

CELEBRATING **50** YEARS OF COMMISSIONS

WALT DISNEY CONCERT HALL  
JUNE 2014



LOS ANGELES  
MASTER  
CHORALE



Photo: David Johnston

TODAY, TOMORROW &  
**BEYOND**

performances  
MAGAZINE

# HIGH NOTES

From David I. Gindler, Board Chairman &  
Terry Knowles, President & CEO



## Have you heard the exciting news?

Grant Gershon has announced his continued artistic leadership of the Los Angeles Master Chorale through the 2019-2020 season! And it feels entirely appropriate to celebrate with you this evening as we conclude the Chorale's 50th Anniversary Season by looking to the future.

Tonight's program offers five commissions by five composers – introducing brand new works into the choral repertoire and reprising LAMC commissions – a forward-thinking program which has become a hallmark of the Master Chorale under Grant Gershon's visionary leadership.

Beginning in July with the new title of Artistic Director, Grant will launch the Chorale into the next 50 years with a renewed dedication to the choral music he loves. The length of this contract – five years instead of a more typical three – is unusual; however, this is all by design to allow Grant and the Chorale the time needed to implement the many long-range projects and initiatives that are currently in the planning stages.

A sneak preview into the creative mind of Grant Gershon will reveal exciting changes on the way: reaching new audiences with special recording projects and expanding the Chorale's performance offerings into different venues in the community; engaging the next generation of composers, artists and stage directors on Grant's and the Chorale's wish list; and, of course, immersive concert experiences beginning with next season's "Triple Passion" concept featuring J.S. Bach's *Passion According to St. Matthew*, Tan Dun's transformative *Water Passion After St. Matthew* and the Disney Hall debut of Richard Einhorn's *Voices of Light/The Passion of Joan of Arc*, inspired by and performed with the 1928 silent film.

Be sure to stay tuned for all the exciting news to come! We thank you for being part of our first 50 years and invite you to join us for the next chapter in the Los Angeles Master Chorale's history.

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# LOS ANGELES MASTER CHORALE

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



# TODAY, TOMORROW & BEYOND

Sunday, June 8, 2014 — 7 pm

Walt Disney Concert Hall

**Los Angeles Master Choral**

Grant Gershon, conductor

Lesley Leighton, associate conductor

Francisco Núñez, guest conductor

Calder Quartet

Huayucaltia

## **Inscapes** WORLD PREMIERE

1. The Windhover
2. Inversnaid
3. Binsey Poplars
4. 'As kingfishers catch fire'

Suzanne Waters, soprano | Elyse Willis, soprano

*Commissioned by the Swan Family*

Shawn Kirchner

(b. 1970)

## **Los Cantores de las Montañas**

1. ¿A dónde vas?
2. Que dolor soñará
3. Díle que lloro
4. El agua negra, el viento nevado
5. Tormenta de agua y de nieve
6. ¿A dónde vas?

Lesley Leighton, conductor | Huayucaltia

Anna Schubert, soprano | Caroline McKenzie, soprano | Callista Hoffman-Campbell, mezzo soprano

Tracy Van Fleet, mezzo soprano | Brandon Hynum, tenor | Bradley Chapman, tenor

Gregory Geiger, bass | Ryan Villaverde, bass and narrator

*Commissioned through the generosity of the James Irvine Foundation*

Gabriela Lena Frank

(b. 1972)

## **Es Tu Tiempo**

Francisco Núñez, conductor

LAMC High School Choir Festival Honor Choir

Instrumentalists from Ramón C. Cortines High School of Visual and Performing Arts

*Commissioned by Judi and Bryant Danner for the High School Choir Festival*

Francisco Núñez

(b. 1965)

— 15 MINUTE INTERMISSION —

## **the national anthems** WORLD PREMIERE

1. our land with peace
2. our hearts are glowing
3. fame and glory
4. keep us free
5. our common fate

Calder Quartet | Zanaida Robles, soprano | Adriana Manfredi, mezzo soprano

*Commissioned by LAMC through a generous gift from the Lenore S. and Bernard A. Greenberg Fund*

David Lang

(b. 1957)

## **Iri da iri** WORLD PREMIERE

*Commissioned by the singers of LAMC*

Esa-Pekka Salonen

(b. 1958)



KUSC is our Proud Media Partner



Tonight's concert is supported by a grant from the National Endowment for the Arts, with additional support from the James Irvine Foundation and The Aaron Copland Fund for Music, Inc.

**ListenUp!** with composers Shawn Kirchner, Francisco Núñez and Gabriela Lena Frank, Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 6 pm on Sunday. *ListenUp!* is sponsored by a grant from the Flora L. Thornton Foundation and can be heard online after the concert at [www.lamc.org](http://www.lamc.org)

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Use of any phones, cameras, recording or electronic devices is prohibited in the auditorium. Program and artists subject to change.

Latecomers and members of the audience who leave during the performance will be escorted into the concert hall at the sole discretion of House Management.

By Thomas May

## A GRAND FINALE — AND A BRAND NEW START

Throughout this fiftieth anniversary season, the Los Angeles Master Chorale has spanned the entire gamut not only of its own history but of the enduring choral art that is its *raison d'être*: from the cornerstones of the repertoire (including its Mount Everest, Bach's B minor Mass) to the voices of composers today. And it is these composers, creating from their experience of a contemporary reality we all share, who are shaping, rethinking, and adding to that tradition. So when Music Director Grant Gershon and colleagues were deciding on the most effective content for the grand finale, it made beautiful sense to devote an entire program to new music.

As last year's world premiere of *Plath Songs* amply demonstrated, Master Chorale composer in residence **Shawn Kirchner** knows how to tap into a deep love for and understanding of poetry to inform an ambitious musical concept. The English poet Gerard Manley Hopkins (1844-1889) became the poetic "guru" for his new Master Chorale commission because of his reverence for nature, which Kirchner found reflected in Hopkins's innovative image- and rhythm-rich poems. Moreover, through a close reading of Hopkins, Kirchner discovered some subtle connections to a recent musical focus on Beethoven and his piano sonatas. Kirchner, an accomplished pianist, has been working through all of the Beethoven sonatas over the past year.

"I began to marvel at what a nature mystic Hopkins is," says Kirchner. Hopkins, a Catholic convert who frequently interprets particulars of nature as spiritual symbols — his sensibility is in some ways comparable to Messiaen — tends to put "a theological spin" on his wonder, says Kirchner, "because he had such a theological framework built into his perception." But what Kirchner finds of widespread appeal in this body of work is Hopkins's sense of the intrinsic meaning of nature and "objects" we encounter in the world. "According to this way of looking at the world, you don't perceive a tree as a source of lumber but as a being in itself."

For his cycle of four settings of Hopkins's poems for a cappella double choir, Kirchner chose the title *Inscapes* — a term Hopkins introduced in his theoretical discussions of poetry — to reflect the centrality of this idea. "He came from a family of painters and was actually quite sensate in his perceptions of things because he was trained as a painter. Eleanor Ruggles, who wrote one of the definitive biographies of Hopkins, describes the inscape as the manifestation of Being itself. So in the whole cycle I'm trying to connect with that level of awe in perceiving a part of nature, a tree or a kingfisher. These aren't just pretty pictures of nature; they're all part of the 'royal perception' of the intrinsic patterns of being."

And that in turn harmonized with Kirchner's passion for the environment. "I'm a total tree fanatic and had a profound experience on a road trip to old-growth forests in the Pacific Northwest." As for the Beethoven connection, he explains that his close attention to the sonatas while he was formalizing the commission inspired the essential structural idea for the piece. On one level *Inscapes* can be described as a "choral sonata" cast in four movements, "with grander gestures for the opening and closing movements, a scherzo, and a slow movement."

Moreover, Beethoven's ingenious process of transforming motifs, revealing ever-new and unexpected layers and combinations inherent within a seemingly simple musical germ cell is a topic of endless admiration for Kirchner. And he even likens Hopkins to the composer: "I really do think that Hopkins and Beethoven correspond in terms of the force of the ideas they are working with and the force of their own connection to their materials. There's a shared sense of organic flow of the work itself. Hopkins brings late Beethoven to mind in the way he works with the sonnet but stretches and breaks the form."

The first movement, "The Windhover," includes imitations of bell sounds and introduces the cycle's characteristic harmonic language, with intervals that appear in the whole-tone scale recurring as a unifying element. "It suggests that extra space of becoming," observes Kirchner, "that expands beyond our minds' diatonic expectations." Hopkins's language proved especially challenging to set here. "As a composer, my job is to be responsive to the text but also to craft a choral piece that is organic and cohesive and makes sense to the listener on its own."

"Inversnaid," the briefest movement, has the structural position of a playful scherzo and brings the environmentalist angle of Kirchner's inspiration to the fore: "What would the world be, once bereft/Of wet and wildness?" Kirchner elucidates: "Behind the whole of *Inscapes* is the idea of the value of things in themselves, not as objects." A sense of mystery and even "the sinister quality of wilderness" also belong to his musical conception. Then follows the slow movement, "Binsley Poplars," which is also tied to the sense of a specific place and which is even more obviously linked to the idea of preservation. In recalling how some beloved trees in Oxford were felled, Hopkins writes "an elegy for what is lost."

"As kingfishers catch fire" — one of Hopkins's most famous poems — returns to the larger scale of the first movement, including a developmental section for its thematic ideas. This is the first music that Kirchner composed for the cycle. "I heard an extremely strong internal drum, like a heartbeat. Hopkins gives me so many luscious sounds to work with. The text is a feast in and of itself." Kirchner adds that his vocal writing in general for *Inscapes* is "less contrapuntal than I usually compose because I want the texts be heard and to be enjoyed by the singers."

Music lovers who had the pleasure of attending April's Master Chorale program ("Minimalist Masterworks") experienced the unforgettable emotional impact of *the little match girl passion* firsthand. In the wake of creating this harrowingly intimate contemporary meditation on the Passion tradition, **David Lang** wanted to write something that wasn't related to religion at all. "*little match girl* was specifically about what it's like to deal with the history of religious music," he explains. "After all, the church is an environment in which people are already used to singing. There's a glorious tradition related to music of the church. But I started thinking about how we all join in to sing in a secular context when we sing national anthems in different countries. What does that mean — the idea that we believe it keeps us together as a nation?"

And so for his Master Chorale commission Lang hit on the idea of researching every national anthem in the world — and culling lines from them to craft a text of his own, much as he wrote his own libretto for *little match girl*. "I decided to extract the most hopeful statement from each of the anthems of every country in the United Nations. But I was shocked when I realized that most of these national anthems are really violent and

terrifying. I pulled out the most interesting sentence from each national anthem. It scared me that when we want to be known as a country, it's as a people who wield a sword or as a people who plant our crops in fields watered by the blood of our ancestors. So many national anthems are litanies about the horrible struggle needed to get to this point of being a nation — and the struggle often isn't over."

In *death speaks*, which Lang wrote in 2012 as a companion piece to *little match girl*, he applied a similar textual principle by culling all of Schubert's songs in which death is named as a character. For **the national anthems**, "I thought that if I just found out what the ideal person was hoping that their nation would do for them and took one sentence expressing this, I could make a kind of meta-anthem of all the hopes and dreams that everyone in the world would share. What is it that we all have in common? But it took a while to figure that out because I didn't want to seem aggressive or warlike or ironic. It would be too easy to imagine a fake march and make it merely about politics."

When he arrived at the resulting composite text for *the national anthems*, says Lang, he found it moving in the way it reflects "how people build nations because they're afraid. They live in fear of their neighbors and of the horrible things that happened to them in the past. The subtext of messages like 'we threw off our chains' is more important: 'We were in chains once: please don't do that to us again.' So I came to realize that these texts were not boasts about accomplishments but a catalogue of fears." *the national anthems* text ends with a phrase signifying "the thing that unifies all of them," the presence of nature and external forces that lie beyond our control: "may the rains fall."

*the national anthems* is intended to be heard as if it were an actual anthem being sung. Scoring his work for a cappella choir and string quartet, Lang made a conscious decision to compose "something that everyone can conceivably sing, from start to finish," limiting himself to a range of just over an octave. (The U.S. national anthem, he adds, is of course an exception to the rule of universal singability by virtue of its unusual range, which makes it harder for the general public to manage.)

Lang imagined the music itself "as a person actually singing this." What happens to the contours and textures of the anthem as it unfolds over the course of some 25 minutes reflects "what the world feels like around that person." Voices "defect" from the ongoing melody and the string quartet contributes its own commentary, with the result that "there are moments that seem either to support or challenge or extend the anthem. I wrote the one throughline from start to finish and then went back and added and distorted things around the line. So there are sections that become quite dense and contrapuntal, including a moment where the tune actually disappears. There are also little refrains that get woven in."

Lang remarks that in contrast to the "depressing" character of *the little match girl passion*, he was eager to write something with an entirely different tone for his Master Chorale commission. "I've been really lucky to work with Grant on a couple of things and was so impressed by what the singers did with *little match girl passion*. I've enjoyed getting closer to them and wanted to give them something that would be both unusual and fun for them and that would push them in a different direction."

Both the "tomorrow" and the "beyond" perspectives of our program are the focus of the new commission *Es Tu Tiempo* by **Francisco J. Núñez**. Indeed, the MacArthur ("genius") Award-winning Núñez has devoted his career to encouraging the vision and spirit of the young generation — the

people who will naturally interpret the musical traditions handed on to them according to their own experiences, transforming this legacy in unpredictable ways.

"I've been working with young people for some time," says Núñez, who founded the highly regarded Young People's Chorus of New York City in 1988 (when he himself was only 23) and who has also worked closely with the Dominican Republic to build a national children's choral movement. "The very concept of classical music and who is listening has been changing rapidly.

We say classical music is influencing others, but people who have been invisible before are influencing it as well. We're in the middle of a beginning and an end. New music is being written by young people of all kinds of backgrounds."

So when thinking of how to approach his new piece — a commission by the Master Chorale for the 25th Annual High School Choir Festival (which gave the world premiere last month) — Núñez decided he wanted to represent the perspective of young people. *Es Tu Tiempo* reflects "what high school youths might want to sing about. I thought they would like a piece that's serious and fun at the same time and that represents all aspects of life in Los Angeles."

The result is a brief piece for mixed chorus and percussion, piano, and electric bass — incorporating high school voices in this performance — that takes as its theme the rite of passage as high schoolers prepare to move on to the next station in their lives. The lyrics, which Núñez also wrote, convey the special sense of self that makes this such an exciting milestone for young people — but also a vulnerable time of transition. "They love getting older and leaving their own legacy for the youngsters behind them. In *Es Tu Tiempo* they express their feelings of going on to become adults, while reminiscing. There's also a feeling of loss, of knowing that these experiences they've shared while growing up will never happen again. And they're now telling the youngsters who will come after them that everything will be OK, no matter what happens on this journey."

In setting this perspective to music, Núñez explains that he wanted to evoke a variety of styles to mirror the diversity of Los Angeles. "All of these blend together with a constant flow of rhythmic energy that takes account of the proximity to Latin America. There's a feeling of an indie songwriter at the beginning, soft pop, and then an Andean-tinged South American rhythm becomes part of it. Along with a gospel sound, I also allude to the sound of a Native American pan flute, which becomes a reminiscence of a sadness in the exuberant yell of the chorus."

While **Gabriela Lena Frank**, who has been a member of Yo-Yo Ma's Silk Road Ensemble, has been likened to a "musical anthropologist" on account of her multicultural range of interests and inspirations, she jokes that the recordings of indigenous music she has made while traveling in Latin America are "laughably bad." In the same extensive interview for *newmusicbox* with Yolanda O'Bannon, Frank adds that she doesn't like the term "musical anthropologist" because "I have too much respect for those people." Moreover, it implies a kind of literalism that certainly doesn't apply to works like *Los Cantores de las Montañas* ("**The Singing Mountaineers**"), which was given its world premiere by the Master Chorale two years ago. Reviewing the new piece on that occasion in *The Los Angeles Times*, Mark Swed observed that this is "fond, alluring music that sounds like a vivid memory of a place that doesn't exist."

The Bay Area-based composer also notes that she's sometimes mistakenly described as a native Peruvian, even though "I'm a *gringa*" who was born in the United States and who first visited Perú at the age of 27. (Her mother is a Peruvian of Chinese descent, while her father is an American of Lithuanian-Jewish heritage.) Although Perú "is a tangential country for me," explains Frank in her *newmusicbox* interview, "it's where I find a lot of answers" and "something that has always held a lot of mystery for me growing up."

*Los Cantores* represents one of her creative responses to this culture. Written for eight-part choir and narrator, Andean winds, percussion and guitars, the score comprises six sections, including a few entirely instrumental sections. For her texts Frank turned to the poetry of José María Arguedas (1911-1969), whom Frank describes as "a literary hero of mine."

Arguedas, Frank writes, was a "great folklorist, poet, and advocate of the indigenous peoples of Perú. In an attempt to validate the native culture of the Andes, Arguedas spent most of his life collecting the tunes, poetry, and folklore of the Quechua Indians, the descendants of the ancient Incas. A proponent of 'mestizaje,' he spoke of a multicultural brotherhood of people, proclaiming himself a modern Quechua man in spite of his fair skin and Western education. He also pointed to the beauty and lyricism of indigenous poetry, frequently translating it from Quechua into Spanish for a wider audience."

Frank uses some of the latter, anonymous poems in *Los Cantores*, which takes its title from *The Singing Mountaineers: Songs and Tales of the Quechua People*, an anthology of poetry that Arguedas wrote or collected (and translated into English by Ruth Walgreen Stephan). The music Frank composed "reflects a fusion of both western and traditional Peruvian instrumental/vocal techniques."

Frank has dedicated her composition to Music Director Grant Gershon and the members of Huayucaltia. Their own name derives from a Nahuatl word for "kinship" and reflects the ensemble's instrumental fusion of Andean, African, jazz, rock, and classical styles. Gershon notes that Frank spent lots of time working with the musicians "to look for untapped potential from these instruments, so that there are more than the expected folk sounds." The resulting musical idiom, while diatonic and modal, features writing for the singers that Gershon describes as "very virtuosic and personal." The overall character of the work, meanwhile, is "mysterious and wistful, with strong dance rhythms from the highlands."

In the half decade since he left his position as music director of the Los Angeles Philharmonic — where, as Alex Ross noted in a *New Yorker* profile, he became "a driving force in American music" — **Esa-Pekka Salonen** has been making good on his decision to devote more time to composing. It's hard to imagine a more auspicious harbinger for this stage of his career than the breathtaking Violin Concerto which Salonen composed for Leila Josefowicz and unveiled in this very hall toward the end of his final season with the LA Phil five years ago.

For his concerto Salonen received the University of Louisville's Grawemeyer Award for Music Composition in 2012, and this past March he garnered the biennial Michael Ludwig Nemmers Prize in Music Composition from Northwestern University's Bienen School of Music, which honors "contemporary composers of outstanding achievement who have significantly influenced the field of composition."

Tonight brings the birth of the latest composition from Salonen. "I wasn't a chorister growing up in Finland," he says, "but was an instrumentalist from early on. I came to choral music later." *Iri da iri* is Salonen's second work for a cappella chorus, following a setting of the poetry of the contemporary Finnish writer Ann Jäderlund (*Two Songs from Kalender Röd* from 2000). He approached the commission to write *Iri da iri* as a special occasion that "is very personal for me — more so than usual." Salonen has enjoyed a long-term friendship with Grant Gershon, having been impressed by his gifts early on in his tenure with the LA Phil in the 1990s, when he first became aware of Gershon. "I realized then that he is extraordinarily talented," remarks Salonen, adding that he found it deeply touching to be commissioned to write a piece directly by the singers of the Master Chorale.

It's been argued that the apocalyptic torments of hell are more inspiring for an artist than visions of paradise — the meme that "happiness writes white" — and that bias probably explains why Dante's *Paradiso* has tended to get short shrift in comparison with his *Inferno* and *Purgatorio*. Yet Salonen found the very last section of this third and concluding part of Dante's epochal *Divine Comedy* fascinating both in its poetic structure and in its representation of a singular vision that transcends any particular religion, taking on a universal perspective instead.

"It goes beyond the religious," explains Salonen. "After the poet has met the top management of heaven and comes to the innermost circle of the cosmos, at that point the expression somehow changes. The word 'god' isn't even mentioned anymore, and it goes beyond the personal. At the end Dante has to admit that the only thing he knows is that love is what makes all of this — the planets and stars, the whole cosmos — work."

Salonen was also attracted by Dante's command of meter and the interlocking rhyming structure of his three-line stanzas (*terza rima*). "It works very well in music because it allows you to build chain-like forms" instead of proceeding in a "simple linear way." He points out that because Dante's images are so "mystical and complex" he decided not to try to illustrate the text musically (the age-old device of "madrigalism"). Salonen wanted the words being sung to be understandable and therefore for the most part follows the natural rhythms as they would be spoken in Italian. At the same time, "there are a couple sections where the text dissolves into atoms," evoking for him images of "planets and nebulae" and suggesting a sense of "cosmic movement."

The result is that Salonen's musical setting of *Iri da iri* involves "a kind of dualism between using the language as a tool for communication and using it in some cases as material. Sometimes the music moves rather rhythmically and in a more songlike, linear way but there are more densely contrapuntal moments when it follows the laws of the cosmos, as it were, rather than the laws of the language." He offers still another metaphoric image for the musical process Dante's visionary language inspired: "It's like milk being poured into a jar full of water, when you then see how the whiteness of the milk blends with the transparency of the water. On some level it's very simple if you look at it from a distance; but if you look at it close up, you see the incredible complexity of the individual molecules and the unpredictable way the two liquids fuse."

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

## GRANT GERSHON

The Kiki & David Gindler  
MUSIC DIRECTOR



Photo: David Johnston

**“Invigorating, inventive and enormously gifted”**

— LOS ANGELES TIMES

Now in 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: *Plath Songs* by Shawn Kirchner; *Los Cantores de las Montañas* by Gabriela Lena Frank; *Mugunghwa: Rose of Sharon* by Mark Grey; *You Are (Variations)* by Steve Reich; *Requiem* by Christopher Rouse; *City of Dis* by Louis Andriessen; *Sang* by Eve Beglarian; *A Map of Los Angeles* by David O; *Spiral XII* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music's Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezos (Prayers)* by Tania León.

### 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, *Madame Butterfly* in 2012 and *Carmen* in 2013; 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, James Conlon

**On film/tv:** PBS Great Performances production and DVD of *Il Postino*, released October 16, 2012; vocal soloist in *The X-Files (I Want to Believe)*; conducted choral sessions for films *I Am Legend*, *Charlie Wilson's War*, *Lady in the Water* and *License to Wed*; accompanied Kiri Te Kanawa and José Carreras on *The Tonight Show*

## LOS ANGELES MASTER CHORALE



**“The Master Chorale always shines”**

— CULTURE SPOT LA

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*, DVD release of Verdi's *Requiem* and recent release *The Gospel According to the Other Mary* 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‡  
 Tamara Bevard\*  
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 Karen Hogle Brown\*  
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 Harriet Fraser‡  
 Colleen Graves  
 Ayana Haviv\*  
 Marie Hodgson‡  
 Elissa Johnston\*  
 Virenia Lind‡  
 Caroline McKenzie‡  
 Lika Miyake  
 Bethanie Peregrine  
 Zanaida Robles\*  
 Karen Whipple Schnurr‡  
 Anna Schubert‡  
 Holly Sedillos‡  
 Suzanne Waters\*  
 Elyse Willis‡  
 Sunjoo Yeo‡

‡will be singing Los Cantores de las  
 Montañas and Es Tu Tiempo

\*will be singing the national anthems

**ALTO**

Nicole Baker‡  
 Lesili Beard  
 Rose Beattie‡  
 Carol Binion  
 Leanna Brand‡  
 Aleta Braxton‡  
 Monika Bruckner‡  
 Becky Dornon  
 Amy Fogerson\*  
 Michele Hemmings\*  
 Saundra Hall Hill  
 Callista Hoffman-Campbell‡  
 Leslie Inman\*  
 Farah Kidwai‡  
 Sharmila Guha Lash  
 Sarah Lynch  
 Adriana Manfredi\*  
 Cynthia Marty  
 Margaurite Mathis-Clark‡  
 Alice Kirwan Murray‡  
 Eleni Pantages  
 Shinnhill Park  
 Drea Pressley\*  
 Hélène Quintana‡  
 Laura Smith‡  
 Niké St. Clair\*  
 Nancy Sulahian\*  
 Ilana Summers  
 Kimberly Switzer\*  
 Kristen Toedtman‡  
 Tracy Van Fleet‡

**TENOR**

Matthew Brown\*  
 Daniel Chaney\*  
 Bradley Chapman‡  
 Pablo Corá\*  
 Ben Cortez‡  
 Jon Gathje  
 Arnold Livingston Geis\*  
 Jody Golightly‡  
 Timothy Gonzales‡  
 Steven Harms‡  
 Todd Honeycutt‡  
 Blake Howard‡  
 Brandon Hynum‡  
 Shawn Kirchner\*  
 Charles Lane\*  
 Michael Lichtenauer\*  
 Sal Malaki‡  
 Christian Marcoe‡  
 Michael McDonough  
 Adam Noel  
 George Sterne‡  
 Todd Strange‡  
 Matthew Thomas  
 Matthew Tresler\*

**BASS**

Joseph Bazyouros‡  
 Mark Beasom‡  
 Michael Blanchard\*  
 Reid Bruton\*  
 David Castillo‡  
 Kevin Dalbey‡  
 Greg Davies‡  
 Michael Freed‡  
 Gregory Geiger‡  
 Dylan Gentile\*  
 Will Goldman  
 Abdiel Gonzalez\*  
 Scott Graff\*  
 Stephen Grimm‡  
 James Hayden‡  
 Matthew Kellaway  
 Kyungtae Kim  
 David Kress‡  
 Chung Uk Lee‡  
 Scott Lehmkuhl\*  
 Edward Levy\*  
 Emmanuel Miranda  
 Jim Raycroft‡  
 Vincent Robles\*  
 Douglas Shabe  
 Mark Edward Smith  
 Paul Sobosky  
 Ryan Villaverde‡  
 Kevin White

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

## 2014 HIGH SCHOOL CHOIR FESTIVAL HONOR CHOIR

**SOPRANO**

Connie Bahng  
 Deanna Carter  
 Helen Chhea  
 Rebecca Chung  
 Viane Escobar  
 Kathryn Fisher  
 Odallys Garcia  
 Melissa Gonzales  
 Seo Young Jang  
 Joselin Lopez  
 Ana Morales  
 Grace Mouton  
 Ruth Mwangi  
 Evelyn Onyango  
 Angie Portillo  
 Kiana Ramirez  
 Emely Ramos  
 Tiana Simons  
 Erica Steuer

**ALTO**

Precious Anyanwu  
 Paola Aparicio  
 Natalie Baroutgian  
 Amanda Castro  
 Erin Flores  
 Chelsea Fomin  
 Dana Hall  
 Sheila Hernandez  
 Sydney Hsueh  
 Shannon Hughey  
 Susanna Liang  
 Elizabeth Luna  
 Samantha Meth Soliman  
 Leanna Rongavilla  
 Sabrina Rosales  
 Amber Solorio  
 Daeanera Tuana  
 Vanessa Valdez  
 Christine Wheeler

**TENOR**

Alexis Aguirre  
 Manfred Anaya  
 Michael Angeles  
 Brandon Carter  
 Bobby Duong  
 Christian Gatica  
 David V. Gonzalez  
 Patrick Lines  
 Brendan Ly  
 Zachary Magdaleno  
 Adrian Manila  
 Andrew Martinez  
 Benjamin Mercado  
 Eric Novelo  
 Kyle Robinson  
 Hiroshi Sugimoto  
 Joshua Tessler  
 Joseph Witrago

**BASS**

Jose Aceves  
 Daniel Andrade  
 Samuel Arellano  
 Ishmael Baluyot  
 Christian Bernal  
 Nicholas Bratcher  
 Marco Cid  
 Cameron Courter  
 Samuel Derro  
 Joseph Diaz  
 Hector Espinosa  
 Taylor Gamboa  
 Ryan LeGrand  
 Daniel Padilla  
 Daniel Quon  
 Isai Rangel  
 Osiris Reyes  
 Klenn Sabate  
 Dean Yoon

As of May 20, 2014

INSTRUMENTALISTS *on Es Tu Tiempo***PIANO**

Jenny Tan

**ELECTRIC BASS GUITAR**

Giancarlo Arzu

**PERCUSSION**

Kevin Buendia

DJ Dickson

Gabriel Feldman

Giovanni Jimenez

Ramón C. Cortines High School of Visual and Performing Arts Music Students



## COMPOSERS

Five works by five composers celebrate LAMC's commissioning spirit as we advance the choral art from today to tomorrow and beyond!

### SHAWN KIRCHNER

*Swan Family Composer in Residence*

**Born:** 1970 in Cedar Falls, Iowa

**Education/Training:** MA in Choral Conducting (University of Iowa) with William Hatcher and Richard Bloesch; BA in Peace Studies (Manchester College); recently mentored/inspired by study with Alice Parker and Steven Stucky

**Positions:** appointed Swan Family Composer in Residence for LAMC in May 2012; professional chorister with the Oriana Singers, Chicago Choral Artists and Rockefeller Chapel Choir; pianist for the Lyric Opera's Center for American Arts and LAMC; Director of Choral Activities at the University of La Verne; Minister of Music/composer-in-residence at the La Verne Church of the Brethren

**Best known for:** his arrangement of the Kenyan song *Wana Baraka*, now performed throughout the choral community world-wide, including Her Majesty Elizabeth II's Diamond Jubilee Celebration in May 2012 at Windsor Castle

**Notable compositions:** upcoming/recent projects include *Songs of Ascent*, psalm settings for chorus/strings for LAMC (March 2015 premiere); *Plath Songs*, settings of the late poems of Sylvia Plath for chorus, piano, and percussion; *Behold New Joy*, a Latin carol suite commissioned by LAMC in 2011 and expanded to an orchestral version at the request of Oxford University Press; arrangements for chamber orchestra, children's choir and soloists of movements from Tchaikovsky's *Nutcracker Suite* and Mahler's Symphony No. 5 for Jacaranda; *We Need A Little Rain*, a jazz songwriting project

**Awards and recognition:** was music director for the 2004 CBS Christmas Eve special *Enter the Light of Life*, featuring his carol arrangements; a subsequent commission by Juniata College augmented this body of Christmas works, many of which LAMC has programmed on holiday concerts

**Curious facts:** 13 seasons as a tenor with LAMC, also appeared as a soloist in works of Pärt, Monk, Ramirez, Lauridsen, and Pérotin, and as a pianist for various concerts; his first LAMC commission was the Neruda sonnet setting, *Tu Voz*, for the 2007 High School Choir Festival; special interest in folk music (plays guitar and banjo) and has performed widely with the folk group *Kindling*; in 2006 wrote *Meet Me on the Mountain*, a set of bluegrass/country songs inspired by *Brokeback Mountain* (CD available in the concert hall's gift store); published by Oxford, Boosey & Hawkes, Santa Barbara and Shawn Kirchner Publishing



Photo: Jonathan Vandiver



Photo: Peter Sterling

### DAVID LANG

**Born:** 1957 in Los Angeles, California

**Education/Training:** received a BA with Honors from Stanford University, MM from University of Iowa and MMA and DMA from Yale University School of Music; studied with Donald Jenni, Richard Hergiv, Jacob Druckman, Hans Werner Henze and Martin Bresnick

**Music performed by:** BBC Symphony, the International Contemporary Ensemble, eighth blackbird, Santa Fe Opera, the New York Philharmonic, the Netherlands Chamber Choir, the Boston Symphony, the Munich Chamber Orchestra and the Kronos Quartet; festivals such as Tanglewood, the BBC Proms, MusicNOW festival, The Munich Biennale, the Settembre Musica Festival, the Sydney 2000 Olympic Arts Festival and the Almeida, Holland, Berlin, Adelaide and Strasbourg Festivals

**Notable compositions:** *the passing measures*, *writing on water*, *Shelter*, *the difficulty of crossing a field*, *grind to a halt*, *loud love songs*, *the little match girl passion*

**Awards and recognition:** Musical America's 2013 Composer of the Year and recipient of Carnegie Hall's Debs Composer's Chair for 2013-2014; Pulitzer Prize in Music for *the little match girl passion*, 2008; Bessie Award for *the most dangerous room in the house*, 1999; Village Voice OBIE Award for Best New American Work for *The Carbon Copy Building*, 2000; Rome Prize; BMW Music-Theater Prize (Munich); grants from the Guggenheim Foundation, Foundation for Contemporary Performance Arts, National Endowment for the Arts, New York Foundation for the Arts, American Academy of Arts and Letters

**Notable recordings:** *the passing measures* (Cantaloupe), Grammy award winning *the little match girl passion* (Harmonia Mundi), *pierced* (Naxos)

**Curious facts:** co-founded Bang on a Can in 1987 with Michael Gordon and Julia Wolfe, which is dedicated to commissioning, performing, creating, presenting and recording contemporary music

**Press:** "With his winning of the Pulitzer Prize for *the little match girl passion* (one of the most original and moving scores of recent years), Lang, once a postminimalist enfant terrible, has solidified his standing as an American master." - *The New Yorker*

## THANK YOU!

Each season we say farewell to distinguished members of the chorale who have enriched the ensemble with their artistry and commitment. We thank these wonderful musicians for sharing their talent and gifts with the LA Master Chorale.

Samela Beasom, 29 years

Risa Larson, 6 years

Greg Davies, 11 years

Marnie Mosiman, 13 years

Wingate Greathouse, 6 years

Matthew Kellaway, 1 year

## FRANCISCO NÚÑEZ

**Born:** 1965 in New York City

**Education/Training:** graduated from New York University in 1988 with a Bachelor's degree in piano performance

**Positions:** Artistic Director and founder of the Young People's Chorus of New York City, renowned worldwide for its diversity and artistic excellence; created Transient Glory concert series and Radio Radiance broadcast/digital media series, which feature original compositions written specifically for young voices; conductor of University Glee Club of New York City; former director of choral activities at New York University from 2003-2010; music director for 125<sup>th</sup> anniversary of Coca-Cola; established *Uno a Uno* in the Dominican Republic, a program of the Núñez Initiative for Social Change

## GABRIELA LENA FRANK

**Born:** 1972 in Berkeley, California

**Education/Training:** attended Rice University, where she earned a BA and MA; received her DMA in composition from the University of Michigan; studied composition with William Albright, William Bolcom, Leslie Bassett, Michael Daugherty, Paul Cooper, Ellsworth Milburn and Sam Jones, and piano with Logan Skelton and Jeanne Kierman Fischer

**Collaborated with:** Dawn Upshaw, Yo-Yo Ma and the Silk Road Ensemble, The King's Singers, violinist Robin Sharp and the San Francisco Chamber Orchestra, Ballet Hispanico, Huntsville Symphony Orchestra, Indianapolis Symphony, Concertante, Brentano String Quartet, Chanticleer, Kronos Quartet, Modesto Symphony, Los Angeles Philharmonic's Green Umbrella new music series; currently composer in residence with the Detroit Symphony

**Best known for:** being sought after as guest conductor by professional orchestras, chamber ensembles and choirs in North America and Europe; a frequent keynote speaker as a leading authority on the role of music in achieving equality and diversity among all people in today's society; Chorus America board member

**Notable compositions:** *Musings* for piano; *Misa Pequeño para Niños*, *Pange Lingua*; *Four Spanish Lullabies* and *Three Dominican Folk Songs* for chorus

**Awards and recognition:** 2011 MacArthur "Genius" Fellow; ASCAP Victor Herbert Award; the New York Choral Society's Choral Excellence Award; ABC-TV's *World News with Diane Sawyer* honored him as its "Person of the Week"; *Hispanic Business* magazine named him one of 100 Most Influential Hispanics; General Motors Corporation hailed him as an unsung Hispanic hero; *La Sociedad Coral Latinoamericana* named him its Man of the Year

**Best known for:** being something of a musical anthropologist; she has travelled extensively throughout South America and her pieces reflect her studies of Latin-American culture

**Notable compositions:** *Leyendas: An Andean Walkabout*, *Illapa: Tone Poem for Flute and Orchestra*, *Three Latin American Dances*, *La Llorona: Tone Poem for Viola and Orchestra*, *Quijotadas*, *Peregrinos*, *Haili Lirico*

**Awards and recognition:** in 2009, received the John Simon Guggenheim Memorial Foundation Fellowship; with guitarist Manuel Barrueco and Cuarteto Latinoamericano, received the 2009 Latin Grammy for Best Classical Contemporary Composition for her work *Inca Dances*; *Ritmos Anchinos*, written for Yo-Yo Ma and the Silk Road Ensemble, was featured on the 2011 Grammy nominated album, *Off the Map*; *Hilos*, an album of all Frank's music, was nominated for a 2012 Grammy Award; Medal of Excellence from the Sphinx Organization in 2013; 2010 USA Artist Fellowship



Photo: Stephanie Berger



Photo: Kaitia Tahia

## ESA-PEKKA SALONEN

**Born:** 1958 in Helsinki, Finland

**Positions:** Principal Conductor and Artistic Advisor for London's Philharmonia Orchestra and Conductor Laureate for the Los Angeles Philharmonic; appears frequently as a guest conductor, including the Chicago Symphony Orchestra, the Orchestre Philharmonique de Radio France, the Bavarian Radio Symphony Orchestra and the Filarmonica della Scala in the 2013-14 season alone

**Notable compositions:** *Floof*, *LA Variations*, *Wing on Wing*, Violin Concerto

**Awards and recognition:** 2014 Nemmers Prize in Music Composition; 2012 University of Louisville Grawemeyer Award for Music Composition; 2012 Royal Philharmonic Society Award for Audiences and Engagement for the installation *Universe of Sound* at London's Science Museum; UNESCO Rostrum Prize for his composition *Floof* in 1992; Siena Prize, given by the Accademia Chigiana in 1993; Royal Philharmonic Society's Opera Award and Conductor Award; Litteris et Artibus medal; Helsinki Medal

**Notable recordings:** Violin Concerto and his orchestral work *Nyx* released on Deutsche Grammophon with Leila Josefowicz and the Finnish Radio Symphony Orchestra in 2012; CD with his Piano Concerto, composed for and recorded by Yefim Bronfman, and his works *Helix* and *Dichotomie* (nominated for a 2009 Grammy); LAMC recording of *Two Songs to Poems of Ann Jäderlund*, which had its US Premiere with LAMC in March 2002



Photo: Sabina Frank

## FEATURED ARTISTS

### LESLEY LEIGHTON

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), Music Director of the New West Symphony Chorus and Interim Director of Choral Activities at La Sierra University

**As a conductor/clinician:** prepared the Verdi Requiem for New West Symphony, 2014; adjudicated a High School Choir Festival for the San Bernardino County Music Educators Association, 2014; served on the faculty of Choirs of America Western Division Choral Festival, 2014; guest conductor, Santa Clara Chorale, 2013; El Dorado Opera (*Amahl and the Night Visitors*, 2012, 2013); presented two larger world premiere works by composers Jordan Nelson and Jasper Randall with Los Robles Master Chorale, May 2014; presented the Stravinsky *Symphony of Psalms* with the La Sierra University choral and orchestral departments, May 2014

**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*, *X-Men: First Class*; *Dr. Seuss' The Lorax*; 2012; *The Seeker: The Dark is Rising*; *Ice Age: Continental Drift*; *Frozen* and *Godzilla*; most recently performed as soprano soloist on the Verdi Requiem for New West Symphony in March 2014

**As an educator:** in addition to appearing as an adjudicator and guest clinician, has taught five years of chorus at the high school level, four years at the university level and inaugurated Los Robles Master Chorale's annual High School Choral Festival, High School Leadership Workshop and its Young Composers Competition; currently on faculty at La Sierra University during the 2013-14 academic year

### HUAYUCALTIA

*Cindy Harding, Julio Ledezma, Hernan Pinilla, Antonio Ezkauriatza and Ciro Hurtado*

**Hometown:** Los Angeles, California

**Awards:** *LA Weekly's* Best of Los Angeles Music Awards nominated Huayucaltia as 2001 and 2002 best World Music/Recombinant band; 2002 received a Proclamation from the Los Angeles County Board of Supervisors for their contributions to the community over the years

**Recordings:** *Despertar*, Huayucaltia Records 1985; *Caminos*, ROM Records 1988; *Horizontes*, ROM Records 1989; *Amazonas*, ROM Records 1992; *Origenes*, Huayucaltia Records 1995; *Destinos*, Huayucaltia Records 1999; *El Tiempo*, Moondo Records 2006

**Tours:** toured throughout the West Coast, Southeast and Midwest of the US; Perú

**Founded:** 1985; Huayucaltia's name (pronounced why-you-call-tia) is derived from the Nahuatl word huayolcayotl which literally means kinship; they interpret it to suggest unity and brotherhood

**Unique facts:** this unique ensemble creates an original musical sound by using hundreds of traditional instruments from Latin America, blending haunting and organic sounds with contemporary instruments and musical forms; performances are festive renditions of original compositions fusing traditional Latin American song styles with jazz, rock, classical, flamenco and other world-beat genres; music is an expression of their dreams, struggles, extensive travels and immense passion, describing the wonders, magic, pain, sadness and resilience of the timeless cultures of the Americas



Photo courtesy of Huayucaltia

### CALDER QUARTET

*Benjamin Jacobson, violin | Andrew Bulbrook, violin  
Jonathan Moerschel, viola | Eric Byers, cello*

**Education:** studied at USC, continued studies at the Colburn Conservatory of Music with Ronald Leonard; received Artist Diploma in Chamber Music Studies from the Juilliard School as the Juilliard Graduate Resident String Quartet

**Recordings:** *Transfiguration*, *Terry Riley - Two Early Works*, Calder Quartet

**Commissions:** works frequently with composers Terry Riley, Christopher Rouse, and Thomas Adès; known for the discovery, commissioning, recording and mentoring of some of today's best emerging composers (over 25 commissioned works to date)

**Founded:** at the University of Southern California Thornton School of Music; name comes from the inspiration of innovative American artist Alexander Calder

**Unique facts:** perform in a wide variety of venues, from rock clubs to Carnegie Hall, and with a variety of musicians from bands like The National and Toxic Airborne Event to playing the classics of Beethoven and Mozart

**Film/TV credits:** *The Late Show with David Letterman*, *The Tonight Show with Jay Leno*, *The Tonight Show with Conan O'Brien*, *Late Night with Jimmy Kimmel*, *Late Late Show with Craig Ferguson*



Photo: Autumn de Wilde

# 25<sup>th</sup> ANNUAL HIGH SCHOOL CHOIR FESTIVAL

Friday, May 2, 2014

Much fanfare was made of this season's 50th Anniversary, yet it's interesting to reflect that for exactly half that time the Chorale has presented its flagship education initiative – the annual High School Choir Festival – which recently celebrated its 25th year in grand fashion at Walt Disney Concert Hall.

The Festival, which is now older than its participants, brings together nearly 1,000 students from dozens of Los Angeles area high schools for a frenetic and inspiring day of choral music. "This Festival really was our best one yet," says Music Director Grant Gershon. "I know I say that every year, but every year it's actually true!" After months of practicing, master classes and rehearsals, students were finally ready for the big day.

The morning concert featured the Los Angeles Master Chorale Chamber Singers, a select group of LAMC vocalists led by Associate Conductor Lesley Leighton, singing an eclectic mix of repertoire that included the world premiere of Christina Whitten Thomas's *'Tis You That Are the Music*, which Dr. Leighton herself commissioned for the occasion to offer students the opportunity to experience a new work of music performed for the very first time.

A packed house awaited the Festival Chorus for the afternoon performance when Music Director Grant Gershon stepped onto the stage. Musical highlights included Morten Lauridsen's *Dirait-on*, sung in memory of the LAMC Music Director Emeritus Paul Salamunovich, who conducted the Festival for 10 years before his retirement. After singing Aaron Copland's rousing *Zion's Walls*, the Festival Honor Choir – comprised of exceptional students who were nominated by their teachers – sang three works ending with Jester Hairston's iconic *Hold On!*

Grant Gershon then invited his friend and very special guest Francisco Núñez to conduct the world premiere of *Es Tu Tiempo* (It's Your Time), which Núñez composed specifically for the high school students to honor the 25th Annual Festival. The work was generously commissioned by Judi and Bryant Danner. The sound in the hall danced with Latin rhythms and the unabashed joy that the students brought to the music they were singing. And the cherry on top? A raise-the-roof finale performance of the Hallelujah Chorus accompanied by John West and the Disney Hall Pipe Organ.



Above right: Composer and MacArthur "Genius" Francisco Núñez conducts the students

Above left: Music Director Grant Gershon engages the students and keeps their energy high at the Festival

Below: Students give a thumbs up to the 25th Annual High School Choir Festival



All Photos: Frances Chree

If you missed it this year, be sure to mark your calendar for Friday, May 1, 2015! This extraordinary event is free and open to the public and creates unforgettable memories for everyone in attendance. For more information, visit [LAMC.ORG](http://LAMC.ORG)

## 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.

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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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Phyllis Rothrock  
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Mary Lou Schanche  
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Sue Stamberger  
Jonathan Steinberg  
*in honor of Kiki and David Gindler*  
Arthur H. Streeter  
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Aida Thibiant  
Gania and Tom Trotter  
Sue and Doug Upshaw  
Richard Volpert  
Elyse and Christopher Willis  
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Anonymous  
Robert Anderson  
Brandon Bailo  
JoAnna Bashforth  
Stephanie and Camilo Becerra  
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Carol Binion  
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Daryl Gerwin  
Joseph Golightly  
Diana Gould and Kristen Grimstad  
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Deborah Porter  
Peggy and Leroy Rahn  
*in honor of Laney Techentin*  
Sarah McGah and Kenneth Roehrs  
Marvin Samuels  
Sandra and Dean Smith  
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Arlette M. Towner  
Bob Uyetani  
Peg and Bob Woiwod  
Barbara E. Wagner  
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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.

\* deceased

Abbott Brown  
Kiki and David Gindler  
Violet Jabara Jacobs  
Lillian and Jon Lovelace  
Dudley Rauch  
Richard J. Riordan  
Frederick J. Ruopp  
The SahanDaywi Foundation  
Philip A. Swan  
Priscilla and Curtis Tamkin

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For information on institutional giving, please contact Julia Gaeta, Institutional Giving Manager at 213-972-3121 or jgaeta@lamc.org.

\* Indicates multi-year commitment

# THANK YOU!!

## COMMISSIONS

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The Los Angeles Master Chorale is grateful to The Lenore S. and Bernard A. Greenberg Fund for its generous contribution to underwrite the commission of a new work by David Lang, entitled *the national anthems*, which receives its world premiere tonight.

The Greenbergs have long been supporters of new music and the commissioning of new works. In 2012 they underwrote John Adams' *The Gospel According to the Other Mary* for the Los Angeles Philharmonic, which premiered at Disney Hall with the Master Chorale performing alongside the LA Phil, and which

subsequently went on tour to New York and three European cities last season. In addition to the Philharmonic, they support many music institutions in the area including Los Angeles Opera, Long Beach Opera, which will be performing David Lang's *the difficulty of crossing a field* this season, Ojai Music Festival and The Industry. The Master Chorale considers itself



privileged to be the beneficiary of their generous patronage and to join with them in building the choral repertoire.

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We applaud the singers of the Los Angeles Master Chorale whose combined contributions have funded the commissioning of a new work in honor of its 50th Anniversary Season by LA Philharmonic Conductor Laureate Esa-Pekka Salonen, *Iri da iri*, which receives its World Premiere by the Chorale tonight, June 8, 2014 at Walt Disney Concert Hall. The following list reflects those who have contributed to the commission as of May 20, 2014. We also wish to thank our co-commissioners of *Iri da iri*, the Swedish Radio Choir.

Nicole Baker  
Joe and Marie Bazyouros  
Lesili Beard  
Mark and Samela Beasom  
Rose Beattie  
Tamara Bevard  
Carol Binion  
Michael and Lisa Blanchard  
Leanna Brand  
Aleta Braxton  
Karen Hogle Brown and  
Andy Brown  
Matthew Brown  
Reid Bruton  
Bradley Chapman  
Kevin Dalbey  
Greg Davies  
Janelle DeStefano  
Becky Dornon  
Hayden Eberhart  
Lisa Edwards  
Amy Fogerson

Rachelle Fox  
Harriet Fraser  
Hilary Fraser-Thomson  
Karen and Michael Freed  
Gregory Geiger  
Dylan Gentile  
Joseph Golightly  
Timothy J. Gonzales  
Abdiel Gonzalez  
Scott T. Graff  
Colleen Graves  
Stephen Grimm  
Steven Harms  
Ayana Haviv  
Michele Hemmings  
Saundra Hall Hill  
Marie Hodgson  
Callista Hoffman-Campbell and  
Timothy Campbell  
Todd Honeycutt  
Brandon Hynum  
Leslie Inman

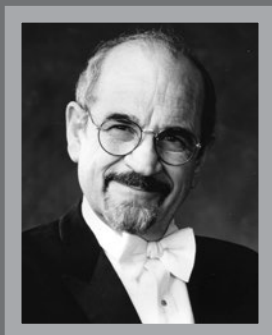
Elissa Johnston  
Farah Kidwai  
Kyungtae Kim  
Shawn Kirchner  
Risa Larson  
Sharmila Guha Lash  
Scott Lehmkuhl  
Lesley Leighton  
Edward Levy  
Michael Lichtenauer  
Sal Malaki  
Dr. Christian E. Marcoe  
Cynthia Marty  
Amy Caldwell Mascio  
Margaurite Mathis-Clark  
Deborah Mayhan  
Michael McDonough  
Caroline McKenzie  
Emmanuel Miranda  
Lika C. Miyake  
Alice Kirwan Murray  
Adam Noel

Drea Pressley  
Heléne Quintana  
Jim Raycroft  
Vincent and Zanaida Robles  
John Russell and Jill Zwiers  
Mark Edward Smith  
Niké St. Clair  
George Sterne  
Nancy Sulahian  
Ilana Summers  
Kimberly Switzer  
Kristen Toedtman  
Matthew and Gabrielle Tresler  
Tracy Van Fleet  
Ryan J. Villaverde  
Suzanne Waters  
R. Kevin White  
Elyse and Christopher Willis  
Sunjoo Yeo  
Andrea Zomorodian

*In Memorium*  
**PAUL SALAMUNOVICH**  
**Music Director Emeritus**

1927-2014

We close the Chorale's 50th Anniversary Season with a heartfelt goodbye to our Music Director Emeritus Paul Salamunovich, who died in early April. Paul will always be remembered for his deep and abiding impact on the Chorale, as well as for his legendary leadership as a conductor, teacher and musician. Thank you, Paul, for all of the wonderful decades of music and the passion you devoted to the art form we all cherish so dearly.



ENDOWMENT & PLANNED GIVING

**ROGER WAGNER SOCIETY**

The Los Angeles Master Chorale established the Roger Wagner Society to honor and recognize individuals who have expressed their commitment to the art of choral music by making a gift to the Master Chorale's endowment or a planned gift benefitting LAMC. Through this support, Society members ensure the long-term fiscal stability of the Master Chorale by creating a lasting legacy that 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 WAGNER SOCIETY

*\* deceased*

Michael Breitner  
 Abbott Brown  
 Raun and Jerry Burnham  
 Colburn Foundation  
 William Davis  
*in honor of Ted McAniff*  
 Ann Graham Ehringer, Ph.D.  
 Claudia and Mark Foster  
 Kathie and Alan Freeman  
 Kiki and David Gindler  
 Denise and Robert Hanisee  
 Geraldine Healy\*  
 Violet Jabara Jacobs  
 Joyce and Kent Kresa  
 Marjorie and Roger\* Lindbeck  
 Lesley Leighton  
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 Patrick Morrow

Raymond R. Neevel\*  
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 Anne Shaw and Harrison Price\*  
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 Phyllis and Larry\* Rothrock  
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 Carolyn and Scott Sanford  
 Martha Ellen Scott\*  
 Barbara and Charles Schneider\*  
 Dona\* and David Schultz  
 Nancy and Ralph Shapiro,  
*in honor of Peter Mullin*  
 Nancy and Richard Spelke  
 George Sterne and Nicole Baker  
 Francine and Dal Alan Swain  
 Philip A. Swan  
 Laney and Tom Techentim  
 Madge van Adelsberg\*  
 Robert Wood\*



**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

**Administrative Staff**

Lesili Beard, Education Programs Manager  
 Andrew Brown, General Manager  
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 Suzanne Brown, Controller  
 Allie Fukushima, Administrative Assistant/Finance  
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 Patrick Morrow, Director of Development  
 Esther Palacios, Administrative Assistant  
 Karen Sarpolus, Box Office Manager  
 Andrew Tomasulo, Box Office Assistant

**Consultants**

Ad Lib Communications  
 Libby Huebner, Publicist  
 Marjorie Lindbeck, 50th Season Consultant  
 King Design Office, Print & Web

**Walt Disney Concert Hall**

Greg Flusty, House Manager  
 Paul Geller, Stage Manager  
 Ronald Galbraith, Master Carpenter  
 John Phillips, Property Master  
 Terry Klein, Master Electrician  
 Kevin F. Wapner, Master Audio/Video

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



**FOR TICKETS**

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

**Online: LAMC.ORG**



# At The Music Center June 2014



Ballet Preljocaj, *The Nights*. Photo by Jean-Claude Carbonne.



David Hughey and Sumaya Ali in *Porgy and Bess*.



Lionel Popkin: *Ruth Doesn't Live Here Anymore*. Photo by John Altdorfer.

## SUNDAY, JUNE 1

Javier Téllez: *Games are forbidden in the labyrinth*  
12:00 - REDCAT /  
6:00 PM Gallery at REDCAT

### *Porgy and Bess*

1:00 PM Center Theatre Group /  
Ahmanson Theatre  
**Runs through June 1**

### *Thaïs*

2:00PM LA Opera /  
Dorothy Chandler Pavillion  
**Runs through June 7**

Ravel with Dudamel & Grimaud  
2:00 PM LA Phil /  
Walt Disney Concert Hall

### Studio: Spring 2014

8:30 PM REDCAT / Roy and Edna Disney /  
CALARTS Theatre  
**Runs through June 1**

## FRIDAY, JUNE 6

Dance Media Film Festival: *BODYTRAFFIC*  
7:30 PM Dance Camera West /  
The Music Center Plaza  
**Runs through June 8**

## Dance Media Film Festival: Opening Night International Short Films

8:00 PM Dance Camera West /  
Eva and Marc Stern Grand Hall

### Partch: BOO Intrusions

8:30 PM REDCAT / Roy and Edna Disney /  
CALARTS Theatre  
**Runs through June 7**

## SATURDAY, JUNE 7

### *The Last Confession*

8:00 PM Center Theatre Group /  
Ahmanson Theatre  
**Runs through July 6**

## SUNDAY, JUNE 8

Dance Media Film Festival: Screenings  
2:30 PM; Roy and Edna Disney /  
4:30 PM; CALARTS Theatre  
7:00 PM

### Today, Tomorrow & Beyond

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

## THURSDAY, JUNE 12

Lionel Popkin: *Ruth Doesn't Live Here Anymore*  
8:30 PM REDCAT / Roy and Edna Disney /  
CALARTS Theatre  
**Runs through June 14**

## FRIDAY, JUNE 13

Dance Downtown: Argentine Tango  
6:30 PM The Music Center /  
The Music Center Plaza  
**Runs through June 22**

## FRIDAY, JUNE 20

Ballet Preljocaj: *Les Nuits (The Nights)*  
7:30 PM The Music Center /  
Dorothy Chandler Pavillion

### Friday Night Sing-Alongs: The Detroit Sounds

6:30 PM The Music Center /  
W.M. Keck Amphitheatre

## FRIDAY, JUNE 27

Dance Downtown: Line Dance & Two-Step  
6:30 PM The Music Center /  
The Music Center Plaza

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

