

HIGH NOTES

From Kiki & David Gindler
Music Director, Grant Gershon



Photo: David Johnston

In an incredible feat of endurance, the Los Angeles Master Chorale has just performed concerts in London, Lucerne, Paris and New York,

and then prepared a vocally demanding program of music that you are about to enjoy this evening. And can you believe that all this has happened in the last 30 days? Fresh off our incredibly successful international tour with the LA Philharmonic performing John Adams' *The Gospel According to the Other Mary*, we now launch into our final two concerts, beginning this evening with the music of Francis Poulenc and Ralph Vaughan Williams. Our season finale on June 2 will showcase songs and spirituals from an eclectic group of accomplished American composers and arrangers, including the world premiere of *Plath Songs*, set to the poetry of Sylvia Plath, by our Swan Family Composer in Residence, Shawn Kirchner.

Even though our season officially ends in June, there won't be much rest for the Master Chorale this summer. You can hear LAMC at the Hollywood Bowl singing Mahler's "Resurrection" Symphony on July 9, conducted by Michael Tilson Thomas. Then in August, we join the LA Philharmonic's celebration of Verdi's 200th birthday with Bowl performances of *Aida* and one of our all-time favorites - his Requiem. And lastly, I'm thrilled to share that the Master Chorale has been invited to perform the Adams passion oratorio at the Ravinia Festival in Chicago on September 7. The chance to conduct the Chorale and the original cast of soloists with the Ravinia Festival Orchestra is sure to be the highlight of my summer... which is shaping up to be a very busy one indeed!

Yet for all this moving and shaking, we're laser focused on preparations for one of our **biggest seasons in years: our 50th Season as a resident company at the Music Center**. It's been an honor to serve as the fourth music director in a line of distinguished musicians who held the baton before me - Roger Wagner, John Currie and Paul Salamunovich. This landmark season is a perfect opportunity to honor our legacy by looking back on what we've accomplished over the last 50 years... which is really quite remarkable! I encourage you to pick up a season brochure this evening and peruse the incredible line-up of performances we have scheduled for 2013|14. Along the way, we will highlight historical milestones and spotlight the important people who got us to where we are today.

As always, the best way to experience this celebratory season is to subscribe to a series package. You'll not only assure that your seats at Walt Disney Concert Hall are waiting there just for you, but you will be making a commitment to hear glorious performances that commemorate 50 years of extraordinary choral music. Please join us!

Gratefully,

A handwritten signature in black ink, appearing to read "David Gindler". The signature is fluid and cursive.

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LAMC.ORG

Refreshed and Ready for 50

The LA Master Chorale has re-launched its website to take us into the 50th Season and beyond. Not to suggest that the website was having a mid-life crisis, but we must always keep up with the times! New features include a monthly calendar, enhanced audio and visual elements and integration with mobile devices. Navigation is greatly improved with a horizontal menu bar and a handy tab that lays out all of our upcoming performances at an easy glance.

In addition, the new website is designed for easier content refreshment with an ability to offer digital downloads of select Master Chorale performances beginning this fall. And later this year, LAMC's ambitious Online Archival Database will be launched - where users can search every concert the Master Chorale has performed in its 50 year history - including program books, soloist and composer bios, and even the ability to listen to snippets of archival recordings from the last five decades.



Be sure to visit LAMC.ORG the next time you surf the web!

UPCOMING PERFORMANCES

UP NEXT

American Songs & Spirituals Sunday, June 2, 2013 - 7 pm

Barber | Agnus Dei
Whitacre | Three Songs of Faith
Hogan | The Battle of Jericho
Kirchner | Plath Songs WORLD PREMIERE
Dawson | Ain'-a That Good News
And other classic spirituals, plus works
by Carter, Ives and Betinis
115 singers | piano

MAHLER SYMPHONY NO. 2 "RESURRECTION"

Tuesday, July 9 at 8 pm
Hollywood Bowl
Michael Tilson Thomas, Conductor
Los Angeles Philharmonic

AIDA

Sunday, August 11 at 7:30 pm
Hollywood Bowl
Gustavo Dudamel, Conductor
Los Angeles Philharmonic

VERDI REQUIEM

Tuesday, August 13 at 8 pm
Thursday, August 15 at 8 pm
Hollywood Bowl
Gustavo Dudamel, Conductor
Los Angeles Philharmonic

THE GOSPEL ACCORDING TO THE OTHER MARY

Saturday, September 7 at 7:30 pm
Ravinia Festival (Chicago)
Grant Gershon, Conductor
Ravinia Festival Orchestra



LOS ANGELES MASTER CHORALE

Grant Gershon
The Kiki & David Gindler Music Director

2012 | 2013

TONIGHT'S
PERFORMANCE

POULENC & VAUGHAN WILLIAMS

Sunday, April 14, 2013 at 7 pm

Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor
Abdiel Gonzalez, baritone
Paul Meier, organ

Salve Regina

Francis Poulenc
(1899-1963)

Mass in G minor

Ralph Vaughan Williams
(1872-1958)

Kyrie
Gloria
Credo
Sanctus - Osanna I - Benedictus - Osanna II
Agnus Dei

Hayden Eberhart, soprano | Michele Hemmings, mezzo soprano |
Michael Lichtenauer, tenor | Scott Lehmkuhl, bass

— INTERMISSION —

Five Mystical Songs

Ralph Vaughan Williams

Easter
I got me flowers
Love bade me welcome
The Call
Antiphon

Abdiel Gonzalez, baritone | Paul Meier, organ

Figure Humaine (The Face of Humanity)

Francis Poulenc

Bientôt (*Soon*)
Le Rôle des Femmes (*The Women's Role*)
Aussi bas que le silence (*As deep as the silence*)
Patience (*Patience*)
Première Marche la voix d'un autre (*First march, the voice of another*)
Un Loup (*A Wolf*)
Un feu sans tache (*A flawless fire*)
Liberté (*Liberty*)



KUSC is our Proud Media Partner


Tonight's **ListenUp!** Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 6 pm. *ListenUp!* is sponsored by a grant from the Flora L. Thornton Foundation and 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.

This concert is sponsored through the generosity of Jann and Kenneth Williams



FAITH, POETRY, AND FREEDOM: CHORAL MUSIC OF POULENC AND VAUGHAN WILLIAMS

by Thomas May

Photo: Russell Scoffin

If music is the universal language, the roots of its expressive potency shoot deep into the soil of local history and traditions. France and England are separated by just 21 miles at the English Channel's narrowest point – yet the striking divergence in style between Francis Jean Marcel Poulenc and Ralph Vaughan Williams is both unquantifiable and instantly recognizable. Each composer reflects the larger contrasts in temperament and aesthetic outlook associated with their respective lands, even when both are reacting to similar experiences in the dark history of the last century. At the same time, Poulenc and Vaughan Williams alike chose the medium of choral music to voice some of their most moving – and indeed universally appealing – artistic testimonies.

News of the sudden death of a close friend who was struck by a passing car in August 1936 shook Poulenc to his core and prompted the lapsed Catholic to undertake a pilgrimage to the historic shrine of the wooden Black Madonna in the southwestern French site of Rocamadour. His return to the faith of his ancestors led to a fresh outpouring of choral music. Aside from an early commission for the Harvard Glee Club and a few choral passages in a ballet score, Poulenc had left this medium unexplored before his reconversion. (He would wait until 1950 to write his first full-scale choral-orchestral work, the *Stabat Mater*.) Yet according to the composer's self-assessment, he believed it was into his choral music that he had poured "the best and most authentic part of myself."

Poulenc wrote the *Salve Regina* in 1941, early into the Nazi occupation of his beloved France. His heartfelt, simple setting for four-part a cappella choir seems to reach back to the solace of the Marian vision he had experienced five years before. The text of the motet itself, an antiphon associated with the Catholic Liturgy of the Hours as well as with the Rosary, pointedly contrasts the human condition "in this valley of tears" with the promise of Mary's intercession. Especially noteworthy is the obsessive attention Poulenc gives to his treatment of the final phrase "dulcis Virgo Maria" ("o sweet Virgin Mary"), pleading for an answer to this troubled period. As the harmonies shift, they seem to flicker with momentary doubt before reaching a point of calm resignation.

Ralph Vaughan Williams also reportedly went through a change in religious conviction. But for this son of an Anglican vicar, the dial merely moved from avowed atheism to what his widow called "a cheerful agnosticism," and he never professed Christianity. Even so, his desire to reconnect with the bedrock of English choral tradition, as he does so resonantly in the **Mass in G minor**, represents another kind of faith. Much as music lovers with any or no religious affiliation can be moved by J.S. Bach's Lutheran-inspired works, Vaughan Williams here proves that a composer need not be a believer to genuinely and persuasively respond to the spiritual topography mapped out in the standard prayers of the Ordinary Mass.

In fact so persuasive is Vaughan Williams' response that this achievement is comparable to what his compatriot Benjamin Britten did for opera 23 years later with *Peter Grimes*, when he brought into the modern world a musical form that for English composers had been in a kind of suspended animation for centuries. Vaughan Williams had his first major breakthrough relatively late, in 1910, with the instrumental *Fantasia on a Theme of Thomas Tallis*. His interest in the musical heritage of the Tudor era was a logical counterpart to the composer's preoccupation with English folk music; both provided the basic ingredients from which he evolved an individual style.

And in the wake of the Great War, in which the middle-aged Vaughan Williams served on the French battlefields (late in life he went deaf as a long-term consequence of exposure to the noise of gunfire), it's not hard to imagine a renewed urge to recover the enduring values of art. The Mass in G minor offered an opportunity to turn his focus even more intently back to choral music and to the legacy of the great Tudor composers Thomas Tallis (1505-1585) and William Byrd (1540-1623). Vaughan Williams had recently become music director of the Bach Choir and also became involved with the choir of the Catholic Westminster Cathedral (not to be confused with the quintessentially Anglican Westminster Cathedral), for whom he wrote this setting of the Latin Mass in 1921. He dedicated the score to his close friend Gustav Holst.

Yet the music isn't merely an archeological dig. Richard Runciman Terry, director of the Westminster Cathedral choir, remarked that Vaughan Williams had achieved a new synthesis: "In your individual and modern idiom you have really captured the old liturgical spirit and atmosphere." By "modern" he of course had in mind neither the Viennese atonalism being hatched on the Continent nor Stravinsky's rhythmically pioneering ballet scores. Instead, Vaughan Williams filters the modal harmony and flowing counterpoint of his Tudor predecessors through a distinctly updated feeling for contrasting vocal colors. His alignment of the eight-part double choir with four soloists allows for dramatic and spatial antiphonal effects – a choral mirror of the setup he used in the *Tallis Fantasia*, with its double string orchestras and solo string quartet.

The melancholy tone that permeates much of the score, beginning with the alto's opening motif (D-C-F-E-D, an important source of musical material), bears eloquent witness to a world humbled by war. The composer further underlines this presiding atmosphere by connecting the opening Kyrie with the Agnus Dei, where he repeats this motif in the closing prayer for peace. Other passages voice the hope for an escape from humanity's fatal pattern: the memorable "Tu solus" for solo soprano in the Gloria, for example, or the solo quartet's capsule summary of the Passion and Resurrection in the Credo. Here and elsewhere a cautious

note of optimism, of comfort in the beauty that we have not yet managed to destroy, weaves a subtle counterpoint into the texture of the Mass.

Before the cataclysmic war, and just after the *Tallis Fantasia*, Vaughan Williams completed a project stretching over several years. **Five Mystical Songs** was first performed in 1911 at the Three Choirs Festival in Worcester and shows a newfound sense of confidence on the part of the composer. These songs mingle elements of his inspiration from folk sources and early music with the nonbeliever's interest in visions of intense spirituality and his love of resonantly symbolic poetry. (Not surprisingly, William Blake was another of his favorites.) Additionally, in the version calling for orchestra, traces of what Vaughan Williams learned in a brief period of study with Ravel on the other side of the Channel are evident in some of the instrumental touches. Of the several alternatives he prepared for performances of *Five Mystical Songs*, we hear the version for solo baritone, four-part chorus, and organ.

Here Vaughan Williams makes his own idiosyncratic selection of texts from the Metaphysical poet and Anglican cleric George Herbert (1593-1633). In contrast to the Catholic sensibilities of Tallis and Byrd, with Herbert's poetry he turns to the religious ardor of a later, post-Reformation generation, and his vibrant metaphors and images are powerfully individualistic. The first two songs in fact derive from a single poem ("Easter") but amplify the composer's use of contrasts and unexpected deployment of choral colors. In the last stanza of "I Got Me Flowers," for example, the chorus gently hums against the solo baritone's declamation before the two join for the final, affirmative line. Vaughan Williams' dramatic sensibility is especially effective for the inner dialogue pitting doubt against reassurance in "Love Bade Me Welcome," while the fourth song is set for baritone solo without chorus. Markedly different in flavor – but wonderfully apt as the capstone of the set – is the exuberant choral finale, which elicits Vaughan Williams' musical image of a world resounding with song "in every corner."

During the darkest years of France's occupation in the Second World War, Poulenc relied not only on his rediscovered faith but on the hopes sustained by artistic acts of defiance. **Figure humaine**, which might be translated as "the face of humanity," is a still-inspiring example of art-as-resistance that also happens to represent one of his finest achievements and a glory of 20th-century French a cappella music (see sidebar).

When the Allies liberated Paris in 1944, Poulenc improvised his celebration: "The day the Americans arrived I triumphantly placed my Cantata on my studio desk, under my flag, at the window," he proudly wrote. Compact though it is, *Figure humaine* has a notorious reputation on account of the prodigious challenges the score poses for choral singers throughout, from unusual harmonic directions to articulation and fiendish intervallic leaps, as well as its intricate relationship to texts that in themselves require an unwavering concentration of focus and energy. He calls for a 12-part double choir, ideally with 7 singers to a part, which at times is divided even further. As it happened, the BBC sponsored the world premiere, and *Figure humaine* was thus first sung in an English translation in January 1945 (Poulenc was flown up to London to supervise rehearsals), with the Paris premiere delayed until 1947.

The jaunty image of a composer who casually tossed off pieces between dinner parties — another of those Poulenc clichés — belies how seriously he took his task, particularly when responsible for giving a musical voice to the work of one of his beloved poets. "When I set a text to music."

He writes in his *Diary of My Songs*, "I consider and appraise it so many times that I know very quickly the exact weight of its meaning." Both his art songs and his choral works reveal an attitude of deep fidelity to the text and the inner workings of its sounds and rhythms. He was, moreover, especially devoted to the poetry of Éluard; to him he credited the fact that "lyricism has entered my vocal works."

Poulenc's arrangement of the sequence of Éluard's haunting, Surrealist poems in *Figure humaine* — originally the proposed title was from near the end of "Liberté" ("I am born to know you") — allows him to make maximal use of contrasting effects, in emotion and atmosphere as well as in choral textures: Nos. 4 and 6, for example, are for single chorus only, while the nervous perpetual motion at the beginning of No. 2 gives way to a terrifying slow-motion vision of the purging of memories. As you listen closely to Poulenc's musical images, you realize how carefully he has homed in on Éluard's recurring themes of time and of a world distorted by fear, war, and oppression.

This is a world in which animals tread "on a path where death has the imprints of life" and where Death becomes "the God of love." The dense, menacing counterpoint of No. 7 unfolds as an upbeat to the longest, climactic poem. In "Liberté" — copies of the poem were famously dropped by Allied forces as leaflets over occupied territory — Poulenc spurs on the sense of expectation with his simple four-note motif for the refrain "j'écris ton nom," until the accumulated momentum of voices and imagery, mundane and cosmic, reaches a stop with an ecstatic, radiantly topped E major chord. *Figure humaine*, the often insecure composer rightly claimed, "is one work ... that reassures me that I have the right to compose."

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

The Genesis of *Figure humaine*

Poulenc composed this choral cantata in a six-week period in the summer of 1943 while spending time away from Paris — in an area of the Dordogne, in fact, not far from Rocamadour, which he again visited for renewed inspiration. He had been considering the idea of a violin concerto for the extraordinary Ginette Neveu but, with a combined trepidation and excitement, was drawn to the latest *verboten* poetry by his fellow Frenchman Paul Éluard, pen name of Eugène Grindel (1895-1952). Éluard, who would soon become a passionate Communist, had been a charter member of the Surrealist manifesto of 1924 and was on the Gestapo's hit list. He used various pseudonyms for the poetry he circulated via private letters and clandestine chapbooks while working in the Underground in France. It was from these poems, collected as *Poésie et Vérité*, that Poulenc selected those to set in his cantata.

Above all it was the prospect of setting "Liberté" to music that set Poulenc's pulse racing. He decided to position it as the culmination and gravitational focus of a sequence of eight poems he had culled from Éluard. But Poulenc realized that while the Nazi occupation lasted he would have to prepare his music "in secret" for an indeterminate performance to take place "at the so-long-awaited time of liberation." "Freedom," among its many other senses in the poem and the context of the war, might also be interpreted as the artist's freedom of expression which Poulenc celebrates with the voice.

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 Chinari 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 44 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
Tamara Bevard
Karen Hogle Brown
Hayden Eberhart
Claire Fedoruk
Rachelle Fox
Harriet Fraser
Ayana Haviv
Marie Hodgson
Susan Judy
Risa Larson
Elyse Marchant Willis
Deborah Mayhan
Suzanne Waters
Sunjoo Yeo

ALTO

Nicole Baker
Monika Bruckner
Amy Fogerson
Michele Hemmings
Callista Hoffman
Leslie Inman
Farah Kidwai
Adriana Manfredi
Alice Kirwan Murray
Helene Quintana
Niké St. Clair
Nancy Sulahian
Kimberly Switzer
Kristen Toedtman
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Bradley Chapman
Jody Golightly
J. Wingate Greathouse
Steven Harms
Brandon Hynum
Jon Lee Keenan
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Sal Malaki
Sean McDermott
George Sterne
Todd Strange
Matthew Tresler

BASS

Joseph Bazyouros
Mark Beasom
Michael Blanchard
Reid Bruton
Kevin Dalbey
Gregory Geiger
Dylan Gentile
Abdiel Gonzalez
Scott Graff
Stephen Grimm
David Kress
Scott Lehmkuhl
Edward Levy
Jim Raycroft
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.

FEATURED ARTISTS



**Abdiel
Gonzalez**
BARITONE

Seasons with Chorale: 5

Hometown: Vega Baja, Puerto Rico

Previous Chorale solos: Chinary Ung's *Spiral XII*, Handel's *Messiah* and *Messiah Sing-Along*, Bach's *St. Matthew Passion*, Vaughan Williams' *Fantasia on Christmas Carols*, Maestro Dinner, Copland's *The Boatman's Dance* and *The Dodger*, Senor and Junkman in *Candide*, Newton's *Mass*, Frank's *Los Cantores de las Montañas* (World Premiere), Shostakovich's *Orango*, Beethoven's *Choral Fantasy*

Education: BA in Music from La Sierra University

Opera Performances: include Papageno in *Die Zauberflöte*, Enrico in *Lucia di Lammermoor*, Shrike in *Miss Lonelyhearts*, Mercutio in *Roméo et Juliette*, Pandolfe in *Cendrillon*, Athanaël in *Thais*, Morales in *Carmen*, Guglielmo in *Così fan Tutte*, King Melchior in *Amahl and the Night Visitors*, Pirate King in *The Pirates of Penzance*, Ko-Ko in *The Mikado*, Slook in *La Cambiale di Matrimonio*, Gasparro in *Rita*

As a soloist: Handel's *Messiah*, Orff's *Carmina Burana*, Fauré's *Requiem*, Duruflé's *Requiem*, Stravinsky's *Pulcinella* and *Renard*, Haydn's *Creation*, Mozart's *Requiem* and *Mass in C minor*, Bach's *St. Matthew Passion* and *St. John Passion*, Vaughan Williams' *Fantasia on Christmas Carols* and *Five Mystical Songs*, Lizst's *Via Crucis*, Brahms' *Ein Deutsches Requiem*, and Britten's *War Requiem*

Has toured with: Opera A La Carte and Orange County Opera

Musical theatre credits include: Don Quixote in *Man of La Mancha*, Perchik in *Fiddler on the Roof*, Levi and the Butler in *Joseph and the Amazing Technicolor Dreamcoat*

Awards and Honors: 1st Place in the San Diego District Metropolitan National Council; 1st Place in the Opera 100 Competition; Vocal Fellow at the Music Academy of the West, Summer 2008



**Paul
Meier**
ORGAN

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

Education: has studied mainly with Patricia Churchley, Clyde Holloway and Cherry Rhodes; studied with Harald Vogel at the Norddeutschen Orgelakademie; holds a BM from Rice University; an MM and a DMA from the University of Southern California

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

Previous positions: Organist, Bel Air Presbyterian Church in Los Angeles; Organist, Christ the King Lutheran Church in Houston; Organist, the Bach Society in Houston

FEATURED ARTISTS



Hayden Eberhart

SOPRANO

Seasons with the Chorale: 4

Hometown: Dallas, Texas

Previous Chorale solos: Brahms' *Ein Deutsches Requiem* and Gabriela Lena Frank's *Los Cantores de las Montañas* (World Premiere)

Education: Graduate Certificate and MM in Vocal Arts from USC; BA in music from Pomona College

Performs regularly with: Orange County Opera, LAMC Chamber Singers

Opera performances: Marie in *The Daughter of the Regiment* and Olympia in *The Tales of Hoffman* with Orange County Opera; Serpetta in *La Finta Giardiniera*, Zerlina in *Don Giovanni* and Emmie in *Albert Herring* with USC Opera

Has appeared as a guest artist with: Pasadena Master Chorale, LA Daiku, Pomona College Choir and Orchestra

As a soloist: Handel's *Messiah*, Monteverdi *Magnificat*, Mozart *Coronation Mass*, Beethoven 9th Symphony, Mozart *Vesperae Solennes de Confessore*, Mozart *Requiem*, Brahms *Ein Deutsches Requiem*

Recordings: *Górecki: Miserere* with LAMC

Film/Television credits include: *The Conjuring*



Michele Hemmings

MEZZO SOPRANO

Seasons with the Chorale: 5

Hometown: Bethesda, Maryland

Previous Chorale solos: Lindberg, *Graffiti* with The LA Philharmonic/LAMC; *Messiah Sing-Along*

Education: Artist Diploma, Curtis Institute of Music; BS, Indiana University School of Music

Opera performances: Mercedes in *Carmen* with Opera Northeast; Tolomeo in *Giulio Cesare*, Dryade in *Ariadne auf Naxos*, Tisbe in *La Cenerentola*, Lucretia in *The Rape of Lucretia* with Florida Grand Opera; Dorabella in *Così fan tutte*, Zita in *Gianni Schicchi*, Prince Orlofsky in *Die Fledermaus* with The National Opera Company

As a soloist: Los Angeles Opera Education Department, LA Philharmonic, Orchestra Nova, Claremont Chorale, The National Chorale, Gulf Coast Symphony Orchestra, The Florida Philharmonic, Capitol Hill Choral Society

Recordings: LAMC: *Górecki: Miserere, A Good Understanding*; New York Philharmonic; Sweeney Todd Live Performance; Stephen Sondheim, *The Frogs*

Has toured with: The National Opera Company

Film/Television credits include: over 14 feature film soundtracks including *Avatar*, *Wreck It Ralph*, *Tangled* and *X-Men: Wolverine*

Recitals: St. Timothy Summer Music Festival, Liederkrantz Foundation, Alderton House, Trinity Church, New York; Steans Institute for Young Artists, Ravinia Festival, Chicago

Awards and Honors: Listed in *Who's Who of American Teachers* since 2003



Michael Lichtenauer

TENOR

Seasons with Chorale: 8

Hometown: Shawnee, Kansas

Previous Chorale solos: Monteverdi's *Vespers of 1610*, Judith Weir's *Ascending Into Heaven*, Pärt's *Miserere*, Britten's *Rejoice in the Lamb*, Biebl's *Ave Maria*, Andriessen's *City of Dis*, Chinary Ung's *Spiral XII: Space Between Heaven and Earth*, Respighi's *Lauda per la Natività del Signore*, Charpentier's *Messe de minuit pour Noël*

Education: BS in Journalism, University of Kansas

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

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

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

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

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



Scott Lehmkuhl

BASS

Seasons with the Chorale: 8

Hometown: Ames, Iowa

Education: BA vocal performance, MM Choral Conducting (both UCLA)

Performs regularly with: Los Angeles Chamber Singers, Millenium Consort

Opera performances: *Carmen* (Long Beach Opera), *The Barber of Seville* (Guild Opera Company), *Gianni Schicchi, The Medium, The Marriage of Figaro* (UCLA), *The Merry Widow, Romeo and Juliette* (University of Arizona)

Has appeared as a guest artist with: American Guild of Organists (Illinois state convention *Messiah Sing-Along*, conductor)

As a soloist: Association of Disciple Musicians National Convention

Recordings: *Evocation of the Spirit* and *Appear and Inspire* (Robert Shaw Festival Singers), *A Merry Little Christmas* (Linda Ronstadt), *Górecki: Miserere* (LAMC)

Has toured with: UCLA Madrigal Singers (assistant conductor); Clemson University (University Singers, Women's Glee, Southern Accents, director/conductor); Half Dozen of the Other (jazz ensemble)

Musical theatre credits include: *Company, My Fair Lady*, (Iowa State University); *Joseph and the Amazing Technicolor Dreamcoat* (Encore Theater Company); *Candide* (UCLA); *South Pacific, Schoolhouse Rock* (Clemson University)

Film/Television credits include: *Pee Wee's Playhouse Christmas Special*

Other: Choir Director, The University of Chicago (1995-96), Assistant Director of Choral Activities, Clemson University (2000-03)

24th ANNUAL HIGH SCHOOL CHOIR FESTIVAL

FREE
CONCERT

Friday, April 26, 2013

Founded in 1989, the Los Angeles Master Chorale sponsors and produces a high school choir festival that represents a true sense of community as 850 singers from 25 Los Angeles area high schools come together in a culminating performance at Walt Disney Concert Hall. The Festival concludes a year-long commitment of music preparation, logistics planning, countless rehearsals and master classes. Each school learns the Festival music on their own throughout the year, coming together in the spring at area rehearsals lead by Music Director Grant Gershon. On the Festival Day, Maestro Gershon conducts the ensembles as one massed choir for the first time as they sing with a mighty voice. The concert is free to the public at 1 pm and is preceded by a special performance by the Master Chorale Chamber Singers at 11 am. We hope you'll join us!



"A choir is a family. I love singing and blending my voice with others to create beautiful music. Each time you sing, you have the chance to touch someone's heart. That's what the HSCF does."

— 12th Grade Participant

11 am

**Los Angeles Master Chorale
Chamber Singers Performance**

1 pm

**Combined High School Choirs
and Honor Choir Performance**

Walt Disney Concert Hall

FREE TICKETS TO THIS FESTIVAL, which is open to the public, are available at LAMC.ORG or on the day of the festival in the Grand Avenue Lobby of Disney Hall.

To learn more about these programs and learn more about all of LAMC's education initiatives, visit lamc.org/education.

A Round of Applause, Please.

GILGAMESH: A NEW ORATORIO (Composed by High School Students!)



For the third year in a row, LAMC has partnered with Music Academy students from Ramón C. Cortines School of Visual and Performing Arts in a groundbreaking arts education program called *Voices Within – the Oratorio Project*. 75 participants from two choir classes of 9th through 12th graders worked collaboratively in a project based-environment to write the lyrics and music for an original oratorio under the guidance and mentorship of 3 professional teaching artists. The culmination of their 20 weeks of work was premiered on February 21 in a performance of *Gilgamesh: Live While You're Alive*.

This student oratorio is based on one of the earliest surviving literary works – the *Epic of Gilgamesh* – an ancient poem about an Assyrian king who is one-third mortal and two-thirds god, and 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.

It was an incredible experience for the students involved! "Thank you so much for creating such a

memorable experience for me, and for many others I am sure. It is an inspiring program and I hope that this precious opportunity will continue to reach out to more people." – 12 grade student



Support for this program is provided, in part, by the California Arts Council and the City of Los Angeles Department of Cultural Affairs and other generous institutional and individual donors.

2013 | 2014



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We embrace this milestone as an opportunity to honor our legacy; to celebrate our record of performance, creation, and preservation of music; our commitment to offering empowering educational opportunities; and to set the stage for a compelling future of continued innovative and inspirational choral music at Walt Disney Concert Hall and beyond. The best way to experience it all is to subscribe!

50th Season Celebration

A SPECIAL CONCERT EVENT

Sun, Sep 22, 2013 – 7 pm

6 pm — 50 Years Exhibition in BP Hall
7 pm — Performance of LAMC Signature Works
Complimentary Champagne Toast with Grant & LAMC Singers Following the Performance

**Tallis... Scottish Folk Songs... Ellington...
Lauridsen... Rachmaninoff and more!**

Concert Stats:

115 singers | piano | organ | special guests

Carmina Burana

Sat, Nov 2, 2013 – 2 pm

Sun, Nov 3, 2013 – 7 pm

Verdi | Te Deum

Orff | Carmina Burana

Concert Stats:

115 singers | symphonic orchestra |
guest soloists | LA Children's Chorus
José Adán Pérez, Baritone

Rejoice! Laud to the Nativity

Sun, Dec 8, 2013 – 7 pm

Respighi | Laud to the Nativity

Britten | A Ceremony of Carols

Paulus | Christmas Dances

Concert Stats:

62 singers | chamber ensemble

Festival of Carols

Sat, Dec 7, 2013 – 2 pm

Sat, Dec 14, 2013 – 2 pm

Deck the Hall, Carol of the Bells,
Joy to the World and more!

Concert Stats:

115 singers | organ | piano

Messiah Sing-Along

Wed, Dec 11, 2013 – 7:30 pm

Handel | Messiah

Concert Stats:

orchestra | soloists | You're the Chorus!

Handel: Messiah

Sun, Dec 15, 2013 – 7 pm

Sun, Dec 22, 2013 – 7 pm

Handel | Messiah

Concert Stats:

48 singers | chamber orchestra | soloists

Bach B Minor Mass

Sat, Jan 25, 2014 – 2 pm

Sun, Jan 26, 2014 – 7 pm

Bach | Mass in B Minor

Concert Stats:

115 singers | symphonic orchestra

Tribute to Lauridsen

Sun, Mar 16, 2014 – 7 pm

MUSIC BY MORTEN LAURIDSEN

Mid-Winter Songs

Ave Dulcissima Maria

Canticle / O Vos Omnes

Nocturnes

Madrigali

Les Chansons des Roses

O Magnum Mysterium

Concert Stats:

48 singers | the composer at the piano

Minimalist Masterworks

Sun, Apr 6, 2014 – 7 pm

Reich | You Are (Variations)

Lang | the little match girl passion

Concert Stats:

32 singers | instrumental ensemble

Today, Tomorrow & Beyond

Sun, June 8, 2014 – 7 pm

Kirchner | WORLD PREMIERE

Lang | WORLD PREMIERE

with the Calder Quartet

Núñez | WORLD PREMIERE

Reprised

with LAMC's High School Choir Festival
Honor Choir

Frank | Los Cantores de las Montañas

Reprised

with Huayucaltia

Salonen | WORLD PREMIERE

commissioned by the singers of the
LA Master Chorale

Concert Stats:

115 singers | piano | Huayucaltia | Calder
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LAMC DONOR EVENTS 2012|13 SEASON

DECEMBER 17, 2012

Thomas Beckmen Conducts Hallelujah Chorus

Vintner Tom Beckmen (Beckmen Vineyards – Santa Ynez Valley) bid on and won the highly coveted Opening Night Gala auction item to conduct the Hallelujah Chorus on December 17 at the annual Messiah Sing-Along. Before he took the Disney Hall stage as guest conductor, Beckmen was privately coached by Los Angeles Master Chorale Maestro Grant Gershon. Following the concert, the Beckmens were treated to a backstage reception with Grant.



Thomas Beckmen



Grant Gershon, Judy and Thomas Beckmen

JANUARY 6, 2013

Gala Patron Party



Don and Joyce Nores



Grant Gershon, Elissa Johnston,
Martha Groves and Hon. Richard J. Riordan

On January 6, Opening Night Gala Patron level donors were treated to an intimate afternoon reception at the Brentwood home of Los Angeles former Mayor, the Honorable Richard J. Riordan. In addition, Grant Gershon and his wife Elissa Johnston surprised and captivated guests with an impromptu performance.



Look for details about our 50th Anniversary Season gala, "Golden on Grand," coming soon!

FEBRUARY 8, 2013

Invitational Rehearsal with Grant Gershon and Peter Sellars

In anticipation of the LA Phil/Los Angeles Master Chorale's European tour of John Adams' *The Gospel According to the Other Mary*, donors who give at the Silver Baton level (\$1,500) and above had the opportunity to join Grant Gershon in a lively conversation with *Gospel* director and librettist, Peter Sellars, backstage at Walt Disney Concert Hall. Following the discussion, guests were invited to sit in for a behind-the-scenes working rehearsal of the oratorio.



Peter Sellars and Grant Gershon



Singers Risa Larson, Harriet Fraser, Shelly Fox
and Tracy Van Fleet

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.

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"An unmitigated triumph" — LA OPUS



Górecki - Miserere

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Grant Gershon, conductor

Contents: Lobgesang (Song of Praise),
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Songs)

Recorded at Walt Disney Concert Hall,
June 2012



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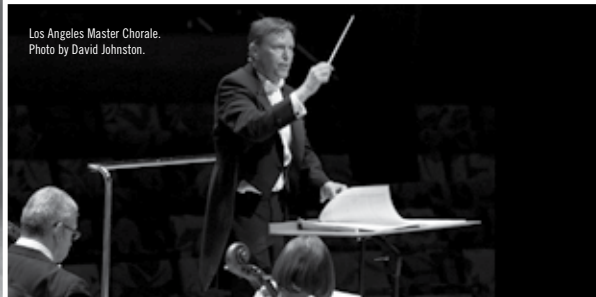
At The Music Center April 2013



Alvin Ailey Dance Theater's Antonio Douthitt, Yannick Lebrun, and Kirven James Boyd. Photo by Andrew Eccles.



Väsen



Los Angeles Master Chorale.
Photo by David Johnston.

TUESDAY, APRIL 2

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

End of the Rainbow
8:00 PM Center Theater Group /
Ahmanson Theatre
Runs through April 21

WEDNESDAY, APRIL 3

Cinderella
7:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through April 13

Bobby McFerrin: *Spirit You All*
8:00 PM LA Phil /
Walt Disney Concert Hall

FRIDAY, APRIL 5

Robertson Conducts Mackey and Mussorgsky
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through April 7

SATURDAY, APRIL 6

RockaYourSoul: LA's Celebration of Gospel,
Dance and Ailey
1:00 PM The Music Center /
Grand Park

SUNDAY, APRIL 7

Scottish Ensemble & Alison Balsom
7:30 PM LA Phil /
Walt Disney Concert Hall

TUESDAY, APRIL 9

Chamber Music:
Shostakovich, Martinu, Mendelssohn
8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, APRIL 10

Max Raabe & Palast Orchester
8:00 PM LA Phil /
Walt Disney Concert Hall

FRIDAY, APRIL 12

Josefowicz Plays Stravinsky
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through April 14

SATURDAY, APRIL 13

Toyota Symphonies for Youth:
Pictures at an Exhibition (Mussorgsky)
11:00 AM LA Phil /
Walt Disney Concert Hall
Runs through April 20

SUNDAY, APRIL 14

Poulenc & Vaughan Williams
7:00 PM LA Master Chorale /
Walt Disney Concert Hall

TUESDAY, APRIL 16

Brooklyn Festival: *Green Umbrella*
8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, APRIL 17

Alvin Ailey® American Dance Theater
7:30 PM The Music Center /
Dorothy Chandler Pavilion
Runs through April 21

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

THURSDAY, APRIL 18

Brooklyn Festival:
Cameron Carpenter Plays Copland
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through April 21

SUNDAY, APRIL 21

Organ Recital: Cameron Carpenter
7:30 PM LA Phil /
Walt Disney Concert Hall
Runs through April 21

TUESDAY, APRIL 23

Tribute to Miles: Herbie Hancock,
Wayne Shorter, Marcus Miller,
Vinnie Colaiuta, Sean Jones
8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, APRIL 24

Joe Turner's Come and Gone
8:00 PM Center Theater Group /
Mark Taper Forum
Runs through June 9

FRIDAY, APRIL 26

TRACES
7:30 PM The Music Center /
Dorothy Chandler Pavilion
Runs through April 28

Fela!
8:00 PM Center Theater Group /
Ahmanson Theatre
Runs through May 5

Bringuier and Thibaudet
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through April 28

SUNDAY, APRIL 28

World City: Väsen & Scandia Dancers
11:00 AM The Music Center /
& 12:30 PM W.M. Keck Children's
Amphitheatre

TUESDAY, APRIL 30

Handel and Haydn Society
8:00 PM LA Phil /
Walt Disney Concert Hall

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