



LOS ANGELES  
MASTER  
CHORALE

# ORGAN EXTRAVAGANZA



# HIGH NOTES

From President & CEO  
Terry Knowles



## Welcome to an extraordinary new season with your Los Angeles Master Chorale!

It's been almost four months since the last note of Henryk Górecki's stunning *Miserere* lingered in our ears as we listened in astonished silence, soaking in every second of the beauty we had just heard (and which you now can own when you purchase the Chorale's just-released recording of the music of Górecki). This is such a good example of the types of moments we look forward to each and every time Music Director Grant Gershon and the talented singers of the Los Angeles Master Chorale set foot on our stage. So naturally it feels wonderful to get back into Walt Disney Concert Hall to kick off a brand new season filled with many more of these exceptional moments that we've come to expect and cherish.

Tonight I am deeply grateful for the opportunity to share the good news that Kiki and David Gindler have made a lead gift of \$1 million to establish the MUSIC DIRECTOR'S CIRCLE. The Gindlers' commitment is to bring together other generous individuals who share their passion for the visionary artistic leadership of Grant Gershon and its impact on the LA Master Chorale - over the past 12 years and into the future. This new Circle of donors debuts at a particularly important time as we prepare to launch the Chorale's 50th Anniversary in 2013|14; an epic season with BIG celebrations, BIGGER choral works and many more surprises that we're excited to share with you in the not-so-distant future. In appreciation of the Gindlers' extraordinary gift, the Board of Directors is very pleased to recognize their generosity by establishing "The Kiki and David Gindler Music Directorship." (Please read a Q & A with the Gindlers, found on page 10.) With so many incredible opportunities on the horizon, I hope you too will want to participate in this unique experience, and I encourage you to commit your financial support in a way that excites you!

And to lead that charge, I am very happy to introduce our new Director of Development, Patrick Morrow, whom some of you may have encountered through his work with major Los Angeles arts organizations over the past decade (read more about him on page 15). We welcome Patrick to our Master Chorale family as we stand on the brink of a very bright future, full of opportunity and growth, to elevate the art form of choral music which is such a passion for us all.

On behalf of our singers, Music Director, Board of Directors and professional staff, I thank you for being here tonight and for supporting the Los Angeles Master Chorale. We couldn't do it without you - literally! **You make this possible** - enjoy the music.

Sincerely,

### BOARD OF DIRECTORS

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MUSIC DIRECTOR

Terry Knowles  
PRESIDENT & CEO

# Our EXTRAORDINARY 2012 | 2013 Season Begins!

## 2012 | 2013 SEASON PROGRAM

### 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

Yulia Van Doren, soprano  
Kelley O'Connor, mezzo soprano  
Brian Mulligan, baritone  
115 singers | orchestra

### Poulenc & Vaughan Williams

Sunday, April 14, 2013 - 7 pm

Poulenc | Salve Regina  
Vaughan Williams | Mass in G minor  
Vaughan Williams | Five Mystical Songs  
Abdiel Gonzalez, baritone  
Poulenc | Figure humaine  
62 singers | organ | soloists

### American Songs & Spirituals

Sunday, June 2, 2013 - 7 pm

Barber | Agnus Dei  
Whitacre | Three Songs of Faith  
Hogan | The Battle of Jericho  
Kirchner | WORLD PREMIERE  
Dawson | Ain'-a That Good News  
115 singers | piano

### HOLIDAY CONCERTS

#### Holiday Wonders: Festival of Carols

Saturday, December 8, 2012 - 2 pm

Saturday, December 15, 2012 - 2 pm

100 singers | pipe organ

#### 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

## LAMC INTERNATIONAL TOUR *with the LA Philharmonic*

On the eve of our 50th Season, an international tour with the LA Philharmonic to London, Lucerne, Paris and New York in March 2013 creates an unprecedented opportunity to showcase LAMC on the world stage. *The Gospel According to the Other Mary* is commissioned by the Los Angeles Philharmonic, Barbican Centre, Lincoln Center, Lucerne Festival, Zaterdag Matinee at the Concertgebouw Amsterdam, and Cité de la musique in Paris. Similar in scope to Adams' first oratorio *El Niño*, *The Gospel According to the Other Mary* completes the narrative by telling the story of Jesus' Passion, Crucifixion and Resurrection. The concert version premiered on May 31, 2012 by the LA Philharmonic and LA Master Chorale with Gustavo Dudamel conducting. The staged version created by Peter Sellars premieres at Walt Disney Concert Hall in March 2013 and then tours to Europe.

### TOUR SCHEDULE



#### LOS ANGELES

Walt Disney Concert Hall  
March 7, 8 & 10, 2013



#### LONDON

Barbican Centre  
March 16, 2013



#### LUCERNE

KKL Luzern  
March 20, 2013



#### PARIS

Salle Pleyel  
March 23, 2013



#### NEW YORK

Lincoln Center  
March 27, 2013

Please Visit [LAPHIL.COM/Tickets](http://LAPHIL.COM/Tickets) Or Call 323-850-2000 For Ticket Information.



# LOS ANGELES MASTER CHORALE

Grant Gershon  
The Kiki & David Gindler Music Director

2012 | 2013

TONIGHT'S  
PERFORMANCE

## ORGAN EXTRAVAGANZA

Sunday, October 21 at 7 pm | Walt Disney Concert Hall

Los Angeles Master Chorale  
Grant Gershon, conductor  
Lesley Leighton, associate conductor  
Los Angeles Children's Chorus, Anne Tomlinson, conductor  
Paul Meier, organ  
Kimo Smith, organ

### **God is Gone Up**

Paul Meier, organ

Gerald Finzi  
(1901-1956)

### **Bright Mass with Canons**

Tamara Bevard, soprano | Karen Hogle Brown, soprano  
Tracy Van Fleet, mezzo soprano | Kimo Smith, organ

Nico Muhly  
(b. 1981)

### **The Beatitudes**

Paul Meier, organ

Arvo Pärt  
(b. 1935)

### **Ubi Caritas**

Paul Mealor  
(b. 1975)

### **I Was Glad**

Lesley Leighton, conductor  
Paul Meier, organ

Hubert Parry  
(1848-1918)

— INTERMISSION —

### **A Good Understanding** WEST COAST PREMIERE

Los Angeles Children's Chorus  
Kimo Smith, organ | Nick Terry, percussion

Nico Muhly

### **Psalms 150**

Los Angeles Children's Chorus  
Anne Tomlinson, conductor  
Paul Meier, organ

David Willcocks  
(b. 1919)

### **Dorchester Canticles**

Todd Strange, tenor  
Paul Meier, organ  
Jo Ann Turovsky, harp | Nick Terry, percussion

Tarik O'Regan  
(b. 1978)

### **Kiddush**

Daniel Chaney, tenor  
Paul Meier, organ

Kurt Weill  
(1900-1950)

### **Ascending Into Heaven**

Niké St. Clair, mezzo soprano | Janelle DeStefano, mezzo soprano  
Michael Lichtenauer, tenor | Scott Graff, bass | Paul Meier, organ

Judith Weir  
(1954)

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



BNY MELLON

BNY Mellon  
proudly sponsors tonight's Gala.



KUSC is our Proud Media Partner

Tonight's **ListenUp!** with composer Paul Mealor, Music Director Grant Gershon and KUSC's Brian Lauritzen will be held inside the concert hall auditorium at 6 pm.

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.

This program is dedicated to the memories of Anne Shaw Price and Roger Lindbeck, both remarkable singers and lovers of the LA Master Chorale.



# SINGING “Seraphicwise”

## THE MASTER CHORALE LAUNCHES A NEW SEASON

by Thomas May

There was a time when the mere phrase “modern music” could, Pavlov style, instantly trigger a reaction of fear and foreboding. It seemed that for composers to be suitably *au courant*, they had to descend deep into the angst-filled abyss. Yet in a program consisting entirely of pieces written in the 20<sup>th</sup> and 21<sup>st</sup> centuries — all except for three of them by living composers — the Master Chorale reaffirms music’s unique capacity to travel in “the other direction.” Hardly limited to the dark side of the human condition, music can just as potently voice our aspirations to rise up to something higher, to be borne aloft by feelings of joy and awe.

A suspicion still lingers in many of the other arts that depictions of happiness must inevitably pale beside the sexier stuff of tragedy, that *Paradise Lost* will always trump *Paradise Regained*. Music, however, by virtue of its immediacy, has never been limited to one part of the emotional spectrum: what’s more, composers and performers can refine expressions of elation into countless shades, from jubilation and praise of a transcendent power to serene contemplation and even whimsical mystery.

These are among the way stations in this evening’s concert of celestial ascent, which combines the warmth of the human voice with the majestic strains and many-hued palette of Disney Hall’s celebrated pipe organ. Could there be a finer way for the Master Chorale to rise to the occasion of opening a thrilling new season?

Ascension is in fact the explicit theme of the program’s first piece. Written in 1951 by British composer Gerald Finzi (1901-1956) for a London church to celebrate St. Cecilia’s Day, ***God Is Gone Up*** is an anthem setting of a poem by the Puritan emigrant Edward Taylor (1642-1729). Taylor ranks among the most significant figures in the emerging literature of colonial America. The text represents his characteristically original, metaphysically oriented slant on biblical sources: here, passages from the Psalms and from Paul’s Epistle to the Philippians that became associated with the Christian belief in the ascension of Jesus into heaven forty days after his resurrection.

In musical terms, “ascension” can be staged through myriad devices, by manipulating melodic direction, speeding up rhythmic figures, and shifting of keys, for example. Finzi does all of these, adding an effective interplay between the organ’s introductory fanfares and the echoing choral harmonies of the first and last sections, repeating the first stanza for balance and symmetry. In the contrasting middle section, which introduces the poet’s personal point of view, Finzi deftly illustrates Taylor’s poetic imagery of the feedback between instruments and voices as the chorus plays the role of the angelic “sparkling courtiers” who “enravis” with their singing.

Fanfares also figure prominently in the freshly inventive organ part of the opening Kyrie in Nico Muhly’s ***Bright Mass with Canons***. Thanks to

Music Director Grant Gershon’s thoughtfully interlaced programming of contemporary composers with choral classics, Muhly — born in Vermont in 1981 and the youngest of the composers we hear this evening — is a familiar voice to Master Chorale audiences. Premiered in 2005, *Bright Mass* pays tribute to Muhly’s memories of singing in an Episcopalian boys’ choir and to the many epiphanies he gathered while absorbing the great Anglican choral tradition that “brightened my childhood music-making.”

The composer sets the Mass in four concise movements, leaving out the lengthy Credo, and makes liberal use of modal, chant-like vocal lines and the imitative technique known as “canon” writing. Sustained harmonies in the Kyrie, accentuated by the organ’s brassy interjections, contrast with the rhythmic pulse and choral division of the Gloria. Muhly describes the third and fourth movements as “more abstract and spatial,” with “insect-like twitching from the upper voices” for the Sanctus and yet another musical gesture of ascent to end the introspective Agnus Dei.

Arvo Pärt’s musical interpretation of ***The Beatitudes*** (1990; revised 1991) — taken from the Sermon on the Mount as recorded in the Gospel of St. Matthew — brings us a relatively unusual example of the Estonian-born and highly religious composer setting an English text. The subtleties disguised beneath the pared-down surface simplicity of Pärt’s style here mirror the paradoxical nature of Jesus’ teaching. Echoing the radical oppositions found in the *Magnificat* (Mary’s canticle), *The Beatitudes* promise fulfillment to the powerless and the have-nots. Pärt likewise works with a system of striking musical oppositions: between linear chant and sustained, bell-like harmonies, motion and stasis, sound and silence, and, finally, between unaccompanied voices and organ.

Much of Pärt’s method of fostering spiritual contemplation involves masking the carefully designed processes of his music. In his treatment, the sequence of *Beatitudes* in fact traces a gradual harmonic ascent as each statement is separated by a lengthy pause. The organ discreetly lays a pedal foundation (starting with a low D-flat) and working up by half-steps to G-sharp. Glints of dissonance in the homophonic choral writing animate the texture, until the organ harmonizes along with the singers’ “Amen” and then proceeds with a separate concluding fantasia. Pärt’s dramaturgy vividly underscores the contrast between the unassuming inheritors of the kingdom of heaven and the promise of their eventual reward, with the “king of instruments” regally resounding in the final measures.

Another contemporary rediscovery of the hidden power of ancient chant-like textures is exemplified by Paul Mealer’s ***Ubi caritas***. As a result of its inclusion as part of the royal wedding of Prince William and Kate Middleton in April 2011 (and later on the hit Decca CD of the ceremony’s playlist), Mealer, born in North Wales in 1975, enjoyed a significant chunk of the planet’s population as his audience. The buzz has lingered on, not surprisingly, since this gifted young composer’s piece appealingly marries

traditional elements with a fresh sensibility. The original antiphon hymn dates back quite early in the Christian church and in its liturgical setting is sung during the washing of the feet during the Holy Thursday service commemorating the Last Supper.

Mealor writes that he thought of the words as “firstly, a prayer about love and, secondly, about service.” *Ubi caritas* affords a contemplative oasis of pure, homophonic, a cappella singing, unadorned but subtly inflected by dynamics and harmonic touches. The composer points out that his aim was to blend the ancient chant “with 21<sup>st</sup> century harmony to create a work that, I hope, is both new and reflective of the past.”

Featured elsewhere in the royal wedding (during the bridal procession) was the contrastingly extroverted and festive anthem *I Was Glad*, composed in the latter part of Sir Hubert Parry’s (1848-1918) career. This music holds a firmly established place in the English choral tradition, since it was introduced during King Edward VII’s coronation in 1902 to replace Henry Purcell’s long-standing coronation anthem and has been used as such ever since.

As with several selections on the second half of our program, the text is taken from the Psalms: Psalm 122, to be exact, traditionally sung during the monarch’s entrance as part of the coronation ceremony in Westminster Abbey. Parry’s full-voiced organ writing, with its dignified dotted rhythms, is orchestral in its sweep (in fact a version exists for chorus and orchestra).

The Master Chorale’s recording of music by Nico Muhly (released in 2010) took its title from *A Good Understanding* — itself a phrase from Psalm 111, one of the two Psalm texts incorporated into this piece for mixed adult chorus, children’s chorus, organ, and percussion (bongo, tenor and bass drums, and glockenspiel). Written in 2005, like *Bright Mass with Canons*, and receiving its West Coast premiere this evening, *A Good Understanding* brings out another related theme which is threaded through our program: how composers tap into childhood memories and what Grant Gershon describes as “the innocence and clear-eyed vision that entails.”

In fact Muhly designed *A Good Understanding* to work as part of a double bill with John Rutter’s *Mass of the Children*. An almost rambunctious sense of invention percolates in his colorful use of organ and percussion alongside the “typical psaltry praise-making,” as the composer describes his approach to the chorus in the first part, which involves “outlining agreements, explaining the rules” and correspondingly “severe but practical” music. In the second part, fear leads not to existential dread but joy-filled enlightenment, with the children’s chorus joining in over the adult singers. “I find the idea of ‘a good understanding’ to be an especially exciting reward for following the rules,” writes Muhly.

The sounds of children singing comes to the fore in the buoyant praise and jaunty rhythms of *Psalm 150* — one of a trilogy of Psalm settings by the renowned composer, organist, and choral director Sir David Willcocks. Born in 1919 in Cornwall and still active, Willcocks, whose students include John Rutter, embodies English choral tradition and himself once sang as a choirboy in Westminster Abbey for the likes of Sir Edward Elgar and Ralph Vaughan Williams.

The young generation’s revitalization of this tradition is apparent in the pair of *Dorchester Canticles* by London native Tarik O’Regan (born in 1978), which received their U.S. premiere in January 2006 by the Master Chorale. Also drawing from the Psalms — here, nos. 98 and 67 in the King

James Bible numbering — O’Regan wrote the two movements comprising this work in 2004 for either liturgical or concert usage. In the former case, the canticles can be sung during Anglican Evensong as substitutes for the *Magnificat* and *Nunc Dimittis*, while in terms of secular performance he imagined them as complements to the *Chichester Psalms* by Leonard Bernstein and thus provided optional percussion and harp scoring along with organ and choir.

Each canticle was conceived independently and has a distinctive character — featuring highly varied textures and passages of unbridled exuberance in the first and meditative mystery in the second — but musical motifs from the first recur in the second, which is capped with a rapid-fire toccata for the organ and a jubilant choral setting of the Gloria.

Like the Pärt on the first half, the selection by Kurt Weill (1900-1950) provides a contrast to the English choral tradition that predominates on this program. *Kiddush* dates from the latter, American part of Weill’s life — he fled to New York in 1935, a refugee from the Nazis — and was commissioned in 1946 for the Park Avenue Synagogue. The Hebrew text is a prayer central to the Jewish faith: the prayer of sanctification and blessing to be recited by the head of the household before the meal at the beginning of Shabbat and also (in the version Weill sets) as part of synagogue services during Shabbat.

Poignantly, Weill bridges the extreme contrasts of a life that had taken him from the Old World to the brazen new promise of America. On one level, *Kiddush* looks back to the composer’s memories of discovering music in his youth in Dessau, where his father — to whom the piece is dedicated — was a cantor. Weill expertly highlights the role of the solo tenor while providing contrasting relief in his scoring for mixed choir and organ. At the same time, the ancient, flowing lines of the prayer effortlessly incorporate earthy hints of American blues, reminding us of Weill’s genius in adapting popular idioms for new aims — and locating the music in his adopted second home.

To conclude our program, Grant Gershon has chosen a remarkable musical evocation of celestial hopes by Judith Weir, a composer of Scottish ancestry born in 1954 and a former student of John Tavener. *Ascending into Heaven* dates from 1983 and was commissioned by the St. Albans International Organ Festival. Even the text is unusual: its source is Hildebert of Lavardin (c. 1055-1133), a writer and cleric whose long life overlapped with the early years of Hildegard of Bingen. With the open-eyed, utopian wonder that looks far ahead to the likes of William Blake, Hildebert’s poem envisions a Sion (i.e., Zion, or a heavenly Jerusalem) that is radiant with joy and beauty, aromatic, pervaded by gorgeous music.

Weir’s effective musical strategy is to tease out the sense of alluring strangeness and awe of the sacred while at the same time suggesting an almost painful longing for this distant Sion — all mixed with a dash of whim and wit. The organ prelude spirals upward — the concrete musical figure for this longing — as the voices alight on piquantly unstable harmonies, with glissandi to intensify the aspiration toward this celestial homecoming. The melodic contour is “flowing but unhurried,” each phrase taking us a bit closer to the goal. But the tantalizing harmonies continue, so that all sense of convention has been erased by the time the chorus finally attains C major at the end, sliding upward on angelically giddy triads.

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

# GRANT GERSHON

The Kiki & David Gindler  
MUSIC DIRECTOR



Photo: David Johnston

“One of the greatest musical talents of his generation”

— ARROYO MONTHLY

Now in his twelfth 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: *Los Cantores de las Montañas* by Gabriela Lena Frank; *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

# LOS ANGELES MASTER CHORALE

“matchlessly polished”

— LA TIMES

A Founding Resident Company of the Music Center in 1964; now in its 49th season!

### Music Directors:

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

**Accomplishments:** 35 commissions; 81 premieres of new works, of which 54 are world premieres; winner of the prestigious 2012 Margaret Hillis Award for Choral Excellence from Chorus America; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2000 and 2008) for *Voices Within*

### Other appearances:

LA Philharmonic, LA 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:

Resident Conductor 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 and on tour in Santiago, Chile in 2012; led all 8 performances of *La Traviata* with LA Opera in 2009

### Previous assignments:

Assistant Conductor for the LA 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); *Górecki: Miserere* (Decca), *A Good Understanding* (Decca), *Glass-Salonon (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:

PBS Great Performances production and DVD of *Il Postino*, released October 16, 2012; 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*



Photo: Steve Cohn

**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 24th year in 2013; 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 *Górecki: Miserere*, 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”*; Shostakovich’s *Orango* with Gustavo Dudamel and the LA Philharmonic

**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\*  
Karen Hogle Brown\*  
Amy Caldwell-Masio  
Hayden Eberhart  
Shelly Edwards  
Claire Fedoruk\*  
Rachelle Fox\*  
Harriet Fraser  
Hilary Fraser-Thomson  
Colleen Graves  
Ayana Haviv\*  
Marie Hodgson\*  
Elissa Johnston\*  
Susan Judy\*  
Risa Larson\*  
Virenia Lind\*  
Deborah Mayhan\*  
Caroline McKenzie  
Lika Miyake  
Marnie Mosiman  
Holly Shaw Price  
Anna Schubert  
Suzanne Waters\*  
Elyse Marchant Willis  
Sunjoo Yeo  
Andrea Zomorodian

### ALTO

Nicole Baker\*  
Lesili Beard  
Rose Beattie  
Carol Binion  
Leanna Brand\*  
Aleta Braxton\*  
Monika Bruckner  
Janelle DeStefano  
Carrie Dike  
Amy Fogerson\*  
Sharmila Guha  
Michele Hemmings\*  
Saundra Hall Hill  
Callista Hoffman  
Leslie Inman\*  
Farah Kidwai\*  
Adriana Manfredi\*  
Cynthia Marty  
Margaurite Mathis-Clark  
Alice Kirwan Murray\*  
Eleni Pantages  
Shinnshill Park  
Drea Pressley\*  
Helene Quintana\*  
Niké St. Clair\*  
Nancy Sulahian  
Ilana Summers  
Kimberly Switzer\*  
Kristen Toedtman\*  
Tracy Van Fleet\*

### TENOR

Matthew Brown\*  
Daniel Chaney\*  
Bradley Chapman\*  
Jody Golightly\*  
Timothy Gonzales  
J. Wingate Greathouse  
Steven Harms  
Todd Honeycutt  
Brandon Hynum  
Jon Lee Keenan\*  
Shawn Kirchner\*  
Charles Lane\*  
Michael Lichtenauer\*  
Sal Malaki\*  
Christian Marcoe\*  
Sean McDermott\*  
Michael McDonough  
Eduardo Nepomuceno  
Adam Noel  
John Russell  
George Sterne\*  
Todd Strange\*  
Matthew Thomas  
Matthew Tresler

### BASS

Melvir Ausente\*  
Joseph Bazyouros\*  
Mark Beasom\*  
Michael Blanchard  
Reid Bruton\*  
Kevin Dalbey\*  
Greg Davies\*  
Michael Freed\*  
Gregory Geiger\*  
Dylan Gentile\*  
William Goldman  
Abdiel Gonzalez\*  
Scott Graff\*  
Stephen Grimm  
Kyungtae Kim  
David Kress  
Scott Lehmkuhl\*  
Edward Levy\*  
Emmanuel Miranda  
Steve Pence\*  
Jim Raycroft\*  
Vincent Robles  
Douglas Shabe  
Mark Edward Smith  
Ryan Villaverde

\*Performing on *A Good Understanding*.

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

## Remembering ROGER LINDBECK

1941 - 2012



We're sad to note the loss of a member of our LAMC family. Roger — a very talented, deeply dedicated, and invaluable member of the Chorale's bass section for 26 seasons — passed away on October 1. All of us associated with LAMC grieve the loss of this remarkable human being and dear friend. Roger and his cherished wife Margie are forever part of the Chorale's family, and we very much miss him tonight, when he should be on stage with his colleagues launching another wonderful season of music. Rest in peace, Roger.

## THE LOS ANGELES CHILDREN'S CHORUS

**Artistic Director:** Anne Tomlinson

**Performs with:** LA Opera, LA Philharmonic, Hollywood Bowl Orchestra, LAMC, LA Chamber Orchestra, Pasadena Symphony and POP's and Calder Quartet

**Singers:** roster includes more than 400 children aged 6-18 from all across Los Angeles in six choirs and "First Experiences in Singing" classes

**Tours:** has toured North and South America, China, Europe and Africa

**Premieres and Recordings:** world premiere of *Keepers of the Night* by Peter Ash and Donald Sturrock, US Premiere of Esa-Pekka Salonen's

*Dona Nobis Pacem*; appeared on LAMC's Decca recording, *A Good Understanding* and Plácido Domingo's Deutsche Grammophon recording *Amore Infinito*

**Film:** the subject of a trilogy of documentaries, including the Academy Award-nominated *Sing!*, *Sing Opera!*, and *Sing China!* by Academy Award-winning filmmaker Freida Lee Mock; has also performed with John Mayer on *The Tonight Show*, and featured on Public Radio International's show *From the Top*

**Praise:** "Astonishingly polished", "hauntingly beautiful", and "one heck of a talented group of kids"

## Anne Tomlinson

CONDUCTOR



**Education:** BM from Oberlin College and a Master's degree in conducting from Northwestern University where she studied with Margaret Hillis

**Positions:** Artistic Director of Los Angeles Children's Chorus since 1995, and conducts the Concert Choir and Chamber Singers; Children's Chorus Mistress for LA Opera

**Has prepared children's choruses for:** Plácido Domingo, Andrew Litton, Julius Rudel, Esa-Pekka Salonen, Gustavo Dudamel, Carlos Rizzi, Maren Alsop, Grant Gershon

**Awards:** 2000 Gold Crown Award for Music Education given by the Pasadena Arts Council, 2001 Power of One Award from the Facing History and Ourselves Foundation, 2006 Educator of the Year Award from the Harvard-Radcliffe Club of Southern California



## FEATURED ARTISTS



**Lesley Leighton**

ASSOCIATE  
CONDUCTOR

**Official Position:** Associate  
Conductor of the Los Angeles Master  
Chorale

**Hometown:** Los Angeles, CA

**Education:** BA in choral conducting  
from Loyola Marymount University  
with Paul Salamunovich; MM in vocal  
performance from the University of  
Southern California with Judith Oas  
Natalucci; DMA in choral conducting  
from the University of Southern  
California with Jo-Michael Scheibe

**Other conducting positions:** Artistic  
Director of the Los Robles Master  
Chorale (LRMC) and Music Director  
of New West Symphony Chorus

**As a conductor/clinician:** guest  
conductor, El Dorado Opera (*Amahl  
and the Night Visitors*, 2012; Mozart  
Requiem, 2011); Santa Monica  
Summer Sing-along series (Fauré  
Requiem, Vaughan Williams  
*Serenade to Music*, 2010); since  
2011 has appeared as a clinician for  
Vox Femina; the Brandeis Summer  
Workshop series; Oaks Christian  
High School; LRMC High School  
Festival; LAUSD Choral Festivals;  
during the 2012-13 season will serve  
as Choral Conductor in Residence  
at the Marlborough School; guest  
conductor for Santa Clara Chorale  
and as a clinician for LAUSD; will  
present seven concert season with  
LRMC in addition to preparing a west  
coast premiere and a Beethoven  
Ninth for New West Symphony

**As a professional singer:** has  
performed with many of the world's  
most eminent conductors, including  
Pierre Boulez, Zubin Mehta, Lorin  
Maazel, Simon Rattle, Esa-Pekka  
Salonen, Roger Norrington, Gustavo  
Dudamel and Grant Gershon; opera  
credits include principal appearances  
with New York City Opera, Los  
Angeles Opera, Glimmerglass Opera,  
Köln Opera, and Glyndebourne

**As an educator:** inaugurated Los  
Robles Master Chorale's annual  
High School Choral Festival and High  
School choral leadership workshop,  
in addition to its Young Composer's  
Competition



**Daniel Chaney**

TENOR

**Seasons with Chorale:** 8

**Hometown:** Malta, Montana

**Previous Chorale solos:** James  
Newton's *Mass*, Bach's *St. John  
Passion*, Handel's *Messiah*,  
Rachmaninoff's *All-Night Vigil*,  
Haydn's *Harmonie Mass* and *Mass  
in Time of War*, Ricky Ian Gordon's  
*Suite from the Grapes of Wrath*

**Education:** French horn major at  
University of Denver's Lamont  
School of Music

**Opera performances:** Spoletta  
in *Tosca*, Monostatos in *Die  
Zauberflöte* and Giuseppe in *La  
Traviata* with the LA Opera; 10  
years in the Los Angeles Opera  
Chorus

**As a soloist:** Tribute to Ernest  
memorial concert, Stravinsky's  
*Renard*, Lindberg *Graffiti*, The  
Alchemist in *Candide* and  
Bernstein's *Chichester Psalms*  
with the LA Philharmonic; The  
Evangelist in the Los Angeles  
Bach Festival production of Bach's  
*Christmas Oratorio*

**Recordings/Film include:** Nico  
Muhly's *A Good Understanding*  
and *Górecki: Miserere* with LAMC,  
featured soloist in Shostakovich's  
*Orango* with the LA Philharmonic;  
*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,  
Los Angeles Bach Festival



**Michael Lichtenauer**

TENOR

**Seasons with Chorale:** 7

**Hometown:** Shawnee, Kansas

**Previous Chorale solos:** Pärt's  
*Miserere*, Britten's *Rejoice in the Lamb*,  
Biebl's *Ave Maria*, Andriessen's *City  
of Dis*, Chinary Ung's *Spiral XII: Space  
Between Heaven and Earth*, Respighi's  
*Lauda per la Natività del Signore*,  
Charpentier's *Messe de minuit pour  
Noël*

**Education:** BS in Journalism,  
University of Kansas

**Performs regularly with:** LAMC  
Chamber Singers, Los Angeles  
Chamber Singers, Millennium Consort  
Singers, Jacaranda Chamber Singers

**Sang for 7 seasons with:** the  
Grammy Award®-winning  
Chanticleer, including performances  
with Dawn Upshaw and Frederica  
von Stade

**Recordings:** with LAMC, *Daniel  
Variations*, *A Good Understanding* and  
*Górecki: Miserere*; with Chanticleer  
include *Sound In Spirit*, *Evening Prayer*;  
*Purcell Anthems and Sacred Songs*, *Our  
American Journey*, *Lamentations and  
Praises*, *Christmas with Chanticleer*,  
*Colors of Love*, *Matins for The Virgin  
of Guadalupe*, *Wondrous Love*; with  
Kansas City Chorale include *Ring  
Out To The Heavens*, Rachmaninoff's  
*Liturgy of St. John Chrysostom*, *Fern Hill*,  
*Nativitas*

**Film and Television Credits:** *Avatar*,  
*The Lorax*, *Tangled*, *The Watchmen*,  
*Horton Hears a Who*, *The Simpsons*,  
*License to Wed*, *Spiderman 3*, *Battlestar  
Galactica*, *Medium*, 2012, *Avatar*,  
*Wolfman*

**Awards and Honors:** Grammy  
Awards®, Best Small Ensemble  
Performance, Chanticleer, 1999 &  
2002



**Scott Graff**

BASS

**Seasons with Chorale:** 11

**Hometown:** Portland, Oregon

**Previous Chorale solos:** Jesus in  
Bach's *St. John Passion*, Handel's  
*Messiah*, Virgil in Louis Andriessen's  
*The City of Dis*, Pa in Ricky Ian  
Gordon's *Suite from The Grapes  
of Wrath*

**Education:** MFA in Vocal  
Performance, California Institute of  
the Arts; BA in Religious Studies,  
Occidental College

**Performs regularly with:** The  
Concord Ensemble, Los Angeles  
Chamber Singers, Millennium  
Consort, Jacaranda Chamber Singers

**Opera performances:** Josef Stalin  
in Prosek's *Daughter of the Red  
Tsar* (First Look Sonoma), Dolores  
in Suprenewycz's *Caliban Dreams*  
(West Edge Opera and First Look  
Sonoma), Handel's *Semele*, Seven  
Small Operas (including a staged  
version of Monteverdi's madrigal  
*Lagrima d'Amante al Sepolcro  
dell'Amatai*), *Il Turco in Italia* and *Il  
Tabarro* by Puccini, *Volo di Notte* by  
Dallapiccola, and *From the House of  
the Dead* by Janáček (Long Beach  
Opera); *La Descente d'Orfeé aux Enfers*  
(Catacoustic Consort in Cincinnati);  
*Webster's Hell*

**As a soloist:** Musica Angelica,  
Catacoustic Consort, The Concord  
Ensemble, Millennium Consort,  
Carmel Bach Festival, Pomona  
College Concert Series

**Recordings:** *Górecki: Miserere* and  
*A Good Understanding* with LAMC;  
Grammy Award®-winning *Padilla:  
Sun of Justice* with the Los Angeles  
Chamber Singers

**Has toured with:** The Concord  
Ensemble

**Film credits include:** *Avatar*, 2012,  
*X-Men Origins: Wolverine*, *Horton  
Hears a Who*, *National Treasure II*,  
*Click*, *License to Wed*, *Lady in the  
Water*



**Kimo Smith**  
ORGAN

**Hometown:** Honolulu, Hawaii

**Education:** studied at the University of Hawaii and La Sierra University; Bachelor's and Master's Degrees in organ performance from the University of Southern California, where he studied with Ladd Thomas and graduated magna cum laude; DMA in organ performance from UCLA, where he studied with Thomas Harmon

**Posts:** Associate Professor of Music and Director of Keyboard Studies at La Sierra University; organist at the First Presbyterian Church of Hollywood and the University Church of Seventh-Day Adventists in Loma Linda

**As a performer:** an active recitalist locally, nationally, and abroad; featured soloist with the Riverside County Philharmonic, Redlands Symphony Orchestra, Glendale Symphony, American Youth Symphony, Inland Lyric Symphony, William Hall Chorale, Los Robles Master Chorale, Angeles Chorale; featured organist on LAMC's recording, *A Good Understanding*

**Awards:** USC's Organ Department Outstanding Achievement Award (twice); winner of several competitions sponsored by the American Guild of Organists and Music Teachers National Association



**Paul Meier**  
ORGAN

**Official Position:** Associate Organist of St. James' Episcopal Church in Los Angeles

**Education:** has studied mainly with Patricia Churchley, Clyde Holloway and Cherry Rhodes; studied with Harald Vogel at the Norddeutschen Orgelakademie; holds degrees from Rice University and the University of Southern California, and is currently a doctoral candidate at USC

**As a featured organist:** with Los Angeles Master Chorale and Pacific Symphony; also played services at the cathedrals of Canterbury, Wells, St. George's Chapel in Windsor and Westminster Abbey

**Awards:** received the award for outstanding Master's Degree graduate in organ performance from USC

**Previous positions:** organist of Bel Air Presbyterian Church in Los Angeles; Christ the King Lutheran Church and the Bach Society in Houston

## Remembering ANNE SHAW PRICE

1923-2012

This evening, we note with great sadness the passing of longtime LA Master Chorale patron, supporter and board member Anne Shaw Price, who died on September 6, 2012. Anne and her husband Harrison



"Buzz" Price (who died in 2010) were generous and enthusiastic champions of the Los Angeles Master Chorale, and we miss them both enormously. Both Anne and Buzz served on the LA Master Chorale Board of Directors — Anne beginning in 1978 and serving as its President from 1981-83. Anne was also a founding member of the Master Chorale Associates, LAMC's original support organization, and was passionately committed to the High School Choir Festival, which the Associates founded in 1989. On retiring from the Board of Directors in 1993, Anne was designated Honorary and then Director Emeritus. In recent years, she served as the unofficial Master Chorale ambassador in her retirement community San Antonio Gardens in Claremont, bringing countless new faces to our audience to experience the music she so passionately loved.

The sister of famed choral conductor Robert Shaw, Anne grew up surrounded by music and enjoyed a remarkable singing career from 1943-56, performing as soloist with the Los Angeles, New York and San Diego symphony orchestras, the Philharmonic Society of Lima (Peru), the Collegiate Chorale, Fred Waring's Pennsylvanians, the RCA Victor Chorale, the Robert Shaw Chorale, the Roger Wagner Chorale, and the Los Angeles Master Chorale. Anne was also a lecturer in vocal repertoire at UCLA and a music teacher at the Buckley School. In 1944, Anne married Buzz Price, and together during their 66-year marriage they became visionary arts leaders of several Southern California institutions, including CalArts, Pomona College, Ryman Arts and our very own Master Chorale.

Anne and Buzz's interest in the arts was instilled in their four children: architect David A. Price; artist Dana Price; sculptor Bret Price; and Holly Shaw Price Ristuccia, soprano, who has sung on our stage with the Master Chorale for the past 26 years. Paul Salamunovich, LAMC's Music Director from 1991 to 2001 and now Music Director Emeritus, commented that he had "known Anne for more than 60 years, first as a fellow singer in the Roger Wagner Chorale and later as a Los Angeles Master Chorale member. She was a kind, warm and gracious lady and will be greatly missed."

Tonight's performance is dedicated to celebrating Anne's life and legacy, in gratitude for her passionate dedication to the musical arts.

"An a cappella oasis of calm" — NPR

"An unmitigated triumph" — LA OPUS



### Górecki - Miserere

**AVAILABLE AT LA PHIL STORE**  
PLUS iTunes AND AMAZON.COM

Los Angeles Master Chorale  
Grant Gershon, conductor

**Contents:** Lobgesang (Song of Praise),  
Miserere, Pieśni Maryjne (Marian  
Songs)

Recorded at Walt Disney Concert Hall,  
June 2012

# Kiki and David Gindler Give \$1 Million to the LA Master Chorale

## *A Conversation with Patrick Morrow, Director of Development*

**PM:** *Your generosity and support of LA arts institutions is known and appreciated by many. What led you to the decision to support the LA Master Chorale in such a special way with your gift establishing the Kiki & David Gindler Music Director?*

**DG:** Kiki and I have been discussing how to concentrate our philanthropic efforts so we can make a significant difference for a handful of performing arts organizations which are important to us. Narrowing down which to focus on has been challenging, but we are in agreement that the LA Master Chorale is at the top of the list. Not only are we inspired to make this gift because of our commitment to Grant and the singers, but with the Chorale's 50th Anniversary just around the corner, we wanted to encourage others to stretch their giving to LAMC.

**KG:** The LA Master Chorale is a *world class ensemble* – you won't find anything like it anywhere – it deserves every opportunity to grow and flourish, so that it serves the community with programming and vital education programs. Our music is appreciated well beyond LA, through our recordings and tours. That makes both David and me proud. And to be able to link our gift in a direct way to Grant, whose artistry and vision we so admire and support is really a gift back to us.

**PM:** *How did you first connect with the LAMC?*

**KG:** It's funny, but although we have seen the Master Chorale perform with the LA Phil, it wasn't really on our radar until we received a postcard in March of 2005 for Tan Dun's *Water Passion After Saint Matthew*. We both thought the concert looked intriguing so we went.

**DG:** After the concert, I remember saying to Kiki, "Why do we not know more about this amazing group?" The next day we sent in a donation and bought more tickets. From that moment on, with each new concert experience, our love for the Chorale grew and grew.

**PM:** *Do you have favorite LAMC experiences that stand out in your minds?*

**DG:** There are a few that really stand out for me – our performance of excerpts from Ricky Ian Gordon's *The Grapes of Wrath*, as well as just about anything we've performed by Shawn Kirchner, LAMC's Swan Family Composer in Residence. But since you asked, I must also tell you that the opportunity to stand on the podium at Disney Hall, where so many amazing conductors stand, from Grant to Esa-Pekka to Gustavo, and conduct the Hallelujah Chorus for the Messiah Sing-Along back in 2008 was truly an amazing experience, but I must confess it was also nerve-wracking. Grant makes it look so easy – he's always so calm and composed!

**KG:** Certainly watching David conduct was memorable! But one of the things I love about the Chorale is the many profoundly moving performances I have experienced over the years, and the palpable sense that these performances have deeply impacted the entire audience as well. David Lang's *the little match girl passion* last fall was a particular favorite of mine. I also will never forget the performance of Steve Reich's *Daniel Variations* – with Daniel Pearl's relatives in the audience – and also Górecki's *Miserere*. By the way, I am so pleased that both the Reich and Górecki performances are available on CD, thanks in no small part to the generosity of LAMC's donors.

**PM:** *What is it about LAMC that makes it shine in comparison to other vocal ensembles and choirs you've experienced?*

**DG:** In addition to the astonishing *sound*, it's their virtuosity – the Chorale can perform absolutely *anything*. Their artistry is without match, if you ask me.



Photo: David Johnston

**KG:** And Grant's programming is so eclectic. He takes the audience on a journey that stretches the mind with programs that span the genres. Grant has a way of challenging audiences to meet him on this journey and we all follow.

**PM:** *As we approach the Chorale's 50th Anniversary Season next year, what do you feel are the Chorale's greatest strengths and most significant challenges?*

**DG:** The consistent superior artistry is LAMC's greatest asset. The Board is deeply committed to the future of one of LA's cultural treasures and working hard to realize fully the Music Director's vision. The Chorale's audience is deeply loyal providing robust ticket sales – an asset in challenging times. But it's expensive to produce one of the most consequential choral series in the country. It requires partnership among all of us who love this music and who make it a reality – the artists, the Board and staff.

**KG:** It's important to understand that the Chorale simply can't do what they do without the financial support of donors. Every gift is vital and every gift does make a difference.

**PM:** *You are taking the lead in establishing the Music Director's Circle. Can you tell us about this new group of Chorale supporters?*

**DG:** We are involved with a variety of organizations at many levels – some through board membership, others as patrons and supporters. I think we both find it most fulfilling when we engage an organization we love at a level where we actually see our investment making a direct impact. Our hope for the Music Director's Circle is that it will provide necessary financial support and afford members an opportunity to engage with Grant in a unique way and to play a very real role in the realization of his artistic vision.

**KG:** Any opportunity to play a part in that process is such a wonderful and fulfilling experience. We hope others will join us in the Music Director's Circle and engage with the Chorale in this special way so together we can watch it grow even bigger and better.

**PM:** *Both of you have a strong connection to the performing arts in Los Angeles. Can you tell us a bit about your backgrounds and your ties to music and theater?*

**DG:** My early exposure to the world of classical music occurred when I was a teenager here in Los Angeles. I remember coming to the Music Center and buying the cheapest student subscription tickets so I could hear the LA Phil perform at the Dorothy Chandler Pavilion (from the highest balcony!). Those early experiences literally transformed my life and instilled in me at an early age a passion for music and live performance.

**KG:** When I was growing up, my parents filled my life with music and art. And thanks to the generosity of one of my father's co-workers who shared her subscription box seats with us, we were regulars at the Hollywood Bowl for many, many years. These early experiences helped forge my own personal commitment to the arts, a commitment I continued even after I left home. Then when David and I met and discovered our mutual love of the arts, we continued the practice together. Many of our first dates were spent sitting together watching some fabulous performance, and I imagine doing so with him for many years to come.

## 2012 | 2013 CIRCLE OF FRIENDS BENEFITS

### Music Director's Circle

For donors of \$50,000 or more

The Music Director's Circle, founded by Kiki and David Gindler, brings together generous individual supporters who share a passion for the transformative and unparalleled musical experience of the Los Angeles Master Chorale under the bold artistic vision of Grant Gershon.



Photo: Alex Berliner

For information about joining the Music Director's Circle, and related activities and exclusive benefits, please contact Patrick Morrow, Director of Development, at 213-972-3114 or by email at pmorrow@lamc.org.

#### **SPONSORS CIRCLE** **\$10,000 and above**

- VIP ticketing and seating upgrade privileges\*
- Invitation to the **LA Master Chorale Salon**, an intimate gathering in a private home with performance and reception — Winter, 2013 (*date and location to be announced*)
- **Concert Sponsorship Opportunities**
  - ♦ **Single concert individual sponsorship (\$25,000)**
    - Individual **sponsorship recognition** in the season brochure, concert program, on the website, on signage at the performance and supertitle recognition\*
    - Private post-concert **meet-and-greet champagne reception** with Grant Gershon and guest artists backstage
    - Eight (8) **complimentary tickets** to the performance
  - ♦ **Single concert co-sponsorship (\$10,000)**
    - Shared **sponsorship recognition** in the season brochure, concert program, on the website and on signage at the performance.
    - Private pre-concert **champagne toast** with Grant Gershon and co-sponsors in the Green Room
    - Four (4) **complimentary tickets** to the performance
- *All benefits listed below*

#### **MAESTRO CIRCLE** **\$6,500 and above**

- **Maestro & Friends Onstage Dinner** at Walt Disney Concert Hall — Tuesday, June 11, 2013
- Six (6) Walt Disney Concert Hall **self-parking vouchers**
- *All benefits listed below*

#### **GOLDEN BATON CIRCLE** **\$3,000 and above**

- **Welcome Home Party** — Join Grant Gershon and Chorale singers at this special event as they share highlights from 2013 European Tour with the LA Phil — late April, 2013 (*date and location to be announced*)
- **Schedule a Tour** of Walt Disney Concert Hall\*
- Three (3) Walt Disney Concert Hall **self-parking vouchers**
- *All benefits listed below*

#### **SILVER BATON CIRCLE** **\$1,500 and above**

- Invitation to attend an **LAMC Backstage Working Rehearsal** of John Adams' *Gospel According to the Other Mary* in preparation for the 2013 European Tour with the LA Phil, with private reception and panel discussion with Grant Gershon and Chorale singers in Choral Hall — Friday evening, February 8, 2013
- Year-round recognition on the **LAMC Annual Donor Wall** (*to be unveiled later this season*)
- *All benefits listed below*

#### **PATRONS CIRCLE** **\$600 and above**

- **Season Wrap Party** hosted by Grant Gershon and Chorale members following the 2012|2013 Season final concert, *American Songs & Spirituals*, in BP Hall — Sunday, June 2, 2013
- *All benefits listed below*

#### **AFFILIATES CIRCLE** **\$300 and above**

- Year-round program recognition on the **LAMC Annual Donor List**
- *All benefits listed below*

#### **FRIENDS CIRCLE** **\$150 and above**

- Recognition on our **LAMC Annual Donor List** in our December concerts program book—beginning December, 2013
- Subscription to **News from Your Master Chorale**, our biannual newsletter
- Subscription to **The Latest from Your Master Chorale**, our quarterly e-newsletter
- New Friends receive an **LAMC gift CD: Live from Walt Disney Concert Hall**

\*Subject to limitations based on time and availability. All gifts are deductible to the full extent the law allows.

## CIRCLE OF FRIENDS 2012 | 2013 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. Circle of Friends members enjoy a variety of exclusive and important benefits in recognition of their support.

(see list on previous page)

### INDIVIDUAL DONORS

**\$1 Million and above**  
Kiki and David Gindler

**\$100,000 to \$999,000**  
Anonymous  
Blue Ribbon Committee  
Violet Jabara Jacobs

**\$25,000 to \$99,999**  
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Gregory J. and Nancy  
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Madge van Adelsberg  
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Ms. Ella Matthes  
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Robert Brown  
Carola and Allen Bundy  
Kathy Cairo  
Maureen and Bob Carlson  
Molly and Walter Coulson  
Mrs. Brian Dockweiler Crahan  
Marian and Ted Craver  
in honor of Marian Niles  
Greg Davies  
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*This listing reflects gifts made from January 1, 2012 to September 30, 2012. To report an error, omission or change in your listing, please contact us.*

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# OPENING NIGHT GALA

Tonight's Gala benefit in support of the artistic and education programs of the LAMC is a great cause for celebration as we mark 20 years of support from BNY Mellon. This event also celebrates the beginning of an exciting season of music including a European Tour with the LA Philharmonic. The night offers the unforgettable experience of the Surround-Sing by the 115 members of the Chorale and ends with a guest appearance by Tony Award-winner Jason Robert Brown who will treat guests with a very special performance.

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*Listing as of October 3, 2012*

Photo: Alex Berliner

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## **BRAVO BNY MELLON!**

Please join us in shouting an enthusiastic "Bravo!" to BNY Mellon for its support over the past 20 consecutive seasons — an extraordinary record for our corporate community partner. We applaud BNY Mellon for providing essential resources for our choral concerts while reinforcing its corporate impact in Los Angeles by supporting our educational outreach programs that help develop the performers and audiences of the future. Thank you BNY Mellon, benefactor of tonight's gala.

## WELCOME *Patrick Morrow!*



It takes the commitment and generosity of a great many people to make possible the extraordinary performances of the Los Angeles Master Chorale. Behind the scenes, a dedicated Board of Directors and a deeply talented professional staff work diligently to ensure that all of the pieces are in place in order to produce the Chorale's amazing concerts. An important step to strengthen our ability to secure the significant resources necessary to produce the concerts you love and expand its future has been the recent restructuring of our development team. In this context, we are very pleased to welcome Patrick Morrow, the LA Master Chorale's new Director of Development. Patrick joined the professional staff in late August, and the organization has already benefited from his intelligence, commitment, creativity, and strategic thinking. He eagerly looks forward to meeting you! In this reconfiguration, Ilean Rogers' area of responsibility is realigned and carefully focused on her important strength of helping build meaningful and long-lasting relationships with generous patrons who support the Chorale. Felix Racelis, our Institutional Giving Manager, continues to build on his success in this crucial role. And Hannah Palmer, who joined LAMC last February as Development Associate, is an integral and highly valued member of the team. I hope you will make an opportunity to thank my talented development colleagues, and to welcome Patrick Morrow to our professional staff.

— Terry Knowles, President

### 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 Patrick Morrow, Director of Development, at 213.972.3114 or pmorrow@lamc.org.

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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*

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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.



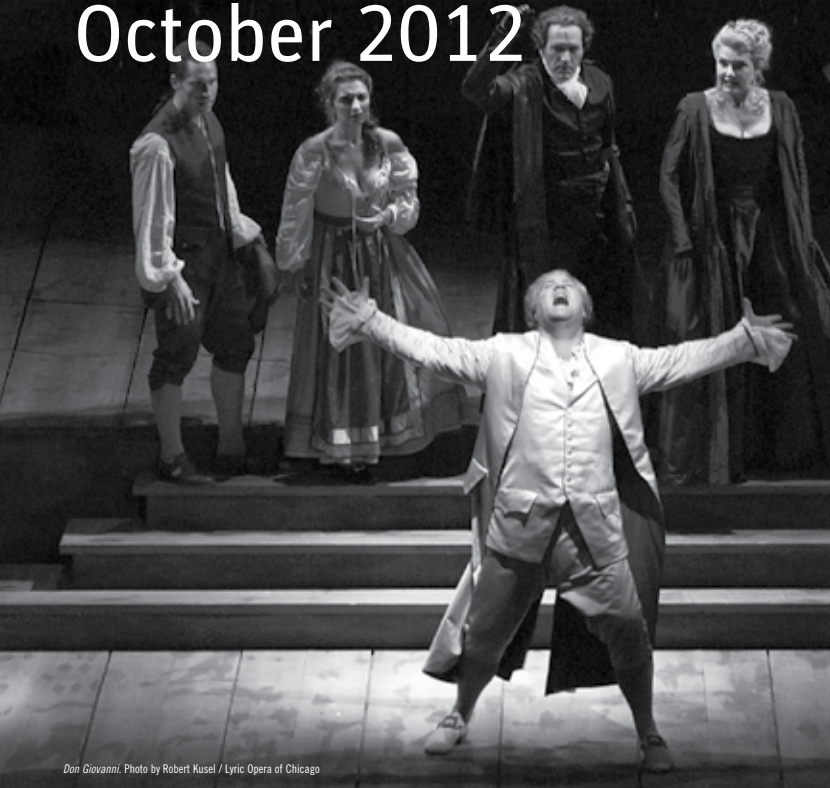
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Phone: 213-972-7282 (M-F, 10-5)

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# At The Music Center October 2012



*Don Giovanni*. Photo by Robert Kusel / Lyric Opera of Chicago



Gilberto Gil.  
Courtesy of Management



Los Angeles Master Chorale. Photo by Lee Salem

## TUESDAY, OCTOBER 2

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

### November

8:00 PM Center Theatre Group /  
Mark Taper Forum  
Runs through November 4

## WEDNESDAY, OCTOBER 3

*Don Giovanni*  
7:30 PM LA Opera /  
Dorothy Chandler Pavilion  
Runs through October 14

## THURSDAY, OCTOBER 4

Dudamel Conducts Beethoven  
8:00 PM LA Phil /  
Walt Disney Concert Hall  
Runs through October 7

## SATURDAY, OCTOBER 6

A Taste of Dance: Celebrating Latino Heritage  
11:00 AM Active Arts® at The Music Center /  
The Music Center Plaza

## SUNDAY, OCTOBER 7

*The Two Foscari*  
2:00 PM LA Opera /  
Dorothy Chandler Pavilion  
Runs through October 9

## WEDNESDAY, OCTOBER 10

Seminar  
8:00 PM Center Theatre Group /  
Ahmanson Theatre  
Runs through November 18

## THURSDAY, OCTOBER 11

Dudamel conducts *Where the Wild Things Are*  
8:00 PM LA Phil /  
Walt Disney Concert Hall  
Runs through October 14

## TUESDAY, OCTOBER 16

Green Umbrella: John Adams Conducts  
8:00 PM LA Phil New Music Group /  
Walt Disney Concert Hall

## WEDNESDAY, OCTOBER 17

András Schiff: Bach Keyboard Cycle I  
8:00 PM Presented by LA Phil /  
Walt Disney Concert Hall

## FRIDAY, OCTOBER 19

The National Ballet of Canada:  
*Alice's Adventures in Wonderland*  
7:30 PM Dance at The Music Center /  
Dorothy Chandler Pavilion  
Runs through October 21

### Vogt Plays Rachmaninoff

8:00 PM LA Phil /  
Walt Disney Concert Hall  
Runs through October 21

## SUNDAY, OCTOBER 21

Organ Extravaganza  
7:00 PM LA Master Chorale /  
Walt Disney Concert Hall

## TUESDAY, OCTOBER 23

Gilberto Gil  
8:00 PM Presented by LA Phil /  
Walt Disney Concert Hall

## WEDNESDAY, OCTOBER 24

András Schiff: Bach Keyboard Cycle II  
8:00 PM Presented by LA Phil /  
Walt Disney Concert Hall

## FRIDAY, OCTOBER 26

Very Special Arts Festival  
9:30 AM The Music Center /  
The Music Center Plaza

### Mahler's Fifth

8:00 PM LA Phil /  
Walt Disney Concert Hall  
Runs through October 28

## SATURDAY, OCTOBER 27

Toyota Symphonies for Youth: Ravel's *Mother Goose*  
11:00 AM LA Phil /  
Walt Disney Concert Hall  
Runs through November 3

## TUESDAY, OCTOBER 30

Israel Philharmonic Orchestra  
8:00 PM Presented by LA Phil /  
Walt Disney Concert Hall

## WEDNESDAY, OCTOBER 31

Halloween Organ and Film: *The Cat and the Canary*  
8:00 PM Presented by LA Phil /  
Walt Disney Concert Hall

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

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