

# LOS ANGELES MASTER CHORALE

Grant Gershon, Kiki & David Gindler Artistic Director



# SONIC MASTERWORKS

Sunday, June 5, 2016 — 7 pm  
Walt Disney Concert Hall

Los Angeles Master Chorale  
Grant Gershon, conductor  
Lesley Leighton, associate conductor  
Eric Whitacre, guest conductor

## Crucifixus

## Miserere

Zanaida Robles, soprano | Anna Schubert, soprano  
Suzanne Waters, soprano | Andrea Zomorodian, soprano  
Laura Smith Roethe, mezzo soprano | Niké St. Clair, mezzo soprano  
Luc Kleiner, bass | Chung Uk Lee, bass

## Envoi (from Songs of Smaller Creatures)

## Lux Aeterna

## Three New Motets

1. O Admirabile Commercium
2. O Sacrum Convivium
3. O Vos Omnes

Lesley Leighton, conductor

## Enjoy the Silence

Eric Whitacre, conductor  
Beth Peregrine, soprano

## Mouyayoum

Eric Whitacre, conductor

## Au-Delà Du Chagrin

## Mi lumía

## Elijah Rock

Caroline McKenzie, soprano

Antonio Lotti  
(1667-1740)

Gregorio Allegri  
(1582-1652)

Abbie Betinis  
(b. 1980)

György Ligeti  
(1923-2006)

Steven Stucky  
(1949-2016)

## INTERMISSION

Martin Gore (b. 1961)  
arr. Eric Whitacre (b. 1970)

Anders Hillborg  
(b. 1954)

Sydney Guillaume  
(b. 1982)

Javier Zentner  
(b. 1951)

arr. Moses Hogan  
(1957-2003)



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**ListenUp!** with Artistic Director Grant Gershon, guest conductor and composer Eric Whitacre, composer Sydney Guillaume and KUSC's Alan Chapman can be heard online after the concert at [www.lamc.org](http://www.lamc.org).

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

# AURORA CHOREALIS: Celebrating the LA Master Chorale

Among the unforgettable experiences this season the Los Angeles Master Chorale has given us are the inaugural “Hidden Handel” production, Julia Wolfe’s Pulitzer Prize-winning *Anthracite Fields*, a salute to Russian choral music, and an entire concert celebrating the city of LA and its contemporary artistic voices. In the wake of *Alexander’s Feast*, Handel’s ode to the power of music, what finer way to cap the season than with a program devoted to the wealth of music for chorus alone?

Artistic Director Grant Gershon has curated a menu of a cappella choral delights spanning from the late Renaissance to the present — with, characteristically for the LA Master Chorale, a healthy emphasis on music from our own time.

First up is a pair of liturgical motets from Italian composers for the Catholic Church, starting with the Baroque **Antonio Lotti** (1667-1740), a Venetian master closely associated with the legendary St. Mark’s Basilica in that city. There he produced a trove of sacred choral music, but he was also drawn to opera and wrote works for the houses in Venice as well as Dresden. *Crucifixus* is a motet for eight-part choir setting a portion of the Credo, which in turn is familiar as the lengthiest movement (in terms of text) from the Latin Mass. Lotti’s *Crucifixus* is taken from his Credo in F major; the score (discovered from his Dresden period — 1717-19 — but likely composed in Venice) includes a continuo part, though the piece, which uses suspended dissonances to poignant effect, is often performed a cappella.

Over in Rome, during the previous century, **Gregorio Allegri** (1582-1652) carried on the choral tradition of Palestrina, while also looking ahead to the Baroque in his instrumental music and in the sacred music he published in his lifetime. Allegri not only composed but was a priest and singer serving as an alto with the Sistine Chapel Choir. In fact the degree of his authorship of the *Miserere* (the piece for which Allegri is most remembered and which has been in regular usage since it was introduced) is now disputed by scholars — but that’s another story.

The story many music lovers have encountered involves the mystique surrounding this particular composition, which sets Psalm 51 (one of the “Penitential Psalms”), a text sung as part of the Tenebrae service during Holy Week (the Liturgy of the Hours associated with the prayers ending at dawn). As a kind of musical equivalent to Walter Benjamin’s concept of a painting’s unreproducible “aura,” this setting of the *Miserere* could be heard only during those services at the Sistine Chapel. Copying out and distributing the music was forbidden, upon pain of excommunication (a far more effective way of enforcing intellectual property rights than copyright seems capable of doing in the era of online streaming).

But when a certain 14-year-old prodigy named Wolfgang Amadeus Mozart toured Italy and paid a visit to the Sistine Chapel during Holy Week of 1770, he went ahead and captured the music on paper from memory. The *Miserere* alternates between a choir that sings a plainer version of the ancient chant associated with the Psalm and a spatially distributed choir (performed tonight by an octet) that adds ornamental stylings (including a beatific high C lofted, originally, by the castrati or boy sopranos); both choirs join together at the end. Instead of being excommunicated, Mozart was rewarded by Pope Clement XIV with a knighthood in the Papal Order of the Golden Spur.

Choral music’s ability to amplify pre-existing poetry is illustrated by *Envoi*, the third and final piece from *Songs of Smaller Creatures* by **Abbie Betinis** (b. 1980). Born in Wisconsin and trained in the Suzuki method at an early age, she is now based in Saint Paul, Minnesota, and in 2011 was included by NPR Music and WQXR in New York on their list of “100 Composers Under 40.” Betinis describes *Songs* as “three short tone-poems for mixed a cappella chorus, each a character study on a small creature from the natural world.” In *Envoi*, the creature in question is the butterfly. With wonderful charm, Betinis sets a simple text by the Victorian poet Algernon Charles Swinburne to a rocking meter, turning the words, as the composer puts it, “into a flocking of a mass of butterflies. The nonsense syllables propel the piece while providing a subtle flapping of tiny wings, as if the singers are suddenly there in the thick of the migration.”

If *Envoi* transforms the singers onomatopoeically, so to speak, into butterflies, the Hungarian Modernist master **György Ligeti** (1923-2006) fashions a startling, at times terrifying, cloud of voices that evokes a feeling of supernatural mystery in his setting of the *Lux Aeterna* — the Latin text for the concluding part of the Communion rite during the Roman

Catholic Requiem. (This is the text heard at the end of Mozart's Requiem, for example, in its posthumously completed version.)

In 1965 Ligeti had composed a Requiem up through the *Dies irae*; a fresh commission the following year brought an opportunity to complete it — though the *Lux Aeterna* is often performed as a self-standing piece. Both the Requiem and the *Lux Aeterna* appear (along with two other Ligeti compositions) on the soundtrack for Stanley Kubrick's epochal science-fiction classic *2001: A Space Odyssey* (used without the composer's permission). As a team of investigators heads off on their "moonbus" to examine a recently discovered lunar monolith, strains of the *Lux Aeterna* for 16-part mixed choir are heard. In Ligeti's superdense polyphonic treatment — a technique the composer labeled "micropolyphony" — the words themselves become buried within the thick choral textures. This is the opposite of Baroque (or Romantic) "word painting," generating instead a mesmerizingly opaque soundscape of lines tightly woven in canonic imitation and using early Flemish music as a model for Ligeti's complex polyphonic technique.

The opening distributes the same stepwise sequence of pitches among four soprano and four alto parts. Ligeti articulates these at varying temporal intervals to establish unpredictable patterns of entrance and overlapping. Getting it to work poses extreme challenges for the singers: they must maintain crystal-clear intonation within the resulting, almost claustrophobic, sonic fog, and at the same time they must adhere to Ligeti's complex rhythmic subdivisions. "*Sostenuto, molto calmo, as if from afar,*" writes Ligeti at the head of his score. Eternity, in a sense, becomes a trick of time.

The music world has been numbed with shock over the past few months by several tragically sudden deaths. In February came news of the loss of **Steven Stucky** (1949-2016), who had only recently been diagnosed with brain cancer. Angelenos were fortunate to watch this widely performed composer of orchestral and chamber music develop as an artist, thanks to his long association with the Los Angeles Philharmonic (initially as a Composer-in-Residence and then as an advisor for new music). That connection resulted in his Second Concerto for Orchestra, which was premiered during the inaugural season of Walt Disney Concert Hall and which garnered Stucky the Pulitzer Prize in Music in 2005. As recently as 2014 came the world premiere of his brilliant first opera, *The Classical Style*, commissioned for the Ojai Festival (and, yes, based on the musicological classic by Charles Rosen, from which pianist Jeremy Denk crafted a superbly witty libretto). Stucky was also active as a conductor, writer, and scholar (he was a leading expert on the music of Witold Lutosławski), and he became a widely influential teacher of some of the brightest young composers at work today.

**Three New Motets**, first performed in 2006 in Kansas City, was commissioned by a consortium including Seattle Pro Musica, the Kansas City Chorale, the Grinnell Singers, and the Phoenix Bach Choir in honor of the 500th anniversary of Thomas Tallis. Stucky dedicates his score "in memoriam Thomas Tallis (born 1505 ca.)." The texts, set for double choir (four parts each), imply a kind of miniature Passion (Last Supper and the Crucifixion) and include the following: *O Admirabile Commercium* (a motet for the Feast of the Circumcision on New Year's Day), *O Sacrum Convivium* (associated with the Magnificat for Corpus Christi and its praise of the Eucharist), and *O Vos Omnes* (another text often used during the Holy Week Tenebrae service). Stucky frames the rhythmic and harmonic agitation of the middle panel of this choral triptych (the brief *O Sacrum Convivium*) with two motets that are homophonically more serene.

Recently the LA Master Chorale announced its appointment of **Eric Whitacre** (b. 1970 in Nevada) as the ensemble's first-ever Artist-in-Residence: a two-year post that begins in the coming season and that will expand the LA Master Chorale's ongoing relationship with this enormously popular and influential composer of choral music. Tonight's program offers a sample of the multitalented Whitacre's contributions, beginning with his arrangement of the song *Enjoy the Silence* by the British synthpop band **Depeche Mode**.

The song, released in 1990 as a single as well as a track on their seventh studio album (titled *The Violator* as a tongue-in-cheek reference to Heavy Metal excess), marked a turning point for the band's rising fortunes since their founding at the start of the 1980s. *Enjoy the Silence*, which included a tribute to Sibelius on the record's B-side, has attracted many artists to cover it. The official music video alluded to the imagery of *The Little Prince* and another video was released showing Depeche Mode lip-syncing the song atop the observatory on the south tower of the former World Trade Center. According to the band's biographer, Steve Malins, *Enjoy the Silence* was conceived as a slow ballad but morphed into a more typical electro-up-tempo song. Whitacre's arrangement restores something of the slow ballad sensibility, translating the song's poignant dissonances into pure choral poetry. This version of *Enjoy the Silence* was made for his own Grammy Award-winning vocal ensemble, the Eric Whitacre Singers; they released a recording as part of the choir's first EP on vinyl in 2014.

**Anders Hillborg** (born in Stockholm in 1954), is a composer who, like so many fellow Scandinavians, acquired his first musical experiences from choral singing. Since 1982 the prolific Hillborg has supported himself as a freelance composer (along with occasional teaching stints), amassing an output that spans widely across genres, in collaboration with many of today's

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leading conductors and soloists. A longtime friend of Esa-Pekka Salonen, Hillborg dedicated his LA Phil-commissioned *Eleven Gates* (2006) to him; both Hillborg and Salonen presented brief new piano pieces during the LA Phil/LA Master Chorale's special *Part of Radical Light* concert in homage to Steven Stucky in April, 2016.

*Mouyayoum* dates from 1983 — relatively early in Hillborg's career — and represents the Nordic take in those years on Minimalism. The title is merely a formula: a phonetic reference point for Hillborg's wordless music. During rehearsal of the piece, he asks the singers to "choose a comfortable pitch and sing the formula [*mouyayoum*] at a slow tempo such that each individual phoneme is consciously articulated (legato); once this starts to work, gradually increase the tempo; finally, sing so quickly that the individual phonemes cannot be articulated clearly and the formula is perceived as a single sound." The composer also describes the formula as "an opening and closing of the timbre." The musical material derives from transparent harmonies and two types of phrases extending over 16 quarter notes: one sustained and one broken into a flow of 16th notes.

Hillborg divides his mixed choir into 16 parts (four each of SATB), of which each should be sung by a minimum of two voices — adding that the high soprano parts actually require at least three singers "in view of the demanding passages at the end of the piece." *Mouyayoum* "may be considered as a study in which the main purpose is to achieve the greatest possible precision with regard to timbre, pulse, and dynamics," writes Hillborg. Yet, as with Ligeti's *Lux Aeterna*, the enveloping sonorities readily spur the imagination to accompany with all manner of imagery: could this be a sonic replication of the Aurora borealis?

Based in Los Angeles, the Haitian-American composer, conductor and singer **Sydney Guillaume** (b. 1982) is a familiar presence in the choral community. *Au-Delà Du Chagrin* ("Beyond the Sorrow") is a touching a cappella work from 2009. Guillaume was commissioned to write this piece by choral conducting professor Kevin Fenton in memory of his wife Peggy Fenton, who had died of breast cancer. He sets a (mostly) French text by Gabriel T. Guillaume, written "with deepest sympathy for the husband and daughters of Peggy Fenton." The imagery of hats in the poem derives from a program Peggy presented at her church shortly before her death, as explained by Kevin Fenton: "During the program, she weaved stories of her life and the many relationship roles one plays: as a daughter, sister, and then as wife, mother, and teacher. As she talked about each role she wore a different hat." Guillaume sets the text for a five-part chorus (SATBB), incorporating a passage in which the singers blow for a few

seconds "to create the sound of a quiet wind." Followed by complete silence, this gesture becomes a powerful musical metaphor and prepares the way for the jubilant close.

Argentine composer and conductor **Javier Zentner** (b. 1951 in Buenos Aires) chose a poem from the collection *En la masmédula* by fellow Argentine poet Oliverio Girondo (1891-1967) for his a cappella setting of *Mi lumia* (1997). When Grant Gershon chose this piece for the program concluding his fifth season with the LA Master Chorale, he singled out the "mysterious and evocative" qualities of Zentner's music and Girondo's poem alike, adding that "*Mi lumia* is the choral version of pillow talk — half-whispered, edge-of-sleep murmurings to the one you love."

From the choral intimacy of Zentner's composition the program moves on to conclude with one of its calling cards: the traditional spiritual *Elijah Rock* in the eight-part choral arrangement by Moses Hogan: an emblem of the mingled pain and pulsating hope that this signature American musical genre so unforgettably expresses.

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

## LAMC 2016 SUMMER GUEST APPEARANCES

### Tan Dun's *Water Passion*

Fri, Jun 10, 2016 – 7:30 pm

Martin Theater, Ravinia Festival  
(Chicago)  
Grant Gershon, conductor

### Beethoven and Ravel

Tue, Jul 26, 2016 – 8 pm

Hollywood Bowl  
Los Angeles Philharmonic  
Mirga Gražinytė-Tyla, conductor

### *West Side Story*

Thu, Jul 14, 2016 – 8 pm

Tue, Jul 19, 2016 – 8 pm

Hollywood Bowl  
Los Angeles Philharmonic  
Gustavo Dudamel, conductor

### A Handel Celebration

Tue, Aug 16, 2016 – 8 pm

Hollywood Bowl  
Los Angeles Philharmonic  
Nicholas McGegan, conductor

### *Tosca*

Sun, Jul 24, 2016 – 7:30 pm

Hollywood Bowl  
Los Angeles Philharmonic  
Gustavo Dudamel, conductor

# GRANT GERSHON

Kiki & David Gindler  
ARTISTIC DIRECTOR



Photo: David Johnston

**"Invigorating, inventive and enormously gifted"**

— LOS ANGELES TIMES

Now in his fifteenth season as Artistic 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: *Iri da iri* by Esa-Pekka Salonen, *the national anthems* by David Lang, *Songs of Ascent*, *Inscapes* and *Plath Songs* by Shawn Kirchner; *Succession* by Nackkum Paik, *Los Cantores de las Montañas* by Gabriela Lena Frank; *Mugunghwa: Rose of Sharon* by Mark Grey; *You Are (Variations)* by Steve Reich; *Requiem* by Christopher Rouse; *City of Dis* by Louis Andriessen; *Sang* by Eve Beglarian; *A Map of Los Angeles* by David O; *Spiral XII* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music's Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezos (Prayers)* by Tania León.

## LOS ANGELES MASTER CHORALE

**"Thrilling, ultimately cathartic"**

— THE HUFFINGTON POST



Photo: Jamie Pham

A Founding Resident Company of The Music Center in 1964; now in its 52nd season!

**Music Directors:** Grant Gershon, since 2001; Paul Salamunovich, 1991-2001; John Currie, 1986-1991; Roger Wagner, 1964-1986

**Accomplishments:** 47 commissions; 94 premieres of new works, of which 64 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

### 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, Trinity Wall Street, Baltimore Symphony Orchestra 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, *Madama Butterfly* in 2012, *Carmen* in 2013, *Florenca en el Amazonas* in 2014 and *Gianni Schicchi* in 2015; conducted *Madama Butterfly* in 2015 and *La Traviata* in 2013 at Wolf Trap; conducted *The Gospel According to the Other Mary* with LAMC and the Chicago Philharmonic Orchestra at the Ravinia Festival in 2013; conducted the world premiere of James Newton's *St. Matthew Passion* at the Torino Jazz Festival in 2015

### 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); *Festival of Carols* (LAMC Live), *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*

more than 300 students each year; an annual High School Choir Festival celebrating its 27th year in 2016; the LA Master Chorale Chamber Ensemble, 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 Artistic Director Grant Gershon includes *Festival of Carols*, *50th Season Celebration Concert*, *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*, Adams' *The Gospel According to the Other Mary* and DVD release of Verdi's

*Requiem* with Gustavo Dudamel and the LA Philharmonic; with Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated *Lauridsen - Lux Aeterna*, *Christmas* and a recording of Dominic 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*

## LESLEY LEIGHTON

ASSOCIATE  
CONDUCTOR



**Hometown:** Los Angeles, California

**Education:** BA in choral conducting from Loyola Marymount University with Paul Salamunovich; studied conducting with William Hatcher at UCLA; 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 Don Brinegar and Jo-Michael Scheibe

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

**As a conductor/clinician:** prepped for Gustavo Dudamel and Diego Matheuz at the Hollywood Bowl, summer 2015; presented a reading session for ACDA, Sep 2015; appeared as a guest clinician for conducting seminar for LAUSD teachers, Oct 2015; appeared as guest speaker for the LA Philharmonic Business & Professional Committee, Nov 2015; prepped *Judas Maccabeus* for Neal Stulberg at UCLA, Dec 2015; conducted *Messiah* and the annual holiday concert with Los Robles Master Chorale, Dec 2015; served as co-producer with David Lang for LAMC's soon-to-be-released album of Lang's music, *the national anthems*, Jan 2016; conducted the off-stage chorus for *The Planets* for the LA Philharmonic education program, Feb 2016; conducted *Carmina Burana* with the UCLA Choral Union and Sinfonia Orchestra, Mar 2016; conducted Los Robles Master Chorale, Agoura High School Choirs and Los Robles Children's Chorus in a multi-media production at Agoura Performing Arts Center, Mar 2016; prepped Los Robles Master Chorale for John Adams at LA Phil's Green Umbrella series of contemporary music, Apr 2016; will prep LAMC this summer at the Hollywood Bowl for the LA Philharmonic

**As a professional singer:** has performed with many of the world's most eminent conductors, including Pierre Boulez, Zubin Mehta, the late Lorin Maazel, Simon Rattle, Esa-Pekka Salonen, Leonard Slatkin, the late Rafael Frühbeck de Burgos, Roger Norrington, John Adams, 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 55 film soundtracks

**As an educator:** in addition to appearing as an adjudicator and guest clinician, has taught five years of chorus at the high school level, six 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; this year inaugurated LAMC's first annual Young Composers Contest at the High School Choir Festival; currently Director of the UCLA Choral Union

## ERIC WHITACRE

GUEST CONDUCTOR



Photo: Marc Royce

**Education:** earned Master of Music Degree from Juilliard School, studying with John Corigliano

**Awards and recognition:** youngest musician ever to receive the Raymond C. Brock commission by the American Choral Directors Association; Barlow International Composition Competition, the ACDA and the American Composers Forum; ASCAP Harold Arlen Award for most promising musical theater composer and Richard Rodgers Award for *Paradise Lost: Shadows and Wings*; performed at the 2013 Templeton Prize Ceremony honoring Desmond Tutu

**As a conductor:** director of the Eric Whitacre Singers; has guest conducted choral and instrumental concerts around the globe, including sold-out concerts with the London Symphony Orchestra, Royal Philharmonic Orchestra and the Minnesota Orchestra

**As a composer:** concert music has been performed throughout the world by millions of amateur and professional musicians alike, while his groundbreaking Virtual Choirs have united singers from over 110 different countries; was Composer-in-Residence at Cambridge University for a five-year term, completed this year; notable compositions include *Water Night*; *Cloudburst*; *Lux Aurumque*, *Sleep* and original musical *Paradise Lost*; commissions include works for Chanticleer, Tallis Scholars, BBC Proms, the London Symphony Chorus and Orchestra, Julian Lloyd Webber and the Philharmonia Orchestra, The King's Singers, Conspirare

**As a speaker:** has given keynote addresses for many Fortune 500 companies and global institutions including Apple, Google, the World Economic Forum in Davos, the United Nations Speaker's Programme and two main stage TED talks

**Recordings and media:** first recording, *The Music of Eric Whitacre*, was named one of the top 10 classical albums of 1997 by the American Guide; first album as both composer and conductor with the Eric Whitacre Singers on Decca/Universal, *Light & Gold*, won a Grammy® Award in 2012

# LOS ANGELES MASTER CHORALE

## SOPRANO

Tamara Bevard  
Christina Bristow  
Karen Hogle Brown  
Hayden Eberhart  
Claire Fedoruk  
Nicole Fernandes  
Rachelle Fox  
Harriet Fraser  
Hilary Fraser-Thomson  
Colleen Graves  
Ayana Haviv  
Marie Hodgson  
Deborah Mayhan  
Caroline McKenzie  
Lika Miyake  
Beth Peregrine  
Zanaida Robles  
Karen Whipple Schnurr  
Anna Schubert  
Holly Sedillos  
Carrah Stamatakis  
Courtney Taylor  
Rebecca Tomlinson  
Suzanne Waters  
Elyse Willis  
Sunjoo Yeo  
Andrea Zomorodian

## ALTO

Garineh Avakian  
Nicole Baker  
Lesili Beard  
Rose Beattie  
Carol Binion  
Leanna Brand  
Aleta Braxton  
Monika Bruckner  
Becky Dornon  
Amy Fogerson  
Michele Hemmings  
Saundra Hall Hill  
Leslie Inman  
Sharmila G. Lash  
Sarah Lynch  
Adriana Manfredi  
Margaurite Mathis-Clark  
Alice Kirwan Murray  
Eleni Pantages  
Shinnshill Park  
Drea Pressley  
Laura Smith Roethe  
Niké St. Clair  
Nancy Sulahian  
Kimberly Switzer  
Kristen Toedtman  
Tracy Van Fleet

## TENOR

Matthew Brown  
Daniel Chaney  
Bradley Chapman  
Adam Faruqi  
Jon Gathje  
Arnold Livingston Geis  
Jody Golightly  
Timothy Gonzales  
Steven Harms  
Todd Honeycutt  
Blake Howard  
Brandon Hynum  
Jon Lee Keenan  
Charlie Kim  
Shawn Kirchner  
Bryan Lane  
Charles Lane  
Michael Lichtenauer  
Sal Malaki  
Michael McDonough  
Matthew Miles  
Adam Noel  
George Sterne  
Todd Strange  
A.J. Teshin  
Matthew Thomas

## BASS

Joseph Bazyouros  
Mark Beasom  
Michael Blanchard  
Reid Bruton  
David Castillo  
Kevin Dalbey  
Gregory Geiger  
Dylan Gentile  
William Goldman  
Abdiel Gonzalez  
Scott Graff  
Stephen Grimm  
James Hayden  
David Dong-Geun Kim  
Kyungtae Kim  
Luc Kleiner  
David Kress  
Yannick Lambrecht  
Chung Uk Lee  
Scott Lehmkuhl  
Scott Levin  
Edward Levy  
Brett McDermid  
Cale Olson  
Steve Pence  
Jim Raycroft  
Vincent Robles  
Douglas Shabe  
Mark Edward Smith  
Paul Sobosky  
Shuo Zhai

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

## THANK YOU!

Each season we say farewell to distinguished members of LAMC who have enriched the ensemble with their artistry and commitment. Thank you, **Nicole Baker**, for spending 26 seasons with us!

## THANK YOU, LESLEY LEIGHTON!



Lesley Leighton has served as the Associate Conductor for the LA Master Chorale for six incredible seasons, and will be stepping down in her role as Grant Gershon's right-hand maestra to continue her very successful career as a conductor and music educator.

In addition to the many, many hours of rehearsals, singer auditions, education outreach

programs and performances, Ms. Leighton has commissioned and conducted six world premieres with the LA Master Chorale Chamber Ensemble as part of the annual High School Choir Festival, signifying her deep commitment to this organization as well as to the creation and performance of new music.

The LA Master Chorale Board of Directors, staff and singers

would like to thank Ms. Leighton for her incredibly successful and dedicated tenure as Associate Conductor as well as her impressive history throughout her *entire* career with this organization, which has spanned more than 25 years.

Brava, Lesley Leighton!

# LA MASTER CHORALE AT THE RAVINIA FESTIVAL

June 10, 2016, Chicago

Tan Dun | **Water Passion After St. Matthew**

Los Angeles Master Chorale  
Grant Gershon, conductor

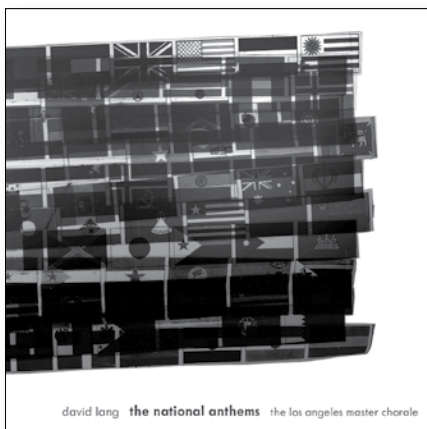
The LA Master Chorale makes its second Ravinia Festival appearance in four years with a performance of Tan Dun's transformative *Water Passion*. Water drips, flows, bubbles, gurgles, ripples, splashes, hisses and is stirred and struck, recalling the ancient Chinese water rituals from the village where Tan Dun grew up — a signature work for the LA Master Chorale.

TICKETS AND INFORMATION AT [WWW.RAVINIA.ORG](http://WWW.RAVINIA.ORG)

Photo: Jamie Pham

## NEW LA MASTER CHORALE ALBUM TO BE RELEASED

JUNE  
24



### the national anthems

The LA Master Chorale has teamed up with Pulitzer Prize-winning and Oscar-nominated composer David Lang to release the premiere album of *the national anthems* and the choral version of *the little match girl passion* — the seventh commercial album recorded under the baton of Artistic Director Grant Gershon. This album was recorded earlier this year in Zipper Concert Hall at the Colburn School. It will be released on June 24, 2016 by Cantaloupe Music.

Listen to album excerpts **EXCLUSIVELY** at [LAMC.ORG](http://LAMC.ORG)  
and enter to win a copy of the pre-sale CD today!

The LA Master Chorale wishes to acknowledge the individuals whose generous support made this recording possible. Lead Donor: Lenore S. and Bernard A. Greenberg Fund. Donor Consortium: Jean Davidson and Kojiro Umezaki, Kathleen and James Drummy, Kiki and David Gindler, Alison and Scott Graff, Robert and Denise Hanisee, Dr. Stephen Kanter, Terry Knowles and Marshall Rutter, Carol Krause, Raulee Marcus, Steven Neiffer and Eric Lassiter, Sally and Robert Neely, and Sandy Owen.



# Eric Whitacre

## Swan Family Artist-In-Residence



Eric Whitacre, Grammy® Award-winning composer/conductor/creative force and one of the leading musicians of his generation, has been appointed the LA Master Chorale's first Artist-in-Residence.

Whitacre's concert music has been performed throughout the world by millions of musicians, both amateur and professional, while his groundbreaking Virtual Choirs have united singers from over 110 different countries through technology.

Among other projects with the LA Master Chorale, Whitacre will guest conduct *Christmas with Eric Whitacre* next season, featuring a cappella Renaissance and Baroque madrigals, modern-day motets and several other works selected by Whitacre himself. He will also focus on audience and artistic engagement for the Chorale's 28th Annual High School Choir Festival, one of the nation's largest choral festivals, which draws 1,000 choir students from across the Southland, and the Chorus America Conference, the nation's most prominent choral gathering, which will be hosted by the LA Master Chorale in June 2017.

This residency is made possible through the generous underwriting from LA Master Chorale board member Philip A. Swan and the Swan Family — longtime supporters who also underwrote Shawn Kirchner's three year term as Composer-in-Residence. Thank you, Swan Family!

## TEXT & TRANSLATIONS

### Crucifixus

by Antonio Lotti

Crucifixus, etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Crucified also for us under Pontius Pilate, he suffered and was buried.

### Miserere

by Gregorio Allegri

Miserere mei Deus, secundum magnam misericordiam tuam.

Have mercy upon me, O God, according to your great loving kindness.

Et secundum multitudinem miserationum tuarum dele iniquitatem meam.

And according to the multitude of your mercies, blot out my iniquity.

Amplius lava me ab iniquitate mea: et a peccato meo munda me:

Wash me yet more from my iniquity, and cleanse me from my sin.

Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.

For I acknowledge my transgression; and my sin is ever before me.

Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum iudicaris.

To you only have I sinned, and done evil in your sight: that you may be justified in your words, and be vindicated when you are judged.

Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.

For behold, I was conceived in iniquities; and in sins my mother conceived me.

Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.

For behold, you have loved the truth; the obscure and hidden elements of your wisdom you have made known to me.

Asperges me, hyssopo, et mundabor: lavabis me, et super nivem dealbabor.

You will sprinkle me, O Lord, with hyssop, and I shall be cleansed; You will wash me, and I shall be made whiter than snow.

Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.

To my hearing you will give gladness and joy; and my humbled bones shall rejoice.

Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.

Turn your face away from all my sins; and blot out all my iniquities.

Cor mundum crea in me Deus: et spiritum rectum innova in visceribus meis.

Create in me a clean heart, O God; and renew a right spirit within me.

Ne projicias me a facie tua: et spiritum sanctum tuum ne auferas a me.

Cast me not away from your countenance, and take not your holy spirit from me.

Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.

Restore unto me the joy of your salvation; and uphold me with a steadfast spirit.

Docebo iniquos vias tuas: et impii ad te convertentur.

I will teach transgressors your ways: and the wicked shall be converted unto you.

*continued on next page...*

**Miserere continued**

Libera me de sanguinibus, Deus,  
Deus, salutis meae: et exsultabit  
lingua mea iustitiam tuam.

Domine labia mea aperies: et  
os meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium,  
dedissem utique:  
holocaustis non delectaberis.

Sacrificium Deo spiritus  
contribulatus:  
cor contritum et humiliatum,  
Deus, non despicias.

Benigne fac, Domine,  
in bona voluntate tua Sion:  
ut aedificentur muri Jerusalem.

Tunc acceptabis sacrificium  
iustitiae, oblationes et holocausta:

tunc imponent super  
altare tuum vitulos.

Deliver me from bloodguiltiness, O God,  
god of my salvation; and my tongue  
shall extol your justice.

O Lord, you will open my lips:  
and my mouth shall proclaim your praise.

For if you had desired sacrifice,  
I would indeed have given it:  
you will not delight in burnt offerings.

A sacrifice to God is a broken spirit:  
a humble and contrite heart, O God,  
you will not despise.

Grant kindness to Zion, O Lord,  
according to your good pleasure:  
that the walls of Jerusalem may be  
built up.

Then you will accept the sacrifice  
of righteousness, the oblations and  
the whole-burnt offerings;  
then they will lay bullocks upon  
your altar.

— Translation by Ron Jeffers

**Envoi**

by Abbie Betinis

Text by Algernon Charles Swinburne

Fly, white butterflies, out to sea,  
Frail, pale wings for the winds to try,  
Small white wings that we scarce can see,  
Fly!

Some fly light as a laugh of glee,  
Some fly soft as a long, low sigh;  
All to the haven where each would be.  
Fly!

**Lux Aeterna**

by György Ligeti

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Let perpetual light shine upon them,  
O Lord,  
with your saints forever,  
for you are merciful.

Grant them eternal rest, O Lord,  
and let perpetual light shine upon them.

**Three New Motets**

by Steven Stucky

**O Admirabile commercium**

O admirabile commercium:  
Creator generis humani,  
animatum corpus sumens,  
de Virgine nasci dignatus est;  
et procedens homo sine semine,  
largitus est nobis suam Deitatem.

**O Sacrum Convivium**

O sacrum convivium,  
in quo Christus sumitur:  
recolitur memoria passionis eius;  
mens impletur gratia  
et futurae gloriae nobis pignus datur.

**O Vos Omnes**

O vos omnes  
qui transitis per viam,  
attendite et videte  
si est dolor similes,  
sicut dolor meus.

**O Wondrous Exchange**

O wondrous exchange:  
the Creator of the human race,  
assuming a living body,  
has deigned to be born of a virgin;  
and issuing forth unbegotten,  
has bestowed on us his divinity.

**O Sacred Banquet**

O sacred banquet,  
in which Christ is received:  
the memory of His Passion is renewed;  
the mind is filled with grace,  
and a pledge of future glory given  
to us.

**O All You**

O all you  
who pass along this way,  
behold and see  
if there be any sorrow  
like unto my sorrow.

**Enjoy the Silence**

Words and music by Martin Gore

(Depeche Mode)

arr. Eric Whitacre

Words like violence,  
break the silence,  
come crashing in,  
into my little world.

Painful to me,  
pierce right through me  
can't you understand,  
oh my little girl?

All I ever wanted,  
all I ever needed  
is here in my arms,  
words are very unnecessary,  
they can only do harm.

Vows are spoken  
to be broken  
feelings are intense,  
words are trivial.

Pleasures remain,  
so does the pain  
words are meaningless,  
and forgettable.

All I ever wanted,  
all I ever needed  
is here in my arms,  
words are very unnecessary,  
they can only do harm.  
Enjoy the silence.

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## **Mouyayoum**

by Anders Hillborg

Mouyayoum

## **Au-Delà Du Chagrin**

by Sydney Guillaume

Text by Gabriel T. Guillaume

La nuit de la douleur a pris  
place en nos coeurs;  
La langueur de nos chants  
emprisonna nos heurs.  
Nous sommes les enfants  
du soleil endormi;  
Notre douce lumière s'est éteinte  
sans bruit.

Elle était rayonnante de  
joie et d'allégresse,  
Celle qui fut pour nous un  
bouquet de tendresse.

Du berceau à la tombe,  
elle a su bien porter  
Les multiples chapeaux dont la vie  
l'a coiffée.

Du bonnet nourrisson et  
jusqu'à la couronne,  
Elle fit don de son coeur,  
de toute sa personne.

Nous pleurons son départ autant que  
son absence,  
Mais nos vies sont encore  
remplies de sa présence.  
Nous partageons sans fin  
son brillant héritage,  
Qui nous inspirera bien  
au-delà des âges.

Nous chantons sa lumière  
au-delà du chagrin;  
Nous bénissons le Ciel d'un  
éternel refrain:

"Well done, good and faithful  
servant...  
Welcome home."

The night of grief has taken  
place in our hearts;  
The languor of our songs imprisoned  
our hours.  
We are the children of the sun asleep;

Our soft light was extinguished  
without a sound.

She was radiant with  
joy and buoyancy,  
A bouquet of tenderness  
she was to us.

From the cradle to the grave,  
she wore with pride  
The many hats that life made her.

From the baby bonnet to the crown,

She made gifts of her heart  
and of her entire being.

We mourn her passing as much as  
her absence,  
But our lives remain filled  
with her presence.  
We endlessly share her  
brilliant legacy,  
Which will inspire us well  
beyond the ages.

We sing of her light  
beyond the sorrow;  
We thank Heaven with an  
eternal refrain:

"Well done, good and faithful  
servant...  
Welcome Home."

## **Mi lumía**

by Javier Zentner

Text by Oliverio Girondo

Mi lu  
mi lubidulia  
mi golocidalove  
mi lu tan luz tan tu que me  
enlucielabisma  
y descentratelura,  
y venusafrodea  
y me nirvana el suyo la cruces los  
desalmes  
con sus melimeleos  
sus eropsiquisedas sus decúbitos  
lianas y dermiferios limbos y  
gormullos  
mi lu  
mi luar  
mi mito  
demonoave dea rosa  
mi pez hada  
mi luvisita nimia  
mu lubísnea  
mi lu más lar  
más lampo  
mi pulpa lu de vértigo de galaxias de  
semen de misterio  
mi lubella lusola  
mi total lu plevida  
mi toda lu  
lumía

My li  
my lightling  
my eatsweetsee  
my li so light so very you that you  
dazzlemaze  
and offkilterknock,  
and venaphrodite  
and she enlightens me with the  
bliss of her own crux of the unsouly  
with her honeymelody  
her eropsychises her resting  
vines and skinly limbs and neckles

my li  
my lith  
my myth  
demonbird blush goddess  
my faerie fish  
my luvous excess  
my lubisneousness  
my li more homely  
more bright  
my pulp li of vertigo of galaxies of  
semen of mystery  
my libeautiful sun  
my complete li fullife  
my whole li  
lightling

— Translation by Pablo Corá

## **Elijah Rock**

arr. Moses Hogan

Elijah rock  
Come on sister help me to pray,  
tell me my Lord done pass this way.

Elijah rock  
Shout, shout  
Elijah rock,  
comin' up Lordy.

Satan ain't nothin' but a snake in the grass.  
He's a conjurer,  
He's a liar.

Elijah rock  
Shout, shout  
Elijah rock,  
comin' up Lordy.

If I could I surely would  
stand on the rock where Moses stood.

Hallelujah, Jesus  
Oh Elijah rock,  
Comin' up Lord.

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*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 December, 2014 to May, 2016.

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Mrs. Ginny Mancini  
Dr. Randy May  
Dr. Mark and Mrs. Stephanie Mayerson  
Mr. and Mrs. Kenneth McKenna  
Mr. and Mrs. Lawrence P. McNeil  
Mr. and Mrs. John Merriam  
Mr. and Mrs. Tom Moore  
Mr. and Mrs. John Musker  
Mr. Emory R. Myrick  
Mr. and Mrs. John Nordquist  
Neil Olson  
Ms. Kay Paietta  
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Mr. and Mrs. John E. Porter  
Dr. and Mrs. Gary Raines  
Mr. Kenneth Rhyu  
Mr. Eric A. Richards  
Carol and François Rigolot  
Al and Holly Ristuccia  
Carli V. Rogers  
Dr. Ann Ross  
Dr. and Mrs. Sam Rotenberg  
Ms. Carolyn Salzman  
Gary J. and Melanie C. Singer  
Ms. Tracy A. Stone and  
Mr. Allen Anderson  
Ms. Deborah K. Streiber  
Mr. Norman G. Taylor  
Ms. Diane Thomas and  
Mr. Ray Frauenholz  
Mrs. Patricia Thompson  
Marjorie Thomson  
Dr. and Mrs. Robert E. Tranquada  
Mrs. Anita Tsuji  
Jason Vierzba  
Mrs. Myrna Villanueva  
Barbara E. Wagner  
Dr. Michelle Ward  
Mr. Ezra Levy and Ms. Margot Webb  
Elizabeth Wenz  
Mr. Russell Whittenburg  
Mr. Darrell Wiest  
Mr. and Mrs. David A. Wilson

\* deceased

For more information, contact  
Lindsey Lansburgh at 213-972-4355 or  
friends@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 Julia Gaeta, Institutional  
Giving Manager at 213-972-3121 or  
jgaeta@lamc.org.

\* Indicates multi-year commitment

# Thank You to Our Newest Artistic Director's Circle Members!

The Los Angeles Master Chorale's Artistic Director's Circle continues to grow thanks to the generosity of four long-time supporters. In March, Marian and John Niles joined the Circle with a significant multi-year commitment to support one of Artistic Director Grant Gershon's new artistic initiatives: music in resonant spaces. Marian, a board member for 15 years, feels strongly about this initiative, which is still in its early development stage. "I fully support Grant's

desire to expand the LA Master Chorale's reach beyond Walt Disney Concert Hall. My hope is that it will inspire innovative programming and expose this beautiful art form to new audiences and communities."



Marian and John Niles

In April, the Circle welcomed 14-year board veteran Bob Hanisee and his wife Denise, who increased their support this year with a pledge of vital long-term resources to support Grant's vision of artistic innovation, especially in the areas of fostering emerging talent and ensuring the longevity of choral music through new recordings. "I share Grant's belief that the



Denise and Bob Hanisee

LA Master Chorale should play a leadership role, both nationally and internationally, in supporting the next generation of choral composers and continuing to expand the choral repertoire."

We are grateful to the Nileses and Hanisees for their commitment to Grant's creative vision for the future of this organization. For more information about the Artistic Director's Circle, please contact Patrick Morrow, Director of Development, at 213-972-3114 or pmorrow@lamc.org.

## DONOR EVENT

On Wednesday, April 13, donors to the LA Master Chorale enjoyed a lovely evening with Artistic Director Grant Gershon and Stage Director Trevore Ross for our annual Working Rehearsal event.

The evening was focused on our recent production of Handel's *Alexander's Feast*. Guests arrived at First United Methodist Church, Glendale for a pre-rehearsal reception and conversation. They were hosted by members of the LAMC staff, including President & CEO Jean Davidson and General Manager Andy Brown.

During the conversation and rehearsal, donors learned the behind-the-scenes aspects of Trevore and Grant's vision for the staging of the Handel oratorio. Our guests enjoyed watching the inner workings of our chorus in action!

For more information on how to get involved as a supporter of the LA Master Chorale, visit our website at [LAMC.ORG](http://LAMC.ORG), email us at [friends@lamc.org](mailto:friends@lamc.org), or call us 213-972-4355. Thank you for your support.



Photo: Jamie Pham

## BOARD OF DIRECTORS

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Grant Gershon  
ARTISTIC DIRECTOR

Jean Davidson  
PRESIDENT & CEO

## 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

Michael Breitner  
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Colburn Foundation  
William Davis  
*in honor of Ted McAniff*  
Ann Graham Ehringer, Ph.D.  
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Kathie and Alan Freeman  
Kiki and David Gindler  
Denise and Robert Hanisee  
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Lesley Leighton  
Los Angeles Master Chorale  
Associates  
Patricia A. MacLaren  
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Dona\* and David Schultz  
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*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 Techentin  
Madge van Adelsberg\*  
Robert Wood\*

\* deceased



Los Angeles Master Chorale  
135 North Grand Avenue  
Los Angeles, CA 90012  
213-972-3110 tel.  
213-972-3136 fax  
lamc@lamc.org  
boxoffice@lamc.org

## ADMINISTRATION

### Artistic Staff

Grant Gershon, Kiki & David Gindler Artistic Director  
Lesley Leighton, Associate Conductor  
Lisa Edwards, Pianist/Musical Assistant

### Administrative Staff

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



FOR TICKETS

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# JUNE 2016

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**LA PHIL** **02**  
Thru 6/5  
**WALT DISNEY CONCERT HALL**  
Dudamel Conducts  
Bartók  
8:00 PM

**REDCAT** **02**  
Thru 6/4  
**ROY AND EDNA DISNEY CALARTS THEATER**  
Rosanna Gamson/  
World Wide:  
*Still/Restless*  
8:30 PM

**THE MUSIC CENTER** **03**  
**THE MUSIC CENTER PLAZA**  
*Dance DTLA: Dance Downtown/Bollywood*  
7:00 PM

**LA OPERA** **05**  
Thru 6/12  
**DOROTHY CHANDLER PAVILION**  
*La Boheme*  
2:00 PM

**CENTER THEATRE GROUP** **08**  
Thru 7/17  
**MARK TAPER FORUM**  
*Disgraced*  
8:00 PM

**THE MUSIC CENTER** **10**  
**THE MUSIC CENTER PLAZA**  
*Dance DTLA: DJ Night*, curated by Garth Trinidad  
7:00 PM



Scene from a 2016 workshop of *Anatomy Theater*.

**GRAND PARK** **16**  
**GRAND PARK**  
Ain't No Half Steppin':  
Dance From Soul Train to B-Boys  
6:00 PM  
#hiphop4days

**THE MUSIC CENTER** **17**  
**WALT DISNEY CONCERT HALL**  
*Sleepless: The Music Center After Hours*  
11:30 PM  
#hiphop4days

**THE MUSIC CENTER** **17**  
Thru 6/19  
**DOROTHY CHANDLER PAVILION**  
Compagnie Käfig  
7:30 PM  
#hiphop4days

**GRAND PARK** **19**  
**GRAND PARK**  
Beat Swap Meet  
NOON  
#hiphop4days

**THE MUSIC CENTER** **24**  
**THE MUSIC CENTER PLAZA**  
*Dance DTLA: Dance Downtown/Line Dancing*  
7:00 PM

**REDCAT** **16**  
Thru 6/19  
**ROY AND EDNA DISNEY CALARTS THEATER**  
David Lang and Mark Dion:  
*Anatomy Theater*  
8:30 PM



LA Master Chorale Aurora Bonellis in *Sonic Masterworks*. Photo by David Johnston

**LA MASTER CHORALE** **05**  
**WALT DISNEY CONCERT HALL**  
SONIC MASTERWORKS  
7:00 PM

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