



LOS ANGELES
MASTER
CHORALE

MONTEVERDI VESPERS



HIGH NOTES

From Associate Conductor
Lesley Leighton



Welcome to the second concert of our 2012|13 season!

Tonight will be the first time ever that the LA Master Chorale performs Claudio Monteverdi's masterpiece - the *Vespers of 1610* - one of the greatest collections of music prior to Handel or Bach, and arguably a pivotal work in the transition of Western music from modal polyphony to tonal homophony.

Highlights to listen for in Monteverdi's *Vespers* include several different compositional forms and techniques - a solo and a duet in the style of secular art songs; a trio that is a stunning display of vocal pyrotechnics from three tenors; motets showing incredible mastery of choral polyphony that also use Gregorian chant as a *cantus firmus*, lending a sense of cohesion to the overall work. The *Vespers* are also historically significant for Monteverdi's imaginative use of virtuosic obbligato instruments which you will hear throughout the work - a surprising innovation for the period. While there is no consensus regarding Monteverdi's *Vespers of 1610*, most agree that as a single large composition or anthology of smaller ones, the publication was probably intended as a portfolio of self-promotion for the composer. Los Angeles Master Chorale and Musica Angelica present Clifford Bartlett's revised 2010 edition, which offers flexible and clear content of the work, while leaving a few choices normally made by an editor to the conductor. We are privileged to have Grant making those decisions for us in this performance.

As Associate Conductor of the Los Angeles Master Chorale, I'm honored to be a part of this remarkable organization to advise, prepare and occasionally conduct this extraordinarily talented ensemble, whether it's an LAMC performance for an audience of choral music lovers or a thousand students during our annual High School Choir Festival. I fervently believe that tonight's performance of one of the most revered works in the choral repertoire will long be remembered as a high point in the already rich history of Los Angeles music culture!

Thank you for sharing your evening with us at Walt Disney Concert Hall as we celebrate Monteverdi's masterpiece, the *Vespers of 1610*.

P.S. I'm excited to be back onstage conducting the LA Master Chorale Chamber Singers for our High School Choir Festival on Friday, April 26, 2013 (FREE to the public!) and the *American Songs & Spirituals* concert on Sunday, June 2, 2013. Please join us again.

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Bach | Magnificat

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Handel: Messiah

Sat, Dec 22 at 7:30 pm
Handel | Messiah

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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 the LA Master Chorale 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, then tours to Europe.

TOUR SCHEDULE



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



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Barbican Centre
March 16, 2013



LUCERNE
KKL Luzern
March 20, 2013



PARIS
Salle Pleyel
March 23, 2013



NEW YORK
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March 27, 2013

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LOS ANGELES MASTER CHORALE

Grant Gershon
The Kiki & David Gindler Music Director

2012 | 2013

TONIGHT'S
PERFORMANCE

MONTEVERDI VESPERS

Sunday, November 18 at 7 pm | Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor
Musica Angelica Baroque Orchestra

Vespro della Beata Vergine

Claudio Monteverdi
(1567-1643)

1. Domine ad adiuvandum
2. Dixit Dominus
3. Nigra sum
4. Laudate pueri
5. Pulchra es
6. Laetatus sum
7. Duo Seraphim
8. Nisi Dominus
9. Audi coelum
10. Lauda Ierusalem
11. Sonata sopra 'Sancta Maria ora pro nobis'
12. Ave maris stella
13. Magnificat

Suzanne Anderson, soprano | Claire Fedoruk, soprano
Janelle DeStefano, mezzo soprano | Daniel Chaney, tenor | Michael Lichtenauer, tenor
Matthew Tresler, tenor | Scott Graff, baritone | Reid Bruton, bass



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

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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.

There will be no intermission during tonight's performance.



MONTEVERDI'S INGENUOUS SYNTHESIS IN THE VESPERS OF 1610

Music history is filled with examples of monumental achievements that fell into oblivion soon after their composers' deaths (if not before), only to acquire a vivid "afterlife" somewhere down the road thanks to the dedicated efforts of performers and scholars. Of course the paradigmatic example would be J.S. Bach's *St. Matthew Passion* – an obscurity for several generations after Bach's death until Felix Mendelssohn (and others) became its fervent advocates.

Yet such neglect was relatively short-lived in comparison with the lengthy historical deep freeze endured by Claudio Monteverdi's first masterpiece of sacred music. Published in Venice in 1610, the *Vespers of the Blessed Virgin* (or, to use the work's Italian title, *Vespro della Beata Vergine*) is part of an extraordinarily ambitious collection of sacred music (see sidebar) that also included a Mass setting. But the *Vespers of 1610* (another title by which this music is known) remained at best a footnote for centuries until scholarly interest was rekindled early in the 19th century – around the time that Bach's music also began to enjoy the same phenomenon – and it had to wait another century to be revived in performance, in a special concert given in Zurich in 1935.

Certainly the *Vespers* has made a comeback since then; but rather than diminish the uncertainties surrounding what Monteverdi created, such recognition has actually brought them into sharper focus. Even to refer to the *Vespers* as a unified "work" rests on an unverifiable assumption. For there is no unequivocal proof that Monteverdi intended the score that nowadays is usually presented in the context of a self-contained concert performance to be a single work, whether unified in artistic or in liturgical terms. (Such a secular setting for the entire *Vespers* moreover involves a kind of presentation more suited to the oratorios of Handel's era and would have been unknown to Monteverdi, although his title page indicates that individual pieces might be performed in a secular palace setting.) Some argue that the 1610 publication should indeed be interpreted not as a single unified *Vespers* celebration but as a diverse, flexible collection of numbers available to be excerpted or performed in various contexts. This very diversity was in any case surely meant to display the full range of Monteverdi's compositional prowess.

In this regard, the closer analogy is with Bach's Mass in B minor as opposed to the *St. Matthew Passion*, since the latter was undoubtedly written for liturgical performance whereas the purpose of the Mass – a miscellaneous compilation or a unified spiritual and artistic testament? – remains a matter of debate. The list of almost uncanny parallels between the *Vespers* and the Mass in B minor doesn't end there. Monteverdi's publication and parts of Bach's Mass might have been produced as elaborate "job applications" motivated by unhappiness with their respective current employers. We have no record of a complete performance of either work – assuming they were even meant to be performed as such – during the lifetime of each of their composers. Most significantly, the scope of both the *Vespers* and the Mass

is breathtakingly encyclopedic and magisterial. Like Bach, Monteverdi shows his command of the wealth of musical knowledge that had accumulated by his time by effortlessly weaving together "ancient" styles and the most contemporary developments.

Of course sacred music occupied the center of Bach's job responsibilities for the majority of his career. The mystery around the *Vespers* deepens when we realize that Monteverdi had little if any involvement with sacred music – at best there are scant hints – during the two decades leading up to the 1610 publication, when he served on the staff of Vincenzo Gonzaga (1562-1612), Duke of Mantua, eventually becoming music director at Gonzaga's well-appointed palace. (The composer's duties even included a stint tagging along with the duke to Hungary on a military campaign against the Turks and presiding over musical performances in the camp.)

Monteverdi had emerged as a precocious composer of motets and madrigals he published while still a teenager, and more recently he had expressed his wish to be able to compose sacred music for the Mantuan court. Yet as far as is known, throughout his prime Monteverdi had focused on secular genres. The years leading up to the *Vespers* witnessed his devotion to the revolutionary new style he cultivated in his books of madrigals and in his early operas. Indeed, among the most intriguing aspects of the *Vespers* is the interplay between secular and sacred idioms that underlies the collection.

Why would Monteverdi turn his attention to sacred music at this time, when he had already established a formidable reputation as a secular composer? Perhaps he did gather pieces that had been composed over many years, or he may have crafted the entire collection in a brief, concentrated timespan – this is just one of the *Vespers'* many enigmas. What scarce evidence we do have, from a handful of letters, indicates how overburdened and underappreciated the composer felt regarding his position in Mantua. Simply "resigning" and seeking out another court appointment was not an option in this era. (Even Bach would later face jail time for resisting his employer's will.) The field of church music, by contrast, beckoned as an alternative, and likely less-stressful possibility.

But there was a further impediment beyond Monteverdi's lack of a track record in sacred composition: the fact that he was identified with the far-out "modernists" for his embrace of the new style had led to controversy eagerly stirred up by enemies. Giovanni Maria Artusi, an archconservative cleric, published a pamphlet critiquing Monteverdi's disregard of the longstanding rules of counterpoint (a style also known as the *prima pratica*). The composer, aided by commentary from his brother, defended himself by proudly characterizing his aesthetic as a *seconda pratica* – a more recent practice in which unprepared dissonances and surprising tonal shifts were not only allowed but considered necessary to enhance the emotional truth of the text being set.

The ingenious integration of both styles that is another hallmark of the *Vespers* thus acquires additional significance if we accept the theory that the publication of this imposing collection in 1610 was intended to advertise what Monteverdi could offer as a master of sacred music, whether to hoped-for employers in Rome or in Venice. John Whenham, an authority on the composer, argues that the *Vespers of 1610* might be interpreted as a defense far more effective than any verbal counterargument against detractors by proving Monteverdi's skill at actually following the *prima pratica* while at the same time seducing with the irresistible, intricate beauty of his *seconda pratica* expressivity.

Even more, the feat of braiding these strands together into complex structures would draw attention to his sheer technical brilliance. Monteverdi accomplishes this synthesis most obviously in the musical architecture of all five Psalm movements, the sonata, the hymn, and the Magnificat: in all of these he uses the preexisting ancient plainchant melody associated with the text in question (otherwise known as the *cantus firmus*) as a structural girder around which material in the new style is unfolded and elaborated. Like the Renaissance/Baroque marvel of the expanded St. Peter's, Monteverdi builds over longstanding foundations with awe-inspiring imagination and majesty.

Tellingly, the publication of 1610 includes a setting of the Mass (*Missa in illo tempore*) strictly based on an "old-school" motet by Gombert. This might have hedged his bets all the more, so that there were elements to attract the relatively conservative taste in control in Rome as well as the somewhat bolder leanings of Venetian patrons. Monteverdi made a point of dedicating "the fruits of my nocturnal labor" as gathered in this impressive publication to Pope Paul V. Such a dedication, writes Whenham, "once accepted, implied papal acceptance of the music within the volume" and "a powerful antidote" to the composers' critics. As things turned out, Monteverdi did not receive a job offer from Rome, but three years later came his appointment as *maestro di cappella* at St. Mark's in Venice, where he contentedly remained for the rest of his long career.

Alongside these unresolved questions of the origin, motivation, and context behind the publication of the *Vespers*, there remains a host of uncertainties about how to perform the music that was in fact printed. Monteverdi clearly envisioned a sound world on the most sumptuous scale of his time, to be realized by an ensemble of virtuoso musicians: seven solo singers, instrumentalists who have taxing solo parts, and a first-rate choir capable of navigating the constantly changing stylistic currents of the musical flow. (Interestingly, he also included an alternative setting of the Magnificat – for 6- rather than 7-part choir and with only continuo accompaniment – suggesting the possibility of a reduced-scale version of the entire *Vespers* that could be performed with limited forces in more modest circumstances.)

Yet details are lacking on the most basic level about orchestration and the disposition of solo voices vis-à-vis the choir in the larger choral movements. Ambiguities abound as to how to deploy Monteverdi's late Renaissance/early Baroque instrumental ensemble, which comprises three groups, each of which has prominence throughout the score: strings, winds (including the trumpet-like, wooden cornetto and the sackbut, a forerunner of the trombone), and continuo (with its signature blend of organ, theorbo, lute, violone, and cello). There are no dynamic or even tempo indications. Every interpretation of the *Vespers* thus takes on a unique, unpredictable flavor. For tonight's performance, Music Director Grant Gershon has opted after careful study to use the edition prepared by Robert King, since he believes it represents "the best combination of the most recent scholarship while also being user friendly for live performers."

In this sense, encountering the *Vespers* in performance involves still another level of synthesis beyond what Monteverdi achieved in his masterful combination of the sacred with the secular, of ancient with modern styles, of solo with choral singing, and of the human voice with a rich orchestral tapestry: This is the synthesis between an aesthetic perspective contemporaneous with Shakespeare's final decade and our own expectations of musical meaning.

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

Structure of the *Vespers*

In Monteverdi's time, *Vespers* – part of the cycle of Roman Catholic prayers to be recited or sung at set times of each day (early evening in this case) – was structured around a sequence of five Psalms, a hymn, the Magnificat, and other prayers. A set of responsory antiphons was used to frame the Psalms and Magnificat, with specific relevance for the liturgical time of year or feast day at hand. Monteverdi constructed his *Vespers* to be suitable for any of the major feasts in honor of the Virgin Mary. (There are also arguments that the *Vespers* may have been intended for other sacred feast days, including that of Saint Barbara, patron of the composer's employer at the time, the Duke of Mantua.)

The most traditional aspect of the texts Monteverdi includes in his *Vespers* thus pertains to the large choral movements (starting with the briefer choral versicle introductory movement, which incorporates the instrumental toccata from his recent opera *L'Orfeo* of 1607). These consist of the five Psalm settings – *Dixit Dominus* (6-part choir), *Laudate pueri* (8-part choir), *Laetatus sum* (6-part choir), *Nisi Dominus* (10-part choir), and *Lauda Jerusalem* (7-part choir) – the hymn *Ave Maris Stella* (8-part choir), and the Magnificat (7-part choir). Traditional plainchants associated with these texts are embedded within Monteverdi's complex and varied textures. (For example, the tenors in the divided chorus of *Nisi Dominus* repeat the plainchant back and forth at a slow speed while musical events unfold around it.)

Remarkably unconventional is Monteverdi's inclusion of five special pieces he calls "sacred concertos" – a sequence of motets for steadily increasing numbers of solo voices with continuo accompaniment, as well as the mostly instrumental *Sonata sopra Santa Maria*. These entail highly expressive solo numbers and other alternatives that are either substitutes for or supplements to the antiphons (though the latter would still have to be recited as mandated by the liturgy). The tenor solo *Nigra sum* and soprano duet *Pulchra es*, set texts from the *Song of Songs* that on the surface are erotically charged but had become allegorically associated with love of Mary. Yet Monteverdi's most up-to-date new style, perfected in his madrigals and opera writing, underscores the tension of more secular associations. The tenor trio *Duo Seraphim* is a tour de force of colorful solo vocal technique and "text painting" – and at the same time profoundly spiritual in its effect. Another use of echo effects resounds in the motet *Audi coelum* for two tenors and choir. The instrumentalists come to the fore in the wonderful *Sonata* (which has nothing to do with later sonata form), while a soprano choir enters and repeats its *cantus firmus* in varied rhythmic form 11 times.

GRANT GERSHON

The Kiki & David Gindler
MUSIC DIRECTOR



Photo: David Johnston

“the ever-adventurous Grant Gershon”

— LA TIMES

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: 34 commissions; 83 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-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:

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
Hayden Eberhart
Claire Fedoruk
Rachelle Fox
Harriet Fraser
Susan Judy
Risa Larson
Suzanne Waters

ALTO

Janelle DeStefano
Michele Hemmings
Callista Hoffman
Adriana Manfredi
Drea Pressley
Niké St. Clair
Nancy Sulahian
Kimberly Switzer

TENOR

Matthew Brown
Daniel Chaney
Bradley Chapman
J. Wingate Greathouse
Steven Harms
Brandon Hynum
Jon Lee Keenan
Shawn Kirchner
Michael Lichtenauer
Sean McDermott
John Russell
George Sterne
Matthew Tresler

BASS

Mark Beasom
Michael Blanchard
Reid Bruton
Dylan Gentile
Abdiel Gonzalez
Scott Graff
Scott Lehmkuhl
Edward Levy
Vincent Robles
Ryan Villaverde

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

MUSICA ANGELICA BAROQUE ORCHESTRA



Music Director: Martin Haselböck

Regarded as: an internationally renowned Baroque orchestra dedicated to the historically informed performance of Baroque and early Classical music on period instruments

Founded in: 1993 by lutenist Michael Eagan and gambist Mark Chatfield

Has collaborated with: Los Angeles Opera, Long Beach Opera, Los Angeles Master Chorale, Pacific Chorale, J. Paul Getty Museum, Norton Simon Museum, Wiener Akademie of Vienna, and John Malkovich in multi-media production of *The Giacomo Variations* and the world premiere of *The Infernal Comedy*

Guest conductors include: Rinaldo Alessandrini, Giovanni Antonini, Harry Bicket, Paul Goodwin, Jory Vinikour, among others

Last LAMC appearance: Bach St. John Passion, March 2012

Touring: 2007 - performing Bach's St. Matthew Passion with stops in New York, Austria, Mexico, Hungary, Spain, Italy and Germany; 2010 - a four-country tour of South America, with performances in Brazil, Chile, Uruguay and Argentina; 2011 - North and South America tour with John Malkovich in the multi-media production of "*The Infernal Comedy*"

Recordings: Vivaldi *Concertos for Lute, Oboe, Violin and Strings*; three recordings on the New Classical Adventure label including Handel's *Acis and Galatea*, *Concerti* by Philipp Telemann, and a collection of three Bach Cantatas

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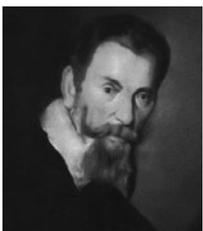
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COMPOSER

Claudio Monteverdi



Born: May 15, 1567 in Cremona, Italy

Died: November 29, 1643 in Venice

Education: studied composition with Marc'Antonio Ingegneri, the *maestro di cappella* of Cremona Cathedral, where he studied counterpoint, singing, and stringed instruments

Notable compositions: published 9 books of madrigals; operas: *L'Orfeo*, *L'incoronazione di Poppea*; *Lament of Arianna*, *Il ritorno d'Ulisse in patria*, *Selva morale e spirituale*

Posts: appointed *suonatore di riuola* to Vincenzo I Gonzaga, Duke of Mantua, where he was a court musician and eventually became the *maestro della musica*; in 1613 was appointed *maestro di cappella* at San Marco in Venice

Known for: being the most important composer in the late 16th/early 17th century Italy; his work marked the transition from Renaissance to Baroque music, and wrote one of the earliest operas, *L'Orfeo*

SOLOISTS



Suzanne Anderson

SOPRANO

Seasons with the Chorale: 3

Hometown: Bowling Green, Ohio

Education: MM, Performance Diploma, Guildhall School of Music and Drama; BM, Westminster Choir College

Performs regularly with: Millennium Consort

Opera performances: Riverside Lyric Opera, Guildhall Opera Theatre, Opera Festival of New Jersey, Spoleto Festival USA

Has appeared as a guest artist with: Tesserae, Les Surprises Baroques, Bach Collegium San Diego, Choir of Trinity Wall Street



Claire Fedoruk

SOPRANO

Seasons with Chorale: 10

Hometown: Eugene, Oregon

Previous Chorale solos: Bach's *St. John Passion*, Distler's *Weinachsoratorium*, Lang's *the little match girl passion*, Reich's *Tehillim*

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

Performs regularly with: The Natur Early Music Ensemble, FaVolare, Musica Angelica Baroque Orchestra

As a soloist: Natur, FaVolare, San Diego Bach Collegium, Los Angeles Philharmonic

Recordings: *Górecki: Miserere, A Good Understanding, You Are (Variations) and Daniel Variations*

Film credits include: *Wreck-It-Ralph, The Conjuring*

Awards and Honors: Promotion from Assistant to Associate Professor of Musicology, Spring Sabbatical Leave, Faculty Award Nomination



Janelle DeStefano

MEZZO-SOPRANO

Seasons with the chorale: 3

Education: MM, Westminster Choir College; DMA, USC

Has appeared as a guest artist with: Los Angeles Chamber Orchestra; LA Philharmonic; Bach Collegium San Diego; El Mundo

As a soloist: Bach's *St. John Passion, St. Matthew Passion, Magnificat*, and B minor Mass; Handel's *Messiah* and *Dixit Dominus*; Beethoven's *Choral Fantasy* and Ninth Symphony; Couperin's *Leçons de ténèbre III*; Szymanowski's *Stabat Mater*; Debussy's *La Damselle Elue*; Mahler's Symphony No. 4; Mozart's *Ch'io mi scordi te K.505*

Has toured with: The San Diego Opera Ensemble

Awards and Honors: Winner, Metropolitan Opera National Council Auditions, San Diego District



Matthew Tresler

TENOR

Seasons with the Chorale: First Season

Hometown: Gilbert, Arizona

Education: BM, Voice Performance, Northern Arizona University; MM, DMA, Choral Conducting, University of Miami

Performs regularly with: Conspire, Seraphic Fire, Santa Fe Desert Chorale, Bach Collegium San Diego

Opera performances: Arizona Opera Chorus

Has appeared as a guest artist with: Early Music Hawaii, Arizona Bach Festival, Spire Series

As a soloist: New World Symphony, Flagstaff Symphony, Master Chorale of South Florida

Recordings: *Barber, an American Romantic; Sing Freedom!* with Conspire; *Shakespeare in Song* with Phoenix Bach Choir; *Brahms Requiem* and *Monteverdi Vespers* with Seraphic Fire



Daniel Chaney

TENOR

Seasons with Chorale: 8

Hometown: Malta, Montana

Previous Chorale solos: Weill's *Kiddush*, Newton's *Mass*, Bach's *St. John Passion*, Handel's *Messiah*

Education: University of Denver's Lamont School of Music

Opera performances: *Tosca, Magic Flute* and *La Traviata* with the LA Opera; 10 years in the LA Opera Chorus

As a soloist: Stravinsky's *Renard*, Lindberg *Graffiti*, Bernstein's *Candide* and *Chichester Psalms* with the LA Philharmonic

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*



Michael Lichtenauer

TENOR

Seasons with Chorale: 8

Hometown: Shawnee, Kansas

Previous Chorale solos: Andriessen's *City of Dis*, Chinary Ung's *Spiral XII*, 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, Millenium Consort, Jacaranda Chamber Singers

Sang for 7 seasons with: Chanticleer

Recordings: *Daniel Variations, A Good Understanding* and *Górecki: Miserere*; 11 different recordings with Chanticleer, including the Grammy Award® winning *Colors of Love and Lamentations and Praises*

Film and Television Credits: *Avatar, The Lorax, Tangled, The Simpsons, Battlestar Galactica*



Scott Graff

BARITONE

Seasons with Chorale: 11

Hometown: Portland, Oregon

Previous Chorale solos: Judith Weir's *Ascending into Heaven*, Bach's *St. John Passion* (Jesus); Handel's *Messiah*, Louis Andriessen's *The City of Dis* (Virgil), Ricky Ian Gordon's *Choral Suite from The Grapes of Wrath* (Pa)

Opera: Prosek's *Daughter of the Red Tsar* (Josef Stalin), Suprenewycz's *Caliban Dreams* (Dolores)

As a soloist: LA Philharmonic (Green Umbrella), Carmel Bach Festival, The Concord Ensemble, Catacoustic Consort,

Recordings: *Górecki: Miserere* and *A Good Understanding* with LAMC; *Padilla: Sun of Justice* with LACS

Film recordings: *Wreck-it Ralph, Winnie The Pooh, Avatar, Ice Age III/IV*



Reid Bruton

BASS

Seasons with Chorale: 7

Hometown: the South

Previous Chorale solos: Bach's *St. John Passion* and Mozart's *Requiem* with LAMC; Glass' *Koyaanisqatsi* and Stravinsky's *Renard* with LA Philharmonic

Education: Oberlin Conservatory

Opera performances: More than 60 productions with LA Opera chorus and solo appearances in 10 LAO productions

Film soundtrack credits: over 70 film soundtracks including *Avatar* and *War of the Worlds* in which John Williams said "I've never heard notes sung that low!"

Recordings: Barbra Streisand; Red Hot Chili Peppers; MUSE; David Foster; Andrea Bocelli

TV appearances: *New Girl; Family Guy; The Middle; Dharma and Greg*

TEXT & TRANSLATIONS

Domine ad adiuvandum

Deus in adiutorium meum
intende.
Domine ad adiuvandum me
festina.
Gloria Patri, et Filio, et Spiritui
Sancto,
sicut erat in principio, et nunc et
semper,
et in saecula saeculorum Amen.
Alleluia.

O God make speed to save me.
O Lord make haste to help me.
Glory be to the Father and to the
Son, and to the Holy Ghost,
as it was in the beginning, now
and forever,
world without end. Amen.
Alleluia

Dixit Dominus

Dixit Dominus Domino meo:
sede a dextris meis, donec ponam
inimicos tuos scabellum pedum
tuorum.

Virgam virtutis tuae emittet
Dominus ex Sion;
dominare in medio inimicorum
tuorum.
Tecum principium in die virtutis
tuae;
in spendoribus sanctorum

ex utero ante luciferum genui te.

luravit Dominus et non paenitebit
eum;
tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis confregit
in die irae suae reges.

ludicabit in nationibus, implebit
ruinas;
conquassabit capita in terra
multorum.
De torrente in via bibet:
propterea exaltabit caput.

The Lord said unto my Lord:
sit thou at my right hand, until I
make thine enemies thy footstall.

The Lord shall send the rod of thy
strength out of Sion;
rule thou in the midst of thine
enemies.
Thine is the foundation in the day
of thy power;
in the beauties of holiness I have
born thee
from the womb before the
morning star.

The Lord hath sworn and will not
repent;
thou art a priest forever
after the order of Melchisedech.
The Lord at thy right hand has
broken kings in the day of his
anger.

He will judge the nations, he will
fill them with ruins;
he will break the heads in the
populous land.
He shall drink of the torrent on
the way;
therefore he shall lift up his head.

Psalm 109

Nigra Sum

Nigra sum sed formosa filia
Ierusalem.
Ideo dilexit me Rex, et introduxit
in cubiculum suum et dixit mihi:
Surge, amica mea, et veni.
Iam hiems transiit, imber abiit et
recessit,
flores apparuerunt in terra nostra;
tempus putationis advenit.

I am a black but beautiful
daughter of Jerusalem.
So the King loved me, and led me
into his bedroom and said to me:
Arise, my love, and come away.
Now winter has passed, the rain
has gone,
and flowers have appeared in
our land;
the time of pruning has come.

Laudate pueri

Laudate pueri Dominum,
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in
saeculum.

A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes
Dominus,
et super coelos Gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitat et humilia
respicit in caelo et in terra,

suscitans a terra inopem
et de stercore erigens
pauperem,
ut collocet eum cum principibus,
cum principibus populi sui?
Qui habitare facit sterilem in
domo,
matrem filiorum laetantem.

Praise the Lord, ye children,
praise the name of the Lord.
Blessed be the name of the Lord,
from this time forth for evermore.

From sunrise to sunset,
the Lord's name is worthy of praise.
The Lord is high above all nations,

and his glory above the heavens.
Who is like the Lord our God,
who dwells on high and looks
down on the humble
things in heaven and earth,
raising the helpless from the earth
and lifting the poor man from the
dungheap,
to place him alongside princes,
with the princes of his people?
He makes a home for the barren
woman,
a joyful mother of children.

Psalm 112

Pulchra es

Pulchra es, amica mea,
suavis et decora filia Ierusalem.

Pulchra es, amica mea, suavis,
suavis et decora sicut Ierusalem,
terribilis sicut castrorum acies
ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

You are beautiful, my love,
a sweet and comely daughter of
Jerusalem.
You are beautiful, my love,
sweet and comely as Jerusalem,
terrible as the sharp lines of a
military camp.
Turn your eyes from me,
because they have put me
to flight.

TEXT & TRANSLATIONS

Laetatus sum

Laetatus sum in his quae dicta
sunt mihi:
in domum Domini ibimus,
Ierusalem.
Stantes erant pedes nostri in
atriis tuis Ierusalem.
Ierusalem, quae aedificatur ut
civitas
cuius participatio eius in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini, testimonium Israel,
ad confitendum nomini Domini.

Quia illic sederunt sedes in
iudicio,
sedes super domum David.

Rogate quae ad pacem sunt
Ierusalem
et abundantia diligentibus te.

Fiat pax in virtute tua
et abundantia in turribus tuis.
Propter fratres meos et proximos
meos,
loquebar pacem de te;
propter domum Domini Dei nostri
quaesivi bona tibi.

I was glad when they said unto
me:
We shall go into the house of
the Lord.
Our feet were standing within thy
gates, O Jerusalem.
Jerusalem, which is built as a city

that is compact together.
For thither ascended the tribes,
the tribes of the Lord, to testify
unto Israel,
to give thanks to the name of the
Lord.

For there sat the seats of
judgement,
the seats over the house of
David.
O pray for the peace of Jerusalem

and may prosperity attend those
who love thee.
Peace be within thy strength,
and prosperity within thy towers.
For my brothers and my
neighbours' sake,
I will ask for peace for thee;
for the sake of the house of the
Lord our God
I have sought blessings for thee.

Psalm 121

Duo Seraphim

Duo Seraphim clamabant alter
ad alterum:
Sanctus, sanctus, sanctus
Dominus Deus Sabaoth:
plena est omnis terra gloria eius.
Tres sunt qui testimonium dant
in coelo:
Pater, Verbum et Spiritus Sanctus:
et hic tres unum sunt.

Two Seraphim were calling one
to the other:
Holy, holy, holy Lord God of
Hosts:
the whole earth is full of his glory.
There are three who give
testimony in heaven:
The Father, the Word and the
Holy Spirit:
and these three are one.

Nisi Dominus

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui
aedificant eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem
surgere,
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis
somnia,

Except the Lord build the house,
they have labored in vain that
build it.
Except the Lord keep the city,
the watchman waketh but in vain.
It is vain for you to rise before
dawn,
to rise when you have sat down,
ye who eat the bread of sorrow.
When he has given sleep to those
he loves,

ecce hereditas Domini, filii:

merces, fructus ventris.
Sicut sagittae in manu potentis,
ita filii excussorum.
Beatus vir qui implevit desiderium
suum ex ipsis:
non confundetur
cum loquetur inimicis suis in
porta.

behold, children are an
inheritance of the Lord:
a reward, the fruit of the womb.
As arrows in the hand of the mighty,
so are children of the vigorous.
Blessed is the man who has
fulfilled his longing by them:
He shall not be perplexed
when he speaks to his enemies at
the gate.

Psalm 126

Audi coelum

Audi coelum verba mea,
plena desiderio
et perfusa gaudio.

Audio.

Dic, quaeso, mihi: Quae est ista
quae consurgens ut aurora
rutilat, ut benedicam?

Dicam.

Dic, nam ista pulchra ut luna,
electa ut sol replete laetitia
terra, coelos, maria

Maria

Maria Virgo illa dulcis,
praedicata de prophetis Ezechielis,
porta orientalis.

Talis.

Illa sacra et felix porta,
per quam mors fuit expulsa,
introduca autem vita,
Ita.

quae semper tutum est medium
inter homines et Deum,
pro culpulis remedium.

Medium.

Omnes
Omnes hanc ergo sequamur,
quae cum gratia mereamur vitam
aeternam.
Consequamur.

Sequamur.

Praestet nobis Deus Pater
hoc et Filius et Mater,
cuius nomen invocamus,
dulce miseris solamen.

Amen.

Benedicta es, Virgo Maria,
in saeculorum saecula.

Hear, O heaven, my words,
full of desire
and suffused with joy.

I hear.

Tell me, I pray: who is she
who rising like the dawn,
shines, that I may bless her?

I shall tell you.

Tell, for she is beautiful as the moon,
exquisite as the sun which fills with joy
the earth, the heavens and the seas.

Mary

Mary, that sweet Virgin,
foretold by the prophet Ezechiel,
gate of the rising sun.

Such is she!

That holy and happy gate,
through which death was driven out,
but life brought in,
Even so!

who is always a sure mediator
between man and God,
A remedy for our sins.

A mediator.

All!
So let us all follow her,
by whose grace we may gain
Eternal life.
Let us seek after her.

Let us follow.

May God the Father grant us this,
and the Son and the Mother,
on whose name we call,
sweet solace for the unhappy.

Amen.

Blessed art thou, Virgin Mary,
world without end.

Lauda Ierusalem

Lauda, Ierusalem, Dominum:
lauda Deum tuum, Sion.
Quoniam confortavit seras
portarum tuarum;
benedixit filiis tuis in te.

Qui posuit fines tuos pacem,
et adipe frumenti satiat te.

Qui emittit eloquium suum terrae:

velociter currit sermo eius.
Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.
Mittit crystallum suum sicut
bucellas:
ante faciem frigoris eius quis
sustinebit?
Emittet verbum suum, et
liquefaciet ea:
flabit spiritus eius, et fluent
aquae.

Qui annuntiat verbum suum Iacob,
iustitias et iudicia sua Israel.

Non fecit taliter omni nationi:

et iudicia sua non manifestavit eis.

Praise the Lord, O Jerusalem:
praise thy God, O Sion.
For he hath strengthened the
bars of your gates;
he hath blessed thy children
within thee.

He maketh peace in thy borders,
and filleth thee with the finest
of the wheat.

He sendeth forth his
commandment upon earth:
his word runneth very swiftly.
He giveth snow like wool:
he scattereth the cloud like ashes.
He casteth forth his ice like
morsels:
who will survive in the face of
his cold?

He will send out his word and
melt them:

he will cause his wind to blow
and the waters will flow.

He announces his word to Jacob,
his statutes and judgments
unto Israel.

He hath not dealt so with any
nation:

and he has not shown his
judgments to them.

Psalm 147, 12-20

Sonata Sopra 'Sancta Maria ora pro nobis'

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

Ave maris stella

Ave maris stella,
Dei mater alma,
Atque semper virgo,
Felix coeli porta.

Sumens illud ave,
Gabrielis ore
Funda nos in pace,
Mutans Evae nomen.

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.

Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
tulit esse tuus.

Virgo singularis,
inter omnes mitis,
Nos culpae solutos,
Mites fac et castos.

Hail, star of the sea,
life-giving mother of God,
and perpetual virgin,
happy gate of heaven.

Receiving that "ave"
from the mouth of Gabriel,
keep us in peace,
reversing the name "Eva".

Loosen the chains from the guilty,
bring forth light to the blind,
drive out our ills,
ask for all that is good.

Show yourself to be his mother:
may he receive through you our prayers,
who, born for us,
deigned to be yours.

Peerless virgin,
gentle above all others,
when we are pardoned for our sins,
make us gentle and pure.

Vitam praesta puram,
iter para tutum,
ut videntes Iesum
aemper collaetemur.

Sit laus Deo patri,
Summo Christo decus,
Spiritus Sancto,
Trinus honor unus. Amen.

Grant us a pure life,
prepare a safe road,
so that seeing Jesus
we may rejoice for ever.

Praise be to God the Father,
glory to Christ most high,
and to the Holy Spirit,
triple honour in one. Amen.

Magnificat

Magnificat anima mea Dominum
et exultavit spiritus meus in Deo
salutari meo.
Quia respexit humilitatem ancillae
suae,
ecce enim ex hoc beatam
me dicent omnes generationes.
Quia fecit mihi magna qui potens est
et sanctum nomen eius.
Et misericordia eius a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui.

Deposuit potentes de sede

et exultavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.
Gloria Patri, et Filio,
et Spiritui Sancto,
sicut erat in principio, et nunc, et
semper,
et in saecula saeculorum. Amen.

My soul doth magnify the Lord
and my spirit hath rejoiced in God
my savior.
For he hath regarded the lowliness of
his handmaiden,
for behold from henceforth
all generations shall call me blessed.
For he that is mighty hath magnified me,
and holy is his name.
And his mercy is on them that fear him
throughout all generations.
He hath shewed strength with his arm;
he hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty from
their seat
and hath exalted the humble and meek.
He hath filled the hungry with good things,
and the rich he hath sent empty away.
He has helped his child Israel,
mindful of his mercy,
as he promised to our forefathers,
Abraham and his seed for ever.
Glory be to the Father, and to the Son,
and to the Holy Ghost,
as it was in the beginning, is now and
for ever,
world without end. Amen.

*English text adapted and translated
by Clifford Bartlett*

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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 Hannah Palmer at 213-972-3162 or hpalmer@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 November 1, 2011 to October 31, 2012. To report an error, omission or change in your listing, please contact us.

*deceased

Kiki and David Gindler
Violet Jabara Jacobs
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BUSINESS, FOUNDATION AND GOVERNMENT SUPPORT



BNY MELLON

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Charitable Trust
Edison International Employee
Contributions Campaign
GE Matching Gifts Program
IBM International Foundation
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Gifts Program
Nestlé Community Care Campaign



*Indicates multi-year commitment

Roger Wagner Society

The Los Angeles Master Chorale established the Roger Wagner Society to honor and recognize individuals who have expressed their commitment to the art of choral music by making a present day gift to the Master Chorale's endowment or a planned gift benefitting LAMC. Through this support, Society members ensure the long-term fiscal stability of the Master Chorale by creating a lasting legacy which will help preserve a vital cultural resource for future generations. The Society is named for the late Roger Wagner who founded the Master Chorale in 1964 and served as its Music Director until 1984.



Penelope C. Roeder

"I'm a planner, and when I realized there was a tax-efficient way to make a significant legacy gift to the LA Master Chorale, I did it when I did my first estate plan - at the ripe old age of barely forty-something," says longtime LA Master Chorale supporter, entrepreneur and planning consultant Penelope C. Roeder. "Funding a planned gift benefitting the Chorale with a life insurance policy was an easy way to achieve the goals of my estate plan and get some great tax breaks in the present. It was a win-win."

Penelope's planned gift establishes two funds: the Penelope C. Roeder Los Angeles Master Chorale Fund and the Penelope C. Roeder Music Center Program Fund which not only benefit the Los Angeles Master Chorale, but all the resident companies. Says Roeder: "The Music Center Foundation provides an important service to those interested in making a legacy gift to the Chorale or any branch of the Music Center. Their counsel in structuring my planned gift was invaluable." A Master Chorale subscriber and donor for many years, Penelope served on its Board of Directors from 1994 to 2009. She is President of Strategic Support Services, Inc., a management consulting firm in Los Angeles.

PLANNED GIVING 101

Life Insurance

Life insurance can offer an attractive and easy way to make a significant gift to the Los Angeles Master Chorale. If you have a current policy, you can simply name the Master Chorale as a beneficiary or contingent beneficiary. Any benefit the Master Chorale receives from your insurance will be excluded from your taxable estate.

By taking the extra step of naming the Master Chorale the irrevocable beneficiary and owner of your life insurance policy, you can obtain an immediate income tax charitable deduction equivalent to either the policy's cash surrender value or replacement value. If additional premiums are due, you can deduct those payments as charitable contributions each year.

For more information about making a planned gift to the Los Angeles Master Chorale, please contact Patrick Morrow, Director of Development, at 213-972-3114 or pmorrow@lamc.org.

ROGER WAGNER SOCIETY

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Philip A. Swan
Laney and Tom Techent
Madge van Adelsberg*
Robert Wood*

*deceased

DID YOU KNOW?

Did you know that there are several advantages to donating stock instead of cash to support the LA Master Chorale? First, you avoid any capital gains tax if the donated stock has appreciated in value since you acquired it. This allows you to give more to the charity at less cost to yourself. Plus, you can take a tax deduction for the larger amount of the donation.

Remembering MADGE VAN ADELSBURG

1918-2012

The Los Angeles Master Chorale family is saddened by the recent passing of our dear friend Madge van Adelsberg. She was a long-time subscriber and supporter along with her husband Stephan, who passed away in 2003.



Their deep level of enthusiasm and support for the professional singers of LAMC came from a great love of choral music. Madge herself was a singer who continued to sing in a community chorus into her early 90's.

Madge was a member of the Master Chorale Associates, a group of passionate volunteers who created an important infrastructure of support to a very small staff. This wonderful group ran the entire High School Choir Festival from 1989 until 2005. The High School Choir Festival continues to thrive and will have its 24th Annual Festival in April 2013. Madge did everything possible to support our work and opened her lovely home for LAMC meetings and gatherings over the years.

In 2008, as a symbol of Madge's profound connection to the Los Angeles Master Chorale, she made an outright gift to the Endowment Fund to help sustain our concert seasons into the next generation and beyond. She was very proud of this most important gift to ensure the future of glorious choral music by the Los Angeles Master Chorale.

GIFTS IN MEMORY OF *Anne Shaw Price*



Photo: Lee Salem

Paul Salamunovich with Anne Shaw Price

Our dear friend and Board Member Emeritus, Anne Shaw Price, who graced the world with her magnificent voice and generous heart is sorely missed by many. We especially acknowledge and cherish Anne's participation as a singer in the Master Chorale. She and her husband Buzz were integral to the success of this organization over their many years of involvement in Board leadership.

The Los Angeles Master Chorale is honored to have received gifts in memory of Anne from the following friends:

Mrs. Edward McLaughlin
Jeanne M. Neville

Marshall Rutter and Terry Knowles
Gania and Tom Trotter



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

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Paul Salamunovich, Music Director Emeritus
Lesley Leighton, Associate Conductor
Shawn Kirchner, Swan Family Composer in Residence
Lisa Edwards, Pianist/Musical Assistant
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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.



FOR TICKETS

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

Online: LAMC.ORG

At The Music Center November 2012



Anything Goes, Photo by Joan Marcus



Ed Begley, Jr. and Felicity Huffman at a rehearsal for *November*, photo by Craig Schwartz



Gustavo Dudamel

THURSDAY, NOVEMBER 1

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

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

FRIDAY, NOVEMBER 2

Alsop Conducts Tchaikovsky
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through November 4

SATURDAY, NOVEMBER 3

Toyota Symphonies for Youth: *Mother Goose*
11:00 AM LA Phil /
Walt Disney Concert Hall

SUNDAY, NOVEMBER 4

Flash Fest: High Roads and Railroads—*FREE*
1:00 PM Grand Park / Event Lawn

Organ Recital: Janette Fishell
7:30 PM Presented by LA Phil /
Walt Disney Concert Hall

TUESDAY, NOVEMBER 6

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

WEDNESDAY, NOVEMBER 7

Hélène Grimaud in Recital
8:00 PM Presented by LA Phil /
Walt Disney Concert Hall

THURSDAY, NOVEMBER 8

Frühbeck de Burgos Conducts
Beethoven and Falla
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through November 10

SATURDAY, NOVEMBER 10

Git-Hoan Dancers — *FREE*
11:00 AM World City at The Music Center /
& 12:30 PM W.M. Keck Foundation Children's
Amphitheatre at Walt Disney
Concert Hall

TUESDAY, NOVEMBER 13

Salonen and Philharmonia Orchestra: *Wozzeck*
8:00 PM Presented by LA Phil /
Walt Disney Concert Hall

WEDNESDAY, NOVEMBER 14

Barbara Cook and the LA Phil
8:00 PM Walt Disney Concert Hall

FRIDAY, NOVEMBER 16

Harrell Plays Haydn
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through November 18

SATURDAY, NOVEMBER 17

Madame Butterfly
7:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through December 9

SUNDAY, NOVEMBER 18

Monteverdi Vespers
7:00 PM Los Angeles Master Chorale /
Walt Disney Concert Hall

FRIDAY, NOVEMBER 23

Petrenko Conducts Shostakovich
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through November 25

TUESDAY, NOVEMBER 27

Anything Goes
8:00 PM Center Theatre Group /
Ahmanson Theatre
Runs through January 6

WEDNESDAY, NOVEMBER 28

Other Desert Cities
8:00 PM Center Theatre Group /
Mark Taper Forum
Runs through January 6

FRIDAY, NOVEMBER 30

Salonen Conducts Lutoslawski
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through December 2

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

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