

HIGH NOTES

From President & CEO
Terry Knowles



Au revoir! *(for a little while)*

Thank you for attending tonight's performance of Brahms' *Ein Deutsches Requiem* and the west coast premiere of Peter Lieberon's *The World in Flower* (not performed since its 2009 New York Philharmonic premiere). This signature pairing of new and classic repertoire has become a hallmark of the Los Angeles Master Chorale under the direction of Grant Gershon, our Kiki & David Gindler Music Director, and we're thrilled to be able to present two concerts of these works.

Following these performances, the Master Chorale immediately dives into its next big endeavor with rehearsals for a very special upcoming project. Perhaps you may have noticed a gap between now and our next concert on April 14? The reason is an exciting one, as the Master Chorale will embark on its first European tour together with the LA Philharmonic to present John Adams' monumental oratorio, *The Gospel According to the Other Mary*. Originally premiered last May under the direction of Gustavo Dudamel, the work is now being theatrically staged through the extraordinary talent and creativity of director/librettist Peter Sellars. This staged version will receive its Disney Hall debut on March 7 with three performances in Los Angeles and then be "taken on the road" for a two week international tour with stops in London, Lucerne, Paris and New York. What an incredible opportunity to showcase the Master Chorale on the world stage! (Read more about the tour on the next page.) But even with all the excitement surrounding this tour, I'm sure we will very much look forward to being back in our home for the *Poulenc & Vaughan Williams* concert on April 14th.

In the meantime, in Los Angeles all will not be quiet! Over the next two months we will roll out details of our monumental 50th Anniversary Season which begins September 22. (For a sneak peek, please refer to pages 10 and 11 of this program.) Not only will this be one of our biggest seasons ever, but we will be launching a new website enhanced with historic photos, music and stories that reveal the true impact this organization has had over the past five decades as well as announcing special events and opportunities to get closer to the music and musicians of the Master Chorale. This is a very exciting time to be a part of the Los Angeles Master Chorale and I hope you will join us often next season to help us celebrate this incredible milestone!

Sincerely,

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THE LOS ANGELES MASTER CHORALE ON TOUR

This March, the Master Chorale steps onto the world stage joining the LA Philharmonic for an international tour to London, Lucerne, Paris and New York performing John Adams' compelling new work, *The Gospel According to the Other Mary*. This passion for a new generation was 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. The concert version was premiered on May 31, 2012 by the LA Philharmonic and LA Master Chorale with Gustavo Dudamel conducting. The newly staged version, created by Peter Sellars, will be premiered at Walt Disney Concert Hall on March 7, 8 & 10, before touring to Europe.

Similar in scope to *El Niño*, Adams' first oratorio, *The Gospel According to the Other Mary* completes the narrative by telling the story of Jesus' Passion, Crucifixion and Resurrection, as seen through the eyes of Mary Magdalene, Martha and her brother Lazarus. The libretto, compiled by Peter Sellars, draws from Biblical stories, contextualized with excerpts from the memoir of social activist Dorothy Day and poetry by Louise Erdrich, Rosario Castellanos, Primo Levi, Hildegard von Bingen, and Rubén Darío. Similar to *El Niño*, Sellars' progressive staging will feature world-class soloists, a trio of narrative countertenors, dancers, and the LA Master Chorale embodying the voice of the people.

ARTISTS

Los Angeles Philharmonic

Los Angeles Master Chorale

Gustavo Dudamel, conductor

Peter Sellars, director

Kelley O'Connor, *Mary Magdalene*

Tamara Mumford, *Martha*

Russell Thomas, *Lazarus*

Daniel Bubeck, *Narrator*

Brian Cummings, *Narrator*

Nathan Medley, *Narrator*

3 dancers

Special Tour Related Events

FOR OUR CIRCLE OF FRIENDS MEMBERS

LAMC Backstage Working Rehearsal

SILVER BATON CIRCLE AND UP

Friday, February 8, 2013

Walt Disney Concert Hall

Attend a backstage working chorus rehearsal of John Adams' *The Gospel According to the Other Mary* in preparation for the tour, including a private reception and panel discussion.

Welcome Home Party

GOLDEN BATON CIRCLE AND UP

Sunday, April 21, 2013

Music Director Grant Gershon and members of the Master Chorale share their stories and photos from the tour at this fun celebration.

Location TBD.

To learn more about how you can support the tour with a gift to LAMC or for a complete list of Circle of Friends benefits, contact Hannah Palmer, Donor Relations Manager, at 213-972-3162 or hpalmer@lamc.org, or visit lamc.org.

See it in
Los Angeles

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

Or Join Us on Tour...



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

Interested in seeing a performance in one of these cities?

Visit our tour page for more info about the LA performances and the tour, links to the tour venues, and to order tickets. www.lamc.org/2013-international-tour.php



LOS ANGELES MASTER CHORALE

Grant Gershon
The Kiki & David Gindler Music Director

2012 | 2013

TONIGHT'S
PERFORMANCE

BRAHMS REQUIEM

Saturday, January 26, 2013, at 2 pm

Sunday, January 27, 2013, at 7 pm

Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor Kelley O'Connor, mezzo soprano
Yulia Van Doren, soprano Brian Mulligan, baritone

The World in Flower WEST COAST PREMIERE

Peter Lieberson

(1946-2011)

- Prelude (instrumental)
- I Live My Life in Widening Circles
from The Book of Hours by Rainer Maria Rilke (1875-1926)
- Owl Woman's Song
from the Native American healer Juana Maxwell
- That Nature is a Heraclitean Fire and of the Comfort of the Resurrection
by Gerard Manley Hopkins (1844-1889)
- From The Odes of Solomon
anonymous early-Christian poetry of worship
- Excerpts from Rumi and the Mechthild of Magdeburg
Sufi Islamic poet and German visionary
- Prelude — The Great Sea
by the Inuit shaman Uvavnuk (early 20th century)
- Oceana
stanzas I-IV, by Pablo Neruda (1904-1973)
- Prelude
words by the medieval French mystic Marguerite Porete
- From Leaves of Grass
by Walt Whitman (1819-1892)
- Prayers from the Navajo

Kelley O'Connor, mezzo soprano | Brian Mulligan, baritone

— INTERMISSION —

Ein Deutsches Requiem

Johannes Brahms

(1833-1897)

- Selig sind, die da Leid tragen
- Denn alles Fleisch es ist wie Gras
- Herr, lehre doch mich, dass ein Ende
- Wie lieblich sind deine Wohnungen
- Ihr habt nun Traurigkeit
- Denn wir haben hie keine bleibende Statt
- Selig sind die Toten

Yulia Van Doren, soprano | Brian Mulligan, baritone



KUSC CLASSIC EVENT

KUSC is our Proud Media Partner

These concerts are supported by a grant from the National Endowment for the Arts, with additional support from The E. Nakamichi Foundation.

ListenUp! with Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 1 pm on Saturday and 6 pm on Sunday. *ListenUp!* can be heard online after the concert at www.lamc.org

Your use of a ticket acknowledges your willingness to appear in photographs taken in public areas of the Music Center and releases the Center and its lessees and others from liability resulting from use of such photographs.

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

Members of the audience who leave during the performance will be escorted back into the concert hall at the sole discretion of House Management.

Supertitles provided for these performances.

For a downloadable PDF file of the texts and translations, please visit the concert page at lamc.org.



IMPERMANENCE AND ENLIGHTENMENT: MUSIC OF LIEBERSON AND BRAHMS

by Thomas May

In an essay recounting his journey as a composer, Peter Lieberson applied the perspective he had learned from Tibetan Buddhism to the creative process. “Bits of sound that have no inherent meaning whatsoever” begin to suggest new forms: “Somehow, notes have been endowed with such passion that they magnetize further notes until, magically, a world is born that makes us cry and laugh. A Buddhist would say that is the true nature of our entire world: empty, devoid of any inherent existence, and yet luminous, vivid with the play of apparent phenomena.”

Lieberson’s music flashes with vivid luminosity, mirroring his lifelong quest to balance technical mastery with expression, intellect with heart: a balance whose necessity, it might be added, must itself be recognized through experience rather than intellectual effort. In Lieberson’s case, this involved the discovery of Tibetan Vajrayana Buddhism in the mid-1970s, when he turned 30. He grew up in New York in a household dominated by music, where Igor Stravinsky and Leonard Bernstein regularly appeared as dinner guests. Lieberson’s father was president of Columbia Records, while his mother was a ballet dancer and former wife of choreographer George Balanchine. As a young composer, Lieberson excelled at the twelve-tone theory into which he was indoctrinated — the ruling fashion for an ambitious composer of the time — but became creatively frustrated. A period of retreat from composition, spent with a Tibetan mentor, renewed his outlook.

Subsequently Lieberson set out along a new path, first with instrumental works and eventually undertaking his first opera: *Ashoka’s Dream*, premiered at Santa Fe Opera in 1997. Continuing a projected four-work cycle he and librettist Douglas Penick had launched with the narrated “campfire opera” *King Gesar* (1991), *Ashoka’s Dream* recounts the conversion of an ancient Indian emperor, amid the horrors of war, from a tyrant into an enlightened ruler guided by Buddhist principles of compassion and nonviolence.

Here several key elements of Lieberson’s artistic and personal life converged: inspiration from Buddhism, the revelation gained from transforming words and drama into music, and a first encounter with mezzo-soprano Lorraine Hunt, who was cast in one of the lead roles. The two married shortly thereafter, and Hunt also became his muse. Writing for the voice, the composer later recalled, “opened up a new world for me.” It was for Lorraine Hunt Lieberson’s incomparable communicative gift that he wrote *Rilke Songs* (2001) and *Neruda Songs* (2005), which won the high-profile Grawemeyer Award.

Similarly, *The World in Flower* was originally conceived for her voice in the solo mezzo role. Lieberson composed the piece on a commission from the New York Philharmonic, but his wife was unable to perform it before her tragically premature death in July 2006. A further postponement occurred when Lieberson himself became ill with lymphoma — he

orchestrated the score while recuperating from his first stage of treatment — before the work was unveiled by the New York Philharmonic in 2009. These performances by the Master Chorale mark the West Coast premiere. *The World in Flower* belongs to the same creative outpouring from the composer’s final years that also includes *Songs of Love and Sorrow*, a companion cycle to *Neruda Songs* for baritone. (The percussion concerto *Shing Kham*, the final piece Lieberson was working on when he died in 2011, will receive its posthumous premiere by the Los Angeles Philharmonic next season.)

Lieberson remarked that the title for *The World in Flower* had been transferred from an earlier, unrealized work-in-progress that was originally envisioned as part of a cycle of dramatic pieces (including *Ashoka’s Dream*) about iconic enlightened rulers from world history. *The World in Flower* instead took the form of a cantata for chorus, mezzo and baritone soloists, and orchestra. But its focus nonetheless remains on enlightenment in a twofold sense: the individual epiphanies that occur in each of the texts he has chosen to set and — from a larger perspective — liberation from the ideological intolerance that has warped humanity’s instinctive desire for spiritual meaning.

“We are in a very intolerant age,” writes Lieberson. “The less space we have to live in, it seems the less tolerance we have....” Elsewhere, he has noted, “The basic message of the great Buddhist masters was: be brave enough to experience existence without dogma or beliefs of any kind.” Unlike the *Rilke* and *Neruda Songs*, each of which sets a sequence of poems by those respective authors, *The World in Flower* presents a strikingly diverse series of texts (including poems by Rilke and Neruda along with nine other sources). Lieberson’s sensitive and intuitively convincing selection of texts, which he weaves artfully into an implied meta-narrative celebrating the world as a sacred place, is reminiscent of Brahms’s method in devising his own libretto from scriptural sources for *Ein Deutsches Requiem*.

In fact, Lieberson’s choices extend beyond such familiar figures from Western literature as Rilke, Gerard Manley Hopkins, Neruda, and Walt Whitman to include the wisdom (from both written and oral sources) of mystics and shamans across the centuries. The composer emphasizes that his intent is not to promote a sentimental ecumenism based on the cliché that “we are all one.” Rather, the pronounced contrasts expressed by each text gather and reinforce each other through the course of the piece to convey an impression of the accumulated richness of human experience.

Thus it’s all the more fitting that Lieberson has *The World in Flower* begin with the questing ego of Rilke’s lyricism and its open-ended circling “over the things of the world.” In his commentary on the *Rilke Songs*, he pinpoints the German poet’s “deliberate elusiveness”: “[He] seems

to evoke feelings, states of being that are at the edge of awareness, mysterious but close to the heart...in order to provoke our intuition." Highly wrought poetic language alternates with the visions of medieval mystics and the nature-centered wisdom of the Owl Woman and Uvavnu, leading once again to the robust poetic ego found in Whitman's *Song of Myself* and concluding with a communal Navajo prayer centered on mutuality and balance: "I am restored in beauty/All in harmony, all in Joy! Joy! Joy!"

Rather than articulate a particular religion or spirituality, Lieberson's rationale is to suggest "the utterances of a fully developed human being." On another level, this can be seen in the alternation of the mezzo and baritone soloists as female and male points of view who also join together with the collective of the chorus at key moments, especially in the final Navajo prayer. Lieberson also brings the soloists together in impetuous, dance-like unison for much of his setting of Neruda's image-rich *Oceana*.

The composer beautifully threads this diversity of sources together through an underlying musical coherence based on recurrent harmonic and textural features. Setting the stage with a brief orchestral prelude in which an alto saxophone plaintively sings, Lieberson uses an array of technical means — word painting, sparing but significant splashes of orchestral color, deft rhythmic responses to the weight of the words, surges of melody — to draw attention to *The World in Flower's* intuitions of sacredness. The longing expressed by his music hints at the "infinite space in your garden," as the poet of the *Odes of Solomon* has it, where "all men, all women are welcome," where "all they need do is enter."

A Human, Personal Requiem

In one of his last works, *Remembering JFK (An American Elegy)* (2010), Lieberson movingly quoted from Johannes Brahms's valedictory Chorale Preludes, Op. 122. "The poetry of the Lutheran chorale has an elegiac quality," he remarked, "but at the same time conveys a sense of renewal and rebirth and of the possibilities of basic human goodness." A similar blend can be found in the much earlier work that was instrumental in establishing Brahms's reputation: *Ein Deutsches Requiem*. The composer famously observed that he could just as well have titled his "German" Requiem a "human" Requiem — and, we might add, a "personal" Requiem.

Like *The World in Flower*, this masterwork of sacred music could also be defined as an idiosyncratic cantata that follows an independent formal design. Brahms explicitly refers to the tradition of the liturgy honoring the deceased, to be sure, yet *Ein Deutsches Requiem* includes not a single movement corresponding directly to the musical settings familiar from the Latin Mass for the dead. (Master Chorale audiences might recognize another contemporary parallel in Morten Lauridsen's *Lux Aeterna*, which offers yet another gloss on the Christian Requiem.) Rather, using Luther's muscular German translation of the Bible, Brahms crafted his own libretto from an eclectic choice of scriptural and apocryphal sources: the *Psalms*, *Isaiah*, the *Wisdom of Solomon*, *Ecclesiasticus*, and the New Testament.

Not that this in itself was unprecedented. Handel's *Messiah*, after all, is the best-known example of a similar approach: the sequence of Jensen's scriptural selections traces the overall Christian narrative of the nativity, passion, and resurrection of Jesus. Similar strategies can be found in Bach and, even earlier, in the *Musikalische Exequien* of Heinrich Schütz (1585-1672), which also anticipates Brahms's method of selecting texts

for a musical memorial. Yet Brahms culls his sources in such as way as pointedly to steer clear of dogma. Just how potentially troubling this was for the orthodox point of view can be gleaned from the advice of one of the composer's admirers, Karl Reinthaler (organist of the Bremen Cathedral, where the work was premiered in an earlier state in 1868). Despite his admiration for the Requiem, Reinthaler anxiously remarked: "For the Christian mind, however, there is lacking the point on which everything turns, namely, the redeeming death of Jesus." *Ein Deutsches Requiem* turns the focus to consolation for the living rather than pleading for the dead: to acceptance of the impermanence that is the human condition.

The Requiem's genesis was, typically for Brahms, protracted. The original impetus is generally linked to the death of his great mentor/father figure, Robert Schumann in 1856. Some of Brahms's ambitious early projects also worked their way into the score, such as the foreboding march music of the second movement, which had once been intended for the epic work that became the D minor Piano Concerto. Later, after the death of his mother in 1865, Brahms added a new movement (the fifth movement, featuring solo soprano). Musicologist Michael P. Steinberg interprets the larger arc of the Requiem as enacting a "reconciliation" between masculinity and femininity, between the voices of an intransigent "paternal militancy" and maternal consolation and lyricism.

Meanwhile, Brahms's work on the score coincided both with his intensive involvement in choral conducting, which left a crucial imprint on his evolution as a composer, and with his close study of counterpoint and the musical past. In fact, both Handel and Bach serve as clear musical models for Brahms, and he had also begun to delve further back into history, past the high Baroque, in keeping with his deep reverence for the achievements of the past. The ultimate consolation for human impermanence turns out to be the durability of art, as Brahms would later express in his setting of Schiller's wonderful line from the choral funeral ode *Nänie*: "Even to be a song of lament on the lips of a loved one is glorious."

Yet instead of a stuffy encyclopedia of old forms or procedures, Brahms animates his score through his assured balance of reposeful lyricism and drama, homophonic textures and thrillingly animated counterpoint. By the same token, his gestures of reassurance are hardly sentimental platitudes. It's often pointed out that the fear of damnation expressed by the traditional *Dies irae* is conspicuously absent here, yet Brahms makes room for its powerful moment of existential dread in the climactic section of the sixth movement. His mastery of formal design is deeply impressive — the way the three-note motif (F-A-B-flat) with which the chorus first enters functions as a unifying device throughout, for example — yet this is music that appeals just as much to the heart as the head. When, in the final moments, the music of consolation from the first movement boomerangs back — as Lieberson might put it — it carries a tremendously satisfying emotional weight.

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

GRANT GERSHON

The Kiki & David Gindler
MUSIC DIRECTOR



Photo: David Johnston

“Under Gershon, the Master Chorale seems to be able to master anything...”

— LA TIMES

Now in his twelfth season as Music Director, 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 Chinariy Ung; *Dream Variations* by Andrea Clearfield; *Music’s Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezos (Prayers)* by Tania León

Other appearances:

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 LA Opera performances of *La Traviata* in 2009 and *Madame Butterfly* in 2012

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*

LOS ANGELES MASTER CHORALE



Photo: Steve Cohn

“...a mellifluous, transcendent, soaring, sublime sound...”

— HOLLYWOOD PROGRESSIVE

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*

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; master classes; 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
Hayden Eberhart
Shelly Edwards
Claire Fedoruk
Rachelle Fox
Hilary Fraser-Thomson
Colleen Graves
Ayana Haviv
Marie Hodgson
Susan Judy
Risa Larson
Virenia Lind
Deborah Mayhan
Caroline McKenzie
Lika Miyake
Marnie Mosiman
Holly Shaw Price
Karen Whipple Schnurr
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
Becky Dornon
Amy Fogerson
Sharmila Guha
Michele Hemmings
Saundra Hall Hill
Leslie Inman
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
Zoran Duke Rausavljevich
John Russell
George Sterne
Todd Strange
Matthew Tresler

BASS

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
Paul E. Sobosky
Ryan Villaverde
Kevin White

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

ORCHESTRA

VIOLIN 1

Ralph Morrison
Concertmaster
Margaret Wooten
Ast. Concertmaster
Lisa Sutton
Florence Titmus
Ana Landauer
Leslie Katz
Moni Simeonov
Jennifer Levin
Radu Lipietas
Marisa Sorajja
Mui Yee Chu
Isabelle Senger

VIOLIN 2

Jayme Miller *
Cynthia Moussas **
Linda Stone
Jeff Gauthier
Ana Kostyuchek
Jean Sudbury
JulieAnn French
Colleen Coomber
Liliana Filipovic
Manuela Wunder

VIOLA

Kazi Pitelka *
Andrew Picken **
Dmitri Bovaird
Brett Banducci
Kate Vincent
Diana Wade
Elizabeth Wilson
Karolina Naziemenc

CELLO

John Walz *
Delores Bing **
Nadine Hall
Maurice Grants
Todd French
Margaret Edmondson
Christina Soule
Vahe Hayrikyan

BASS

Donald Ferrone *
Ann Atkinson **
Peter Doubrovsky
Katherine Manugian
Gabriel Golden

FLUTE

Geri Rotella *
Sara Weisz
Lisa Edelstein

OBOE

Joel Timm *
Michele Forrest

CLARINET

Gary Bovyer *
Michael Grego

BASSOON

John Steinmetz *
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Laura Griffiths *
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**Yulia
Van Doren**
SOPRANO

Education: earned an undergraduate degree at the New England Conservatory, and a Master's degree from Bard College, where she was a hand-picked member of Dawn Upshaw's inaugural graduate program; a fellow at Tanglewood Music Festival and Villecroze Académie (France)

Has performed with: Los Angeles Philharmonic, Mark Morris Dance Group, American Symphony Orchestra, Philharmonia Baroque, Akademie für alte Musik Berlin, Opéra de Nice, Opera Lafayette, Music of the Baroque, Hungarian Radio Symphony Orchestra, Cincinnati Symphony Orchestra; Colorado, Phoenix, Asheville, and Pacific Symphonies

Festivals: Bard Festival, Mostly Mozart Festival, Ravinia Festival, Tanglewood Festival, Macau International Music Festival, Colorado Music Festival, New York City Opera's VOX Festival

Premieres: commissioned work by Taiwanese composer Angel Lam at Carnegie Hall, Hungarian premiere of Barber's *Knoxville: Summer of 1915*

Opera roles include: Shostakovich's *Orango*, Belinda in *Dido and Aeneas*, Mereo in Scarlatti's *Tigrane*, Betsy in Monsigny's *Le Roi et le Fermier*, Bird in David Bruce's *A Bird In Your Ear*

Awards: recipient of numerous scholarships, including the prestigious Soros Fellowship for New Americans and a Frank Huntington Beebe Grant for Advanced European Study; winner of Astral Artists' 2009 National Auditions

Raves: "a hugely appealing, obviously important talent" –*Philadelphia Inquirer*



**Kelley
O'Connor**
MEZZO
SOPRANO

Education: Bachelor of Music degree from USC and Master's degree from UCLA

Has performed with: Los Angeles Philharmonic, New York Philharmonic, National Symphony Orchestra, Cleveland Orchestra, St. Louis Symphony, San Francisco Symphony, Atlanta Symphony Orchestra, Toronto Symphony Orchestra, Chicago Symphony Orchestra, London Symphony Orchestra, BBC Symphony Orchestra, Royal Scottish National Orchestra, Hong Kong Philharmonic, Shanghai Symphony Orchestra, Budapest Festival Orchestra, Deutsches Symphonie-Orchester, Santa Fe Opera, Opera Boston, Lyric Opera of Chicago



**Brian
Mulligan**
BARITONE

Education: studied at the Julliard School, Yale University, Aspen Opera Theater Center, Steans Institute at Ravinia

Has performed with: Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, Los Angeles Opera, Washington National Opera, Chicago Symphony Orchestra, Los Angeles Philharmonic, Houston Symphony, Phoenix Symphony, Cleveland Orchestra

Festivals: Saito Kinen Festival in Japan, Spoleto USA Festival, Ravinia Festival

Premieres: world premiere of *Songs for Adam* by James Primosch with the Chicago Symphony Orchestra

Opera roles include: Valentin in *Faust*, Enrico in *Lucia di Lammermoor*, Albert in *Werther*, Prometheus in *Die Vögel*, Sharpless in *Madama Butterfly*, Marcello in *La Bohème*, Tarquinius in *The Rape of Lucretia*, title roles in *Eugene Onegin*, *The Death of Klinghoffer* and *Nixon in China*

Awards and Honors: winner of a Richard Tucker Career Grant, a Sara Tucker Study Grant, George London Prize and first prize at the Belvedere International Vocal Competition in Vienna; recently named one of the top Irish Americans in *Irish America Magazine*

Raves: "velvety, evenly and effortlessly produced baritone and nuance-rich phrasing" –*Opera News*

Festivals: Colorado Music Festival, Edinburgh Festival, Mostly Mozart Festival, Berlin Festival, Proms Festival, Lucerne Festival, Ojai Festival, Ravinia Festival

Premieres: world premiere of John Adams's *The Gospel According to the Other Mary* with the Los Angeles Philharmonic, world premiere of Golijov's *Ainadamar* at the Tanglewood Festival and Santa Fe Opera

Opera roles include: Ursule in Berlioz's *Béatrice et Bénédict*, Lorca in *Ainadamar*, Janáček's *The Cunning Little Vixen*, Hippolyta in *A Midsummer Night's Dream*, Meg Page in *Falstaff*

Recordings: Grammy® Award winning recording of *Ainadamar* with Robert Spano and the Atlanta Symphony Orchestra (Deutsche Grammophon), Atlanta Symphony Orchestra recording of Peter Lieberson's *Neruda Songs*, Cleveland Orchestra recording of Beethoven's 9th Symphony (Deutsche Grammophon)

COMPOSERS



**Peter
Lieberson**

Born: October 25, 1946 in New York

Died: April 23, 2011 in Tel Aviv, Israel

Education: graduated from NYU where he studied informally with Milton Babbitt, received an MM from NYU where he studied with Charles Wuorinen and Sollberger; began doctoral studies in composition at Brandeis, studying with Donald Martino and Martin Boykan

Founded: The Composer's Ensemble and New Structures Ensemble

Commissions and collaborations: Speculum Musicae, Oppens, Fred Sherry, Tashi, Boston Symphony Orchestra, Santa Fe Opera, National Symphony Orchestra, New York Philharmonic; has collaborated with Peter Serkin, Yo-Yo Ma, Emanuel Ax, Oliver Knussen

Awards and honors: Rappaport Prize, Ives Scholarship of the National Institute of Arts and Letters, Goddard Lieberson Fellowship; Opus Magazine's Contemporary Music Award, Grawemeyer Award; his Piano Concerto was a finalist for the Pulitzer Prize

Notable compositions: Piano Concerto, *Drala*, *Ziji*, *Raising the Gaze*, *Ashoka's Dream*, *King Gesar*, *Neruda Songs*



**Johannes
Brahms**

Born: May 7, 1833 in Hamburg, Germany

Died: April 3, 1897 in Vienna

Education: began taking lessons in piano, cello and horn as a child; within a few years he was accepted to study piano and music theory for free by Eduard Marxsen, one of Hamburg's leading teachers

The Schumanns: with an introductory letter from his friend Joseph Joachim, Brahms arrived on the doorstep of Robert and Clara Schumann; they immediately recognized his talent, championing him in the press writing letters of recommendation to present to publishers; after Robert's death, Brahms remained lifelong friends with Clara

Notable compositions: four symphonies, two piano concertos, *Handel Variations*, G minor Piano Quartet, *Ein Deutsches Requiem*, *Rinaldo*, *Alto Rhapsody*, *Liebeslieder Walzer*, *Variations on a Theme by Haydn*, Clarinet Trio, *Four Serious Songs*

Performer: an accomplished pianist who often performed the premieres of his own compositions; occasionally went on long concert tours to supplement his income

VOICES WITHIN

THE ORATORIO PROJECT: GILGAMESH



Next month, choral students of Ramón C. Cortines School of Visual and Performing Arts will present the culmination of the 3rd annual Oratorio Project, the high school version of LAMC's award winning *Voices Within* education program. This year's production will be based on the Epic of Gilgamesh, quite possibly the oldest story in literary history.

The performances of this oratorio culminate an 18-week residency, where students are inspired and mentored by teaching artists Doug Cooney (lyricist), Jonathan Beard (composer) and Marnie Mosiman (singer). At the beginning of the residency, students learn about oratorios, such as Handel's *Messiah* or Stravinsky's *Oedipus Rex*. Then, the creative process begins as the students map out the story that they will tell in their libretto before breaking up into groups of 4 or 5 to write lyrics and music. After many weeks of collaboration, rework and a sing-through in December, the oratorio is polished with choruses, arias and recitatives, to be sung by the students, joined by the LAMC Chamber Singers.

The creative work done by the Cortines students is wonderful and fantastic. Don't miss seeing and hearing the world premiere of *Gilgamesh* [working title] on February 21 and 22!

Thursday, February 21 at 7 pm
Friday, February 22 at 12 pm

Ramón C. Cortines School of Visual and Performing Arts, Main Theater

**450 North Grand Ave.
Los Angeles, CA 90012**

SYNOPSIS

This year's oratorio is based on one of the earliest surviving literary works, the Epic of Gilgamesh, an ancient poem about an Assyrian king. Gilgamesh is one-third mortal and two-thirds god - a powerful, contemptuous ruler. In response to his arrogance, the gods create a wild man named Enkidu to humble the overbearing king. Instead, Gilgamesh and Enkidu become great friends. When Enkidu suffers an untimely death, the grief-stricken Gilgamesh, faced with his own mortality, sets off on a journey to find eternal life. What happens next? Come to one of the oratorio performances to see how the story ends.



**FREE
CONCERTS**



SAVE THE DATE!

24th Annual High School Choir Festival

Friday, April 26 at 1 pm
Walt Disney Concert Hall
FREE CONCERT

Featuring a 30 minute concert by the LAMC Chamber Singers at 11 am, followed by the Festival Concert of nearly 1,000 students singing the music of Brahms, Handel, André Thomas, Georgia Stitt, and more!

A Sneak Preview of LAMC's **EPIC** New Season

In 2013|14, the Los Angeles Master Chorale will celebrate **50 years of singing** with a landmark season of **concerts and events**. LAMC embraces this milestone as an opportunity to honor our legacy, to celebrate our record of performance, creation, and preservation of choral music, our commitment to offering empowering educational opportunities, and to set the stage for a compelling future of continued innovative and inspirational choral music.

Exhibition of LAMC's history with **murals, memorabilia** and **interactive displays** at Walt Disney Concert Hall

LAMC 50 YEARS OF



Complete **website re-launch** (Spring 2013) with enhanced **audio/content features** and **mobile integration**

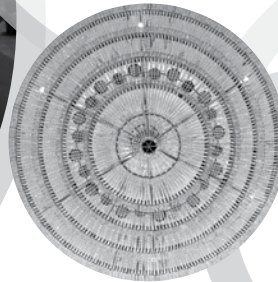
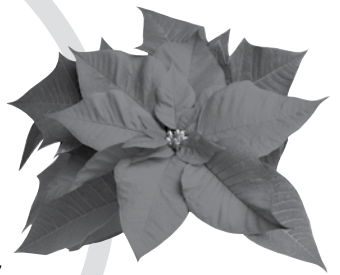


Opening night multimedia concert looking back at the signature works performed by the Master Chorale throughout its 50 years under the batons of four music directors: **Roger Wagner, John Currie, Paul Salamunovich** and **Grant Gershon**

A **large** scale presentation of Bach's masterpiece – the **B Minor Mass** – which was the **first** independent **concert** the Master Chorale **performed** at the Music Center in **1965**



Digital **album** download **release** of A Festival of Carols, LAMC's **first Christmas recording in 17 years**, featuring arrangements by **Swan Family Composer in Residence, Shawn Kirchner**



Golden on Grand Gala – a Celebration of LAMC's **first 50 years** – in our original home, the **Dorothy Chandler Pavilion**

EXTRAORDINARY MUSIC



A tribute to LAMC's first **composer in residence**, who reignited a worldwide passion for choral music and gifted the Master Chorale with **four world premieres** and a **Grammy-nominated** recording – **Morten Lauridsen**

SUBSCRIPTIONS

If there was ever a season to subscribe to get closer to the music you love, this is it!

Subscribers are rewarded with the best seats at the best price and the most flexible exchange privileges anywhere. Subscriptions for the 50th Anniversary Season will be offered to current subscribers in February and new subscribers beginning in March.

For up-to-date information, please visit www.lamc.org.

Brand **new commissions** by some of today's **brightest** and **most talented choral composers**, including a work **commissioned by** the **singers** of the Los Angeles Master Chorale

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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. Members of the Music Director's Circle enjoy a variety of exciting and exclusive benefits, including an invitation to attend an advance season preview led by Grant Gershon, an invitation to the annual Chairman's Dinner, all the benefits enjoyed by our Sponsor Circle members, and much more!

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

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SPOTLIGHT ON OUR DONORS



The LAMC Archival Project **Thanks for the Digital Memories!**

The Los Angeles Master Chorale's milestone 50th Season is fast approaching, and planning is well underway for events that honor its past, and position it for future achievement and growth. The Chorale wishes to thank generous long-time donors Kathy and Terry Dooley, who, along with an anonymous donor, are funding the Chorale's ambitious Archival Project, which launches in early 2013.

Fulfilling the Chorale's mission to share the spectrum of choral music with the widest possible audience, the project will feature an online searchable database that will allow users to access every concert performed throughout the Chorale's 50-year history. Users will be able to browse PDFs of concert programs, read program notes and reviews, explore repertoire, composers and guest artists, as well as listen to clips of music directly from concert archival recordings.

The Archival Project encompasses an ambitious audio conversion component to transfer archival Chorale recordings dating from 2001 and earlier that were recorded on media formats that are now outdated. Because the equipment used to access these media is quickly becoming obsolete, there is an urgent interest by the Chorale to convert and preserve these recordings for current and future generations.

The Archival Project is one of many exciting funding opportunities available for the Chorale's 50th Season. Please contact Director of Development, Patrick Morrow at (213) 972-3114 or pmorrow@lamc.org for the full list of 50th Season sponsorship opportunities and info on how you can participate.



ENDOWMENT & PLANNED GIVING

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 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.

ROGER WAGNER SOCIETY

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SPRING CALENDAR

UP NEXT

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
And other classic spirituals, plus works by Carter, Ives and Betinis
115 singers | piano



Los Angeles Master Chorale
135 North Grand Avenue
Los Angeles, CA 90012
213-972-3110 tel.
213-972-3136 fax
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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 February 2013



Le Sacre du Printemps. Photo by Herbert Migdoll.



Kodo. Photo by Shizuka Minami



Step Afrika. Photo by Don Napoleon

FRIDAY, FEBRUARY 1

The Joffrey Ballet

7:30 PM The Joffrey Ballet /
Dorothy Chandler Pavilion
Runs through February 3

Lise de la Salle Plays Rachmaninoff

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through February 2

Backbeat

8:00 PM Center Theatre Group /
Ahmanson Theatre
Runs through March 1

SATURDAY, FEBRUARY 2

Toyota Symphonies for Youth:

The Composer is Dead
(Nathaniel Stookey, text by Lemony Snicket)

11:00 AM LA Phil /
Walt Disney Concert Hall
Repeated February 9

TUESDAY, FEBRUARY 5

Kodo: *One Earth Tour 2013: Legend*

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

SATURDAY, FEBRUARY 9

An Evening With John Williams:

Benefiting Young Musicians Foundation
6:00 PM Dorothy Chandler Pavilion

SATURDAY, FEBRUARY 9 (CONT.)

Wayne Shorter Quartet with

Esperanza Spalding and the LA Phil
8:00 PM Presented by LA Phil /
Walt Disney Concert Hall

SUNDAY, FEBRUARY 10

Ann Hampton Callaway: *The Streisand Songbook*

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

TUESDAY, FEBRUARY 12

Itzhak Perlman in Recital

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

THURSDAY, FEBRUARY 14

Dutoit Conducts Mozart and Strauss

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through February 16

SUNDAY, FEBRUARY 17

The Chieftains

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

TUESDAY, FEBRUARY 19

Colburn Orchestra with Gustavo Dudamel

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

WEDNESDAY, FEBRUARY 20

Chamber Music: Gershwin, Milhaud, Schubert

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

THURSDAY, FEBRUARY 21

Dudamel and Shaham

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through February 24

SATURDAY, FEBRUARY 23

Step Afrika!

11:00 AM World City /
& 12:30 PM W.M. Keck Children's
Amphitheatre

TUESDAY, FEBRUARY 26

Green Umbrella: Adams and Dudamel Conduct

8:00 PM LA Phil New Music Group /
Walt Disney Concert Hall

WEDNESDAY, FEBRUARY 27

Tribes

8:00 PM Center Theatre Group /
Mark Taper Forum
Runs through April 14

THURSDAY, FEBRUARY 28

Dudamel Conducts Stravinsky's *Firebird*

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through March 3

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

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