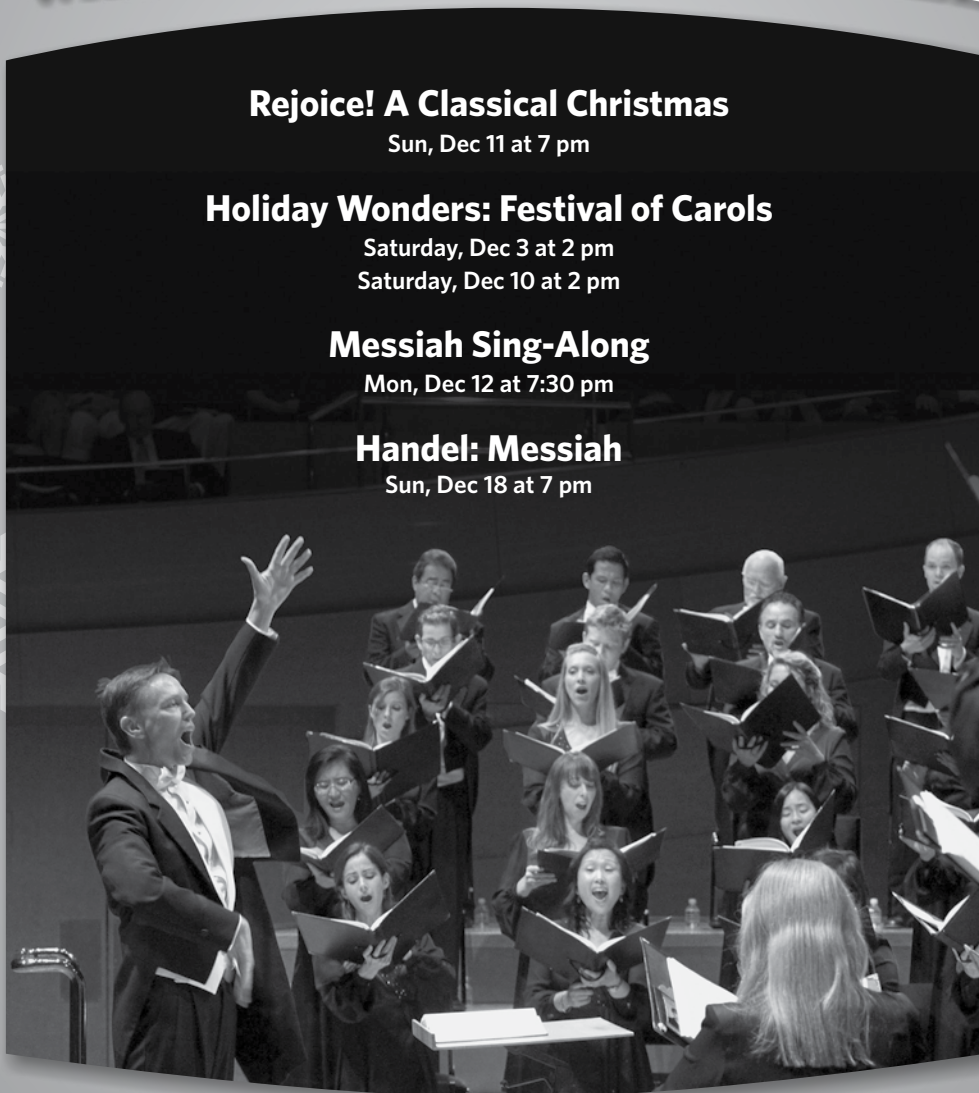
Saturday, Dec 10 at 2 pm

Messiah Sing-Along

Mon, Dec 12 at 7:30 pm

Handel: Messiah

Sun, Dec 18 at 7 pm



HURRY! TICKETS SELL OUT EARLY

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TONIGHT'S PERFORMANCE

the little match girl passion

Sunday, November 13 at 7 pm
 Walt Disney Concert Hall

Los Angeles Master Chorale
 Grant Gershon, conductor

Singet dem Herrn ein neues Lied

Cécilia Tsan, cello

Johann Sebastian Bach
 (1685-1750)

Mass

U.S. PREMIERE

James Newton
 (b. 1953)

- Kyrie
- Gloria
- Credo
- Sanctus
- Agnus Dei

Elissa Johnston, soprano, Tracy Van Fleet, mezzo-soprano
 Daniel Chaney, tenor, Abdiel Gonzalez, baritone

(15 minute intermission)

Fürchte dich nicht

Cécilia Tsan, cello

Johann Sebastian Bach

the little match girl passion

1. Come, daughter
2. It was terribly cold
3. Dearest heart
4. In an old apron
5. Penance and remorse
6. Lights were shining
7. Patience, patience!
8. Ah! Perhaps
9. Have mercy, my God
10. She lighted another match
11. From the sixth hour
12. She again rubbed a match
13. When it is time for me to go
14. In the dawn of morning
15. We sit and cry

David Lang
 (b. 1957)

Claire Fedoruk, soprano/brake drum/sleighbell
 Adriana Manfredi, mezzo-soprano/crotales
 Matthew Brown, tenor/glockenspiel; Dylan Gentile, bass/bass drum/tubular bells

Supertitles will be provided for tonight's performance.

Tonight's concert is made possible, in part, by a grant from the Aaron Copland Fund for Music, Inc.



KUSC is our Proud Media Partner

Tonight's ListenUp! with Music Director Grant Gershon, composers David Lang and James Newton, and KUSC's Alan Chapman will be held in BP Hall at 6 pm. ListenUp! can be heard online after the concert at 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.

New Songs & Old Stories Retold

"Sing to the Lord a new song," as the psalmist exhorts us. Yet somehow the new always entails reevaluating the familiar, reshaping what we know into freshly inspiring patterns. This evening's program brings us works that interact with tradition and reconsider it from unpredictable angles. In the process, the three composers we hear give urgent voice to the most enduring aspects of our humanity — from a desire to praise the wonder of creation to compassion for the suffering that can coexist within it. Grand themes: but the means of expression employed in these works are strikingly intimate and rely on the infinite resilience of song.

The **motet** itself represents one of the most deeply rooted traditions of Western choral music — one reaching back to the Middle Ages, when it could refer to sacred and secular pieces alike. In J.S. Bach's era, the motet had become eclipsed by the cantata and was firmly sacred in connotation; motets could be used either during regular Lutheran liturgies or for particular occasions such as funerals (the Latin text traditionally associated with the motet being replaced by German). A group of only six surviving motets is conventionally listed among Bach's works (BWV 225-230), in addition to a cantata-motet (BWV 118), though there is scholarly debate as to other pieces that should also carry this classification. Moreover, Bach incorporates the motet form elsewhere — most famously in the crowd (i.e., "turba") choruses of the *St. Matthew Passion*.

Like several of its companions, *Singet dem Herrn ein neues Lied* may have been composed as a memorial, but there are theories that it was written for New Year's, a royal birthday, or even as a rigorous training exercise for his young students early in the Leipzig years (most likely in 1726/27). In any case, it reveals Bach's characteristic overhauling of the shorter, simpler genre which he inherited into something far more ambitious. (This motet, incidentally, is known to have made a powerful impression on Mozart.) Because of its three-part structure of contrasting movements, *Singet* has even been compared to an instrumental concerto. (The issue of whether these motets for double choir were actually intended to be reinforced by instrumental accompaniment is also disputed by scholars.)

Certainly the virtuosity of the vocal writing, featuring large fugues in the outer movements, suggests an instrumental character. The first section, which sets the beginning of Psalm 149, immediately demonstrates Bach's imaginative exploitation of the double chorus. He sustains a magnificent echo effect as the injunction "sing" is heard to ping pong across the two choirs amid the music's flowing momentum. At the words *die Kinder Zions* he introduces a fugue that ripples vertically down from choir one's sopranos through altos, tenors, and basses and then reverses to work back upward (both choirs now united). The second section is meditative in contrast, turning to a chorale and another non-Biblical religious poem.

Even more, Bach intercuts the chorale (sung by choir two) with an aria-like setting of the poem (choir one). The final section (from Psalm 150) has two subdivisions: an antiphonal treatment of the two choirs followed by another fugue that unites the choirs as it unfolds in four voices. Its dancelike triple meter rebounds with unflaggingly joyous energy.

James W. Newton, Jr., likewise reimagines centuries of tradition in his remarkable setting of the **Mass**, which was premiered in Prato, Italy, in 2007. Like Bach, he weaves an encyclopedic array of influences and designs referencing both tradition and his contemporaries into a composite that is both deeply felt and original. The special sound of the Master Chorale served Newton as a touchstone when he embarked on rearranging his Mass — originally written for four solo voices and chamber ensemble — for a blend of chamber choir with a quartet of solo singers. The instrumental contingent remains the same: flute, clarinet, violin, viola, cello, acoustic bass, vibraphone, piano, and percussion.

As the son of a career military man, Newton found his earliest memories of spirituals from summers in Arkansas — "the music that lies deepest in my heart," he says — soon complemented by musical encounters from distant parts of the world; this foreshadowed his later experiences traveling far and wide as a jazz flutist. On one level, the Mass represents a desire to unify the vast variety of artistic expressions that Newton perceives to reflect the awesome diversity of creation itself: the variety of "all things that draw breath." As particular inspirations he singles out Stravinsky's 1948 Mass (also premiered, as it happens, in Italy) and Messiaen's *O Sacrum Convivium*, with its "stained-glass beauty and great profundity," as well as the craft of the medieval Guillaume de Machaut.

Newton speaks of a special affinity for Vienna and Los Angeles, a place that was simultaneously home to his mentor, flutist Buddy Collette, and Schoenberg. Indeed, myriad jazz and modernist impulses harmonize comfortably in the Mass. The world of visual art — from the work of New Orleans native (and LA-based) painter William Pajaud to Fra Angelico's frescos — also prompted some of Newton's musical thinking. And the natural beauty of New Mexico's Rio Grande Valley landscape, with its "degrees of density and space," left its mark on the composer's melodic contours. Yet Newton transcends any feeling of pastiche: his intricately etched vocal lines, subtle rhythms, and evasive harmonies create a hauntingly original sound world.

There's an overarching symmetry to this Mass. The Kyrie and Agnus Dei are essentially intimate in mood, while the Gloria and Sanctus use more extroverted gestures; each pair is roughly equivalent in duration. Providing the fulcrum is the multi-faceted Credo — nearly as long as the two outer

movements combined — which Newton composed first and which he identifies as the work's "centerpiece." The ornamental turns of the vocal lines in the Kyrie are a sonic signature of the entire Mass; widespread intervals intensify the devotional fervor. Before the return to the final Kyrie, Newton adds the first of several extended interludes for chamber ensemble that he scores throughout the Mass. With its prominent timpani part and artful syncopation, the Gloria features a homophonic treatment of the choir, while Newton calls for Charles Mingus stylings from the double bass.

In contrast to the conventional choice of full chorus to signify the community's proclamation of faith, Newton retains his original setting of the Credo as an extended monologue for solo bass-baritone to emphasize the "personal" confession this music signifies. Here the melismas exude a distinctly Middle Eastern flavor, while, in Bach-like fashion, Newton's vocal and instrumental lines mirror each other, as if joined in a common goal of worship. Extremities of the singer's range and a lengthy vibraphone solo to suggest "the angel before the tomb of Jesus" are just a few examples of how the composer gives dramatic shape to the Credo's theological propositions. The Sanctus blends aspects of swing with Schoenberg's *Sprechstimme*, while the Agnus Dei invokes Bobby Hutcherson in a hushed vibraphone prelude. Set against the florid solo lines traced by the instruments, the choir's blocks of harmony bring the Mass to a rapt close.

Fürchte dich nicht has proved even more difficult to date than *Singet dem Herrn*. Scholars argue over whether it, too, originated in the Leipzig period or was a product of Bach's Weimar years (possibly as early as 1715). Using two separate texts from *Isaiah*, it may well have served as part of a funeral service. Like *Singet dem Herrn*, Bach expands on earlier models of the motet by making it a framework for maximal variety. The first (and shortest) section sets the two choirs against each other, with overlapping effects, in a musical gesture of reassurance. In the second (*Ich stärke dich*), Bach continues to use textual repetitions and plays solo against choir. The third part unfolds as an elaborate fugue for both choirs in unison, based on a theme first given by the tenors. At the same time, Bach isolates the soprano lines, having them sing two verses of a separate chorale tune on top of the fugue. The non-Biblical text and chorale melody convey a consoling intimacy that counteracts the wavering fear suggested by the fugue's chromatic wandering. In the final measures all the voices join to restate the opening phrase, which is followed by a resolute cadence on "You are mine!"

This juxtaposition of fear — of the darkness of death — with transcendent hope recurs in varying degrees throughout Bach's sacred music. In the Passions, this takes the form of a focus on suffering and our attempts to glean meaning from it. David Lang has given this dichotomy a form with contemporary resonance in *the little match girl passion*. His unique synthesis draws on aspects of Bach's Passions, a heart-breaking 19th-century fairy tale, and techniques of Minimalism to sharpen the emotional intensity of his musical drama. Lang thus disrupts assumed distinctions between sacred and secular and highlights what he terms "the naïve equilibrium between suffering and hope" that attracted him to Hans Christian Andersen's story.

A native of Los Angeles now based in New York, Lang has a well-established reputation as an innovator — and as a curator of the new via the Bang on a Can Festival, which he co-founded nearly a quarter century ago. Lang's range of work reveals him to be a bona fide pioneer

who questions our most basic assumptions about music making and generic distinctions. Thought-provoking collaborations are typical of his oeuvre, ranging from projects with photographer William Wegman and a chamber opera with playwright Mac Wellman to the score for (*Untitled*), Jonathan Parker's comic film featuring a fictional composer amid the experimental art scene. For *the little match girl passion*, however, Lang collaborates with well-known but hitherto unrelated works from the past to create a uniquely affecting hybrid. "I don't think I've ever been so moved by a new, and largely unheralded, composition," wrote critic Tim Page, a juror on the committee that awarded *match girl* the Pulitzer Prize for Music in 2008.

Lang originally scored the piece for a vocal quartet, preparing the version for chorus which we hear in 2008, a year after the premiere in New York in 2007. As in the original, the choral version calls on the singers to provide spare accompaniment as well from a variety of percussion instruments: brake drum and sleighbell (soprano), crotales or "antique cymbals" (alto), glockenspiel (tenor), and bass drum and tubular bells (bass). These instruments can be amplified, notes the composer, adding that "distortion, reverb, sound processing, lighting, and staging may be useful" in realizing *the little match girl passion*.

Lang's approach, in its musical and dramatic dimensions alike, reflects the "miniaturism" of H.C. Andersen's story yet paradoxically evokes a hint of the large-scale effects of Bach's sweeping canvas in his *St. Matthew Passion*. At the same time, even the expanded forces of the choral version retain the intimacy that characterizes the earlier version. The result of this restraint becomes almost unbearably intense through the progression of the piece: the impact delivered by the simplest musical emotion is massive. Indeed, much of Lang's musical language here resounds with a deceptive simplicity. The opening chorus layers familiar and archaic elements with an ambiguous and unpredictable use of accent, meter, and harmonic placement. Lang hearkens back not only to Bach but to the polymetric technique of Renaissance choral writing.

As a whole, *match girl* is structured as an alternating sequence of "commentary" choruses — the moments in which the present audience is drawn in through direct empathy — and narrative recounting the details of Andersen's fairy tale. The latter suggest a kind of "recitative" through their momentum, yet Lang combines this with a ritualistic tone with his austere percussion punctuations. There are moments of traditional word painting — the "shivering" syllables of the chorus "when it is time," for example — but Lang sustains a larger metaphor across the piece as well, through his use of bare fifths and other spare harmonies: a musical embodiment of coldness and alienation. Meanwhile, he continually varies the Minimalist principle of additive repetition, much as Bach reshuffles his unaccompanied vocal forces in the motets. The contrast between narrative detachment and the emotion that swells in the intervening choruses generates an effect of overwhelming power — one that lasts long after the music has stopped.

Thomas May is the program annotator for the Los Angeles Master Chorale

Grant Gershon

MUSIC DIRECTOR



Photo: Alex Berliner

"Gershon is one of the most respected and flexible vocal music-oriented conductors working in the field today."

— LOS ANGELES TIMES

Now in his eleventh season, Grant has led more than 100 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: *Mugunghwa: Rose of Sharon* by Mark Grey; *You Are (Variations)* by Steve Reich; *Requiem* by Christopher Rouse; *City of Dis* by Louis Andriessen; *Sang* by Eve Beglarian; *A Map of Los Angeles* by David O; *Spiral XII* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music's Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezos (Prayers)* by Tania León

Other appearances:

Los Angeles Philharmonic, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Santa Fe Opera, 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 assignments:

Associate Conductor/Chorus Master at LA Opera; made his Santa Fe Opera debut in 2011 conducting Peter Sellars' new production of Vivaldi's *Griselda*; 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

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 Councilors, 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 José Carreras on *The Tonight Show*

Los Angeles Master Chorale



Photo: Steve Cohn

"Spine-tingling."

— LOS ANGELES TIMES

In 1964 a Founding Resident Company of the Music Center; now in its 48th season!

Music Directors:

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

Accomplishments: 27 commissions;

74 premieres of new works, of which 43 are World Premieres; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2000 and 2008) for *Voices Within*

In the community: a 12-week residency program *Voices Within* that teaches songwriting and collaborative skills to more than 300 students each year; an annual High School Choir Festival celebrating its 23rd year in 2012; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings 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 Jäderlund* (RCM); and Steve Reich's

You Are (Variations) and *Daniel Variations* (both on Nonesuch); with Music Director Emeritus Paul Salamunovich include 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

Tamara Bevard
Karen Hogle Brown
Hayden Eberhart
Claire Fedoruk
Harriet Fraser
Ayana Haviv
Elissa Johnston
Deborah Mayhan

ALTO

Leanna Brand
Amy Fogerson
Michele Hemmings
Adriana Manfredi
Niké St. Clair
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Pablo Corá
Jody Golightly
J. Wingate Greathouse
Charles Lane
Michael Lichtenauer
George Sterne

BASS

Melvir Ausente
Reid Bruton
Dylan Gentile
Abdiel Gonzalez
Scott Graff
Scott Lehmkuhl
Edward Levy
Vincent Robles

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

ORCHESTRA

Ralph Morrison, VIOLIN

Kazi Pitelka, VIOLA

Cécilia Tsan, CELLO

David Young, BASS

Gary Woodward, FLUTE

Gary Bovyer, CLARINET

Nick Terry, PERCUSSION

Vicki Ray, PIANO

Steve Scharf, PERFORMANCE MANAGER

Bob Dolan, LIBRARIAN

COMPOSERS



Johann Sebastian Bach

Born: March 21, 1685 in Eisenach, Germany

Died: 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; also widely known for his works for unaccompanied violin and cello, his concerti, cantatas, and oratorios, among others

Notable compositions: *Well-tempered Clavier*, 1722; *Easter Oratorio*, 1725; *St. Matthew Passion*, 1727; *Christmas Oratorio*, 1734-35; *Jesu, meine Freude*, 1735; *Mass in B Minor*, 1748-49

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



James Newton

Photo: Don Liebig ASUCLA photography

Born: May 1, 1953 in Los Angeles, CA

Positions: Professor of Ethnomusicology with a compositional emphasis at UCLA since 2008; has also held professorships at University of California at Irvine, California Institute of the Arts and Cal State University Los Angeles; Music Director of Luckman Jazz Orchestra 2001-2006

Known for: being a composer, flutist and conductor; compositions and performances include chamber, symphonic, and electronic music genres, compositions for ballet and modern dance, and numerous jazz and world music performances

Awards, fellowships and grants: received an honorary doctorate from California Institute of the Arts, Cal State LA Distinguished Alumnus Award, Guggenheim Fellowship, Rockefeller Fellowship, Montreux Grand Prix du Disque, Downbeat International Critics Jazz Album of the Year, Downbeat International Critic's Poll Top Flutist for 23 consecutive years

Performed with and composed for: Mingus Dynasty, Buddy Collette, New York Philharmonic, Anthony Davis, David Murray, Aurèle Nicolet, Donald McKayle, Vladimir Spivakov and the Moscow Virtuosi, Sir Roland Hanna, Jose Limon Dance Company, Bennie Maupin, Cecil Taylor, John Carter, Andrew Cyrille, Wu Man, Red Callender, Southwest Chamber Music, Bobby Hutcherson, Dino Saluzzi, Zakir Hussain, San Francisco Ballet, Jon Jang, Kenny Burrell, Herbie Hancock, Frank Wess, LA Philharmonic New Music Group



David Lang

Photo: Peter Seifing

Born: January 8, 1957 in Los Angeles, CA

Education: received a BA with Honors from Stanford University, MM from University of Iowa, and MMA and DMA from Yale University School of Music; studied with Donald Jenni, Richard Hergiv, Jacob Druckman, Hans Werner Henze, and Martin Bresnick

Teaching Positions: Currently serving on the composition faculty at the Yale School of Music; also currently Distinguished Visiting Professor of Composition and Composer in Residence at the Oberlin Conservatory of Music

Awards and Honors: Pulitzer Prize in Music for *the little match girl passion*, 2008; Bessie Award for *The Most Dangerous Room in the House*, 1999; Village Voice OBIE Award for Best New American Work for *The Carbon Copy Building*, 2000; Rome Prize; BMW Music-Theater Prize (Munich); grants from the Guggenheim Foundation, Foundation for Contemporary Performance Arts, National Endowment for the Arts, New York Foundation for the Arts, American Academy of Arts and Letters

Co-Founded: Bang on a Can in 1987 with Michael Gordon and Julia Wolfe, which is dedicated to commissioning, performing, creating, presenting and recording contemporary music

Recent Works: *The Passing Measures*, *Writing on Water*, *Shelter*, *The Difficulty of Crossing a Field*, *Grind to a Halt*, *Loud Love Songs*

COMPOSERS' NOTES

by David Lang

I wanted to tell a story. A particular story — in fact, the story of *the little match girl*, by the Danish author Hans Christian Andersen. The original is ostensibly for children, and it has that shocking combination of danger and morality that many famous children's stories do. A poor young girl, whose father beats her, tries unsuccessfully to sell matches on the street, is ignored, and freezes to death. Through it all she somehow retains her Christian purity of spirit, but it is not a pretty story.

What drew me to *the little match girl* is that the strength of the story lies not in its plot but in the fact that all its parts — the horror and the beauty — are constantly suffused with their opposites. The girl's bitter present is locked together with the sweetness of her past memories; her poverty is always suffused with her hopefulness. There is a kind of naive equilibrium between suffering and hope.

There are many ways to tell this story. One could convincingly tell it as a story about faith or as an allegory about poverty. What has always interested me, however, is that Andersen tells this story as a

kind of parable, drawing a religious and moral equivalency between the suffering of the poor girl and the suffering of Jesus. The girl suffers, is scorned by the crowd, dies, and is transfigured. I started wondering what secrets could be unlocked from this story if one took its Christian nature to its conclusion and unfolded it, as Christian composers have traditionally done in musical settings of the Passion of Jesus.

The most interesting thing about how the Passion story is told is that it can include texts other than the story itself. These texts are the reactions of the crowd, penitential thoughts, statements of general sorrow, shock, or remorse. These are devotional guideposts, the markers for our own responses to the story, and they have the effect of making the audience more than spectators to the sorrowful events onstage. These responses can have a huge range — in Bach's *St. Matthew Passion*, these extra texts range from famous chorales that his congregation was expected to sing along with to completely invented characters, such as the "Daughter of Zion" and the "Chorus of Believers." The Passion format — the telling

of a story while simultaneously commenting upon it — has the effect of placing us in the middle of the action, and it gives the narrative a powerful inevitability.

My piece is called *the little match girl passion* and it sets Hans Christian Andersen's story *the little match girl* in the format of Bach's *St. Matthew Passion*, interspersing Andersen's narrative with my versions of the crowd and character responses from Bach's *Passion*. The text is by me, after texts by Hans Christian Andersen, H. P. Paulli (the first translator of the story into English, in 1872), Picander (the nom de plume of Christian Friedrich Henrici, the librettist of Bach's *St. Matthew Passion*), and the Gospel according to St. Matthew. The word "passion" comes from the Latin word for suffering. There is no Bach in my piece and there is no Jesus — rather the suffering of the little match girl has been substituted for Jesus's, elevating (I hope) her sorrow to a higher plane.

by James Newton

The desire to compose a Mass was greatly impacted by two concerts performed in the last decade. In these performances at Disney Hall, the Los Angeles Master Chorale and the Luckman Jazz Orchestra surveyed the sacred music of Mary Lou Williams and Duke Ellington. The joy of co-conducting with Grant Gershon was a truly unforgettable experience for me.

In addition, Southwest Chamber Music Conductor, Jeff Von Der Schmidt, suggested that I compose a Mass, which led to the commissioning of the Credo by Southwest Chamber Music. After the premiere of the Credo, the Metastasio Festival in Prato, Italy commissioned the completion of the Mass. The World Premiere of the full Mass took place on February 4, 2007 at the Chiesa di San Francesco in Prato, Italy.

In 2009 my dear friend Grant Gershon assembled a wonderful group of Los Angeles-based singers and instrumentalists and recorded

the Mass in Zipper Hall at the Colburn School. The recording of the Mass and other recent compositions was released March 1, 2011, on New World Records. The CD is entitled *James Newton Sacred Works*.

The Mass was influenced by the fact that it is celebrated at different times on the Sabbath by a huge diversity of cultures across the world. Imagine that as the day progresses through different time zones others echo this worship through their unique cultural resonances. A priest once described how the rooftops of different churches open up and the Glory of God pours in for the holy celebration. This cultural plurality, holy infusion and movement of time intones the journey of bringing together a work that reflects the colorful rainbow of God's creation.

An important mission of the music was to combine diverse musical languages to create and define new common ground that reflects our challenges, aspirations and dialogue with God. I endeavored to adapt

to the music my experiences as a composer/flutist/conductor who has worked in Jazz, Classical and World Music, just as God has connected diverse people for His glory.

For me the Credo is the centerpiece of the Mass. It is the profession of one's faith, one's belief in the Holy Trinity and the radiance of the Light of Christ shining through the luminescence of eternity. It acknowledges His perfect sacrifice and the inimitable gift of all gifts that Christ has given his believers and it invites all to accept Him as Savior.

In the process of composing the Mass, I was deeply touched by the writings and speeches of Dr. Martin Luther King Jr. as well as the writings of Thomas Merton. The quiet beauty of our family's surroundings in Corrales, New Mexico, also enthused the nine-month journey of completing this humble offering of faith.

More on Hans Christian Andersen

The only child of an impoverished young couple, Hans Christian Andersen (1805-1875) was born in Odense on the Danish island of Funen (and later birthplace of composer Carl Nielsen as well). Andersen's earliest biographers drew attention to the writer's fairy tale-like emergence into an international celebrity feted by the aristocracy. His lasting reputation as an artist is, of course, based on his cultivation of the fairy tale. He infuses the genre's narrative simplicity and miniature dimensions with a uniquely humanist blend of romanticism and realism.

Andersen published his first collection of fairy tales in 1835, but he first enjoyed commercial success with his novels; his writings also include travelogues, poetry, and plays. For example, he adapted Sir Walter Scott's novel *The Bride of Lammermoor* for a stage version to be accompanied by music — a few years before Donizetti would create his famous opera. The doomed heroine Lucia in fact became a specialty of Swedish soprano Jenny Lind, one of Andersen's numerous unrequited love interests. She inspired his fairy tale "The Nightingale," which Stravinsky later adapted for his opera-ballet *Le Rossignol*. This is one of countless instances of the creative feedback between Andersen's tales and the world of music.

"The Little Match Girl" has had an especially fruitful musical legacy. Andersen wrote the story on the first leg of a lengthy tour of Europe in 1845 (according to legend, while he was sojourning at the Danish royal family's summer palace in Gråsten). There have been television musicals, several operas, a music video by the synthpop duo Erasure, and a concept album by The Tiger Lillies. And the story continues to inspire retellings: just a few years ago, Gregory Maguire, author of the novel *Wicked* (the source of the popular musical), reworked Andersen's fairy tale into a piece titled "Matchless" for an NPR holiday special.

Opening Night Gala



1.

The Opening Night Gala event honored Mark Foster for his exemplary leadership and generosity over the past 22 years of involvement with the Master Chorale.

The Gala Honorary Chairs from across the Music Center — William H. Ahmanson (CTG), David C. Bohnett (LA Philharmonic), Kent Kresa (Music Center) and Marc I. Stern (LA Opera) — joined with the LAMC Board of Directors to celebrate Mark as he begins his last year as Chairman of the Board. Gala guests enjoyed a wonderful meal by Patina, fine wines and the highlight of the event, the Surround-Sing by the Los Angeles Master Chorale.

We acknowledge the generous gifts of Gala guests and donors whose support helps to underwrite the artistic and educational programs of the Master Chorale. We also recognize our Gala Benefactor BNY Mellon for their steadfast generosity for 19 consecutive seasons!



BNY MELLON



2.



3.



4.



5.



6.



7.

1. LAMC Board member Annette Ermshar and husband Dan Monahan
2. 1st row - Irene Montgomery, Linda Beavan, Frederick J. Ruopp, Maria Grant;
2nd row - Mark Montgomery, Diana and Jon Rewinski, Tracy Van Fleet, James Lyerly, Richard Grant
3. Former Mayor Richard J. Riordan, Gala honoree Mark Foster, Music Center President Stephen D. Rountree
4. Morten Lauridsen, Grant Gershon, Chorale member Tracy Van Fleet
5. Patrick, Claudia, Mark and William Foster
6. Gala Benefactor BNY Mellon guests - Spencer Gould, Lisa and Robert Brown, Jacqueline Brandwynne and Manfred Mosk, Tim Sandoval and LAMC Board member Heidi Simpson, Cynthia Monaco and Daniel Jaffe, David Garza
7. Paul Salamunovich, Grant Gershon, Mark Foster

Photos: Alex Berliner

FEATURED ARTISTS



Elissa Johnston
SOPRANO

Seasons with Chorale: 1

Hometown: Lafayette, CA

Previous Chorale solo(s): Haydn's *Creation*, Chinary Ung's *SPIRAL XII*, Faure's *Requiem*, Brahms' *Ein Deutsches Requiem*

Education: Bachelor of Music, USC

As a soloist: Atlanta Symphony, Colorado Symphony, St. Paul Chamber Orchestra, Fort Worth Symphony, Los Angeles Chamber Orchestra, Los Angeles Philharmonic, Oregon Bach Festival, Jacaranda Music, Southwest Chamber Music, Musica Angelica, New York City Ballet (singing, not dancing!) among others

Recordings: Chinary Ung's *Aura*, with Southwest Chamber Music on Cambria Records, Jorge Liderman's *Song of Songs* with San Francisco Contemporary Players on Bridge Records, Danny Elfman's *Serenata Schizophrenia* on Sony Classical, James Newton's *Mass* original recording

Has toured with: Southwest Chamber Music to Cambodia and Vietnam (Chinary Ung's *Aura*, Ravel's Mallarmé songs), with the Telemann Chamber Orchestra to Osaka and Tokyo, Japan (Handel's *Messiah*, Bach's Christmas Oratorio), with New York City Ballet to Saratoga, NY (Strauss songs)

Film/Television credits include: Numerous films, including *Avatar*, *Cowboys and Aliens*, *The Smurfs*, *Real Steel*; featured vocalist in *For Colored Girls*, *Caprica* "The End of the Line" episode



Tracy Van Fleet
MEZZO-SOPRANO

Seasons with Chorale: 12

Hometown: San Marino, CA

Previous Chorale solos: Duruflé's *Requiem*, Handel's *Messiah*, Haydn's *Heilig Mass*, Mozart's *Requiem* and *Coronation Mass*, Maestro Dinner, miscellaneous "drive-by" solos

Education: BM and MM in vocal performance, University of Southern California

Opera performances: Carmen in Bizet's *Carmen*; Flora in Verdi's *La Traviata*, Tisbe in Rossini's *La Cenerentola*, Lola in Mascagni's *Cavalleria Rusticana*, Witch & Mother in Humperdink's *Hänsel und Gretel*, Katisha in Gilbert & Sullivan's *Mikado*, Ruth in *Pirates of Penzance*, Buttercup in *HMS Pinafore*, Duchess in *The Gondoliers*

Has appeared as a guest artist with: Los Angeles Opera, Los Angeles Philharmonic, Hollywood Bowl Orchestra, San Diego Opera, Opera Pacific, Pacific Symphony, Opera Colorado, San Diego Symphony

As a soloist: Naples Philharmonic, Los Angeles Bach Festival, Pasadena Symphony, San Diego Chamber Orchestra, Pasadena Pops Orchestra, USC Symphony & Chorus, USC Contemporary Music Ensemble, Santa Monica Symphony, Santa Barbara Choral Society, Lyric Opera San Diego, Colorado Gilbert & Sullivan Festival, Opera A La Carte, Arapahoe Philharmonic (Colorado)

Recordings: Steve Reich's *You Are (Variations)* on Nonesuch; James Newton *Mass* original recording; *Vignettes: Ellis Island*; Donald Crockett's *The Face*

Film/Television credits include: *Click*, *Cowboys and Aliens*, *For Colored Girls*, *Lady in the Water*



Daniel Chaney
TENOR

Seasons with Chorale: 7

Hometown: Malta, Montana

Previous Chorale solos: Handel's *Messiah*, Rachmaninoff's *All-Night Vigil*, Haydn's *Harmoniemesse* and *Mass in Time of War*, Ricky Ian Gordon's *Suite from the Grapes of Wrath*

Education: French Horn and Voice major, Lamont School of Music - Denver University

Opera performances: Spoletta in *Tosca*, Monostatos in *Magic Flute* and Guiseppe in *La Traviata* with the L.A. Opera; 10 years in the Los Angeles Opera Chorus

As a soloist: Tribute to Ernest memorial concert, Stravinsky's *Renard*, Lindberg *Graffiti* with the LA Phil at Disney Hall; "The Alchemist" in *Candide* and Bernstein's *Chichester Psalms* with the LA Phil at the Hollywood Bowl

Movie/TV soundtracks include: *Avatar*, *Tangled*, *The Rite*, *S.A.L.T.*, *The Sorcerer's Apprentice*, *Battle LA*, *Sex and the City 2*, *The Last Airbender*, *Oscar and Lucinda*, *Lady in the Water*, *Charlie Wilson's War*, *Watchmen*, *Medium*

Has appeared as a guest artist with: San Luis Obispo Mozart Festival, Roger Wagner Chorale, The Evangelist in the Los Angeles Bach Festival production of *Bach's Christmas Oratorio*

Recordings: James Newton *Mass* original recording



Abdiel Gonzalez
BARITONE

Seasons with Chorale: 4

Hometown: Long Beach, CA

Previous Chorale solos: Chinary Ung's *Spiral XII*, Handel's *Messiah*, Bach's *St. Matthew Passion*, Vaughan Williams' *Fantasia on Christmas Carols*, Maestro Dinner, Copland's *The Boatman's Dance* and *The Dodger*, Señor and Junkman in *Candide*

Education: BA in Music from La Sierra University

Opera Performances: include Papageno in *Die Zauberflöte*, Enrico in *Lucia di Lammermoor*, Shrike in *Miss Lonelyhearts*, Mercurio 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: Soloist in Handel's *Messiah*, Orff's *Carmina Burana*, Fauré's *Requiem*, Stravinsky's *Pulcinella* and *Renard*, Haydn's *Creation*, Mozart's *Requiem* and *Mass in C Minor*, Bach's *St. Matthew Passion* and *St. John Passion*, Vaughan Williams' *Fantasia on Christmas Carols* and *Five Mystical Songs*, Liszt's *Via Crucis*, Brahms' *Ein Deutsches Requiem*, and Britten's *War Requiem*

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



Claire Fedoruk

SOPRANO

Seasons with Chorale: 9

Hometown: Eugene, OR

Previous Chorale solos: Mark Grey's *Mugunghwa: Rose of Sharon*, Haydn's *The Creation*, J.S. Bach's *Weinachtsoratorium*, Handel's *Messiah*, Benjamin Britten's *Rejoice in the Lamb*, Reich's *Tehillim* at Lincoln Center, Velasco's *La Púrpura de la rosa*, Andriessen's *De Stijl* (with the LA Philharmonic)

Education: BM, Pacific Lutheran University; MM, Eastman School of Music; DMA in Early Music Performance, USC

Performs regularly with: Concord Ensemble, Musica Angelica, Los Angeles Chamber Singers/Cappella

Opera performances: Amor, Fortuna (*L'Incoronazione di Poppea*), Foothill Master Chorale

As a soloist: Gravitacion, San Diego Bach Collegium, The Concord Ensemble, Los Angeles Philharmonic, Orange County High School for the Performing Arts Symphony at the Cerritos Center, Pasadena Master Chorale, Occidental/Foothill Master Chorale, Pasadena Symphony, Glendale Symphony

Recordings: *A Good Understanding* by Nico Muhly, *You Are (Variations)* and *Daniel Variations* (Nonesuch) with LAMC; *Evening Wind* and the Grammy Award®-winning *Padilla: Sun of Justice* (RCM) with Los Angeles Chamber Singers; albums for LeAnn Rimes and Josh Groban

Film credits include: *Slackers*, *Click*, *Lady in the Water*, *License to Wed*, *Horton Hears a Who*, *Race to Witch Mountain*, *Wolverine*, *Avatar*, *Percy Jackson and the Olympians*, *For Colored Girls*, *Tangled*, *The Rite*, *Fright Night*, *Cowboys and Aliens*



Adriana Manfredi

MEZZO-SOPRANO

Seasons with Chorale: 9

Hometown: Costa Mesa, CA

Previous Chorale solos: Bach's *St. Matthew Passion*, 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: *Tehillim* 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



Matthew Brown

TENOR

Seasons with Chorale: 3

Hometown: Taft, CA

Education: DMA & MM in composition from USC Thornton School of Music; BA in composition from Pepperdine University

Performs regularly with: Los Angeles Chamber Singers/Cappella, De Angelis Vocal Ensemble, Horizon Music Group

Recordings: *Christmas* by Kimberley Locke (background vocals); *Voodoo Queen* by Reneé Wilson (choral arrangements)

Awards and Honors: 1st place in the 2011 Choral Composer/Conductor Collective (C4) Composition Competition, 2010 VocalEssence Essentially Choral Commission, 2007 Jimmy McHugh Composition Prize, 2007 VocalEssence Welcome Christmas Competition, 2003 Hans J. Salter Endowed Music Award



Dylan Gentile

BASS

Seasons with Chorale: 8

Hometown: Columbia, MD

Education: USC '00: B.M. in Piano Performance; Manhattan School of Music '02: M.M. in Piano Performance

Performs regularly with: Jacaranda Singers, LA Chamber Singers, bass soloist and section leader at Glendale First United Methodist Church, LA Choral Artists, various studio and session gigs; also a regularly performing pianist

Film/Television credits include: *Lady in the Water*, *Click*, *License to Wed*, *Fox NFL Sunday*, various commercial spots



Cécilia Tsan

CELLIST

Education: was accepted as first in her class at the *Conservatoire National Supérieur de Musique de Paris*, where she studied with André Navarra, and was awarded the 1st Prize for Cello *summa cum laude* and the 1st Prize for Chamber Music

Awards and honors: Barcelona International Competition, Florence International Competition, Debussy Prize at the Paris International Competition

Has performed with: Rudolf Firkusny, Jean-Yves Thibaudet, Michel Dalberto, Jean Hubeau, Bruno Rigutto, Pascal Rogé, Robert Thies, Pierre Amoyal, Augustin Dumay, Martin Chalifour, Jo Genualdi, Hatto Beyerle, Gérard Caussé, Bruno Pasquier, Paul Neubauer, Heiichiro Ohyama and Martin Chalifour

Film, radio and TV: regularly performs on the radio and for television and film, and has recorded hundreds of movie soundtracks with many composers such as John Williams, James Horner, Randy Newman, David Newman, Jerry Goldsmith, Danny Elfman, Alan Silvestri, and more

Recordings: *Eleven pieces for Cello and Piano*; *Jazz and Cocktails* with the Gernot Wolfgang Trio; *Suite for Cello and String Orchestra*; CD of chamber music by Weber under the Timpani label; recorded a quintet written by Marc Marder and commissioned by Radio-France

Performs regularly: as the Principal Cellist of the Long Beach Symphony, and occasionally performs with the Pasadena Symphony Orchestra; was the Principal Cellist for New West Symphony for five years; has also served as Principal Cello for the Academy Awards, the Emmys, *American Idol* and *America's Got Talent*

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Holiday Wonders: Festival of Carols

Saturday, December 3, 2011 at 2 pm
Saturday, December 10, 2011 at 2 pm

Joy to the World, The First Noël,
Hark the Herald Angels Sing
and more
Rutter | Gloria

Messiah Sing-Along

Monday, December 12, 2011 at 7:30 pm

Handel | Messiah

Handel: Messiah

Sunday, December 18, 2011 at 7 pm

Handel | Messiah

Bruckner & Stravinsky

Sunday, February 12, 2012 at 7 pm

Bruckner | Mass in E minor
Stravinsky | Symphony of Psalms

Bach: St. John Passion

Saturday, March 31, 2012 at 8 pm
Sunday, April 1, 2012 at 7 pm

Bach | St. John Passion
with *Musica Angelica Baroque Orchestra*

Andes to the Sea

Sunday, April 29, 2012 at 7 pm

Galián | Salseo
Grau | Caramba
other vibrant Venezuelan songs
Gabriela Lena Frank | WORLD PREMIERE
with *Huayucaltia*

Tribute to Górecki

Sunday, June 10, 2012 at 7 pm

Górecki | Lobgesang
Brahms | Schaffe in mir, Gott, ein rein Herz
Górecki | Five Marian Songs
Górecki | Miserere

Photo: Ken Hively

GUEST APPEARANCES at Walt Disney Concert Hall & Shrine Auditorium

HILLBORG SIRENS

Nov 25, 26 & 27, 2011

WORLD PREMIERE
LA Phil commission
LA Philharmonic
Esa-Pekka Salonen, conducting
Walt Disney Concert Hall

MAHLER SYMPHONY NO. 2

Jan 22, 2012

Simón Bolívar Symphony
Orchestra of Venezuela
Gustavo Dudamel, conducting
Walt Disney Concert Hall

MAHLER SYMPHONY NO. 8

Feb 4, 2012

LA Philharmonic
Simón Bolívar Symphony
Orchestra of Venezuela
Gustavo Dudamel, conducting
Shrine Auditorium

MOZART DON GIOVANNI

May 18, 20, 24 & 26, 2012

LA Philharmonic
Gustavo Dudamel, conducting
Paul Curran, directing
Frank Gehry, architect
Walt Disney Concert Hall

SHOSTAKOVICH ORANGO

Dec 2, 3 & 4, 2011

WORLD PREMIERE
LA Philharmonic
Esa-Pekka Salonen, conducting
Peter Sellars, directing
Walt Disney Concert Hall

MAHLER SYMPHONY NO. 3

Jan 24, 2012

Simón Bolívar Symphony
Orchestra of Venezuela
Gustavo Dudamel, conducting
Walt Disney Concert Hall

BEETHOVEN MISSA SOLEMNIS

April 13, 14 & 15, 2012

LA Philharmonic
Herbert Blomstedt, conducting
Walt Disney Concert Hall

ADAMS THE GOSPEL ACCORDING TO THE OTHER MARY

May 31, Jun 1, 2 & 3, 2012

WORLD PREMIERE
LA Phil commission
LA Philharmonic
Gustavo Dudamel, conducting
Walt Disney Concert Hall

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.



Photo: Lee Salem

Philip Swan

"Many people believe that the concept of endowment or planned giving is for older, more established individuals. But I've learned that those of us who are somewhat younger and perhaps not ready to make that kind of commitment can nonetheless make an important difference. A current gift to the Chorale's endowment fund not only offers us an immediate tax advantage, but it is also a chance to help supplement the organization's operating needs while taking a role in safeguarding its future."

— Philip Swan



ROGER WAGNER SOCIETY

**deceased*

Michael Breitner
Abbott Brown
Colburn Foundation
William Davis, in honor of Ted McAniff
Ann Graham Ehringer
Claudia and Mark Foster
Kathie and Alan Freeman
Denise and Robert Hanisee
Geraldine Healy*
Joyce and Kent Kresa
Marjorie and Roger Lindbeck
Los Angeles Master Chorale Associates
Patricia A. MacLaren
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 Techtentin
Madge van Adelsberg



Los Angeles Master Chorale
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213-972-3136 fax
lamc@lamc.org
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ADMINISTRATION

Artistic Staff

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

Administrative Staff

Lesli Beard, Education Programs Manager
Andrew Brown, Director of Operations
Patrick Brown, Marketing Manager
Suzanne Brown, Controller
Hayden Eberhart, Program Book Coordinator
Terry Knowles, President & CEO
Kevin Koelbl, Artistic Personnel & Production Manager
Esther Palacios, Administrative Assistant
Felix Racelis, Institutional Giving Manager
Ilean Rogers, Director of Development
Karen Sarpolus, Box Office Manager
Andrew Tomasulo, Box Office Assistant

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

The Los Angeles Master Chorale is supported, in part, through grants from the California Arts Council, 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.



FOR TICKETS

Phone: 213-972-7282 (M-F, 10-5)

Online: LAMC.ORG



Vigil starring Olympia Dukakis and Marco Baccielli; photo by Kevin Berne courtesy American Conservatory Theater.



Roméo et Juliette starring Nino Machaidze and Vittorio Grigolo; photo by Brescia & Amisano, courtesy of Teatro alla Scala, Milan.



Los Angeles Master Chorale photo by Lee Salem.

NOVEMBER AT THE MUSIC CENTER

TUESDAY, NOVEMBER 1

8:00 PM Hilary Hahn in Recital
Presented by LA Phil /
Walt Disney Concert Hall

8:00 PM *Bring It On: The Musical*
Center Theatre Group /
Ahmanson Theatre
Runs through December 10

WEDNESDAY, NOVEMBER 2

8:00 PM *Vigil*
Center Theatre Group /
Mark Taper Forum
Runs through December 18

FRIDAY, NOVEMBER 4

11:00 AM Conlon Conducts
Prokofiev and Dvorák
LA Phil / Walt Disney Concert Hall
Runs through November 6

SATURDAY, NOVEMBER 5

9:30 AM Open House
- 5:30 PM LA Opera /
Dorothy Chandler Pavilion

11:00 AM TSFY: Mendelssohn's
Mystical Landscapes
LA Phil / Walt Disney Concert Hall
Runs through November 12

6:30 PM Film Screening: *Dogtown and Z-Boys*
Dance at the Music Center /
Music Center Plaza

SUNDAY, NOVEMBER 6

2:00 PM *Roméo et Juliette*
LA Opera /
Dorothy Chandler Pavilion
Runs through November 26

7:30 PM Lang Lang in Recital
Presented by LA Phil /
Walt Disney Concert Hall

TUESDAY, NOVEMBER 8

8:00 PM Chamber Music
Members of the LA Phil /
Walt Disney Concert Hall

FRIDAY, NOVEMBER 11

8:00 PM Bychkov and the Labèques
LA Phil / Walt Disney Concert Hall
Runs through November 13

SATURDAY, NOVEMBER 12

11:00 AM Open Rehearsal: *Diavolo's Transit Space*
- 4:00 PM Dance at the Music Center /
Music Center Plaza
Runs through November 14

SUNDAY, NOVEMBER 13

7:00 PM *The little match girl passion*
Los Angeles Master Chorale /
Walt Disney Concert Hall

THURSDAY, NOVEMBER 17

8:00 PM Haïm Conducts Handel
LA Phil / Walt Disney Concert Hall
Runs through November 20

SUNDAY, NOVEMBER 20

7:30 PM Organ Recital: László Fassang
Presented by LA Phil /
Walt Disney Concert Hall

MONDAY, NOVEMBER 21

8:00 PM See a Little Light:
The Music and Legacy of Bob Mould
Presented by LA Phil /
Walt Disney Concert Hall

TUESDAY, NOVEMBER 22

8:00 PM Preservation Hall Jazz Band &
Trey McIntyre Dance Project
Presented by LA Phil /
Walt Disney Concert Hall

FRIDAY, NOVEMBER 25

8:00 PM Salonen Conducts
Beethoven and Hillborg
LA Phil / Walt Disney Concert Hall
Runs through November 27

MONDAY, NOVEMBER 28

5:00 PM Los Angeles County Tree Lighting
Music Center Plaza