



LOS ANGELES
MASTER
CHORALE

Bruckner & Stravinsky

WALT DISNEY CONCERT HALL

FEBRUARY 2012



performances
MAGAZINE

HIGH NOTES

from President and CEO Terry Knowles



Springtime at the Master Chorale

Sure signs of spring are showing up all around us: magnolias are blooming, the days are finally getting longer and subscription renewals for the Los Angeles Master Chorale's 12 | 13 season have just arrived in mailboxes! We're excited to announce a new season of extraordinary concert experiences, each one showcasing the virtuosity and versatility of the Chorale singers. We begin October 21 with an Organ Extravaganza — featuring the full Chorale and pipe organ — that is guaranteed to shake the rafters at Disney Hall.

You'll then hear the Monteverdi *Vespers of 1610* performed with Musica Angelica Baroque Orchestra, our long-time musical collaborator, for an intimate, authentic period instrument performance, followed by a smorgasbord of holiday offerings including our signature *Rejoice!* concert, featuring favorite Christmastime works by Bach and Vivaldi. The second half of the season includes Brahms' beloved *Ein Deutsches Requiem* paired with the West Coast Premiere of Peter Lieberon's *The World in Flower*, "A rapturously lyric work" according to the *New York Times*, music of Poulenc and Vaughan Williams and an all-hands-on-deck celebration of American choral music.

Patrons who subscribe to the Chorale's full concert series will notice a slightly shortened season next year with an unusual gap in the schedule — but for a very good reason! The Chorale will join the LA Philharmonic for a March 2013 two-week international tour of John Adams' newest work: *The Gospel According to the Other Mary*. We are thrilled to be part of such an extraordinary artistic collaboration. Stay tuned for more details. Don't worry — our regular 7-concert subscription season will resume in 2013 | 14, the Chorale's 50th Anniversary Season. And more information about that incredible milestone will be coming your way in the near future!

All of this would have been such welcome news to our good and generous friend, Jon Lovelace, who died in November. Jon's quiet, thoughtful, and inspiring support — in full partnership with his wonderful wife Lillian — will always be part of this organization's DNA. A moving remembrance of Jon, by my former colleague and dear friend Margie Lindbeck, can be found on page 11 of this program. And, with love and gratitude, we dedicate tonight's program to Jon's memory and in celebration of his extraordinary life.

We look forward to sharing with you many more wonderful performances like the one you are about to hear this evening. Thank you for your enthusiastic and generous support of the Los Angeles Master Chorale!

Sincerely,

BOARD OF DIRECTORS

Mark Foster
CHAIRMAN

David Gindler
CHAIR ELECT
VICE CHAIR / DEVELOPMENT

Edward J. McAniff
VICE CHAIR / MUSIC CENTER

Susan Erburu Reardon
VICE CHAIR /
STRATEGIC INITIATIVES

Stephen A. Kanter, M.D.
SECRETARY

Cheryl Petersen
TREASURER

DIRECTORS

Gregory J. Annick
Brian Brooks
Bryant Danner
Kathleen Drummy
Ann Graham Ehringer, Ph.D.
Annette Ermshar, Ph.D.
Robert M. Hanisee
Scott Graff
Marguerite Marsh, Ph.D.
Albert McNeil
Everett F. Meiners
Marian Niles
Heidi Simpson
Elayne Techentin
Shaun C. Tucker
Tracy Van Fleet
Kenneth S. Williams

EMERITI

Donald J. Nores
Anne Shaw Price
Marshall Rutter

HONORARY

Morten J. Lauridsen
Clifford A. Miller
Charles I. Schneider

EX-OFFICIO DIRECTORS

Grant Gershon
MUSIC DIRECTOR

Terry Knowles
PRESIDENT & CEO

Make Extraordinary Music Your **PRIORITY** for 2012 | 2013!



ANNOUNCING A BRAND NEW SEASON

Organ Extravaganza

Sunday, October 21, 2012 - 7 pm

Pärt | De Profundis
Parry | I Was Glad
Maelor | Ubi Caritas
Muhly | A Good Understanding
WEST COAST PREMIERE
Muhly | Bright Mass with Canons
Finzi | God is Gone Up
Weir | Ascending Into Heaven
WEST COAST PREMIERE
115 singers | pipe organ

Monteverdi Vespers

Sunday, November 18, 2012 - 7 pm

Monteverdi | Vespers of 1610
with *Musica Angelica Baroque Orchestra*
40 singers | *Musica Angelica* | soloists

Rejoice! Bach Magnificat

Sunday, December 16, 2012 - 7 pm

Vivaldi | Gloria
Bach | Magnificat
48 singers | chamber orchestra | soloists

Brahms Requiem

Saturday, January 26, 2013 - 2 pm

Sunday, January 27, 2013 - 7 pm

Lieberson | The World in Flower
WEST COAST PREMIERE
Brahms | Ein Deutsches Requiem
115 singers | orchestra | soloists

Poulenc & Vaughan Williams

Sunday, April 14, 2013 - 7 pm

Poulenc | Salve Regina
Vaughan Williams | Mass in G
Vaughan Williams | Five Mystical Songs
Poulenc | Figure humaine
62 singers | organ | soloists

The American Concert

Sunday, June 2, 2013 - 7 pm

Whitacre | Three Songs of Faith
Barber | Agnus Dei *and* Sure on this Shining Night
Ives | General William Booth Ascends Into Heaven
Carter | Tarantella
Betinis | Toward Sunshine, Toward Freedom: Songs of
Smaller Creatures
with *classic spirituals of Jester Hairston,*
William Dawson and Moses Hogan
115 singers | piano

HOLIDAY CONCERTS

Holiday Wonders: Festival of Carols

Saturday, December 8, 2012 - 2 pm

Saturday, December 15, 2012 - 2 pm

62 singers | pipe organ | brass

Messiah Sing-Along

Monday, December 17, 2012 - 7:30 pm

orchestra | soloists | You're the chorus!

Handel Messiah

Saturday, December 22, 2012 - 7:30 pm

40 singers | orchestra | soloists

SUBSCRIBE TODAY

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

TONIGHT'S PERFORMANCE

Bruckner & Stravinsky

Sunday, February 12 at 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor

Mass No. 2 in E minor

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Anton Bruckner
(1824-1896)

(15 minute intermission)

Os justi meditabitur sapientiam

Anton Bruckner

Symphony of Psalms

Igor Stravinsky
(1882-1971)

This performance is dedicated to the memory of Jon B. Lovelace.



KUSC is our Proud Media Partner

Tonight's **ListenUp!** with Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 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.

Unexpected Alliances

Music of Bruckner and Stravinsky

“One hopes to worship God with a little art if one has any,” Stravinsky once quipped. For all the revolutionary impact of his early ballets, Stravinsky’s guiding aesthetic credo actually shares something essential with Bach and other composers from even earlier in the Western tradition who perceived themselves as craftsmen “for the greater glory of God.” As he later said of his Mass setting from 1948, Stravinsky aimed to write “very cold music, absolutely cold, that will appeal directly to the spirit,” bypassing the “heart” — which is to say what he considered the self-indulgent subjectivity of Romanticism, as represented above all by Wagner’s legacy.

Although Anton Bruckner is often seen as writing in the shadow of Wagner, his own creative stance — in his secular symphonies and sacred music alike — has more in common with the composer of the *Symphony of Psalms* than might at first be assumed. The pairing on tonight’s program makes this connection especially apparent. Bruckner’s discovery of Wagner (which he had first made only a few years before writing his Mass in E minor) cast a powerful spell, to be sure, yet his actual sound world typically projects an austerity far removed from Wagner’s sensual, all-encompassing fabric. Like Stravinsky in his *Symphony*, Bruckner’s Mass reaches beyond classical tradition to reclaim elements from the past and incorporate them within a contemporary language. Most significantly perhaps, both composers channel a sincere spirituality — the devout Roman Catholicism to which the Austrian composer adhered throughout his life and, for Stravinsky, the Russian Orthodox faith he had returned to in 1926 — yet both transcend doctrinal complacency and narrow-mindedness.

Mass in E minor

Bruckner’s better-known symphonies implicitly carry on the kind of spiritual contemplation found in his sacred music — a further indication of the universal character of this “God-intoxicated” composer’s art. Quotations from his Masses are threaded into several of his symphonies, including his Ninth, which he dedicated to “the dear Lord.” (Stravinsky, otherwise not at all a fan, found the Adagio from the Ninth to be “one of the most truly inspired of all works in symphonic form.”) It was soon after completing the earliest version of his first officially numbered symphony, in 1866, that Bruckner composed the Mass No. 2 in E minor, which he revised in 1882.

Unlike his two other mature Masses, which were also written in the 1860s, the Mass No. 2 swerves away from the classical Mass tradition developed by Mozart, Haydn, and Schubert. There are no solo vocal parts and, even more unusually, the orchestra is reduced to a band of woodwind and brass. The result is a curious mix that at times evokes the Renaissance — though the Renaissance as filtered

through the adventurous harmony of the late 19th century. The Mass was commissioned for the dedication of the Votive Chapel attached to the neo-Gothic New Cathedral in Linz. (Just begun, it would become the largest of Austria’s churches.) Bruckner, who at the time served as organist at the city’s grand Old Cathedral, likely chose his unusual orchestration from practical necessity, since the new building was still under construction and the dedication ceremony, delayed until 1869, took place in the open air.

In fact, Bruckner uses the wind band with great restraint, calling for optional accompaniment, for example, in most of the Kyrie. Extended a cappella passages set to surprising harmonic shifts make this Mass especially challenging for its singers. Beginning with plaintive calm, for women’s voices alone, the Kyrie soon swells to tremendous force, then repeats the process with men’s voices. Bruckner pays homage to Renaissance style polyphony, weaving together a maximum of eight separate parts for the *Christe* and the return of the Kyrie. The renewed emphasis on the choral art and reference to the past (particularly Palestrina) has been associated with the aims of the contemporary Cecilian movement (see page 9).

At the same time, the slower middle sections of both the Gloria and, above all, the Credo seem to depart from the straightforward directness the Cecilians called for. Here Bruckner — a composer not usually associated with “programs” — reveals a remarkable talent for dramatic word painting, particularly in his setting of the few lines that recount the human experience of Jesus. The thrilling antiphonal blocks of sound for “et resurrexit” give way in the final sections to apocalypse. Curiously, the outer parts of the Credo stand out as the only sections of the Mass that Bruckner sets in triple meter.

Bruckner’s intensive six-year study of counterpoint in his 30s had its payoff, as we hear in the lively double fugue concluding the Gloria. But along with dense baroque counterpoint, the E minor Mass reveals the influence of earlier contrapuntal styles: the eight-part canon beginning the *Sanctus* actually quotes a theme from Palestrina’s *Missa Brevis*, building in a carefully planned crescendo to the exclamation “*Dominus Deus Sabaoth*,” which Bruckner surrounds with a halo of forceful brass. In his classic overview of the composer, Robert Simpson calls the *Sanctus* “perhaps the finest single movement in the whole of Bruckner’s early maturity.”

The *Benedictus*, set as a separate movement, synthesizes the ancient text with sonata form, elaborating astonishing harmonic sequences in the development, while the *Agnus Dei* finds its way to a radiant resolution of its searching character. Here, in the final measures, Bruckner creates overarching unity by recalling the Kyrie. For all its deliberate archaism as

well as concision, Simpson writes, aspects of the Mass (especially the Sanctus) point ahead to the mature style he later evolved, with its vastly expanded time scale in which musical processes unfold.

Os justi meditabitur sapientiam (“The Mouth of the Righteous”)

We don’t tend to think of Bruckner as a miniaturist, but some of his most grippingly beautiful music can be found in the short choral pieces and motets he set to sacred texts. As do his mighty symphonies, these compositions lift us out of the ordinary, mundane flow of time by inspiring — albeit with far simpler means — a sense of reverberant spaciousness, of sanctuary beyond the horizon. Like the Mass in E minor, *Os justi* (for mixed a cappella chorus, and again in eight parts) was in fact associated in the composer’s mind with a particular sacred space: this time not in Linz, but with the marvelous baroque Augustinian monastery Church of St. Florian (not far from Linz in Upper Austria), where Bruckner also served as organist and where he was later buried. Setting verses from Psalm 36, he wrote *Os justi* for Ignaz Traumihler, St. Florian’s chorus master and a friend. This kind of motet is known as a “gradual,” meaning a hymn usually taken from the Psalms that is sung during the Mass liturgy after the epistle.

Bruckner composed *Os justi* in 1879 (around the time of the Sixth Symphony), when he had already been based in Vienna for over a decade. But its musical language looks back to some of the Cecilianist ideals with which the E minor Mass is routinely linked. Traumihler was in fact a leading figure in that movement, though Bruckner ultimately found its aesthetic restrictions too limiting. In this context, it’s interesting to note that he drew attention to the motet’s ultra-simple (in a sense, “minimalist”) harmonic language in a letter to Traumihler: “It is written without sharps and flats, without the chord of the seventh, without the six-four chord, and without chordal combinations of four and five simultaneous notes.” Instead, the piece unfolds in the archaic Lydian mode, one of the old modes from Gregorian chant (F to F using only white keys on the piano). Despite avoiding modulation, notes biographer Derek Watson, “this motet is profoundly emotional in effect, the contrapuntal main section being introduced by a homophonic passage including antiphonal responses between the male and female voices of the choir.”

Symphony of Psalms

The interplay of stark economy and sacred texts in the *Symphony of Psalms* (composed in 1930 on a commission for the Boston Symphony) must have astonished audiences who saw Stravinsky’s neoclassical reappropriation of musical styles from the past, as in the ballet *Pulcinella*, merely as a witty game — even if most of the music for which he was known up to that point was connected in some way with the theater. Biographer Stephen Walsh suggests that the worldwide Depression — which forced a rude awakening from the giddy exuberance of the 1920s — may have left its mark on the work’s genesis and points to a wave of spiritually themed works by several contemporaries around this time.

“This symphony, composed to the glory of GOD, is dedicated to the Boston Symphony Orchestra on the occasion of the fiftieth anniversary of its existence,” wrote Stravinsky on the title page. This seemingly casual intermingling of sacred and secular intentions is the first of numerous indications that nothing is to be taken for granted with the *Symphony of Psalms*. Despite his allusion to the genre of symphony, the three-movement work is a far cry from classical archetypes. The idea of an epic choral symphony as pioneered by Beethoven in his Ninth actually finds its virtual antithesis in Stravinsky’s compact structure. The *Symphony* unfolds in three movements, connected without breaks, each of which becomes longer than the preceding movement.

The unusual orchestration also signals his difference from the standard repertory. What’s omitted is as important as what Stravinsky uses: the absence of clarinets and upper strings and expansion of upper and lower woodwinds, as well as brass, make for a unique and sometimes chilly clarity. Gone is the traditional warm blend of orchestra and voices. In fact, the writing emphasizes a sense of division between the chorus and instrumental ensemble. But the loss of comfortable sonic illusions engenders an austere beauty.

Stravinsky’s use of Latin from the Vulgate translation of the Psalms has a distancing effect well-suited to this sound world. (His setting of Jean Cocteau’s text for *Oedipus Rex* as translated into Latin had explored this powerful distancing effect a few years before the *Symphony*.) Acerbic chords of E minor — the tonality of Bruckner’s second Mass — alternate with jerky, quasi-baroque toccata patterns in the instrumental prelude that sets the first movement in motion. Against hints of an ongoing march, the chorus, singing verses from Psalm 38 (in the Vulgate numbering), pleads for divine assistance. As Leonard Bernstein aptly notes, “It’s a prayer with teeth in it, a prayer made of steel.” Their prayer, expressing humanity lost and wandering in the wilderness, intensifies before coming to rest on a solidly resonant G major chord.

But in the second movement the sense of wandering continues, in the form of a fugue on two themes. The first theme is instrumental, while the second, given to the chorus, works downward from sopranos to basses. Stravinsky describes this movement, which sets verses from Psalm 39, as an “overt use of musical symbolism” in three stages which represent the image of “waiting for the Lord” as “an upside-down pyramid of fugues.” The architecture, Stravinsky observes, builds from the instrumental to the “next and higher stage” in the “human fugue.” The climactic outburst in the final minute (the “third stage,” corresponding to the psalmist’s “new song” of praise and thanksgiving) “unites the two fugues.” It’s fascinating, incidentally, to compare the composer’s geometrical imagery with the architectural metaphor of a “sonic cathedral” that is so typically associated with Bruckner’s music.

To the words of praise from Psalm 150, the third movement presents this “new song” as yet another surprise in the *Symphony*. Once again, Stravinsky defies expectations. He avoids the kind of music conventionally associated with rejoicing through his depiction of gentle awe and his use of contrasting tempos. The distant serenity of the slow opening chorus yields to a faster passage which is based on an obsessively repeated rhythmic figure (in fact the first music Stravinsky conceived for the piece). There’s also a curious passing echo of *The Rite of Spring*.

Added to all this are hints of a circus atmosphere — another example of the work’s striking juxtapositions of material. The slow music returns, followed by an agitated passage Stravinsky wrote was intended to depict Elijah ascending to heaven with his horses and chariot. The final hymn’s “calm of praise,” he adds, “must be thought of as issuing from the skies.” The chorus rotates around three simple notes as Stravinsky sweeps away all contradictions with a final, lingering chord of C major. Pristine yet somehow sounding completely novel and newly minted, this is the last of Stravinsky’s awe-inspiring surprises in one of his greatest achievements.

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

Grant Gershon

MUSIC DIRECTOR



Photo: Alex Berliner

"Gershon seems to hold the audience's heart in his hands."

— SoCAL.COM

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

"Magnificent. Moving."

— CLASSICAL VOICE

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; master classes; 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

Suzanne Anderson
 Tyler Azelton
 Samela Beasom
 Tamara Bevard
 Deborah Briggs
 Karen Hogle Brown
 Amy Caldwell-Mascio
 Hayden Eberhart
 Claire Fedoruk
 Rachelle Fox
 Harriet Fraser
 Hilary Fraser-Thomson
 Marie Hodgson
 Elissa Johnston
 Susan Judy
 Risa Larson
 Virenia Lind
 Elyse Marchant
 Margaurite Mathis-Clark
 Deborah Mayhan
 Shelly McDowell
 Caroline McKenzie
 Susan Mills
 Lika Miyake
 Marnie Mosiman
 Holly Shaw Price
 Stephanie Sharpe Peterson
 Karen W. Schnurr
 Holly Sedillos
 Suzanne Waters
 Sunjoo Yeo

ALTO

Mary Bailey
 Nicole Baker
 Lesili Beard
 Rose Beattie
 Carol Binion
 Leanna Brand
 Aleta Braxton
 Monika Bruckner
 Janelle DeStefano
 Becky Dornon
 Amy Fogerson
 Sharmila Guha
 Michele Hemmings
 Saundra Hall Hill
 Callista Hoffman
 Kyra Humphrey
 Leslie Inman
 Farah Kidwai
 Sarah Lynch
 Adriana Manfredi
 Alice Kirwan Murray
 Shinnshill Park
 Drea Pressley
 Helene Quintana
 Nike St. Clair
 Nancy Sulahian
 Kimberly Switzer
 Kristen Toedtman
 Tracy Van Fleet

TENOR

Matthew Brown
 Daniel Chaney
 Bradley Chapman
 Pablo Corá
 Jody Golightly
 Timothy Gonzales
 J. Wingate Greathouse
 Steven Harms
 Drew Holt
 Brandon Hynum
 Jon Lee Keenan
 Shawn Kirchner
 Charles Lane
 Michael Lichtenauer
 Dominic MacAller
 Sal Malaki
 Christian Marcoe
 Sean McDermott
 Michael McDonough
 Adam Noel
 George Sterne
 Todd Strange
 Matthew Thomas

BASS

Melvir Ausente
 Joseph Bazouros
 Mark Beasom
 Michael Blanchard
 Reid Bruton
 Steven Chemtob
 Kevin Dalbey
 Greg Davies
 Steven Fraider
 Michael Freed
 Gregory Geiger
 Dylan Gentile
 Will Goldman
 Abdiel Gonzalez
 Scott Graff
 Stephen Grimm
 Scott Lehmkuhl
 Edward Levy
 Robert Lewis
 Roger Lindbeck
 Emmanuel Miranda
 Steve Pence
 Jim Raycroft
 Vincent Robles
 Douglas Shabe
 Mark Edward Smith
 Paul E. Sobosky
 Burman Timberlake
 Kevin White

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

ORCHESTRA

CELLO

Dane Little *Principal*
 Delores Bing *Assistant Principal*
 Nadine Hall
 Maurice Grants
 Todd French
 Xaidan Zheng

BASS

Donald Ferrone *Principal*
 Anne Atkinson *Assistant Principal*
 Peter Doubrovsky
 Tim Eckert

FLUTE

Geri Rotella *Principal*
 Sara Weisz
 Lisa Edelstein
 Sara Andon
 Sandra Kipp

OBOE

Joel Timm *Principal*
 Michelle Forest
 Paul Sherman
 Ted Sugata
 Stuart Horn (English Horn)

CLARINET

Gary Bovyer *Principal*
 Michael Grego

BASSOON

John Steinmetz *Principal*
 William Wood
 Duncan Massey
 Theresa Treunfels (Contrabassoon)

HORN

Kristy Morrell *Principal*
 Danielle Ondarza
 Stephanie Stetson
 Laura Griffiths-Brenes

TRUMPET

David Washburn *Principal*
 Marisa Benedict
 Andrew Ulyate
 Kevin Brown
 Timothy Hall

TROMBONE

William Booth *Principal*
 Alvin Veeh
 Terry Cravens

TUBA

Douglas Tornquist *Principal*

HARP

Marcia Dickstein *Principal*

TIMPANI

Theresa Dimond *Principal*

PERCUSSION

Aaron Smith *Principal*

PIANOFORTE

Lisa Edwards *Principal*
 Vicki Ray

Steve Scharf, PERFORMANCE MANAGER

Bob Dolan, LIBRARIAN

TEXT AND TRANSLATIONS

Mass No. 2 in E minor

By Anton Bruckner

Kyrie Kyrie eleison, Christe eleison, Kyrie eleison.	Kyrie Lord have mercy, Christ have mercy, Lord have mercy.	Et incarnatus est de Spiritu Sancto ex Maria Virgine. Et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus, et sepultus est.	And was incarnate by the Holy Spirit of the Virgin Mary. And was made man. Crucified also for us under Pontius Pilate, he suffered, and was buried.
Gloria Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.	Gloria Glory to God in the highest. And on earth peace to all those of good will. We praise thee. We bless thee. We worship thee. We glorify thee.	Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum, sedet ad dexteram Patris.	And on the third day he rose again, according to the Scriptures. He ascended into heaven, and he sits at the right hand of the Father.
Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens.	We give thanks to thee according to thy great glory. Lord God, Heavenly King, God the Father almighty.	Et iterum venturus est cum Gloria iudicare vivos et mortuos; cujus regni non erit finis.	He shall come again with glory to judge the living and the dead; and of his kingdom there will be no end.
Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.	Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father.	Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit.	And I believe in the Holy Spirit, the Lord and Giver of life, who proceeds from the Father and the Son.
Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.	Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer.	Qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas.	Who together with the Father and the Son is adored and glorified, who spoke to us through the Prophets.
Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe.	Thou who sittest at the right hand of the Father, have mercy upon us. For Thou alone art holy. Thou alone art the Lord. Thou alone art the most high, Jesus Christ.	Et unam, sanctam, catholicam et apostolicam Ecclesiam.	And I believe in one, holy, catholic and apostolic Church.
Cum Sancto Spiritu in Gloria Dei Patris. Amen.	With the Holy Spirit in the glory of God the Father. Amen.	Confiteor unum baptisma in remissionem peccatorum.	I confess one baptism for the remission of sins.
Credo Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.	Credo I believe in one God, The Father Almighty, maker of heaven and earth, and of all things visible and invisible.	Et expecto resurrectionem mortuorum, et vitam venturae saeculi. Amen.	I await the resurrection of the dead, and the life of the world to come. Amen.
Et in unum Dominum, Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis.	And I believe in one Lord, Jesus Christ, the only begotten Son of God. Born of the Father before all ages. God from God, light from light, true God from true God. Begotten, not made, of one substance with the Father by whom all things were made. Who for us and for our salvation came down from heaven.	Sanctus Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.	Sanctus Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest.
		Benedictus Benedictus qui venit in nomine Domini. Hosanna in excelsis.	Benedictus Blessed is He who comes in the name of the Lord. Hosanna in the Highest.
		Agnus Dei Agnus Dei, qui tollis peccata mundi, miserere nobis.	Agnus Dei Lamb of God, who takest away the sins of the world, have mercy upon us.
		Agnus Dei qui tollis peccata mundi, miserere nobis.	Lamb of God, who takest away the sins of the world, have mercy upon us.
		Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	Lamb of God, who takest away the sins of the world, grant us peace.

Symphony of Psalms

By Igor Stravinsky

I
Exaudi orationem meam, Domine,
et deprecationem meam.
Auribus percipe lacrimas meas.
Ne sileas.
Quoniam advena ego sum apud te
et peregrinus,
sicut omnes patres mei.
Remitte mihi, ut refrigerer Prius
quam abeam et amplius non ero.

II
Expectans expectavi Dominum,
et intendit, intendit mihi.
Et exaudivit preces meas:
et eduxit me de lacu miseriae,
et de luto faecis,
et statuit super petram pedes
meos:
et direxit gressus meos.
Et immisit in os meum canticum
novum,
carmen Deo nostro.
Videbunt multi et timebunt:
et sperabunt in Dominum.

III
Alleluia.
Laudate Dominum in sanctis Ejus;
laudate Eum in firmamento virtutis
Ejus.
Laudate Dominum.
Laudate Eum in virtutibus Ejus.
Laudate Dominum in virtutibus
Ejus.
Laudate Eum secundum
multitudinem
magnitudinis Ejus.
Laudate Eum in sono tubae.

Alleluia.
Laudate Dominum.
Laudate Eum.
Laudate Eum in timpano et choro;
laudate Eum in cordis et organo.

Laudate Eum in cymbalis
benesonantibus,
laudate Eum in cymbalis
jubilationibus.
Laudate Dominum.
Laudate Eum.
Omnis spiritus laudet Dominum.

Omnis spiritus laudet Eum.

Alleluia. Laudate Dominum.

I
Hear my prayer, O Lord,
and give ear unto my cry.
Hold not Thy peace at my tears.
Do not keep silent.
For I am a stranger with Thee
and a sojourner,
as all my fathers were.
O spare me, that I may recover
strength
before I go hence, and be no more.

II
I waited patiently for the Lord,
and He inclined to me.
And heard my cry:
and led me from the lake of
misery,
and out of the miry clay,
and set my feet upon a rock:
and directed my steps.
And He hath put a new song in my
mouth,
a song unto our God.
Many shall see it, and fear:
and shall trust in the Lord.

III
Alleluia.
Praise God in His holiness;
praise Him in the firmament of His
power.
Praise God.
Praise Him for His mighty acts.
Praise God for His mighty acts.

Praise Him according to His
excellent greatness.
Praise Him with the sound of the
trumpet.
Alleluia.
Praise God.
Praise Him.
Praise Him with the timbrel and
dance;
praise him with stringed instruments
and organs.
Praise Him upon the loud cymbals;
praise Him upon the high sounding
cymbals.

Praise God.
Praise Him.
Let everything that hath breath
praise the Lord.
Let everything that hath breath
praise Him.

Alleluia. Praise God.

Os justi meditabitur sapientiam

By Anton Bruckner

Os justi meditabitur sapientiam,
et lingua ejus loquetur judicium.
Lex Dei ejus in corde ipsius,
et non supplantabuntur
gressus ejus.
Alleluja.

The mouth of the righteous utters
wisdom,
and his tongue speaks what is just.
The law of his God is in his heart,
and his feet do not falter.
Alleluia.

The Cecilian Movement

Stravinsky has been called the Picasso of music because he seemed to make a style of changing styles, yet a unifying thread to his work is a vehement reaction against the excessive egoism of Romanticism. Even before he was born, the Roman Catholic Cecilian movement, named after the patron saint of music, took shape as an effort to combat what was perceived as the increasing worldliness of sacred music — a tendency the classical masters themselves were accused of inspiring. In contrast to the symphonic complexity found in Mass settings by Mozart, Haydn, and Beethoven, the Cecilianists wanted to revive earlier chant and the voice-centered polyphony of the Renaissance as represented by such icons as Palestrina.

With its evocation of Palestrina and prominent use of a cappella passages, Bruckner's Mass in E minor is often described as taking inspiration from the reformist aims of the Cecilianists, with whom he had several close associations. At the same time, as musicologist Paul Hawkshaw observes, Bruckner "could never empathize with the anti-modernist sentiment" of the movement, which became increasingly doctrinaire. The Cecilianists in turn were critical of the majority of his sacred music, making an exception for this work. Hawkshaw instead finds in the Mass's "consciously retrospective elements" a "musical analogue to the neo-Gothic aesthetic" of the New Cathedral in Linz for which the work was specifically commissioned.

— Thomas May

COMPOSERS



Anton Bruckner

Born: September 4, 1824 in Ansfelden, Austria

Died: October 11, 1896 in Vienna

Education: began musical training as a child, but later attended school at the Monastery at St. Florian where he studied violin, singing and organ; after dabbling in schoolteaching, was appointed organist in Linz where he began studying with Viennese theorist Simon Sechter; later studied orchestration with Otto Kitzler

Wagner: after being introduced to Wagner's music by Kitzler, he continued to cultivate his knowledge of and admiration for the composer, whom he came to refer to as the "Meister aller Meister"

Notable compositions: *Missa solemnis*, *Festkantate*, Mass in E minor, *Ave Maria*, Mass in D minor, Symphony no. 1 in C minor, Mass in F minor, *Locus iste*, *Virga Jesse floruit*, Symphony no. 5, String Quintet, Symphony no. 7

Performer: an accomplished organist, he became well known as an improviser at the organ; had a reputation as an international virtuoso, established by highly acclaimed tours to Paris and London

Photo: Library of Congress



Igor Stravinsky

Born: June 17, 1882 in Orantienbaum (now Lomonosov), Russia

Died: April 6, 1971 in New York

Education: born to a musical family: his father was a widely recognized bass-baritone and his mother was an amateur pianist; attended St. Petersburg University as a law student, where he met Vladimir Rimsky-Korsakov, son of the composer who later became his teacher

Known for: his stylistic diversity and innovations in rhythm and harmony; composed in roughly three periods: Russian/nationalistic period, Neoclassical period, and Serial period; also known as a pianist and conductor, often premiering his own works

Notable compositions: Russian period: *The Firebird*, *Petrushka*, *Rite of Spring*, *Les Noces*; Neoclassical period: *Pulcinella*, *Oedipus Rex*, *Symphony in C*, *The Rake's Progress*; Serial period: *Cantata*, *Three Songs from Shakespeare*, *Agon*, *Canticum Sacrum*, *The Flood*

Emigration: travelled to France to work with Diaghilev's *Ballets Russes* and stayed in Western Europe once World War I began and the Russian borders closed; lived in Switzerland and then France, where he became a citizen in 1934; later moved to Los Angeles and became a naturalized American citizen in 1945

THE LEGEND OF KAGUYA

A WORLD PREMIERE ORATORIO

Thursday, February 16 at 7 pm

Ramón C. Cortines School of Visual and Performing Arts
450 N. Grand Avenue, Los Angeles, CA 90012



Composed by Cortines High School (formerly HS#9) students as part of an 18-week in-school residency, *The Legend of Kaguya* is the second oratorio created through LAMC's high school version of *Voices Within*. This award-winning program combines the talents of a composer, a lyricist and a singer who work with students to teach them how to write their own libretto and music, which ultimately culminates in a staged performance at the school.

For more information or to RSVP to attend, contact:
Lesili Beard, Education Programs Manager
213.972.3113 | lbeard@lamc.org

ORATORIO SYNOPSIS: *The Legend of Kaguya* is based on a 10th century Japanese tale, and is the story of a mysterious girl discovered inside a glowing bamboo plant. While walking in the bamboo forest, an old, childless bamboo cutter comes across a peculiar shining stalk of bamboo. He cuts it open to find a baby girl the size of his thumb. The bamboo cutter is ecstatic to find this extraordinary creature and he takes her home to raise her as his daughter. The girl, Kaguya, (pronounced Kah-GOO-yah), grows into a woman of exceptional beauty. Five princes ask for her hand in marriage. Kaguya is believed to be supernatural, perhaps an alien from the moon. Because she is not human, she cannot marry a mortal so she concocts impossible tasks for her suitors, agreeing that she will marry the prince who accomplishes his task.

A REMEMBRANCE by Marjorie Lindbeck

Jon Lovelace was an extraordinary person. His gentle wisdom, vast intellect, graceful humor and twinkling smile were his hallmarks. All of us at the Los Angeles Master Chorale who were fortunate enough to spend time with Jon treasured every second in his presence. While Jon was clearly a giant in business, his humble modesty and sincere interest always put you at ease and made you the center of his universe.

Jon and his equally extraordinary wife, Lillian, approached the Los Angeles Master Chorale many years ago to share their interest in choral music — an interest fostered by Lillian's mother who was a choral director — and their admiration for the Chorale's then new conductor, Grant Gershon. One of our first wonderful visits with the Lovelaces followed a morning press conference to announce the Chorale's inaugural season at Walt Disney Concert Hall. We enjoyed a sunlit lunch on the Lovelaces' patio in their Beverly Hills home, and I remember Jon soaking up Grant's every word as he detailed plans to inaugurate the new hall, cited works that would be commissioned and laid out a vision for the future. Jon recognized talent! But, more significantly, he recognized the need to nurture that talent — to provide the resources for Grant and the Chorale and then watch the magic unfold as the art form soars, pushes boundaries, inspires us and grows.

On another visit we traveled to Santa Barbara to meet with the Lovelaces. Lillian kept us company while we waited for Jon, who wanted to catch one more early morning movie at the Santa Barbara Film Festival. Without needing to ask, I was confident the Lovelaces supported that festival, too. Their interests are myriad, and their philanthropy unparalleled. They have made gifts to the Chorale which have sustained, challenged and encouraged LAMC. Their unwavering support and love for Grant and our talented professional singers continue to inspire each of us.



Photo: Lee Salem

There was never anyone happier or more excited than Jon Lovelace when attending an LAMC dress rehearsal of a brand new work. He always appreciated its uniqueness and recognized the importance of creating new works and nurturing gifted composers. While we would be trying to find ways to thank them for their pivotal role in creating a new work, it was always Lillian and Jon who were eager to thank us for the experience of participating and hearing it.

We miss Jon enormously, but his legacy is evident everywhere. The Los Angeles Master Chorale will continue to strive to fulfill Jon's often unstated expectations — that we simply do our best as artists and administrators, discipline ourselves in ways to accomplish that, and continue to make art and great music.

We know each of you joins the Chorale family in remembering Jon Lovelace with great affection and boundless admiration, and in celebrating with Lillian and the Lovelace family, as well as with the countless numbers throughout the world who no doubt considered Jon their friend, an extraordinary life.

Marjorie Lindbeck is a Master Chorale donor and subscriber, and she was its General Manager for 10 years until she retired in June 2011.

CIRCLE OF FRIENDS 2011 | 2012 Season

Our wonderful Circle of Friends provides 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.

Thank you to our many friends – individuals, foundations, corporations and government agencies – who support us through generous gifts to the annual fund. Please consider making your gift to join these visionary and generous patrons of great music.

INDIVIDUAL DONORS

ANGEL CIRCLE
\$100,000 to \$500,000
Anonymous
Blue Ribbon Committee
Violet Jabara Jacobs

IMPRESARIO CIRCLE
\$25,000 to \$99,999
Judi and Bryant Danner
Kiki and David Gindler
Joyce and Kent Kresa
The Sahandaywi Foundation

BENEFACTOR CIRCLE
\$10,000 to \$24,999
Anonymous (2)
Gregory J. Annick and
Nancy McAniff Annick
David Bohnett and Tom Gregory
Abbott Brown
Kathleen and James Drummy
Ann Ehringer, Ph.D.
Annette L. Ermshar and
Dan Monahan
Claudia and Mark Foster
Fraternity of Friends
Thomas F. Grose
Denise and Robert Hanisee
Stephen A. Kanter, M.D.
Drs. Marguerite and
Robert Marsh
Jane and Edward J. McAniff
Carole and Everett Meiners
Sheila Muller
Marian and John Niles
Joyce and Don Nores
Cheryl Petersen and
Roger Lustberg
Dudley Rauch
Susan Erburu Reardon and
George Reardon
Ann and Robert Ronus
Frederick J. Ruopp
Eva and Marc Stern
Philip A. Swan
Laney and Tom Techentin
Katy and Shaun Tucker

MAESTRO CIRCLE
\$5,000 to \$9,999
Anonymous
Virginia and Brian Brooks
Eleanor and Ted Congdon
H. Richard Cullen and
Robert G. Finnerty
Kathleen and Terry Dooley
Carol and Warner Henry
James Lyerly and Tracy Van Fleet
Mona and Frank Mapel
Patty and Ken McKenna
Mrs. Edward McLaughlin
Albert McNeil
Sally and Robert Neely

Bette Redmond
Marshall Rutter and
Terry Knowles
The Seidler Family
Heidi Simpson and Tim Sandoval
Philip V. Swan
Iris and Robert Teragawa
Jann and Ken Williams

GOLDEN BATON CIRCLE
\$2,500 to \$4,999
Anonymous
Judy and Tom Beckmen
Sue Bienkowski
Alicia G. and Edward E. Clark
Zoe and Don Cosgrove
Susan Efting
Michael W. Fitzgerald
Ron Hartwig
Mr. and Mrs. Stephen F.
Hinchliffe, Jr.
Martin Massman
Christine McCarthy and
Michael R. McCormick
Eleanor Pott
The Hon. Richard J. Riordan,
Former Mayor, Los Angeles
Rosemary Schroeder
Leah and Marty Sklar
Nancy and Dick Spelke
Michele and Russell Spoto, M.D.
Barbara and Ian White-Thomson

SILVER BATON CIRCLE
\$1,000 to \$2,499
Anonymous (2)
Dr. Gladi Adams and
Ms. Ella Matthes
Diane and Noel Applebaum
Martha Blakeley Chowning
and Jonathan Groff
Adele Bloom
Marla Borowski
Tom Borys
Sharon and George Browning
Raun and Jerry Burnham
Kathy and Theodore Calleton
in honor of Ted McAniff
Marjore Chronister
Aaron Cole
Michele Crahan
Karen and Michael Freed
Grant Gershon and Elissa Johnston
Dr. and Mrs. Carl Greifinger
Leslee Hackenson
Margaret Hayhurst
Elizabeth Levitt Hirsch
Curtis Ray Joiner
Mireya and Larry Jones
Robin and Craig Justice
Patricia A. Keating
Junko Koike
Mrs. Christine Kuyper

Gloria and Thomas Lang
Morten J. Lauridsen
Lesley Leighton
Frances and Robert Lewis
Marjorie and Roger Lindbeck
Lortie Family Foundation
Winifred Rutter Lumsden
Donna and Warry MacElroy
Nicole and Robert Maloney
Ginny Mancini
Weta and Allen Mathies
Dr. Joseph V. Matthews
Kathleen McCarthy Kostlan
Mrs. David McIntyre
Robin Meadow and
Margaret Stevens
Carolyn L. Miller
Ann and James Mulally
George C. Oliphint
Eric Olson and Cookie Broede
Courtland Palmer
Catherine and David Partridge
in honor of Steve Kanter
Peggy Phelps
Anne Shaw Price
E. Gary and R. Marina Raines
Sonia Randazzo
Dr. Harry E. Rice
Penelope Roeder -
Strategic Support Services, Inc.
Lorraine and Joseph Saunders
J. Theodore Struck
Melanie and William Switzer
Jesse Telles
Mary Margaret Thompson
Becky and Rick Thyne
Martha and John Welborne
Arnold Zetcher

PATRON CIRCLE
\$500 to \$999
Anonymous
Patrick Anderson
Janet Anwyl
Brandon Bailo
Margaret Bates
Stephanie and Camilo Becerra
Joanne and Miles Benickes
Carol and Chris Bradford
Debbie and Jeff Briggs
Georgia and Gerald F. Brommer
Carola and Allen Bundy
Hon. and Mrs. Richard P. Byrne
Kathy Cairo
Megan and Don Davis
Mary and Craig Deutsche
Sarah and Alfred Doering
Leslie and John Dorman
Mary Gisbrecht
Bonnie and Hugh Grinstead
Susan Wareham Hamilton
Joe Hudgens
Mr. and Mrs. Jason Hwang

Missy and Paul Jennings
Harriet and Al Koch
Thomas F. Kranz
Erina and Chong Ja Kwon
Leeba Lessin
Maryanne and Jerome Levine
Susan and Bob Long
Rhonda Heth and Tom Mabie
in honor of Kathy and Jim Drummy
Mr. and Mrs. Leonis C. Malburg
Lisa and Mark Morris
Beatrice H. Nemlaha
Marilyn and Jerry Prewoznik
David Newell
Peggy and Leroy Rahn
in honor of Laney Techentin
Harold Ray
Suzanne and Frederic Rheinstein
Sandra and Richard Rogers
Phyllis Rothrock
Mary Lou Schanche
Fr. Lawrence Seyer
Maryann Skoko and
Katherine Jordan
Deborah Smith and Carole Lambert
Elaine and William Sollfrey
Rita Spiegel
Diane Stewart
Arthur H. Streeter
Suzanne and Peter Trepp
Madge van Adelsberg
Patricia S. Waldeck
Michelle Ward
Kevin White
Geoffrey S. Yarema

FRIEND CIRCLE
\$250 - \$499
Anonymous
Tim Baudler
Samela and Mark Beasom
Mandy and Steven Brigham
Sue and John Claus
David Codell
Dr. Lawrence J. and Jane Z. Cohen
Dr. Edwin and Helene Cooper
Molly and Walter Coulson
Kathleen Crane and Milan D. Smith
Marian and Ted Craver
in honor of Marian and John Niles
Martha Crommett, Ph. D.
Greg Davies
Kathleen Elowitz
Drs. Eleanor and Harold Fanselau
Mary Fitzgerald and Karen Worden
Ray Frauenholz and Diane Thomas
Peggy and John Garvey
Betty Gondek
Carol and James Hart
Mrs. Mel Hindin
David E. Horne
Mary and Paul Jacobs
Frank Jarvis

Stewart Johnston
 Marlene and Richard Jones
 Dr. Robert Karns
 Hannah and Marshall Kramer
 Shoko and Matthew Malkan
 Vicky and Neil Martin
 Jerilyn and Peter McAniff
 Jane and Larry McNeil
 Carol Miller-Benzner
 Gaile Neale
 in honor of Lillian Lovelace
 Stephanie Patterson
 Sandra Peich-Selig
 Robert Pierre and Jane Sell
 Rita Coveney Pudenz
 Michael Ruff
 Phillip K. Sotel
 Sue Stamberger
 E. Roberta Stimpson
 Sue and Doug Upshaw
 Barbara E. Wagner
 Barbara and Russell Whittenburg
 Peg and Robert Woiwod

FRIEND CIRCLE

\$125 - \$249

Anonymous
 Virginia and Roland Aldridge
 Fernando Almanza
 Sally and Ralph Altabet
 Mr. and Mrs. Richard E. Andersen
 Phil Azelton
 Elita and David Balfour
 Grant Barnes
 David N. Barry
 Jo Anna Bashforth
 Mary and Don Beaudry
 Philip Bennet
 in memory of Patty Thomas
 Susan Berman
 Jennifer and Chris Bertolet
 Helen Birch
 Delores and William Bing
 Mr. and Mrs. Bradford Blaine
 Linda and Skip Bowling
 Gina Brouman and Leslie Sacks
 Robert Brown
 Allen Bundy
 Nancy Carter
 Jacqueline Cohl
 Nancy and Jon Collins
 Corinna Cotsen
 Doug Crowley
 Rosa Cumare
 Sandra Cutuli
 Donna Danielson and
 Larold Schulz
 Marian F. Davidson
 Nancy L. Davidson
 Loretta and Glenn De Lange
 Becky and Jack Doody
 Hazel H. Dunbar
 Becky and Richard Ebbert
 Julia and John Eidsvoog

Peter Epstein
 Robert J. Evanko
 Michael Fishbein
 Jeanne Flores
 Sandra Fox
 Anat Gafni
 Marina Gallas
 Dr. M.A. Giardello
 Lenore and Bernard Greenberg
 Nona and Bill Greene
 Jim Haines
 Richard Charles Hale
 Anne-Charlotte Harvey
 Anne Hess
 Nancy and Jim Holland
 Margaret Houck
 Lisa and Mark Hutchins
 Richard Jensen
 Lillian Johnston
 Sylvia Jones
 Ann Jopling
 Jane Kaczmarek
 Cheryl Kane
 Susan Kelsey
 Gloria and Paul Kilian
 Elizabeth R. Kin
 Brenda King-Scoffin
 Connie and Jay Knight
 Marisa Silver and Ken Kwapis
 LaVonne D. Lawson, Esq.
 Katheryne Levin
 Iris S. Levine
 Christine Loeb
 Mary and John Lorimer
 Mr. and Mrs. Herman Luchs
 Denise Marchant
 Esther Martin-Reinhardt
 Frank Mason
 Moira Mayer
 Dr. Marc Mayerson
 Seana McAniff
 Marilyn and David McCarthy
 Howard Meyers
 Gloria and John D. Moore
 in memory of Buzz Price
 Rick Morrow
 Mrs. James Neville
 Clifford Orent
 Sylvia Osborne
 Brian Ouzounian
 Susan B. Pace
 Deborah and Jamshed Patel
 Joan Perazzo
 Ann and John S. Perkins
 Suzanne Peterson
 Jana Planner
 Dr. Dolly Platt
 John O. Regan
 Ellen and Ron Reisner
 Carol H. Richards
 Mary Ann and Dean Roberts
 Sara McGah and Kenneth Roehrs
 Carol Rosen
 in honor of Everett Meiners

Karen Smith and Jim Rosenberg
 Carol Rossi
 in memory of Robert Hyndman
 Ilene and Sam Rotenberg
 Ken Sanson
 Gaye Saxon
 Margaret and Robert Schaper
 Marleen and Hugh Scheffy
 Eileen and David Schmidt
 Bette Schneider
 Barbara and Charles Schufreider
 Sheila K. Segal
 Mary Ann Semler
 Dr. Carol T. Smith
 Donna Smith
 Richard E. Smith
 Sandra and Dean Smith
 Renee Sousa
 Enid and Benjamin Sperber
 Vina Spiehler
 David Spiro
 Sharon K. Steingass
 John Steinmetz
 James Stemen
 Tracy Stone
 Jim Storey
 Brett Stover
 Dean Taylor
 Susan Taylor and John Houghton
 Mimi and Warren Techentim
 Marjorie Thomson
 Christine Thornton
 Haydée and Jim Toedtman
 Arlette M. Towner
 Elzbieta and Ginter Trybus
 Anita Tsuji
 Ronald Ulrich
 Christine Upton
 Brenn von Bibra
 E.J. von Schoff
 Marlene Waggoner
 Joyce Wang
 Teresa Ward
 in memory of Kermit E. Ward
 Mary-Susan and Paul Wehmeier
 Jenene J. Wilson
 Judy Wolman
 Marika Zaharkiv

Your tax-deductible gifts are an investment in the artistic and educational programs of the Master Chorale. Support the music you love by making a donation today! For more information, contact Ilean Rogers at 213.972.3138 or iringers@lamc.org; online at www.lamc.org; by mail to Los Angeles Master Chorale 135 N. Grand Avenue Los Angeles, CA 90012

This listing reflects gifts made from January 1, 2011 to January 17, 2012. To report an error, omission or change in your listing, please contact us.

DON'T MISS THESE GREAT EVENTS!

Red Carpet World Premiere Party

\$2,500 GOLDEN BATON CIRCLE

Sunday, April 29, 2012

Experience a behind the scenes event at Disney Hall: walk the Red Carpet to meet composer Gabriela Lena Frank, musicians of Huayucaltia and other friends of the Master Chorale backstage in Choral Hall following her world premiere on "Andes to the Sea."

Maestro & Friends On-stage Dinner and Salon

\$5,000 MAESTRO CIRCLE

Friday, June 15, 2012

Enjoy a sumptuous dinner and fine wines while being serenaded by 3 talented singers from the Master Chorale, with Maestro Grant Gershon at the piano. All from the best view in the house: onstage at Walt Disney Concert Hall!

MAKE YOUR DONATION TODAY! LAMC.ORG OR 213-972-3138

CIRCLE OF FRIENDS 2011 | 2012 Season

BUSINESS, FOUNDATION AND GOVERNMENT SUPPORT



BNY MELLON

19 YEARS OF COMMITMENT

PLATINUM CIRCLE

\$100,000+

Colburn Foundation
The James Irvine Foundation*
The Music Center Fund for the Performing Arts
The Music Center Foundation

GOLD CIRCLE

\$50,000 to \$99,999

The Ahmanson Foundation
BNY Mellon
City of Los Angeles Department
of Cultural Affairs*
Dan Murphy Foundation
The Ralph M. Parsons Foundation

SILVER CIRCLE

\$20,000 to \$49,999

Patricia Duque Byrne Charitable Foundation
The Capital Group Companies
Charitable Foundation
The Capital Group
Private Client Services
Harry Bronson And
Edith R. Knapp Foundation
Los Angeles County Arts Commission*
National Endowment for the Arts
The Rose Hills Foundation*

BRONZE CIRCLE

\$1,000 to \$19,999

The Aaron Copland Fund for Music, Inc.
Anonymous
The ASCAP Foundation Irving Caesar Fund
The Bank of America Charitable Foundation
Albert & Elaine Borchard Foundation, Inc.
The Eli and Edythe Broad Foundation
California Arts Council
The Charitable Foundation -
Agent Community Outreach
of Prudential California Realty
Dwight Stuart Youth Fund
Employees Community Fund of Boeing,
California
Ann and Gordon Getty Foundation
Thornton S. Glide and
Katrina Glide Foundation
The Green Foundation
The William H. Hannon Foundation
Korean Cultural Center Los Angeles
Korea Times and Hankook Ilbo
The Walter Lantz Foundation
Los Angeles Philanthropic
Committee for the Arts
Metropolitan Associates
Lluella Morey Murphey Foundation
Paul Davis MTO Associate Fund -
Munger, Tolles & Olson LLP
E. Nakamichi Foundation
The Kenneth T. and Eileen L.
Norris Foundation
Barbro Osher Pro Suecia Foundation

Pacific Life Foundation
Pasadena Showcase House for the Arts
Ann Peppers Foundation
Lon V. Smith Foundation
John and Beverly Stauffer Foundation
Sidney Stern Memorial Trust
Wallis Foundation
The Weingart Foundation

MATCHING GIFTS

Anonymous (1)
The Boeing Company Charitable Trust
GE Matching Gifts Program
IBM International Foundation
Johnson & Johnson Matching Gifts Program
Nestlé Community Care Campaign

**Indicates multi-year commitment*

2011 | 2012 SEASON CALENDAR

UP NEXT

Bach: St. John Passion

Saturday, March 31 at 8 pm

Sunday, April 1 at 7 pm

Bach | St. John Passion

with Musica Angelica Baroque Orchestra

Andes to the Sea

Sunday, April 29 at 7 pm

Galián | Salseo

Grau | Caramba

other vibrant Venezuelan songs

Gabriela Lena Frank | WORLD PREMIERE

with Huayucaltia

24th Annual High School

Choir Festival

Friday, May 4

Chamber Singers & Organ Demo

11-11:45 am

Festival Concert

1-2 pm

Tribute to Górecki

Sunday, June 10 at 7 pm

Górecki | Lobgesang

Brahms | Schaffe in mir,

Gott, ein rein Herz

Górecki | Five Marian Songs

Górecki | Miserere

Guest Appearances with the LA Phil

BEETHOVEN

MISSA SOLEMNIS

April 13, 14 & 15, 2012

LA Philharmonic

Herbert Blomstedt, conducting

Walt Disney Concert Hall

MOZART DON GIOVANNI

May 18, 20, 24 & 26, 2012

LA Philharmonic

Gustavo Dudamel, conducting

Paul Curran, directing

Frank Gehry, architect

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

Please visit LAPhil.com for concert times, tickets and information

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

Laney and Tom Techentin



"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."

— Laney and Tom Techentin

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 Techentin
Madge van Adelsberg



Los Angeles Master Chorale
135 North Grand Avenue
Los Angeles, CA 90012
213-972-3110 tel.
213-972-3136 fax
lamc@lamc.org
tickets@lamc.org

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

Lesili Beard, Education Programs Manager
Andrew Brown, Director of Operations
Patrick Brown, Marketing Manager
Suzanne Brown, Controller
Hayden Eberhart, Program Book Coordinator
Allie Fukushima, Finance Assistant
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
Graham-Pelton Consulting, Inc.
Joanna Elliott, Director

Walt Disney Concert Hall

Greg Flusty, House Manager
Paul Geller, Stage Manager
Thomas Kolouch, Master Carpenter
John Phillips, Property Master
Terry Klein, Master Electrician
Kevin F. Wapner, Master Audio/Video

Cover Photography: Ken Hively

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



Sounds and Rhythms of Afghanistan (S.A.R.A.).



Gustavo Dudamel and the LA Phil



Simon Boccanegra. Photo by Catherine Ashmore.

FEBRUARY AT THE MUSIC CENTER

WEDNESDAY, FEBRUARY 1

8:00 PM *Clybourne Park*
Center Theatre Group /
Mark Taper Forum
Runs through February 26

THURSDAY, FEBRUARY 2

8:00 PM THE MAHLER PROJECT: Mahler 9
LA Phil / Walt Disney Concert Hall
Runs through February 5

TUESDAY, FEBRUARY 7

8:00 PM Joshua Bell in Recital
Presented by LA Phil /
Walt Disney Concert Hall

WEDNESDAY, FEBRUARY 8

8:00 PM Leif Ove Andsnes in Recital
Presented by LA Phil /
Walt Disney Concert Hall

SATURDAY, FEBRUARY 11

11:00 AM Sounds and Rhythms of
12:30 PM Afghanistan (S.A.R.A.) &
Ballet Afsaneh
World City at the Music Center /
W.M. Keck Children's Amphitheatre,
Walt Disney Concert Hall

7:30 PM *Simon Boccanegra*
LA Opera /
Dorothy Chandler Pavilion
Runs through March 4

8:00 PM Judy Collins
Presented by LA Phil /
Walt Disney Concert Hall

SUNDAY, FEBRUARY 12

7:00 PM Bruckner & Stravinsky
LA Master Chorale /
Walt Disney Concert Hall

THURSDAY, FEBRUARY 16

8:00 PM Chucho Valdes & The Afro Cuban
Messengers • Cubano Be Cubano
Bop: Poncho Sanchez & His Latin
Jazz Band with Terence Blanchard
Presented by LA Phil /
Walt Disney Concert Hall

SUNDAY, FEBRUARY 19

7:30 PM Organ Recital: Olivier Latry
Presented by LA Phil /
Walt Disney Concert Hall

THURSDAY, FEBRUARY 23

8:00 PM Dutoit Conducts
Debussy and Prokofiev
LA Phil / Walt Disney Concert Hall
Runs through February 25

SATURDAY, FEBRUARY 25

8:00 PM Albert Herring
LA Opera /
Dorothy Chandler Pavilion
Runs through March 17

TUESDAY, FEBRUARY 28

8:00 PM Green Umbrella:
de Leeuw Conducts Andriessen
Presented by LA Phil /
Walt Disney Concert Hall

For more information,
visit musiccenter.org or
call (213) 972-7211.

Join us: