

CELEBRATING 50 YEARS OF MUSIC

SEPTEMBER 2013

LOS ANGELES
MASTER CHORALE
AT WALT DISNEY CONCERT HALL



50th Season Celebration

Grant Gershon
Kiki & David Gindler Music Director

Photo: David Johnston

performances
MAGAZINE

1964

CROWDS LINE UP OUTSIDE OF THE NEWLY BUILT
DOROTHY CHANDLER PAVILION



HIGH NOTES

From President & CEO
Terry Knowles



What a night! As I have eagerly looked forward to this momentous occasion and imagined what words I could find to express myself in these “High Notes,” I have frankly been at a loss. And then I read Tom May’s extraordinary essay (see page 6) illuminating tonight’s concert program through the lens of the Chorale’s long history and the voices of people who have played significant roles in its success. It gave me a much larger context in which to revel in tonight’s experience – I hope it will do the same for you.

So much music – new, old, small and quiet, big and loud, with instruments and without. *So many people* – singers, instrumentalists, patrons, donors, board leaders, staff leaders. *Such meaningful outreach* – 25 years of the High School Choir Festival involving thousands of young singers, 13 years of *Voices Within* changing countless young lives. Recordings. Travel. The LA Master Chorale is the pacesetter in the choral music field, taking seriously its responsibility to lead. Where in the world do we go from here?

It’s a rhetorical question – or one we might actually try to answer. Meanwhile, tonight we surrender ourselves to a musical adventure that looks back on and honors the music and music directors who brought us to this unforgettable moment in time. We hear the music, see their faces, hear their voices, and marvel at the progress that has been made from the days when founders Don Nores and Marshall Rutter took up the challenge and launched this great organization. They were surrounded by other visionary community leaders – several of whom are in the audience tonight – who saw the possibilities and seized the moment. We are and forever will be in their debt.

Also in the audience tonight are over 100 alumni of the Los Angeles Master Chorale, and we welcome them with deep thanks and enormous respect. Ultimately, they are the ones who propelled this exceptional ensemble forward into the future – and we thank them.

Please enjoy this unique and wonderful concert. Thank you for being with us tonight – and please come back over and over throughout the Los Angeles Master Chorale’s 50th Anniversary Season – there are *many* more unforgettable moments to be savored!

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Grant Gershon, *The Kiki & David Gindler Music Director*



50th Season Celebration

Tonight's concert
is sponsored by a
generous grant from
the Dan Murphy
Foundation.

Ave Maria

Tomás Luis da Vittoria
(1548-1611)

Il est bel et bon

Pierre Passereau
(fl. 1509-1547)

Kyrie - Sally Gardens from Missa Carminum Brevis

Paul Chihara
(b. 1938)

I Dream of Jeanie

Steve Pence, baritone

Stephen Foster (1826-1864)
arr. Roger Wagner (1914-1992)

Western Songs

Lesley Leighton, conductor | Abdiel Gonzalez, baritone

arr. Roger Wagner

Ev'ry time I feel the spirit

arr. William Dawson
(1899-1990)

Danny Boy

arr. Roger Wagner

Ave verum corpus

Wolfgang Amadeus Mozart
(1756-1791)

My Love's in Germany

Lisa Edwards, piano | Shawn Kirchner, piano

arr. Mack Wilberg
(b. 1955)

I'll Ay Call in by Yon Town

Lisa Edwards, piano | Shawn Kirchner, piano

arr. Mack Wilberg

— 30 MINUTE INTERMISSION —

Veni Creator Spiritus

Gregorian Chant

Tu es Petrus

Giovanni Pierluigi da Palestrina
(c. 1525-1594)

CELEBRATING YEARS OF MUSIC

Sunday, September 22, 2013 at 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor
Lesley Leighton, associate conductor
Lisa Edwards, piano
Alan Chapman, host

Tu es Petrus

Lesley Leighton, conductor

Ubi caritas

Lesley Leighton, conductor

O Magnum Mysterium

Hold On!

The Lord Bless You and Keep You

Spem in alium

ME-NA-RI

Sunjoo Yeo, soprano
Theresa Dimond and Timm Boatman, percussion

The Good Old Way

Rejoice, O Virgin from All-Night Vigil

The Lord's Prayer

Dame albricia mano Anton

Ayana Haviv, soprano | Alice Kirwan Murray, mezzo soprano
Alex Acuña, percussion

Unclouded Day

Alleluia

ALUMNI REUNION IN SONG

Maurice Duruflé

(1902-1986)

Maurice Duruflé

Morten Lauridsen

(b. 1943)

arr. Jester Hairston

(1901-2000)

arr. John Rutter

(b. 1945)

Thomas Tallis

(1505-1585)

Hyowon Woo

(b. 1974)

William Walker

(1809-1875)

Sergei Rachmaninoff

(1873-1943)

Duke Ellington

(1899-1974)

Gaspar Fernandes

(1566-1629)

Shawn Kirchner

(b. 1970)

Randall Thompson

(1899-1984)



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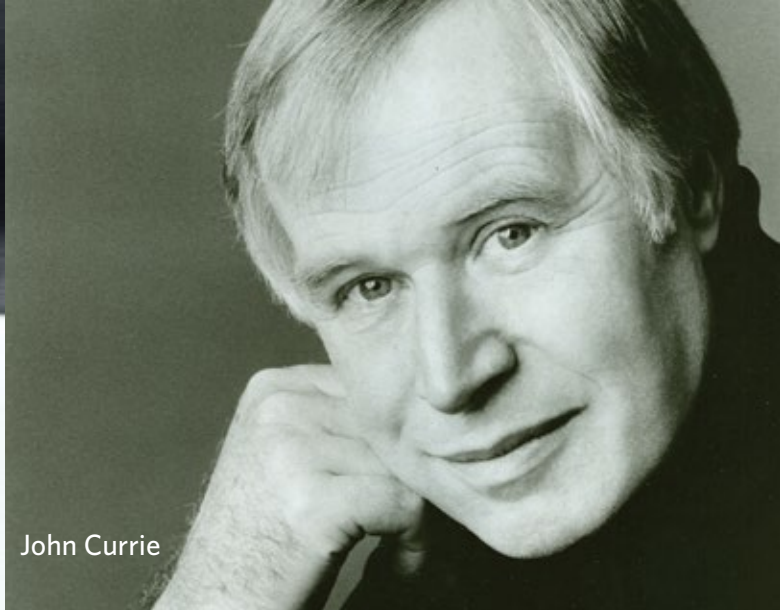
Champagne Toast

Following the performance

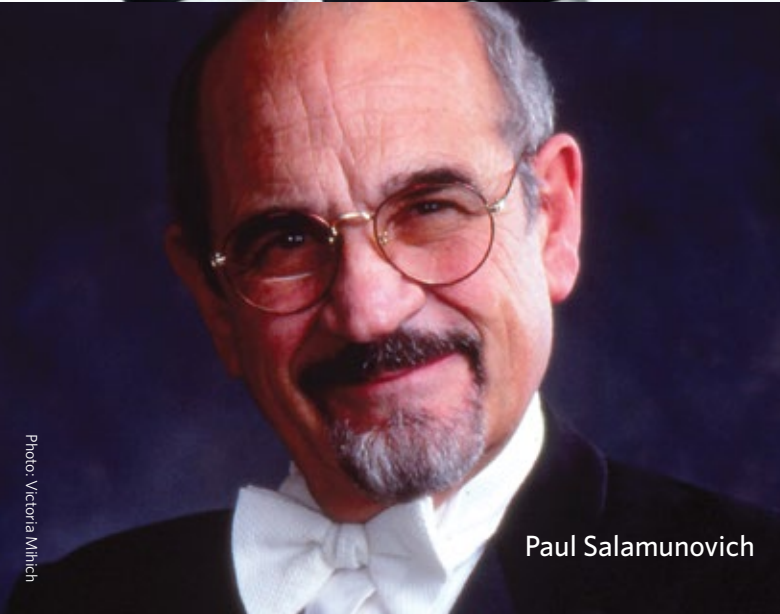
Join Music Director Grant Gershon and all of the singers in the lobbies for a complimentary glass of champagne to toast the Los Angeles Master Chorale's 50 remarkable seasons.



Roger Wagner



John Currie



Paul Salamunovich



Grant Gershon

Photo: Victoria Mitich

Photo: David Johnston

By Thomas May

THE INDISPENSABLE ART OF CHORAL MUSIC: Celebrating the Los Angeles Master Chorale

“When people wish to express their innermost thoughts and dreams, they sing — and when they sing together, it is called choral music,”

writes Nick Strimple at the end of his acclaimed history of this art form in the twentieth century. Despite all the competing sources of musical pleasure that abound in our post-postmodern era, choral music “continues as an indispensable ingredient in Earth’s cultural fabric.”

During the course of a half century’s worth of making music, the Los Angeles Master Chorale has brought people together to

give a shared human voice to these thoughts and dreams — for singers and audiences alike — and has made itself indispensable in the process. A tally over those years of 527 performances and 88 premieres (57 of them world premieres) represents an extraordinary record of indispensability: to the cultural life of its home city, to the preservation of choral music’s rich legacy and to innovation of the art by promoting significant contemporary composers and discovering hidden musical gems.

Tonight we look back on these achievements and celebrate the phases and facets that have shaped the Chorale’s identity. The program is divided into four sets, each highlighting the respective

personalities of the ensemble's four music directors. Above all, though, the tremendous range of styles, techniques and varieties of musical meaning on offer this evening is a tribute to the versatile — and indispensable — artistry of these singers.

A Chorale Is Born

The idea that gave birth to the Chorale became a concrete reality with the inaugural concert of January 27, 1965, which featured Bach's B minor Mass. This coincided with the establishment of the Los Angeles Music Center in the early 1960s. But it actually all began nearly thirty years before that, when a visionary young conductor named Roger Wagner (1914-1992), freshly appointed as Music Director of LA's St. Joseph's Catholic Church, launched his first fledgling choir and, with it, a career devoted to choral conducting that would leave a deep and lasting impression on the history of choral music.

Within less than a decade, in 1946, he had organized the Los Angeles Concert Youth Chorus, from which emerged the Roger Wagner Chorale. Through widespread touring and media presence (radio and television broadcasts as well as many recordings, winning a Grammy with the album *Virtuoso!* in 1958), the Roger Wagner Chorale gained international recognition. Locally it became an integral part of the city's musical life by performing regularly with the Los Angeles Philharmonic.

Wagner laid the organizational groundwork for LAMC by incorporating the Southern California Choral Music Association in 1962, using the Hollywood Bowl Association and The Southern California Symphony Association as models; Z. Wayne Griffin was elected President. In 1993 Donald J. Nores, now an emeritus member of the LAMC Board of Directors, headed an historical committee to dig into the facts regarding this foundational period. He observes that Wagner's guiding idea had been "to form an organization to promote choral music and to establish a chorale which would perform the great choral masterworks to the highest musical standards in a season of its own."

This project suddenly gained momentum when Wayne Griffin forged a bridge between Wagner and members of the LA Junior Chamber of Commerce. They approached Dorothy Chandler as the first phase of the new Music Center was nearing completion in 1964, and she encouraged their proposal of a choral institution that would enjoy the status of a resident company of the Music

Center alongside the Philharmonic. (These would be joined by the Center Theatre Group in 1967 and, in 1986, by Los Angeles Opera, while the erstwhile Civic Light Opera ceased operation in 1987.) In an interview with Don Richardson for radio station KCRW's "Behind the Scenes" journal, Wagner himself recalled that, as part of the new Music Center, he wanted to found an organization "that could be compared vocally with the LA Philharmonic in both its presentation and its goals."

From the start, then, thanks to this fortuitous convergence of goals, LAMC was a rare animal. None of the other major cultural centers from this era — notably the Lincoln Center and the Kennedy Center — assigned a comparably prominent role to choral music. By founding an independent professional choral company to collaborate with the Philharmonic while at the same time offering a season of its own, Wagner in effect created an entirely "new genre," as Vance George terms it in his chapter on choral conducting in *The Cambridge Companion to Conducting*.

An avid enthusiast of singing in liturgical Latin, Wagner briefly considered "Schola Cantorum" as the ensemble's name before everyone agreed on the less-forbidding "Los Angeles Master Chorale." Nores reports that the organization started out with a modest office in the Chamber Building on Bixel Street consisting of a single desk, filing cabinet and a rented typewriter. Brochures for the inaugural season announced a subscription price in the Orchestra and Founders sections of \$25 (no, that's not a typo). Incidentally, the Chorale now celebrates its 50th season, but that first one began in January rather than the fall (and ended in April). If you try to reckon the anniversary purely by arithmetic, you'll get caught up in a situation similar to the one you'll recall from around the millennium, when we were fretting over when the last century technically ended and the present one began.

The Roger Wagner Era: 1964-1986

Could there be a more appropriate way to kick off tonight's program than with the *Ave Maria* of Tomás Luis da Vittoria (c. 1548-1611)? This two-part motet, a setting of the beautiful prayer to the Virgin by the great Spanish composer of Renaissance sacred music, was one of Wagner's well-known signatures as a conductor. Ron Long, who sang with the Chorale under his tenure, points out that "Roger had begun more



CENTER: Roger Wagner (middle) with his Los Angeles Concert Youth Chorus, circa 1946; RIGHT, L-R: Roger Wagner, Don Nores, Dale Van Natta and Z. Wayne Griffin celebrate the Chorale's 5th Anniversary.

— continued on next page —

than 2,500 Roger Wagner Chorale concerts with the Gregorian setting, after which he merged immediately" into Vittoria's motet. He recalls one Monday rehearsal when a French conductor stopped in to visit and heard them sing the *Ave Maria*. "We all knew it by memory. When we finished and everyone was walking out...I overheard him say, "Yes, but how does he get that *sound*?"

One of its sources, according to Wagner himself, was his long exposure to the Catholic Church's sacred music tradition. "My ideal of sound," he remarked in his interview on KCRW, is closely connected to the "purity of sound in church choirs and in Renaissance music." Clarity and a homogeneous blend — in place of a distractingly "excessive vibrato" — feature prominently. When discussing his process for auditioning singers, Wagner said he always looked for a special kind of voice capable of fitting into a group and would turn down someone like Maria Callas or Franco Corelli, because their distinctive style of singing would stick out.

Music Director Grant Gershon describes the hallmark Roger Wagner sound as "an extremely balanced, resonant, full-bodied choral sound that's very sensuous and rich in quality." As to its subtlety, William Lyon Lee, who sang in the early years, recalls that "Roger was one of very few musicians attuned to not only the notes sung but the overtones usually only heard by the best musicians."

Wagner's background naturally shaped his conception of an ideal choral sound. A nod to his French roots is heard in *Il est bel et bon* by Pierre Passereau (fl. 1509-1547). Its patter rhythms and witty, playfully virtuoso musical onomatopoeia make this a delightful example of the secular Parisian chanson.

Written by a priest and cathedral singer who makes an appearance in the pages of Rabelais, the piece became immensely popular and appears in several editions throughout the sixteenth century.

Born in Le Puy, France, in the fateful year of 1914 (his centenary will fall on January 16), Wagner first studied music with his father, the cathedral organist in Dijon. A different but related trait — Wagner's penchant for theatricality — must have been encouraged by countless hours listening and fantasizing while his father accompanied silent movies at the Happy Hour Theater in Syracuse, New York. Wagner moved with his family to the U.S. while he was still a boy and followed along his father's path by commencing his career as a church organist.

After graduate study in France and in Montreal (where he obtained his doctorate with a thesis on the pivotal Renaissance composer Josquin des Prez), Wagner made the leap from playing organ to choral conducting. Paul Salamunovich points out that Wagner earned his first position as music director at St. Joseph's

"because of his talents as an accomplished organist and not because of his choral ability" — in fact, up until then he had acquired "no formal training or experience in this area. But within a few short months, spurred on by a special ambition, confidence and drive, this self-taught 'by trial-and-error' conductor" formed his first choir.

The Chorale's inaugural season reflected Wagner's devotion to presenting masterpieces of the choral tradition — Bach's B minor Mass and the *Missa Solemnis* of Beethoven (with Robert Shaw as guest conductor) — along with his love of early music. In March came a "Festival of 16th- and 17th-Century Music." Gershon remarks that his predecessor had "a passionate feeling for early music" and was among the first to champion rediscovery of the neglected treasury of Renaissance music — including a revival of the Monteverdi Vespers. While he was in some ways identifiably "a musician of his time and era, Roger could also be seen as forward-thinking in his programming. The Chorale did a lot of new music during his era."

The representative example of the latter that we hear is "Kyrie/Sally Gardens" from the *Missa Carminum Brevis* (an abridged version of the original *Missa Carminum*) of American composer Paul Chihara (born in 1938). Specially commissioned for the Chorale's American Bicentennial program in January 1976 (which included guest appearances by Aaron Copland to conduct and Jimmy Stewart as narrator), this music was conceived as part of a "folk-song Mass" uniting popular idioms with liturgical tradition. Chihara, who dedicated the *Missa* to Roger Wagner and the Chorale, wrote of his desire to identify "sacred with profane love" in "a transformation which heightens religious devotion." He chose a different folk song to serve as cantus firmus for each movement (hence "Sally Gardens"), combining these with Gregorian incipits and the choral style and texture of Palestrina's Masses as a model.

Filling out LAMC's first season were the Texas Boys' Choir in a guest concert of classical and folk pieces and a concert presentation of Rossini's opera *Moses* in its first-ever West Coast performance. Already several branches of the Chorale's activity in years to come are in evidence: the interest in vernacular and popular choral traditions and the urge to rescue forgotten or undervalued scores for new generations of music lovers. Gershon observes that it proved especially



TOP: Roger Wagner shows off his "I Dream of Jeanie" album at a Master Chorale rehearsal; CENTER: Pope Paul VI and Roger Wagner prior to interview on Ecumenism in music in the Roman Catholic Church, March 16, 1966.

challenging to whittle down the selections for this opening set in a way that gives a reasonable portrait of the Wagner years, since “his tastes were remarkably eclectic, and he was associated with so many styles and trends.”

One of these is Wagner’s gift for making effective choral arrangements of folk music and more popular genres, as we hear in his treatments of the Stephen Foster standard *I Dream of Jeanie*, the potpourri of cowboy tunes in *Western Songs* and *Danny Boy*, the seemingly timeless ballad to the Irish “Londonderry Air” with words by English lyricist Frederic Weatherly. Wagner enjoyed close ties with Capitol Records and was commissioned to put together complementary albums called *Songs of the Old World* and *Songs of the New World*. Nick Strimple emphasizes that his widely circulated arrangements of folk songs and spirituals had a huge impact on choral groups in high schools and colleges. Wagner also understood the significance of his colleague William Levi Dawson’s (1899-1990) contributions in preparing high-quality, authentic editions of spirituals (which we sample in his rousing arrangement of *Ev’ry time I feel the spirit*).

Already by 1967 LAMC was an ensemble to be reckoned with. Reviewing the Yule Concert in 1967, the critic Martin Bernheimer — not exactly known as a pushover — declared that “everyone should know by now that Wagner’s 100-odd singers, when on form, represent a vocal organization with few peers.” Finding them “decidedly on form” in this performance, Bernheimer praised the ensemble’s “richness of tone, counterbalanced by astonishing flexibility of texture and dynamics.”

The John Currie Era: 1986-1991

Wagner remained Music Director laureate until his death in 1992 — surviving an alarming hemorrhage which occurred while he was conducting a live performance of music from Gounod’s *Faust* in February 1987. But after the Chorale’s first two decades, he yielded the reins to John Currie, a native of Prestwick, Scotland. The 51-year-old Currie had led the Scottish National Orchestra Chorus and Edinburgh Festival Chorus, bringing a background that favored using the Chorale in large-scale choral-symphonic compositions like Elgar’s *Dream of Gerontius* and the canonical Requiem settings. Even the programs devoted to Scottish folk music that became one of his hallmarks tended to be outsize extravaganzas featuring hefty orchestral

accompaniments, with all the bells and whistles (and bagpipes and drums).

Inevitably, almost every great institution undergoes a period of turbulent transition as it reconsiders and moves away from the identity established by its founder. This is part of the natural life cycle of cultural organizations as much as of individuals. Supporters of Wagner’s ideals became pitted against those aligned with Currie’s new vision. The sense of controversy emerges clearly enough from the critics’ paper trail.

One camp claimed that Currie had “dismantled the Wagner sound into an amorphous, less well-defined blend.” But not all the critics agreed.

In his *LA Times* review of Currie’s farewell concert in 1991 (at the end of his fifth season), Daniel Cariaga marveled at the mastery of his performance of Mozart’s Requiem: “Every part of this sometimes disjunct work seemed to connect to every other part. The totality moved forward, from the stoic beginning to the transcendent close, in an apprehendable linearity.” As entrée into the Requiem, the program included Mozart’s motet setting of the *Ave verum corpus* (in D major to the Requiem’s D minor and also a product of his miraculous final year in 1791, the 200th anniversary of which was being commemorated). The profoundly affecting, pared-down essence Mozart captures in this music would prove moving indeed when Grant Gershon programmed the same work on his inaugural program in memory of the victims of the recent terrorist attack of 9/11.

Along with Mozart, the folk music of his native Scotland was another Currie specialty. In this he not only continued the thread of folk-related exploration already started by Wagner but pointed ahead to trends that the Chorale has continued to evolve in the years since. We hear two examples of this repertory: Mack Wilberg’s settings of the traditional *My Love’s in Germany* and *I’ll Ay Call in by Yon Town*. When Currie presided over an entire program of Scottish folk arrangements as part of his first season, Cariaga found that “these tunes filled an evening with joyous or melancholy feelings skillfully projected by 62 singers of the chorale, vigorously led by Currie,” who also supplied “brief but pointed spoken introductions.”

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TOP: John Currie conducts “A Scottish Celebration” at the Dorothy Chandler Pavilion in 1990; BOTTOM: Bagpipers, drummers, swordsmen and dancers traveled all the way from Scotland to perform in John Currie’s elaborately themed Scottish concerts.

Another critic, Richard S. Ginnell, compared the popularity of this fare to that of the *Messiah* sing-alongs instituted under Wagner. (Currie even sported a tartan when he reappeared after intermission.) The Scotsman's classical training, according to Ginnell, in fact enhances what are sophisticated arrangements. He cites a couple of Currie-fied songs that allow listeners to "latch onto the tunes...and still savor the busy strands of winds circulating in and out of the texture."

The Paul Salamunovich Era: 1991-2001

In the spring of 1939, native Angeleno Paul Salamunovich — the Chorale's Music Director Emeritus — had an opportunity to listen to Roger Wagner and his first choir of men and boys, which had debuted only a year before. The setting



was a small Catholic parish church in Redondo Beach, and, as Salamunovich recalls, he never forgot the beautiful impression their singing of Gregorian chant made on his 11-year-old ears. It was his first encounter with "the overwhelming charisma and strength of the conductor," he writes, adding that he "reveled in the sheer beauty of the singing."

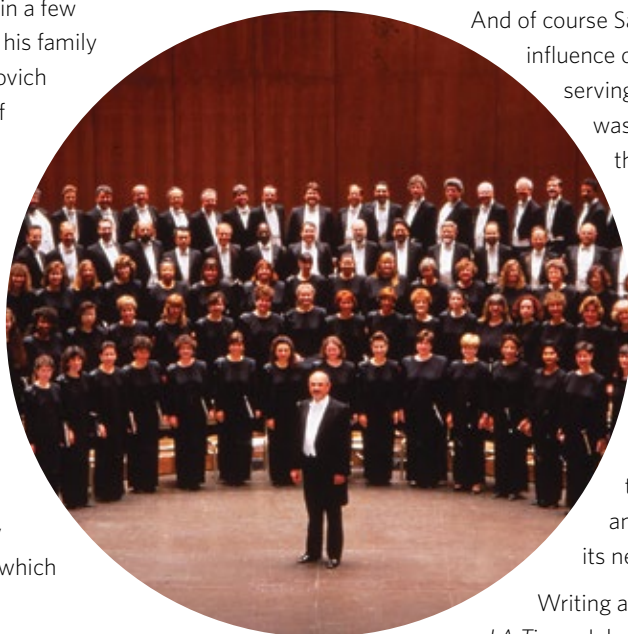
Within a few years, after his family had moved to Hollywood, Salamunovich himself began singing in the choir of Blessed Sacrament Church, where the director was Richard Keys Biggs, Wagner's own former organ teacher. Salamunovich was eventually able to sing directly under Wagner, becoming one of "those lucky choir boys" whose rendition of Gregorian chant had so impressed him. After enlisting in the U.S. Navy right out of high school, he returned to Los Angeles and joined Wagner's newly established Concert Youth Chorus, which became the Roger Wagner Chorale.

Salamunovich sang with the ensemble on the soundtrack recorded for *Joan of Arc*, the 1948 Victor Fleming film starring Ingrid Bergman, which marked the Roger Wagner Chorale's first professional engagement. Their partnership with the LA Philharmonic began soon thereafter, and their activities

quickly expanded as the singers took on more recording projects (a celebrated account of Palestrina's *Pope Marcellus Mass* for the Capitol Records label in 1951) and even international tours, including an invitation to participate in the festival for the coronation of Queen Elizabeth II.

For a concert LAMC gave in 1999 celebrating its history and the legacy of its founder, Salamunovich wrote a heartfelt tribute to this life-changing mentor: "Because of his great talent and productivity, Roger Wagner can be given a great deal of credit for what I believe to have been the 'Golden Age of Choral Music' [in] the 40s, 50s, and 60s—and he has been acknowledged as one of the giants in this field." He further emphasized what he had absorbed from Wagner: "May I be so bold as to say I reflect the training personally received from his gifts."

The widely traveled Salamunovich meanwhile developed a formidable reputation of his own as director for six decades of the St. Charles Borromeo Choir in North Hollywood. His St. Charles Choir sang at the Vatican, appeared on various popular television programs, and — most famously of all — recorded the unforgettable Sherman brothers' tune "It's a Small World" for Disneyland Park. Salamunovich has meanwhile left his stamp on generations of musicians through his influential career as a music professor and director of choral activities at Loyola Marymount University, where he remains Professor Emeritus of Music, as well as through his other academic positions and the choral workshops he has led around the world.



And of course Salamunovich has exerted a formative influence on the sound and artistry of the Chorale, serving in varying capacities since the group was established. After singing as one of the original members, Salamunovich contributed as assistant conductor to Wagner between 1953 and 1977 — a task which entailed preparing the Chorale for some of its most legendary performances with the Philharmonic.

"I'm sort of like the prodigal son, come back," said Salamunovich in the Music Center press conference announcing his return to the Chorale as its new Music Director in 1991.

Writing about the changing of the guard in the *LA Times*, John Henken reported that the conductor was "very much aware that he returns to the Master Chorale at a difficult time for the organization and for choral music generally in this country."

LEFT: Roger Wagner (right) and his protégé Paul Salamunovich at a Master Chorale rehearsal in 1975, photo: Harry Chase; CENTER: Paul Salamunovich and the Los Angeles Master Chorale at the Dorothy Chandler Pavilion, photo: Robert Millard.

As a remedy, Salamunovich essentially returned to the founding values of Roger Wagner — and to the musical ideals on which the Chorale had built its identity. Grant Gershon points out that, with regard to the Chorale's early music repertoire, this meant a greater focus on chant and more attention to the antecedents of the great Renaissance flourishing of choral music. We therefore begin this set with the chant setting of the early medieval Catholic hymn *Veni, Creator Spiritus* (traditionally attributed to a ninth-century archbishop but likely dating earlier). Closely associated with the Christian feast of Pentecost — celebrating the descent of the Holy Spirit upon the Apostles 50 days after the Easter Resurrection — *Veni, Creator Spiritus* is also a fitting ode to the creative spirit, as Gustav Mahler well knew when he chose to set this text as the cantata-like first movement of his Eighth Symphony.

Salamunovich moreover enhanced his practical performance skills with an immense scholarly understanding of church music. Covering an a cappella program in March 1993, the critic Donna Perlmutter admired his connoisseur-like ability to trace out connections and parallels between early music and the choral literature of later centuries: "By its end, few could doubt his belief that the human voice is the most perfect and versatile of instruments."

That program had opened with Palestrina's (c. 1525-1594) splendidly ceremonial six-part motet on *Tu es Petrus* (1572), the New Testament text about Peter as "the rock" on which the church would be founded. The composer's recent appointment as music director of St. Peter's in Rome adds another dimension to the exuberance of his setting.

The pairing of Palestrina and Maurice Duruflé (1902-1986) meanwhile represents a lovely example of the sorts of historical interconnections Salamunovich so persuasively draws. The modern French composer's catalogue of choral works is small but endures at the center of the repertoire. One of these, *Four Motets* (1960), draws on Gregorian chant to transcend the span of centuries up to Duruflé's own. We hear two of these:

Tu es Petrus and the lucidly shaped *Ubi caritas*, to a text associated with the liturgy of Holy Thursday on the eve of Good Friday.

A modern setting of a timeless text occasioned what can plausibly be claimed as the single most memorable moment in the Salamunovich era. It was part of the "Home for the Holidays" program of December 18, 1994. In her memoir of life as a choir singer, *Imperfect Harmony*, Stacy Horn sets the scene of the premiere of *O Magnum Mysterium* in the setting by Morten Lauridsen (born in 1943): "Salamunovich turned around and... spoke directly to the audience. If anyone had asked him who his

favorite composer was, he told them, he would have said Tomás Luis da Vittoria. Vittoria's *O Magnum Mysterium* remains as fresh as the day it was written. "Tonight, you're about to hear the world premiere of the twentieth-century counterpart." Horn adds that within three years, this popular breakthrough for Lauridsen would become the highest-selling item in the catalogue of his publisher Peermusic's distributor, Theodore Presser, ever since the company had been founded in 1783.

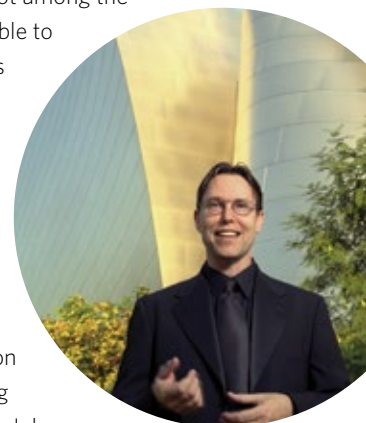
Lauridsen, who would soon begin his term as LAMC Composer in Residence (which he served from 1995 to 2001), wrote *O Magnum Mysterium* on a commission from then-Board Chair Marshall Rutter, a co-founder of the Chorale who had been elected to the very first Board back in 1964. Rutter's request was intended as a Christmas present for his wife, Terry Knowles, LAMC's current President.

The original Latin text that has moved so many composers over the centuries conveys, within the space of a mere 23 words, the central paradox around which the Christmas miracle pivots: the manifestation of the divine takes place not among the elite but is the privilege of the most humble to witness and cherish. Lauridsen translates this sense of unfathomable wonder into music of profound serenity in his radiant, perfectly proportioned setting for the unadorned human voice. Try topping that for a holiday gift!

The spiritual *Hold On!* embodies yet another kind of timelessness — we hear the expert arrangement by Jester Hairston (1901-2000) — while the anthem setting *The Lord Bless You and Keep You* (1981) by John Rutter (born in London in 1945) became a beloved signature encore piece of the Chorale under Salamunovich's tenure.

The Grant Gershon Era: 2001-present

"This will be an ensemble to watch." So wrote the *LA Times'* current music critic, Mark Swed, in his enthusiastic report on LAMC's first concert under the fourth music director in its history. In spite of the terrible shadow of 9/11 which loomed over that fall in 2001, a sense of change and renewal was circulating amid the American cultural landscape at the turn of the millennium. Swed remarked on the difference made by Kent Nagano in his first venture as principal conductor at LA Opera — he had just inaugurated his term with a new *Lohengrin* directed by the actor Maximilian Schell — and pointed to other new assignments around the country (Robert Spano in Atlanta, Hans Graf and the Houston Symphony).



CENTER: Paul Salamunovich and composer Morten Lauridsen; RIGHT: Grant Gershon at the new Walt Disney Concert Hall in 2003. Photo: David Bayles.

— continued on next page —

“But none has gone so far as Grant Gershon in putting into practice a radical new vision,” Swed concluded on the basis of that Saturday night program on September 29 at the Dorothy Chandler Pavilion. He drew attention to Gershon’s commitment to living composers — the concert closed with Philip Glass’s *Itaipú*, a big piece for chorus and orchestra juxtaposing a creation myth passed down by the Guarani Indians with their disruption by modern technological encroachments — and the thoughtful context created by the programming as a whole: “an unhackneyed exercise in using music as a force for expansive expression.”

Appropriately, Gershon launched his era by spotlighting the awe-inspiring artistry and virtuosity of the Chorale’s singers in the a cappella masterpiece *Spem in alium* (“Hope in Any Other”) by the great Tudor composer Thomas Tallis (1505-1585). Dating from late in Tallis’s long career, which stretched across one of the most dangerous periods in English history, this motet is a monument of Renaissance polyphony which sets a responsorial prayer for the Liturgy of the Hours (for Matins) as a staggering vocal web for eight choirs divided into five parts each.

The thrilling, tapestry-like effect created by this layering of parts exalts the new complexity of the High Renaissance — and the reach of the creative human spirit. Through its architecture, Tallis’s sonic weave also intensifies our sense of music’s spatial dimension — a quality which is brought out to particular advantage by the acoustics of Walt Disney Concert Hall.

This venue became the Chorale’s new home starting in the fall of 2003, and the transition was immediately recognized as a watershed moment. “I’ll never forget the Chorale’s first rehearsal in the new Disney Concert Hall,” recalls Cheryl Desberg, who sang between 1988 and 2008. “While the rehearsal was in session, Grant invited each Chorale member to step offstage as we all sang and venture out into the empty hall and notice the ultrasensitive acoustics of the room and to listen to the majesty of our sound and dynamic range. He compared it to driving a Ferrari. The clarity was awesome.” The very first piece the Chorale rehearsed in its proud new quarters as they did a sonic test drive? Randall Thompson’s (1899-1984) *Alleluia*, one of the single-best-loved pieces of American choral music, which was commissioned in 1940 to open the new Berkshire Music Center at Tanglewood.

Gershon, a native of Southern California who grew up in Alhambra and studied both piano and voice, had actually first joined forces with the Chorale as a young musician in another capacity: he played harpsichord in a performance of Bach’s B minor Mass in 1986 led by John Currie. But his understanding of LAMC’s unique values clearly reaches back to its early years under Roger Wagner. In addition to the big cornerstones of the repertory that were the *raison d’être* for founding the Chorale, as far as Wagner was concerned — and think of the memorable performances you’ve experienced here, over the past decade, of Monteverdi’s *Vespers*, of the Bach *Passions* and *Messiah*, of the Requiems of Mozart and Brahms, or the remarkable series of Haydn Masses — Gershon has pursued Wagner’s advocacy of more-accessible vernacular idioms of choral singing and of folk traditions.

Arguably the single most-definitive trait of the Grant

Gershon era to date has been the graceful and persuasive balance he has managed to achieve against a backdrop of cultural change which is in a perpetual state of *accelerando*: a balance between tradition and innovation, between acknowledging the Chorale’s legacy and reimagining the role of the choral art for the 21st century and its new demands.

Thus we find a refreshing and cutting-edge alertness to the global wealth of choral music beyond its well-cultivated European and North American spheres. *ME-NA-RI* is a souvenir from the ear-opening *Stories from Korea* program in March 2011. This piece, by the Seoul-based composer Hyowon Woo (born in 1974), draws on the nationally iconic

folk air *Arirang* (which is associated with the allegorical image of a lovesick girl who hopefully awaits her beloved’s return). With Korean percussion accompaniment, Woo’s treatment of the traditional melody using three choirs adapts the modern technique of “spatial music” and alludes to the natural echo-effect of the mountain landscape so closely associated with the text.

Turning our attention back to our own country, *The Good Old Way* gives a snapshot of the American experience as it has been passed on in the bold and vigorous populist tradition of shape note singing and The Sacred Harp. Prompted by a democratic impulse to expand musical literacy and sight-reading capacity, the shape note system of symbols took root in the rural South and was codified in the much-revised, much-added-to anthology of hymn tunes and the like which became known as The Sacred Harp.



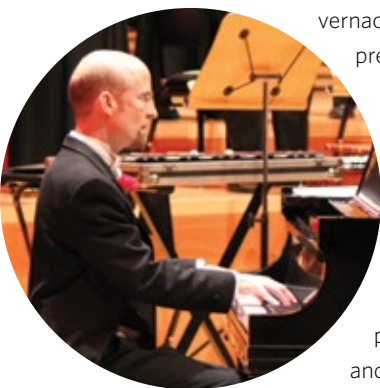
Grant Gershon (center) poses with singers from the LA Master Chorale at Walt Disney Concert Hall in 2006. Photo: Steve Cohn

Gershon points out that the fusion of technical expertise and heartfelt expression which is required to perform Sergei Rachmaninoff's (1873-1943) *All-Night Vigil* of 1915 (also known as the *Vespers*) "showcases the brilliance of the Chorale's voices." "Rejoice, O Virgin" is the sixth of its fifteen movements and comes from the end of the *Vespers* section proper; the text is the Russian Orthodox equivalent of the Western Ave Maria/Hail Mary. In the *Vigil* Rachmaninoff refashions the traditional chant with touches of his own style, drawing on his natural gifts as an orchestrator to enhance the color and texture of his treatment of this "orchestra" of voices.

Another unforgettable Gershon program was the tribute to Duke Ellington (1899-1974) in May 2011. Ellington fashioned his affecting setting of *The Lord's Prayer* for the third of his late-period, "beyond category" *Sacred Concerts* (subtitled "The Majesty of God" and premiered at Westminster Abbey in London on October 24, 1973). Ellington was suffering from the cancer that would kill him eventually when he wrote the music for the Third Sacred Concert, which may account for its markedly introspective tone. For Ellington, this was musical expression as a "form of worship" that resisted being fixed or fossilized.

With *Dame albricia mano Anton* ("Be joyful, brother Anton"), Gershon orients us toward the heritage of Latin American choral music and its early years during colonization by Europeans. While the historical record is not certain, Gaspar Fernandes (1566-1629) is believed to have emigrated from Portugal to the New World, where he held positions as organist and music director in cathedrals in present-day Guatemala and Mexico. He is significant for his compilations of liturgical music by Spanish composers of the time, to which he contributed some sacred music of his own. But Fernandes also turned his gaze to the local musical scene in a series of *villancicos* (popular songs using the

vernacular, which later became associated predominantly with Christmas carols). In place of the dense formal textures of contemporary counterpoint, his song *Dame Albricia* matches the down-to-earth imagery of the text with vibrant, dancing rhythms (including percussion accompaniment) and a straightforward narrative structure parceled out among soloists and men's and women's choirs.



TOP: Grant Gershon and the Master Chorale inside Walt Disney Concert Hall. Photo: Lee Salem; BOTTOM: Composer Shawn Kirchner, playing piano for his popular holiday arrangements during "Festival of Carols" concert.

Concluding Grant Gershon's set is *Unclouded Day*, a gospel favorite penned by the itinerant preacher Josiah Kelly Atwood (1828-1909) and wonderfully reimagined by Shawn Kirchner (born in 1970 and raised in Cedar Falls, Iowa) as one of his "bluegrass triptych" of choral arrangements of American gospel hymns collectively titled *Heavenly Home*. Kirchner explains that he added "Dolly Parton harmonies" for the women into the mix, along with a "bluegrass fugue" for the third verse.

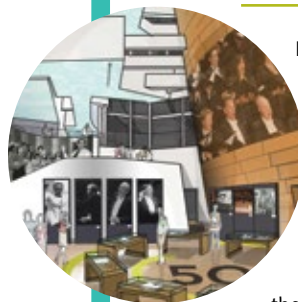


As with the premiere of Lauridsen's *O Magnum Mysterium*, the enthusiastic audience response confirmed that Kirchner had a hit on his hands when the Chorale introduced *Heavenly Home* in May 2010, and this extraordinarily talented composer (a longtime LAMC tenor) is now serving a term as the Swan Family Composer in Residence.

It's an especially fitting and inspiring note on which to end this set: Gershon has been deeply committed to LAMC's legacy of adding to the choral music repertoire by engaging with living composers, and this 50th season will be capped with a program in June 2014 devoted entirely to new music, with four newly commissioned works (compositions by Kirchner, Esa-Pekka Salonen, David Lang, and Francisco Núñez) and the music of Gabriela Lena Frank. As an internationally leading professional chorus in the 21st century, Gershon says, "the Chorale is poised to continue and to expand its advocacy of this great art form here and beyond Los Angeles and to be a leader by example for organizations around the world."

—Thomas May, program annotator for the Los Angeles Master Chorale, writes about the arts and blogs at memeteria.com

TONIGHT ONLY!



Explore a gallery of living history. Disney Hall has been transformed into a temporary gallery for a fascinating historical exhibition drawn from the Chorale's extensive archives as well as personal artifacts from some of the people who have helped shape the Chorale over the past five decades.

With exhibits, projections, murals and memorabilia from floor to ceiling, we guarantee you'll leave filled with fascinating knowledge about the Los Angeles Master Chorale and its 50 years of world-class choral music.

LOS ANGELES MASTER CHORALE



“...gorgeous music, superbly performed...”

— LOS ANGELES TIMES

A Founding Resident Company of the Music Center in 1964; now in its 50th season!

Music Directors:

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

Accomplishments: 46 commissions; 88 premieres of new works, of which 57 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 25th year in 2014; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at *Voices Within* 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); Shostakovich’s *Orango* and upcoming *The Gospel According to the Other Mary* (to be released in 2014) with Gustavo Dudamel and the LA Philharmonic; with Music Director Emeritus Paul Salamunovich include the Grammy Award®-nominated *Lauridsen – Lux Aeterna, Christmas* and a recording of Dominick Argento’s *Te Deum* and Maurice Duruflé’s *Messe “Cum Jubilo”*

On film: Motion picture soundtracks with Grant Gershon include *Lady in the Water*, *Click* and *License to Wed*; soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend’s Wedding*, *The Sum of All Fears*, *Bram Stoker’s Dracula* and *Waterworld*

LOS ANGELES MASTER CHORALE

SOPRANO

- Suzanne Anderson, 3 years
- Tamara Bevard, 7 years
- Christina Bristow, 1 year
- Karen Hogle Brown, 14 years
- Amy Caldwell-Mascio, 6 years
- Hayden Eberhart, 5 years
- Claire Fedoruk, 11 years
- Carrah Flahive, 1 year
- Rachelle Fox, 13 years
- Harriet Fraser, 4 years
- Colleen Graves, 2 years
- Ayana Haviv, 9 years
- Marie Hodgson, 26 years
- Elissa Johnston, 6 years
- Virenia Lind, 16 years
- Deborah Mayhan, 11 years
- Caroline McKenzie, 6 years
- Lika Miyake, 10 years
- Bethanie Peregrine, 1 year
- Zanaida Robles, 1 year
- Anna Schubert, 2 years
- Holly Sedillos, 4 years
- Suzanne Waters, 3 years
- Elyse Marchant Willis, 5 years
- Sunjoo Yeo, 15 years

ALTO

- Nicole Baker, 24 years
- Lesili Beard, 7 years
- Rose Beattie, 7 years
- Leanna Brand, 23 years
- Aleta Braxton, 30 years
- Monika Bruckner, 11 years
- Janelle DeStefano, 4 years
- Becky Dornon, 4 years
- Amy Fogerson, 27 years
- Michele Hemmings, 6 years
- Sandra Hall Hill, 23 years
- Callista Hoffman-Campbell, 3 years
- Leslie Inman, 18 years
- Farah Kidwai, 7 years
- Sharmila Guha Lash, 8 years
- Sarah Lynch, 2 years
- Adriana Manfredi, 11 years
- Cynthia Marty, 6 years
- Margaurite Mathis-Clark, 6 years
- Alice Kirwan Murray, 15 years
- Eleni Pantages, 2 years
- Shinnhill Park, 9 years
- Drea Pressley, 6 years
- Helene Quintana, 21 years
- Laura Smith, 1 year
- Niké St. Clair, 12 years
- Nancy Sulahian, 22 years
- Ilana Summers, 2 years
- Kimberly Switzer, 13 years
- Kristen Toedtman, 7 years
- Tracy Van Fleet, 14 years

TENOR

- Matthew Brown, 5 years
- Daniel Chaney, 9 years
- Bradley Chapman, 3 years
- Pablo Corá, 8 years
- Benjamin Cortez, 1 year
- Jon Gathje, 1 year
- Arnold Livingston Geis, 1 year
- Jody Golightly, 35 years
- Timothy Gonzales, 4 years
- Steven Harms, 15 years
- Todd Honeycutt, 4 years
- Blake Howard, 1 year
- Brandon Hynum, 4 years
- Jon Lee Keenan, 7 years
- Shawn Kirchner, 13 years
- Charles Lane, 26 years
- Michael Lichtenauer, 9 years
- Sal Malaki, 17 years
- Christian Marcoe, 16 years
- Michael McDonough, 8 years
- Adam Noel, 7 years
- John Russell, 2 years
- George Sterne, 31 years
- Todd Strange, 3 years
- Matthew Tresler, 2 years

BASS

- Joseph Bazyouros, 15 years
- Mark Beasom, 25 years
- Michael Blanchard, 4 years
- Reid Bruton, 9 years
- David Castillo, 1 year
- Kevin Dalbey, 9 years
- Greg Davies, 11 years
- Michael Freed, 26 years
- Gregory Geiger, 13 years
- Dylan Gentile, 9 years
- William Goldman, 2 years
- Abdiel Gonzalez, 6 years
- Scott Graff, 13 years
- Stephen Grimm, 27 years
- James Hayden, 1 year
- Matthew Kellaway, 1 year
- David Kress, 2 years
- Chung Uk Lee, 1 year
- Scott Lehmkuhl, 6 years
- Edward Levy, 19 years
- Emmanuel Miranda, 5 years
- Steve Pence, 9 years
- Jim Raycroft, 30 years
- Vincent Robles, 4 years
- Douglas Shabe, 8 years
- Mark Edward Smith, 8 years
- Paul E. Sobosky, 7 years
- Ryan Villaverde, 2 years
- Kevin White, 9 years

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

Welcome, LAMC Alumni!

This evening, we welcome our Alumni Singers who can be identified by this special pin. Please help us thank them for contributing their voices to the Los Angeles Master Chorale!



Sally Anderson, 1973-1987
 Jill Anderson, 1970-1974, 1981-1983
 Lauren Azeltine, 1999-2000
 Carol Ann Bakeman, 1964-1986
 Tania Batson, 2001-2009
 Nancy Baumgart Coonis, 1974-1979
 Mary Baxter, 1996-2006
 Natalie Beck, 1982-2002
 Mark Beckwith, 1992-1995
 Paul Bent, 2000-2009
 Lenard Berglund, 1981-2008
 Helen Birch, 1983-2010
 Sarah Bloxham, 1986-2006
 Marian Bodnar, 1995-2010
 Deborah Briggs, 1998-2012
 Alvin Brightbill, 1974-1975
 Andy Brown, 2000-2011
 Kay Brown, 1970-1980
 Vivian Buentiempo-Johnson, 1983-1986
 Renée Burkett-Shulgold, 1990-2008
 Alfred Chan*, 1964-1986, 1991-1999
 Pamela Chapin, 1980-2006
 Asha Cheriyan, 1988-1995
 Nancy Gassner Clayton, 2005-2006
 Gary Cowan, 1967-1971
 Thomas Croyle, 2002-2005
 Terry Danne, 1965-1971
 Mary Daval, 1986-1991
 Jeanne Davenport, 1971-1987
 Carolyn Davis, 1979-1986
 Cheryl Desberg, 1988-2008
 Roy Dunbar, 1977-1979, 1987-1990
 Jeffrey Dunn, 1989-1991
 James F. Ellfeldt, 1967, 1987-2002
 Joan Ellis, 1989-1991, 1996-2001
 Deborah Fitzgibbons, 1979-1981
 Christopher Gambol, 1998-2000
 Randy Garrou, 1995-2008
 Paul F. Gibson, 1986-2009
 Jack Golithly, 1991-2011
 Nancy Golob, 1969-1986
 Jeffrey Greif, 2002-2010
 Laura Grimm, 1994-1999
 Carole Haering Linn, 1965-1966
 Carol McClure Hart, 1966-1976
 Karen Hart, 2000-2004
 Scott Hedgecock, 1979-1980
 Arwen Hernandez, 2005-2010
 Mary Hinshaw, 1970-1988
 Paul Hinshaw, 1964-2011
 Laura Ann Horwitz, 1976-1986
 Nora Hostetler, 1973-1986
 Lewis Johnson, 1987-2000
 Diana Zaslove Kahn, 1982-2007
 Louis Kang, 1965-1980
 Kerry Katz, 1982-1991
 Richard Kendall, 1970-1971
 Kathy Kerstein, 1975-1986
 Craig Kingsbury, 1984-1989
 Andrew Klein, 2007-2008

Kenneth Knight, 1977-1989
 Lew Landau, 1994-2010
 Jacquelyn Layng, 1966-1976
 Lesley Leighton, 1991-1997, 2007-2010
 Dorothy Lincoln-Smith, 1968-1970
 William Lomax, 1977-1981
 Ronald Long, 1977-1983
 Rae Macdonald*, 1964-1985
 Karen McBride, 1965-1980
 Mary Mellema, 1967-1977
 Susan Taylor Mills, 1997-2012
 Larry Minton, 1982-1997
 Sara Minton, 1987-2010
 Don Morris, 1975-1981
 Paul Neal, 2005-2007
 Ken Neufeld, 1996-1998
 Marvin Neumann, 1968-1977, 1980-1984
 Frankie Nobert, 1972-1986
 Phoebe O'Brien, 1986-1994
 Maggie O'Fallon, 1964-1982
 Frances Pampeyan, 1988-2004
 Janet Payne, 1981-1980
 Laura Anne Keverian Pitts, 1989-1996
 Sally Etcheto Porton, 1986-1994
 Kirk Prather, 1983-1998
 Holly Shaw Price, 1987-2013
 Marshall Ramirez, 1985-1991
 Mary Rawcliffe, 1971-1978
 Phyllis Reed, 1964-1986
 Carol A. Reich, 1964-2000
 John Revheim, 1992-1996, 1998-2001
 Marion Rodd, 1971-1977
 Aaron Roethe, 2005-2008
 John Rutland, 2004-2006
 Richard Schaffner, 1994-1997
 Janet Searfoss, 1989-1995
 Robert Seibold, 1964-1988
 Fletcher Sheridan, 2004-2007
 Linda Simmons, 1991-1998
 Craig Alan Slaughter, 2006-2008
 Claudia A. Sobol, 1988-1993
 Kathryn Stewart, 1989-1995
 Nancy Cockley Swanson, 1964-1970
 Diane Thomas, 2000-2011
 Clarence Treat, 1965-1967
 Dolores Van Natta*, 1964-1986
 Nancy Zanolli von Oeyen, 1983-2007
 Jeannine Wagner*, 1964-1986
 Diane Wallace, 2001-2006
 David J. Wilson, 2004-2011
 Barbara Wilson*, 1964-2005
 Hanan Yaqub, 1974-1988
 Burton York, 1982-1986, 1993-2002

Listing as of September 4, 2013

* singers who performed on LAMC's very first concert, the B minor Mass, on January 27, 1965.



Lesley Leighton
 ASSOCIATE
 CONDUCTOR

Hometown: Los Angeles, California

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

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

As a conductor/clinician: Guest Conductor, Santa Clara Chorale 2013; El Dorado Opera (*Amahl and the Night Visitors*, 2012, 2013);

Guest Conductor in Residence at the Marlborough School, 2012; has appeared as a clinician for Vox Femina, the Brandeis Summer Workshop series, Oaks Christian High School and LAUSD High School Choral Festivals; in the 2013-14 season will appear three times as Guest Conductor for El Dorado Opera (*Opera Highlights Concert; Tosca; Amahl and the Night Visitors*);

will prepare the Verdi Requiem for New West Symphony; will present three world premiere works with Los Robles Master Chorale

As a professional singer: has performed with many of the world's most eminent conductors, including Pierre Boulez, Zubin Mehta, Lorin Maazel, Simon Rattle, Esa-Pekka Salonen, Roger Norrington, Gustavo Dudamel and Grant Gershon; opera credits include principal appearances with New York City Opera, Los Angeles Opera, Glimmerglass Opera, Köln Opera, and Glyndebourne, has sung on more than 40 film soundtracks including *X-Men Origins: Wolverine; 2012; A.I.; The Seeker: The Dark is Rising and Hook*; in 2014 will sing the soprano solo in the Verdi Requiem with New West Symphony

As an educator: has taught five years of chorus at the high school level, two years at the university level and inaugurated Los Robles Master Chorale's annual High School Choral Festival, High School Leadership Workshop and its Young Composer's Competition



Treasured Memories

BRIDGID KINNEY
 (sang 1982-1988)

"I always swore Roger could have conducted with just his face. He was the best choral conductor I ever worked with, and the most beautiful choral music I ever made was under his direction. One of the most impressive things about the LAMC when I joined (1982) was the testing you had to go through just to get an audition with Roger: written, aural, vocal, history, theory, dictation. Once you passed all of that, you were invited to sing for him."

50 YEARS OF LEADERSHIP



ROGER WAGNER

MUSIC DIRECTOR
1964-1986

Origins: born in Le Puy, France, on January 16, 1914; moved with his family to the United States in 1921; followed in his father's footsteps and became organist at St. Ambrose Church in West Hollywood at the age of 12

Education and early career: attended College of Montmorency in 1931, studying with Marcel Dupré; received his doctorate from the University of Montreal; soon became Music Director of St. Joseph's Catholic Church in 1937; Music Director of St. Charles Borromeo from 1942-49 (succeeded by protégé Paul Salamunovich)

Roger Wagner Chorale: formed the Los Angeles Concert Youth Chorus in 1946, which later transitioned to the Roger Wagner Chorale; quickly gained international fame, recording

over 60 albums, including Grammy® winner *Virtuoso!*; invited to perform at the Coronation Festival of Elizabeth II in 1953; had first national tour in 1956, followed by subsequent world tours

Founding of LAMC: founded LAMC as a resident company amid completion of the Music Center in 1964; became the first of its kind, creating its own individual season; after being succeeded by John Currie in 1986, was named Music Director Laureate until his death in 1992

Faculty positions: was on the faculty at UCLA for 32 years; Distinguished Professor of Choral Music at Pepperdine University

Awards and Recognition: received honorary doctorates from Westminster Choir College and St. Norbert's College; honored by Pope Paul VI for contributions to sacred music, receiving the title of Knight Commander in the Order of St. Gregory; awarded Order of St. Bridgette from Archbishop of Naples; the 1990 ACDA convention was dedicated to him

Interesting facts: upon his return to France for his education, enlisted in the French Army and made the French decathlon team for the 1936 Olympics in Berlin



JOHN CURRIE

MUSIC DIRECTOR
1986-1991

Born: Prestwick, Scotland

Education: first studied conducting at the Royal Academy of Music; received a Masters degree from the University of Glasgow with First Class honors in both music and English literature

As a guest conductor: Saint Paul Chamber Orchestra, Scarlatti Orchestra of Naples, Jerusalem Symphony, Berkshire Choral Institute, Israel Sinfonietta, National Orchestra of Belgium, National Orchestra, BBC Symphony Orchestras

As chorumaster: Edinburgh Festival Chorus, Glasgow Choral Union, which later became the Scottish National Orchestra Chorus; chorus director and musical associate at Scottish Opera

Founded: the Glasgow Singers in 1956; the John Currie Singers in 1968; Scottish Chorus in 1981, which toured internationally on operatic and symphonic concerts; established, along with the Master Chorale Associates, an annual High School Choir Festival, now in its 25th year

Opera: conducted/directed operas at the Perth Festival for many years, including *Dido and Aeneas*, *Savitri*, *Idomeneo*, *Don Giovanni*, *The Magic Flute*, *Orfeo ed Euridice*

Other positions: held an academic position at the University of Glasgow from 1965 to 1970; served as Director of the School of Music at the University of Leicester

LA Master Chorale Board Presidents & Chairs

Z. Wayne Griffin
President 1962-1964, 1967-1969
Chairman 1969-1974

Louis D. Statham
President 1964-1967
Chairman 1967-1969

Stafford Grady
President 1969-1972

Harrison A. Price
President 1972-1974
Chairman 1974-1976

Curtis S. Tamkin
President 1974-1978

Mrs. George B. Allison
Chairman 1977-1978

Marshall A. Rutter
President 1978-1981, 1983-1986,
1989-1992
Chairman 1981-1983, 1986-1989,
1992-1996

Anne Shaw Price
President 1981-1983

Clifford A. Miller
Chairman 1983-1986, 1989-1992

Abbott L. Brown
President 1986-1989

Edward J. McAniff
President 1992-1996
Chairman 1996-2004

Mark Foster
President 1996-2004
Chairman 2004-2012

W. Scott Sanford
President 2004-2009

David Gindler
Chairman 2012-Present



Photo: Victoria Mhlich

PAUL SALAMUNOVICH

MUSIC DIRECTOR
1991-2001

Early years: at age 11, joined the local Parish choir and was hooked; began singing with Roger Wagner in Hollywood at age 14; after returning from the Navy at age 19, Wagner invited him to join the Los Angeles Concert Youth Chorus along with fellow teenagers Marilyn Horne and Marni Nixon, which later transformed into the Roger Wagner Chorale

Positions: in 1949, replaced Roger Wagner as the director of the St. Charles Borromeo Church choir, where he remained until 2009; the St. Charles Choir went on to great renown, singing for Pope John Paul II a total of three times; was assistant conductor to Roger Wagner in both the Roger Wagner Chorale and LAMC from 1953-77; a master clinician invited to conduct nearly 1000 festivals and workshops around the world.

As an educator: was on the faculty of Mount St. Mary's College for 18 years, and Loyola Marymount University for 27 years

Awards and Recognition: received a Papal Knighthood in the Order of St. Gregory the Great from Pope Paul VI in 1969; Distinguished Artist Award from the Los Angeles Music Center; Lifetime Achievement Award from American Choral Director's Association; Grammy® nomination for *Lauridsen – Lux Aeterna*; honorary doctorates from the University of St. Thomas and Loyola Marymount University

Recordings/TV/Film: with LAMC recorded *Lauridsen – Lux Aeterna*, Argento's *Te Deum* and Duruflé's *Messe "Cum Jubilo"* and *Christmas*; on DVD includes the documentary *Choral Perspectives: Paul Salamunovich, Chant and Beyond*; has conducted over 100 films and TV productions including *The Godfather*, *Angels and Demons*, *Air Force One*, *ER*, and with LAMC include *A.I.: Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*



Photo: David Johnston

GRANT GERSHON

The Kiki & David Gindler
MUSIC DIRECTOR
2001-PRESENT

Beginning his thirteenth 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; *Rezoz (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; conducted *La Traviata* at Wolf Trap in 2013; conducted *The Gospel According to the Other Mary* with LAMC and Chicago Symphony Orchestra at the Ravinia Festival in 2013

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*

50th Anniversary Season Steering Committee

The 50th Anniversary Season Steering Committee members committed their energy, vision, passion, resources and creativity to this exciting milestone season. Their primary focus was to steward planning for the 2013|14 season in support of the articulated goals for the 50th season. Functioning in an advisory capacity to Board and staff, this Committee helped to identify and implement strategies to expand significantly the Chorale's circle of friends and patrons as we celebrate our legacy and look ahead to the next 50 years. Members of the 50th Anniversary Season Steering Committee are proud to welcome you to Opening Night in this landmark season.

Marian Niles, *Chair*
Jennifer Schultz Bertolet
Terry Dooley
Annette Ermshar
Robert Finnerty, Jr.

Ann Graham Ehringer, Ph.D.
Kiki Ramos Gindler
Jim Lyerly
Joyce Nores
Rosemary Schroeder

Kay Song
Beverly Thrall
Kevin White
Terry Knowles, staff
Marjorie Lindbeck, consultant

50 YEARS OF INNOVATION

Creating song is our oldest form of artistic expression, and it should also be our newest. The Master Chorale’s commitment to new music is exemplified throughout its five decades by giving a voice to the most creative and visionary musicians of our time.

MORTEN LAURIDSEN

Composer in Residence 1995-2001

Lauridsen’s music was known to audiences well before his appointment as Composer in Residence. In 1985, Roger Wagner conducted the first-ever LAMC performance of *Mid-Winter Songs*, which has since been programmed by each music director during his tenure. Building on the incredible success of *O Magnum Mysterium* and *Lux Aeterna*, the Master Chorale released its Grammy®-nominated album, *Lauridsen - Lux Aeterna*, on RCM Records in 1998, and it has since become LAMC’s highest selling recording of all time.



Photo: David Johnston

WORLD PREMIERES PERFORMED BY LAMC

- 1994 | *O Magnum Mysterium*
- 1997 | *Lux Aeterna*
- 1997 | *Ave Maria*
- 2008 | *Voici le Soir*

SHAWN KIRCHNER

Swan Family Composer in Residence 2012-present

Kirchner’s rise to Swan Family Composer in Residence began with an arrangement of a Kenyan folk song titled *Wana Baraka*. And like this arrangement, his compositional presence in Master Chorale concerts began softly, then gradually building into a grand crescendo that led up to his appointment in 2012. Kirchner is currently in his second year of residency with a new work to be premiered on June 8, 2014, followed by another work during the 2014|15 season.



Photo: Jonathan Vandiver

WORLD PREMIERES PERFORMED BY LAMC

- 2010 | *Heavenly Home*
- 2010 | *Memorare*
- 2011 | *Behold New Joy: Ancient Carols of Christmas*
- 2013 | *Plath Songs*

COMPOSER RESIDENCIES

Treasured Memories

CHERYLL DESBERG

(sang 1988-2008)

“One night Paul Salamunovich asked Morten Lauridsen to sit on the stage as the Chorale performed *O Magnum Mysterium*. Many members of the Chorale and Paul cried their way through the piece. I was one of them. When the piece was over, the composer and conductor hugged. It was a moment I will never forget.”

Original *O Magnum Mysterium* Sketch

(On display at the 50th Season Exhibition)





Shortly after the Chorale moved to Walt Disney Concert Hall, Music Director Grant Gershon envisioned a unique commissioning project to celebrate the rich tapestry of Los Angeles' many cultures by pairing American composers with master musicians to create new choral works based in non-western traditions, transporting the audience to vastly different points on the musical map. And so *LA is the World* was born.

LA is the World is sponsored by a generous grant from The James Irvine Foundation.



- 1966** | *Requiem*, by Elinor Remick Warren **WORLD PREMIERE**
- 1976** | *Missa Carminum*, by Paul Chihara **WORLD PREMIERE**
- 1979** | *African Sanctus*, by David Fanshawe **WORLD PREMIERE**
- 1989** | *Annabel Lee*, by Gordon Getty **WORLD PREMIERE**

2007

Sang

Composer Eve Beglarian collaborated with Iranian-American musicians Manoochehr Sadeghi and Pejman Hadadi to create a work titled *Sang*, the Persian word for "stone," which told a parable of questing men coming upon the dark mountain whose voice told them that both taking and leaving the burdensome stones (jewels) would cause them regret.

2008

A Map of Los Angeles

Composer David O collaborated with Mexican Folk Harpist Sergio "Checo" Alonso, creating a musical road map for the City of Los Angeles that included a programmatic journey from the La Brea Tar Pits - complete with pterodactyl dinosaur calls - to a solemn reading (singing) of the multi-cultural surnames from tombstones in one of LA's oldest resting places, the Evergreen Cemetery.

2008

Spiral XII: Space Between Heaven and Earth

Cambodian-American composer Chinary Ung collaborated with choreographer Sophiline Cheam Shapiro and the Khmer Arts Ensemble to fuse choral music and dance into a new work that transcended time and space at Disney Hall.

2011

Mugunghwa: Rose of Sharon

A spiritual reunification story set to the poetry and letters to his family of one exiled North Korean man created the backdrop for a new work by composer Mark Grey. Combined with the virtuosic talent of violinist Jennifer Koh, who portrayed the role of a powerful Shaman, Grey's music captured the pain and hope of an entire nation's longing to be reunited with the ones they love.

2012

Los Cantores de las Montañas

Composer Gabriela Lena Frank drew upon her South American ancestry to create a new work translated as "The Singing Mountaineers," incorporating the instrumentation of Huayucaltia's flutes, guitars and percussion with the voices of the Chorale to evoke the sounds and stories of the Peruvian Andes and its native Quechua people.



Grant Gershon's iconic "water bowl" picture, promoting the *Tan Dun Water Passion After St. Matthew* concert in 2005.

Photo: Johansen Krause

- 1992** | *Cantares Argentinos*, Boris "Lalo" Schifrin **WORLD PREMIERE**
- 1993** | *In Praise of Music*, Paul Chihara **WORLD PREMIERE**
- 2002** | *Broken Charms*, by Donald Crockett **WORLD PREMIERE**
- 2004** | *You Are (Variations)*, by Steve Reich **WORLD PREMIERE**
- 2005** | *Water Passion After St. Matthew*, by Tan Dun **LA PREMIERE**

- 2007** | *Requiem*, by Christopher Rouse **WORLD PREMIERE**
- 2007** | *City of Dis*, by Louis Andriessen **WORLD PREMIERE**
- 2008** | *Lobgesang*, by Henryk Mikolaj Górecki **US PREMIERE**
- 2009** | *Dream Variations*, by Andrea Clearfield **WORLD PREMIERE**
- 2009** | *Music's Music*, by Steven Sametz **WORLD PREMIERE**

- 2010** | *Weave*, by Meredith Monk **US PREMIERE**
- 2010** | *Bright Mass with Canons*, by Nico Muhly **WEST COAST PREMIERE**
- 2012** | *The Gospel According to the Other Mary*, by John Adams **WORLD PREMIERE** with LA Philharmonic

50 YEARS OF EDUCATION

The roots of the Master Chorale’s commitment to education can be traced to Roger Wagner’s passion for working with young people through his work with the Los Angeles Concert Youth Chorus, where he nurtured the young talents of future Music Director Paul Salamunovich and singers Marilyn Horne and Marni Nixon. Since then, the Master Chorale has developed robust, award-winning educational programs in our communities for musicians and music lovers of all ages.

HIGH SCHOOL CHOIR FESTIVAL

In 1990, the first High School Choir Festival was conducted by Music Director John Currie and presented by the Los Angeles Master Chorale Associates at the Norris Theatre for the Performing Arts in Rolling Hills Estates. Since its founding, the High School Choir Festival has celebrated the musical talents of thousands of high school singers from across Southern California.

The yearlong Festival culminates with a free concert at Walt Disney Concert Hall, where lucky audiences are overwhelmed by the exuberant sound of a 900-voice choir filling the auditorium with rich choral sound.

Memorable Festival guests have included famed composer/arranger Jester Hairston in 1994, Governor Arnold Schwarzenegger in 2006, composer Ricky Ian Gordon in 2009 and Venezuela’s *El Sistema* choral music legend Maria Guinand in 2010. This

season – the Festival’s 25th Anniversary – we welcome composer Francisco Núñez. To commemorate this special milestone, LAMC commissioned a new work by Mr. Núñez, recipient of a MacArthur “Genius” Fellowship and Artistic Director of the NYC’s Young People’s Chorus, which he founded 25 years ago to provide children of all ethnic, religious and economic backgrounds a safe haven for personal and artistic growth through singing music.

This new work will be premiered by the Festival Chorus in May and then reprised by the High School Choir Festival Honor Choir on LAMC’s final season concert: *Today, Tomorrow & Beyond*.

25th Annual High School Choir Festival
May 2, 2014

Today, Tomorrow & Beyond
June 8, 2014

LEFT: 2013 High School Choir Festival; MIDDLE: Former Governor Arnold Schwarzenegger speaks to students in 2006; RIGHT: Iconic composer/arranger Jester Hairston (left) with Venice High School students in 1994

Nearly **20,000** students have sung in the High School Choir Festival

LAMC CHAMBER SINGERS

As a result of significant budget cuts to school arts programs in the mid-1980s, Roger Wagner tapped composer, educator and LAMC tenor Dale Jergenson to create an in-school assembly program featuring an Outreach Ensemble comprised of eight singers from the LA Master Chorale. This creative one-hour program led student audiences on a journey of “Music through the Ages” offering works from chant through the modern era.

After Paul Salamunovich became Music Director, the Outreach Ensemble re-launched as the LA Master Chorale Chamber Singers during the 1994-95 Season. Under the direction of Nancy Sulahian (who also sang in the ensemble and currently sings with the LA Master Chorale), the group reflected the range of choral music being performed by Paul and the Master Chorale during that time. The Chamber Singers have also performed at the annual High School Choir Festival under the direction of former Assistant Conductor Ariel Quintana and currently with Associate Conductor Lesley Leighton.

LAMC Chamber Singers have sung nearly **600 in-school assembly performances**

LAMC Chamber Singers, circa 1995

VOICES WITHIN

LA Master Chorale singer and teaching artist Marnie Mosiman recognized a recurring void in many classroom arts experiences: the basic need for students to learn how to think and express themselves creatively. Through her work as a performing artist and producer, she found her own richest artistic experiences occurred through collaborative creative projects, and she wanted to find a way to teach those same principles to young people.

So, in the fall of 2000, Marnie reached out to fellow collaborators, composer Penka Kouneva and playwright Bernardo Solano, to help develop a songwriting artists' residency program for fifth graders. This became the seed for LAMC's *Voices Within*, program which was launched in the spring of 2001. Since then, the program, has expanded also to offer a residency for high school students, who

each year collaboratively write, compose and premiere a full-length oratorio for their entire school and community.

Marnie masterfully guided this program's evolution while holding steadfast the original principles of teaching collaboration through songwriting. This past summer, Marnie Mosiman has entered "Act Three" of her career and has moved on from *Voices Within* to pursue new projects and personal goals. Everyone at the Los Angeles Master Chorale - and surely the hundreds of students who have participated in *Voices Within* - owe Marnie Mosiman a warm embrace and huge thanks for helping us all "find our voice within."

Thank you, Marnie!

Through *Voices Within*, students have written and sung the world premieres of more than **400 songs** and **3 oratorios**



TOP: Marnie Mosiman working with *Voices Within* students; CENTER: Marnie at the culmination performance of *Gilgamesh* at the Cortines High School for Visual and Performing Arts in 2013; BOTTOM: student soloists from *Gilgamesh* in 2013

LISTEN UP! Pre-concert Conversations



Looking back with the infallible memory that is made possible by a hard drive, I discovered that I have been a pre-concert speaker

for half of the Master Chorale's existence. I was first engaged in February and April of 1988 for concerts that included the Mozart Requiem, the Fauré Requiem, and Britten's *War Requiem*. Although I appreciated the opportunity to become a requiem expert, I was happy to cover a broader range of repertoire in subsequent seasons. I don't need a computer to remember the joy and excitement of all these

years with the Chorale, the brilliant performances of beloved works and the premieres of new ones. For a number of years I lectured before two or three concerts each season. Then, when Grant Gershon became music director, "Listen Up" was born. Grant and I began our series of conversations before every performance (sometimes with a composer or performer as guest). We've often joked that we

meticulously prepare for weeks. In fact, we touch base by telephone during the week before each concert and toss a few ideas back and forth. That has proven to be sufficient for a very simple reason: mental telepathy. Grant and I seem to be tuned to the same wavelength when it comes to talking about music (and that's a special pleasure).

— Alan Chapman

YEARS OF DEDICATION 50

The true quality of an organization can be gleaned by the long-term commitment of people who stand behind it. We thank all the individuals who have dedicated years of their lives to this great ensemble, with special recognition for those of exceptional longevity.

LONGEST SINGER
47 SEASONS



PAUL HINSHAW

Paul Hinshaw was auditioned by Roger Wagner in 1949 and was invited to join the Roger Wagner Chorale that same year. After many tours and performances with the group, Paul recollects a game of golf with Roger, when he mentioned the formation of a new organization called the "Los Angeles Master Chorale." Most of the Roger Wagner Chorale, including Paul, became singers in the Master Chorale. Paul recalls his featured solo appearance on the first season's finale concert - Rossini's *Moses* - as one of his most memorable LAMC performances. But more importantly, Paul met his future wife, Mary Griffith, after she joined the Chorale in 1970, and they have since been married for 43 years. Paul performed with the Master Chorale for 47 seasons.



RAE MACDONALD

As a soprano in the Los Angeles Master Chorale for the very first concert on January 27, 1965, Rae Macdonald had a unique perspective on the ensemble before she began working as Roger Wagner's assistant in 1972. A decade later, Rae became the Production Manager for the Master Chorale when there were only two other full-time staff members. After leaving the Chorale in 2002, Rae has continued to pursue her passion for choral music as Executive Director of the Angeles Chorale.

BEHIND THE SCENES
FOR 40 YEARS



FOUNDING BOARD MEMBERS



DON NORES & MARSHALL RUTTER

In 1964, the Los Angeles Junior Chamber of Commerce Music and Fine Arts Committee was charged with the task of getting the Master Chorale's very first season off the ground. "These young guys from the Junior Chamber know how to walk on water tiptoe," Z. Wayne Griffin said at the time, "even though they probably know where the

rocks are." Don and Marshall continued to guide the Chorale through nearly 50 years of music-making. After their retirement from the Board in 2007 and 2011, respectively, both were honored with Emeritus status and continue to be very involved.



**AN A
CAPPELLA
LEGACY**

**BARBARA &
CHUCK SCHNEIDER**

The Schneiders were among the LA Master Chorale's most devoted and generous supporters since the very beginning, encouraging the organization in countless ways over many years. In 1997, the Schneiders made a very significant gift to the Chorale's endowment fund, with earnings designated to support an cappella concert each season. For 2013|14, with deepest gratitude for their vision and dedication, we honor their memory by recognizing the "Tribute to Lauridsen" concert as *The Barbara and Charles I. Schneider Concert*.



**A MASTER
CHORALE
DYNASTY**

ELAYNE TECHENTIN

Her father, Z. Wayne Griffin, was a captain of industry who orchestrated the Master Chorale's establishment as a Resident Company of The Music Center. Her mother, Elinor Remick Warren, was a composer whose Requiem was premiered by the Chorale in 1966 (and who, by the way, composed the melody

for the chime music at the Dorothy Chandler Pavilion). Laney remembers attending Master Chorale concerts from the very beginning as a college student with her parents. She eventually joined the Master Chorale Board of Directors in 1991 and remains an active member today.

Treasured Memories

ALICE MACALLER
(subscriber since 1991)

"The Chorale is part of my heritage and life. I sang with the Roger Wagner Chorale for 10 years before it became the LA Master Chorale. That added so much depth of understanding and appreciation of music to my life which has been with me ever since. Also, the Master Chorale's wonderfully imaginative and adventurous programming keeps surprising me, and of course having my son, Dominic, as a Chorale member has been so special for me."

Our 50 Longest Subscriptions

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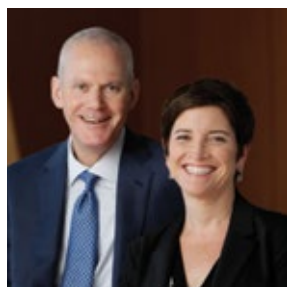
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 Laney and Thomas Techentin
 Beverly Thrall
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 Anita Verrengia

*began subscribing during LAMC's inaugural season, 1964-65

50 YEARS OF SUPPORT

The Chorale plays a leading role in Los Angeles' ever-growing performing arts scene and occupies a distinct place among the city's cultural treasures. Our loyal patrons understand that the transformative power of choral music is something that must be preserved. We are so thankful to all of our donors whose continuous support fortifies and strengthens the very cornerstones of LAMC's mission: **Performance, Creation, Preservation, Education and Organizational Capacity.**



David and Kiki Gindler at Walt Disney Concert Hall

"Kiki and I were in love with the Master Chorale from the moment we saw them perform Tan Dun's Water Passion After Saint Matthew back in 2005. Our decision to help bring this priceless artistry to a world audience by supporting the tour was, quite frankly, an easy one."

— DAVID GINDLER
LAMC Board Chairman,
Music Director's Circle
founder & tour patron

PERFORMANCE

For 50 extraordinary seasons, the Los Angeles Master Chorale has produced one of the most acclaimed and consequential choral series ever and performed hundreds of times alongside the Los Angeles Philharmonic. And in the Spring of 2013, the Chorale took the international stage by storm touring John Adams' *The Gospel According to the Other Mary* with the LA Phil to rave reviews.



Philip A. Swan, his sister Karen Steen and Swan Family Composer in Residence Shawn Kirchner at the 2012 Opening Night Gala.

CREATION

Over the span of 50 years, LAMC has commissioned 46 new works, and during our 50th Season, we will add four world premieres to that distinguished list. Central to LAMC's commitment to cultivating new choral works is The Swan Family Composer in Residence program.

"New commissions allow LAMC to increase the diversity of its audience and attract new concert-goers and represent the highest level of engagement with artists."

— PHILIP A. SWAN,
LAMC Board member &
Music Director's Circle
member

LAMC applauds these and all of our generous and loyal supporters, both past and present, who have helped set the stage for our 50th Anniversary Season, and who have laid the groundwork for the next 50 years and beyond.

A Brief History of LAMC's Balls & Galas

From inception, enthusiastic volunteers dedicated untold hours to support the LA Master Chorale in myriad ways. Regional groups of volunteers under the collective banner of Master Chorale Associates sold subscriptions, organized pre-concert potluck suppers and staged annual fundraising events. These groups of

Master Chorale Associates — from the Palisades to the Valley, Pasadena to Downtown — drummed up enthusiasm for this new choral organization at the Music Center. In fact, as the Pavilion was being finished,

they eagerly solicited funds to fill Dorothy Chandler's "buck bags" to complete the campaign to build the new Music Center on Grand Avenue. In 1965, Associates members Jane McNeil and Barbara Schneider chaired the first Meistersingers Ball — the first major fundraiser in support of



PICTURED TO RIGHT: (behind l-r) Susan Schneider and Debby Ross; (front l-r) Barbara Schneider and Marlene Billington promote the first annual Meistersingers Ball at the Beverly Hills Hotel in 1965.



Terry and Kathleen Dooley at the 2012 Opening Night Gala.

“My wife Kathy and I felt compelled to help fund LAMC’s Archival Project to help make all LAMC archival recordings more accessible to the public as well as to preserve them for posterity.”

— TERRY DOOLEY
50th Anniversary Steering Committee member & founding subscriber

ORGANIZATIONAL CAPACITY

Vital to LAMC’s continued success is the ongoing commitment to develop resources, both human and financial, to support its vision and help maintain sustainable growth now and in the future.



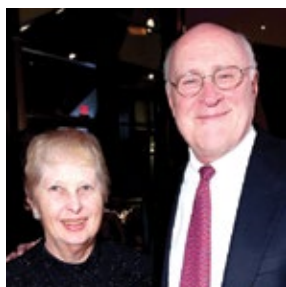
Jerrie Ortega and Abbott Brown at the Maestro & Friends Onstage Dinner in June.

“I am committed to helping sustain artistic excellence. I support LAMC’s endowment and annual fund, and such support is a reflection of my dedication to the arts and the legacy of my work at the Music Center.”

— ABBOTT BROWN
Music Director’s Circle member and former LAMC Board President

PRESERVATION

By embracing new technologies to preserve LAMC performances from the past and to actively record Master Chorale performances of new works and choral masterworks, LAMC is committed to preserving this important art form.



Judi and Bry Danner at the 2012 Opening Night Gala.

“My wife Judi and I are deeply proud to support LAMC’s education programs, which provide such extraordinary opportunities for schools and quality experiences for young singers.”

— BRYANT DANNER
LAMC Board Member

EDUCATION

LAMC continues its core directive of community engagement and educational outreach in the 50th Anniversary Season as we celebrate 25 years of our acclaimed and much beloved High School Choir Festival. We launch the 13th year of offering *Voices Within* in LAUSD elementary schools and continue *ListenUp!*, our immensely popular pre-concert lecture series.



BELOW: Liz Hirsch (3rd from the left) with friends at the Grande Fantasy Ball in 1998; RIGHT: Pageantry was a hallmark of the Liz Hirsch Balls at the Biltmore Hotel. Guests recall arriving to costumed revelers, string octets at the valet and decorations on a grand scale.



the Chorale. The Master Chorale Associates — more than 100 members annually — continued these efforts for years.

In 1988, Board member Elizabeth Hirsch took on the role as Chair of the annual Master Chorale benefit event, spearheading this extraordinary effort for the next decade. Under Liz’s vision, magical

events unfolded annually that recreated lavish traditions and art from cities around the world — replete with dancers, singers and entertainers flown in for the occasion. The St. Petersburg Ball, Venetian Ball, Parisian Romance, Madrid Zarzuela Ball and others were always sold-

out magical events that generated significant funds. During this same period of time, former Board members Dona Schultz and Helen Pashgian created an annual end-of-year Gala, with its own battalion of volunteers — a lighter evening of fun and fare following each closing concert. Dona continued her role as Chair of this annual Gala until

Walt Disney Concert Hall opened, when a new tradition began with Opening Night Galas and the Chorale’s signature surround-sing in the amazing acoustic of BP Hall. Countless volunteers supported these efforts through 50 years of dedicated service, for which the Master Chorale is eternally grateful.

DONOR RECOGNITION 2013 | 2014 SEASON

Thank You! The Los Angeles Master Chorale is pleased to recognize and thank the individuals, foundations, corporations and government agencies who generously provide resources necessary to sustain our world-class professional choral ensemble and award-winning education programs.

The following lists include individual donors who have contributed \$300 or more to the Annual Fund and Special Events and institutional funders of \$1,000 or more from August 1, 2012-July 1, 2013.

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\$100,000 to \$999,000

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Blue Ribbon Committee
Violet Jabara Jacobs

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Mimi and Warren Techentin
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Founded in 2012 with a generous gift from Kiki and David Gindler, the Music Director's Circle joins together a distinguished group of LAMC 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. Through a close association with the Music Director, members play a vital role in supporting core institutional programming, special initiatives and artistic opportunities through significant contributions of \$50,000 and above. In appreciation, members enjoy an array of exciting and exclusive benefits, experiences and recognition opportunities throughout the season designed to enhance their association with LAMC and foster more meaningful relationships with supported programs.

For a list of benefits and requirements for membership, contact Patrick Morrow, Director of Development, at 213-972-3114, or pmorrow@lamc.org.

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Your tax-deductible gifts are an investment in the artistic and educational programs of the Master Chorale. Support the music you love by making a donation today! For more information, contact Noelle Johnson at 213-972-3138 or njohnson@lamc.org; online at www.lamc.org; by mail to Los Angeles Master Chorale 135 N. Grand Avenue Los Angeles, CA 90012

To report an error, omission or change in your listing, please contact us.

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For information on institutional giving, please contact Felix Racelis, Institutional Giving Manager at 213-972-3121 or fracelis@lamc.org.

* Indicates multi-year commitment

50



Join us as we toast the Chorale's milestone 50th Anniversary Season with **Golden on Grand**, a Gala Celebration, on **Saturday, January 25, 2014**, back where it all began at the Dorothy Chandler Pavilion.

A one-of-a-kind evening filled with music and excitement awaits you, including a gourmet dinner by Patina, irresistible auction items, surprise performances, big band dancing, and as always a breathtaking "Surround Sing" serenade by the Master Chorale itself — a favorite Gala tradition!

We also wish to thank our amazing *Golden on Grand* Gala Committee as well as the generous donors who have already pledged their support of *Golden on Grand*, as of September 1, 2013. We are deeply grateful to those listed whose generosity provides vital operating support for the artistic and education programs of the Los Angeles Master Chorale. We look forward to seeing you and many others at *Golden on Grand*!



BNY MELLON

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21 YEARS OF SUPPORT

For more information about *Golden on Grand*, please contact Desiree Gagnon, Special Events Planner, at 213-972-3162 or dgagnon@lamc.org, or visit lamc.org/goldenongrand

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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 1986.



Roger Lustberg and Cheryl Petersen at the Maestro and Friends Onstage Dinner in June.

LAMC applauds our newest members of the Roger Wagner Society, Cheryl Petersen and Roger Lustberg, who earlier this year established the Cheryl Petersen and Roger Lustberg Los Angeles Master Chorale Fund in honor of LAMC's 50th Anniversary Season. Cheryl, a member of the LAMC Board of Directors since 2003 and her husband Roger had been wanting to create a legacy of support for the Chorale for some time, so when earlier this year the couple was reviewing their own estate plan, it seemed the perfect opportunity. "We met with the Music Center Foundation staff who worked with us and our financial advisors to determine which type of planned gift was best suited for achieving our philanthropic goals," says Cheryl, who is no stranger to prudent financial planning, a skill which benefitted LAMC during her six-year tenure as Treasurer of the LAMC's Board. "Roger and I are so passionate about the Chorale, and want to ensure it continues to thrive for future generations. And gifts supporting LAMC's endowment are crucial to achieving just that."

ROGER WAGNER SOCIETY

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2013 | 2014

UPCOMING PERFORMANCES

UP NEXT

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 |
LA Children's Chorus

Stacey Tappan, Soprano

Timothy Gonzales, Tenor

José Adán Pérez, Baritone

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!

Rejoice! Ceremony of Carols

Sun, Dec 8, 2013 – 7 pm

Respighi | Laud to the Nativity

Britten | A Ceremony of Carols

Paulus | Christmas Dances

Messiah Sing-Along

Wed, Dec 11, 2013 – 7:30 pm

Handel | Messiah

Handel: Messiah

Sun, Dec 15, 2013 – 7 pm

Sun, Dec 22, 2013 – 7 pm

Handel | Messiah

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

Minimalist Masterworks

Sun, Apr 6, 2014 – 7 pm

Reich | You Are (Variations)

Lang | the little match girl passion

Today, Tomorrow & Beyond

Sun, Jun 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

Fall 2013 Guest Appearances

Dean The Last Days of Socrates

Sat, Oct 12, 2013 – 8 pm

Sun, Oct 13, 2013 – 2 pm

Walt Disney Concert Hall
Gustavo Dudamel, Conductor
Los Angeles Philharmonic

Debussy Nocturnes

Fri, Oct 18, 2013 – 8 pm

Sat, Oct 19, 2013 – 8 pm

Sun, Oct 20, 2013 – 2 pm

Walt Disney Concert Hall
Esa-Pekka Salonen, Conductor
Los Angeles Philharmonic

Zappa 200 Motels

Wed, Oct 23, 2013 – 8 pm

Walt Disney Concert Hall
Esa-Pekka Salonen, Conductor
Los Angeles Philharmonic

Music Inspired by St. Thomas of Canterbury

Sat, Nov 16, 2013 – 7:30 pm

J. Paul Getty Museum
Grant Gershon, Conductor



Los Angeles Master Chorale

135 North Grand Avenue

Los Angeles, CA 90012

213-972-3110 tel.

213-972-3136 fax

lamc@lamc.org

tickets@lamc.org

ADMINISTRATION

Artistic Staff

Grant Gershon, The Kiki & David Gindler Music Director

Paul Salamunovich, Music Director Emeritus

Lesley Leighton, Associate Conductor

Shawn Kirchner, Swan Family Composer in Residence

Lisa Edwards, Pianist/Musical Assistant

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The Los Angeles Master Chorale is supported, in part, through grants from the California Arts Council, the City of Los Angeles Department of Cultural Affairs, the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission and the National Endowment for the Arts.



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FOR TICKETS

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

Online: LAMC.ORG

IT'S A FAST SEASON!

Join us for the rest of our 50th Anniversary Season
as we honor our past and celebrate our future.

CARMINA BURANA

BACH'S B MINOR
MASTERPIECE

A TRIBUTE TO
LAURIDSEN

AND MUCH MORE!

Photo: Doug Kim





LOS ANGELES
**MASTER
CHORALE**

AT WALT DISNEY CONCERT HALL