

BEETHOVEN'S MISSA SOLEMNIS

SATURDAY, JANUARY 21, 2017 · 2PM
SUNDAY, JANUARY 22, 2017 · 7PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

GRANT GERSHON..... conductor
RAQUEL GONZÁLEZ soprano
ALLYSON McHARDY..... mezzo soprano
ARNOLD LIVINGSTON GEIS..... tenor
ROD GILFRY..... baritone

MISSA SOLEMNIS
LUDWIG VAN BEETHOVEN (1770-1827)

I.
Kyrie

II.
Gloria

III.
Credo

IV.
Sanctus

V.
Agnus Dei

This concert will be performed without intermission.

THIS CONCERT IS GENEROUSLY UNDERWRITTEN BY THE DAN MURPHY FOUNDATION
Contributing sponsors: Carol and Warner Henry, Lloyd E. Rigler-Lawrence E. Deutsch Foundation, E. Nakamichi Foundation.

THE DIVINE IN THE HUMAN

BEETHOVEN'S MISSA SOLEMNIS

by Thomas May



Anyone who spends time around Ludwig van Beethoven runs up against certain recurring quotations — all part of the unavoidable Beethoven lore. “Thus Fate knocks at the door” is one, and, like most of them, is at best dubious, originating as it does from second-hand testimony long after the composer’s death. But there is a powerful statement that comes straight from Beethoven’s own correspondence: “There is nothing loftier than to approach the Godhead more closely than other humans and from that point to spread the rays of the Godhead among humanity.”

This declaration, so oracular in tone, has done duty as a kind of all-purpose credo for Beethoven’s understanding of his artistic mission. Yet in its specific context, the quotation sheds particular light on the *Missa solemnis*. The letter dates from the summer of 1821, during the period when Beethoven was deeply engrossed in the score. The *Missa solemnis* became the most ambitious undertaking of his career apart from *Fidelio*; Beethoven described it as “the greatest work I have composed so far.”

THE HOLY CALLING OF ART — What catalyzed Beethoven’s decision to take up this immense project was a significant event for the recipient of his letter: Rudolph Johannes Joseph Rainier von Habsburg-Lothringen (1788-1831), more familiarly known to us simply as “Archduke Rudolph.” The youngest son of Leopold

II and a brother of the ruling Emperor Francis, Rudolph had followed a career in the Catholic Church, and his investment as Archbishop of Olmütz in Moravia (now known as Olomouc) was to take place on March 9, 1820.

News of the pending installation began circulating early in 1819. It prompted Beethoven to commit himself to a deadline: he would complete a special Mass to celebrate this special occasion. With the Kyrie already in progress, in June 1819 the composer wrote a letter to Rudolph containing his first formal reference to the *Missa solemnis*: “The day on which a High Mass composed by me will be performed during the solemn ceremonies for Your Imperial Highness will be the most glorious day of my life; and God will enlighten me so that my poor talents may contribute to the glorification of that day.”

In his epistolary reference to approaching the Godhead — which postdates the ceremonial occasion, as the composer ended up missing his projected deadline by more than three years — Beethoven’s meaning seems intentionally ambivalent. On the surface he is calling attention to the Archbishop’s status as a priestly mediator who is privileged to disseminate his contact with the divine among his fellows. At the same time, however, it seems plausible that Beethoven also wishes to imply a statement about his own artistic vocation — a calling that had liberated him from suicidal despair decades before, as he

recorded in his Heiligenstadt Testament of 1802, and that he now firmly believed he was fulfilling to its maximum potential with the *Missa solemnis*.

A TALISMANIC COMPOSITION — Not counting the later revisions of *Fidelio*, no other work preoccupied him so intensely over such a protracted period: some four years passed between those early sketches and Beethoven's final revisions before presenting the score to Rudolph. It was another year before the *Missa solemnis* received its premiere (possibly without the Credo), which took place in St. Petersburg in April 1824. A month later it was heard in Vienna for the first time — but only in truncated form, as part of the concert that also unveiled the Ninth Symphony. Only the Kyrie, Credo, and Agnus Dei were presented, and because of objections to the performance of liturgical works in a secular theater, these movements were introduced as *Three Grand Hymns*. Otherwise, the *Missa solemnis* remained unperformed in its entirety in Vienna until after the composer's death.

The biographer Maynard Solomon even suggests that Beethoven may have come to regard the *Missa solemnis* as “a talismanic composition, whose value to him was so great that ...

IMMANENCE AND TRANSCENDENCE — Another Beethovenian saying that is frequently cited originates from his conversation books while he was immersed in the composition of the *Missa solemnis*. It complements the spiritual and religious concept of his remark to Rudolph with a secular, humanist angle: “The moral law within us, and the starry heavens above us ... Kant!!!!”

Often the latter reference is presented in connection with the worldview of the Ninth Symphony — much as that work can be considered a kind of secular “twin” to the *Missa*, culminating in its theme of joy as the Mass does in a more circumspect theme of peace. Yet the Beethoven scholar William Kinderman argues that the Kantian quotation's appearance during the genesis of the *Missa solemnis* is far from coincidental: “The issues raised are crucial to the structure and expression of the Mass [especially in its last three movements].” Kinderman goes on to detail, in concrete musicological terms, how Beethoven deploys specific sound worlds of harmony and register to symbolically delineate concepts of earthly immanence and celestial transcendence in both of these monumental scores.

Thus in the Credo, which is the longest single movement of

“NOT COUNTING THE LATER REVISIONS OF FIDELIO, NO OTHER WORK PREOCCUPIED HIM SO INTENSELY OVER SUCH A PROTRACTED PERIOD”

he embarked on a unique series of financial negotiations and manipulations in respect of its publication, which cost him several friendships and gave him an unpleasant, but deserved, reputation for sharp business practice.” The composer's shady dealings with his prospective publishers for the Mass are indeed a tangled affair, but they also resulted in part from the artistic and spiritual value he invested in this work — and from his obsessive need to return to the score to polish and perfect it. The actual publication finally took place shortly after Beethoven's death, as if to underscore the work's symbolic status as a testament.

If Beethoven implied a parallel between his artistic calling and Rudolph's priestly one, the latter would have been uniquely qualified for his part to understand what was at stake. The epileptic, sensitive Archduke proved not to be cut out for a military career like several of his brothers but instead cultivated his passion for music, becoming Beethoven's most loyal patron from 1808 on and also studying piano and composition with him — in fact he was Beethoven's only composition student in his later years. It makes sense, therefore, that when Rudolph was at last presented with the finished score in 1823, Beethoven had personally inscribed it with the words: *Von Herzen — Möge es wieder zu Herzen gehn!* (“From the heart — may it return to the heart!”).

the *Missa* and the center around which the rest rotates, Beethoven establishes a zone of “utter contrast — in texture, thematic material, register, and key — between all the music from the ‘Incarnatus’ to the ‘Resurrexit’ and the rest of the Credo” (Kinderman) — which is to say Beethoven uses form and expressive means to distinguish what we might call the “earthly biography” of Christ.

In his monograph on the *Missa solemnis*, Roger Fiske similarly points to the musical symbolism of ascent and descent at the very end of the Credo's massive concluding fugue, when a “seemingly endless series of crossing scales” conveys an impression of “grace descend[ing] from Heaven as our prayers rise up.” These contrary movements “seem to go ever higher and lower like a Jacob's ladder as the complexity of sound hides the new beginnings” and should be “accepted as Beethoven's audible image of eternity.”

BEETHOVEN'S RESEARCHES — Although sacred music plays a relatively minor role overall in Beethoven's oeuvre, the *Missa solemnis* had been preceded by the Mass in C major of 1807, written for the same Esterházy prince responsible for commissioning the great late-period Masses of Haydn. (The Prince, in one of the most hurtful rejections of Beethoven's career, spurned the music that was presented to him.) It's also

interesting to note that in 1790, before he had settled in Vienna, the teenage Beethoven had written a pair of imperial cantatas, including a funeral cantata mourning Emperor Joseph II's death. Joseph had represented the great Enlightenment ruler whom, as Solomon and others remark, his art-loving nephew Rudolph likely recalled for Beethoven. If the expressive intensity of the C minor funeral cantata suggests sorrow for the premature burial of humanist ideals Beethoven had taken to heart, his projection onto Rudolph of this image of the enlightened ruler opened up a new sense of hope.

In any case, the mature Beethoven set about the project of the *Missa solemnis* in many ways as if he were starting from scratch. In his diary he noted that "to write true church music" he needed to research "the ecclesiastical chants of the monks etc.," and at every turn the musical fabric of the *Missa* contains evidence of the composer's historical investigations. Traces can be heard of early music, Palestrina, the Baroque giants, C.P.E. Bach's Litanies, and other more immediate predecessors. Beethoven even had a German version of the Latin texts prepared in order to ensure he understood every nuance — a preparation that would bear rich fruit in the score of the *Missa*.

Meanwhile, in the *Hammerklavier* Sonata — the composition immediately preceding the Mass — Beethoven had already ventured far into the unprecedented musical territory, in terms of form and content alike, that he would continue to explore in his final period. That sense of fresh beginnings combined with consciously archaic elements is an essential component of the *Missa solemnis*. "It seems clear," writes Solomon, "that [Beethoven] now felt the Classical tradition to be somehow inadequate for the composition of a major work in this form, or for the expression of a highly sublimated spirituality."

THE MUSICAL COSMOS OF THE *MISSA SOLEMNIS* — The term *Missa solemnis* as applied to Beethoven's monumental work refers to a more elaborate musical setting of the main components of the Mass Ordinary — that is, the prayers that are invariably part of the Catholic liturgy: Kyrie, Gloria, Credo, Sanctus/Benedictus, and Agnus Dei. (A *Missa brevis*, by contrast, could mean either a setting of the Kyrie and Gloria alone or a relatively brief treatment of the whole Mass.) Indeed, given the dimensions and demands of Beethoven's score, it would not even be practical for actual liturgical usage; at the same time, though it actually requires a slightly smaller orchestra than the Ninth (aside from organ), the *Missa solemnis* has never really found its home in the secular concert hall — certainly not at all to the degree of the canonical Ninth. (For its St. Petersburg premiere, it was billed as an "oratorio.")

However often Beethoven must have observed and participated in the liturgy during his Catholic childhood, he had distanced himself from the regular observance of religious duties. The cultivation of the soul, for the Beethoven of the 1820s, mattered deeply but involved an intensely personal relationship with the Godhead. Much has been written of the influence on the composer around this time of the German Jesuit Johann Michael Sailer and his "religion of the heart," with its emphasis on inner spiritual experience and personal interpretation over routine ritual. The music of the *Missa solemnis* can in one sense be heard as Beethoven's translation of this concept into sound, taking nothing in the familiar prayers for granted but continually reassessing them for their true significance.

And much the same occurs in musical rhetoric as well, as

Beethoven rethinks the devices and idioms of his own past style — and of the distant past — and reforges them in new contexts. Thus the very first sounds — an orchestral chord in D major, reiterated to the rhythm of "Kyrie" — invoke a longstanding esoteric tradition of representing the divine with a stable tonic chord (a fascinating contrast with the "emergence from chaos" that launches the Ninth). Yet with the entrance of the voices, Beethoven subverts convention by juxtaposing the choral collective with the solo voices that detach, one after another, from it: the individual human soul, as it were, pleading for mercy as it tries to comprehend the incomprehensible. Birgit Lodes, in her analysis, describes this process as a "programmatic exposition" of the *Missa's* "underlying idea," which involves an "unmediated juxtaposition of the irreconcilable domains of God and humankind."

The archaic soundworld from Beethoven's researches first emerges in the contrasting severity of the *Christe* and reaches its glorious height in the elaborate fugues he writes as capstones for the *Gloria* and the *Credo*. The "episodic" nature of the texts to be set in these two large movements inspires Beethoven to a remarkable focus on details, such as the (unliturgical) interpolated "Os" in the "Miserere nobis" of the *Gloria* or the pained dissonances and off-center rhythms accompanying the "Crucifixus." Yet Beethoven is never content with mere illustration. The choral conductor Nicholas Strimple points out that in some cases he even refutes the conventional text painting, as in the "et resurrexit."

And Beethoven's characteristically architectural large-scale thinking supplies a rich dimension of underlying cross-connections and unifying devices across the *Missa's* vast span. Unexpectedly, the *Sanctus* begins in a region of deep mystery rather than glorification, touching again on the sense of the human perspective in its depiction of awe. Here, too, Beethoven writes the instruction "with devotion" as he had at the beginning of the *Kyrie*.

For the all-important moment of the Consecration, Beethoven replaces the conventional organ interlude with a sublime tone poem: the quasi-improvisatory orchestral harmonies of the *Preludium* are followed by shimmering rays of celestial light at the start of the *Benedictus*, which even incorporates the hint of a violin concerto in its ethereal flight for the violin soloist. Wagner would learn much from this symbolism of the sacred into the human realm and repeat the device in his *Prelude to Lohengrin*.

Most visionary of all is the *Missa's* final "movement," with its daring importation of the musical imagery of secular warfare during the concluding plea for peace. Beethoven begins the *Agnus Dei* in the key he considered particularly black and despairing — B minor (also the key of the *Christe*). The first setting of the "Dona nobis pacem," meanwhile, is not enough to ensure peace but leads to another quasi-tone poem of battle. Trumpets and timpani — Beethoven frequently isolates particular instrumental groups in this score — serve as the sonic icons for literal war but convey a terrifying interior psychic angst as well. The very last plea for peace shares a kinship with the pastoral lilt of the *Benedictus*, again implicitly linking human hopes to the quest for the Godhead — the divine "rays" that Beethoven's art succeeds in spreading among his listeners.

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

LOS ANGELES MASTER CHORALE

The Los Angeles Master Chorale is one of the country's leading professional choruses and one of Southern California's most vibrant cultural treasures. Hailed for its powerful performances, technical precision, and artistic daring, the Master Chorale is led by Artistic Director Grant Gershon. It is a founding resident company of The Music Center and the choir-in-residence at Walt Disney Concert Hall. Chorister positions are highly sought-after and the professional choir is a diverse and vocally dynamic group showcasing the many voices of L.A.

Presenting its own concert series each season, the Master Chorale performs choral music from the earliest writings to contemporary compositions, striking a balance between

innovation and tradition. It also regularly performs with the Los Angeles Philharmonic at Walt Disney Concert Hall and the Hollywood Bowl. Praised for its definitive performances, the choir is committed to recording the choral repertoire and has also been featured with Gershon on the soundtracks of many major motion pictures.

The Los Angeles Master Chorale's education programs include Voices Within that encourages young people to write and perform their own songs, an oratorio project for high school students, and the annual High School Choir Festival, which brings teenagers from around the Southland to perform in Walt Disney Concert Hall. www.lamasterchorale.org

GRANT GERSHON

KIKI & DAVID GINDLER ARTISTIC DIRECTOR



Recognized for his adventurous and bold artistic leadership and for eliciting technically precise and expressive performances from musicians, GRANT GERSHON is currently in his 16th season as the Kiki & David Gindler Artistic Director of the Los Angeles Master Chorale. The *Los Angeles Times* has said the Master Chorale "has become the most exciting chorus in the country under Grant Gershon," a reflection on both his programming and performances. During his tenure Gershon has led more than 200 Master Chorale performances at Walt Disney Concert Hall. A fervent champion of new music, he has led world premiere performances of major works by John Adams, Esa-Pekka Salonen, David Lang, Louis Andriessen, Christopher Rouse, Steve Reich, Morten Lauridsen, Ricky Ian Gordon, Gabriela Lena Frank, Shawn Kirchner, and Chinary Ung, among many others. Gershon is also the Resident Conductor of LA Opera. He made his acclaimed debut with the company with *La Traviata* in 2008 and has subsequently conducted *Wonderful Town*, *Il Postino*, *Madama Butterfly*, *Carmen*, and *Florencia en el Amazonas*. In New York, Gershon has appeared at Carnegie Hall and at the historic Trinity Wall Street, as well as on the Great Performers series at Lincoln Center and the Making Music series at Zankel Hall. Other major appearances include performances at the Wolftrap, Ravinia, Aspen, Edinburgh, Helsinki, Salzburg, and Vienna Festivals, the South American

premiere of LA Opera's production of *Il Postino* in Chile, and with the Baltimore Symphony and the Coro e Orchestra Del Teatro Regio Di Torino in Turin, Italy. He has worked closely with numerous conductors, including Claudio Abbado, Pierre Boulez, James Conlon, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, and his mentor, Esa-Pekka Salonen. His discography includes two Grammy Award-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); six commercial CDs with the Master Chorale and two live performance albums: the Master Chorale's 50th Season Celebration and *Festival of Carols*, the choir's first holiday album in nearly 20 years. He has also led the Master Chorale in performances for several major motion picture soundtracks.

"INVIGORATING, INVENTIVE AND ENORMOUSLY GIFTED"

LOS ANGELES TIMES

Mr. Gershon was named Outstanding Alumnus of the USC Thornton School of Music in 2002 and is a member of the Board of Councilors for the Thornton School and the Board of Directors of Chorus America.

LOS ANGELES MASTER CHORALE AND ORCHESTRA

SOPRANO

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

ALTO

Garineh Avakian
Lesili Beard
Rose Beattie
Carol Binion
Leanna Brand
Aleta Braxton
Monika Bruckner
Becky Dornon
Amy Fogerson
Saundra Hall Hill
Michele Hemmings
Callista Hoffman-Campbell
Leslie Inman
Sharmila G. Lash
Sarah Lynch
Adriana Manfredi
Cynthia Marty
Margaurite Mathis-Clark
Alice Kirwan Murray
Eleni Pantages
Laura Smith Roethe
Jessie Shulman
Niké St. Clair
Nancy Sulahian
Ilana Summers
Kimberly Switzer
Kristen Toedtman
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Bradley Chapman
Adam Faruqi
Jon Gathje
Jody Golightly
Timothy Gonzales
Steven Harms
Todd Honeycutt
Blake Howard
Jon Lee Keenan
Charlie Kim
Bryan Lane
Charles Lane
Michael Lichtenauer
Joseph Lopez
Michael McDonough
Matthew Miles
Adam Noel
James Onstad
Anthony Ray
Todd Strange
A.J. Teshin
Matthew Thomas
Matthew Tresler

BASS

Michael Bannett
Joseph Bazyouros
Michael Blanchard
John Buffett
Tim Campbell
David Castillo
Kevin Dalbey
Gregory Geiger
Dylan Gentile
Abdiel Gonzalez
Scott Graff
James Hayden
David Dong-Geun Kim
Kyungtae Kim
Luc Kleiner
Chung Uk Lee
Scott Lehmkuhl
Edward Levy
Ben Lin
Brett McDermid
Cale Olson
Steve Pence
Jim Raycroft
Douglas Shaba
Mark Edward Smith
Paul Sobosky
Ryan Villaverde
Shuo Zhai

VIOLIN I

Roger Wilkie, Concertmaster
Sooah Kim,
Associate Concertmaster
Ashoka Thiarajagan,
Assistant Concertmaster
Caitlin Kelley
Lisa Dondlinger
Cheryl Kim
Neel Hammond
Marisa Kuney
Mei Chung
Nicole Bush
Lilliana Filipovic
Anna Kostuchek

VIOLIN 2

Benjamin Hudson, Principal
Ina Veli, Associate Principal
Coleen Coomber
Juliann French
Jean Sudbury
Linda Stone

STEVE SCHARF

Kirsten Fife
Manoela Wunder
Mui Yee Chu

VIOLA

Victor de Almeida, Principal
Gina Coletti, Associate Principal
Diana Wade
Brett Banducci
Colleen Sugata
Lissy Wilson
Karolina Naziemiec
Andrea Whitt

CELLO

Cecilia Tsan, Principal
Delores Bing, Associate Principal
Maurice Grants
Maggie Edmonson
Ira Glansbeek
Charlie Tyler

BASS

Peter Doubrovsky, Principal
Thomas Harte,
Associate Principal
James Bergman
Eric Shetzen

FLUTE

Sarah Weisz, Principal
Lisa Edelstein

OBOE

Sarah Beck, Principal
Michele Forrest

CLARINET

Gary Bovyer, Principal
Michael Grego

BASSOON

Duncan Massey, Principal
Andrew Klein
Theresa Treuenfels,
contrabassoon

FRENH HORN

Amy Sanchez, Principal
Laura Brenes
Allen Fogle
Danielle Ondarza

TRUMPET

Jonah Levy, Principal
Jennifer Marotta

TROMBONE

Amy Bowers, Principal
Al Veeh
Terry Cravens, bass trombone

TIMPANI

Gary Long, Principal

PERSONNEL MANAGER

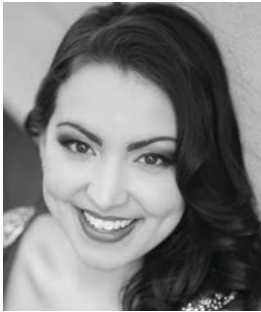
Brady Steel

LIBRARIAN

K.T. Somero

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

SOLOISTS

RAQUEL GONZÁLEZ
SOPRANO


Soprano Raquel González is in her third season as a Domingo-Cafritz Young Artist at Washington National Opera, appearing in Young Artist Performances as Countess (*Le nozze di Figaro*) and Cio-cio San (*Madama Butterfly*). She also sang Beethoven's 9th Symphony with the Lansing Symphony Orchestra, and debuts with Syracuse Opera as Tatyana in *Eugene Onegin*. In 2016 she performed Desdemona

in Verdi's *Otello* with the Boston Youth Symphony Orchestra, then sang Mimì in *La bohème* at The Glimmerglass Festival. In previous seasons with WNO Ms. González debuted in Young Artist Performances as Micaëla (*Carmen*) and Mimì. She was a Gerdine Young Artist and subsequently a Festival Artist at Opera Theatre of Saint Louis. Ms. González has appeared in concert with the Charleston Symphony Orchestra and the New York Philharmonic. She has been awarded prizes from the Sullivan Foundation, the Metropolitan Opera National Council and the Liederkrantz and Gerda Lissner Foundations. She earned her master's and undergraduate degrees from The Juilliard School.

ARNOLD LIVINGSTON GEIS
TENOR


Arnold Livingston Geis, tenor, graduated in May 2014 with an MM in vocal arts from USC and immediately began working as a full-time professional singer making a career in film and television soundtracks, concert, and on the opera/theater stage. Recent debuts include numerous solo performances at the Walt Disney Concert Hall and Dorothy Chandler Pavilion in Los Angeles.

Other performances include *Candide* and *Fallujah* with Long Beach Opera. He made his mainstage debut with LA Opera under the baton of Plácido Domingo and closed their 2016-17 season singing Parpignol in *La bohème*. Mr. Geis recently won the LA district of the Met competition and shortly after, made his company debut at New York City Opera as Corpsman Harris in the east coast premiere of *Fallujah*. Mr. Geis made his national television debut on *America's Got Talent* in 2015 and has since sung for TV and film soundtracks including *American Crime*, *Minions*, *Sing*, and *Star Wars: Rogue One*.

ALLYSON McHARDY
MEZZO SOPRANO


Early in the 2016-2017 season, Allyson McHardy made her Chinese debut in Aix-en-Provence's production of *A Midsummer Night's Dream* at the Beijing Music Festival. Later in the season, she takes on the role of Julie Riel in the Canadian Opera Company's new production of Harry Somers's *Louis Riel*, and appears with the National Arts Centre Orchestra in Mozart's Requiem and with the Seattle

Symphony in Ligeti's Requiem. Recent highlights include: *Messiah* (Chicago Symphony and St. Louis Symphony), Berlioz' *Damnation de Faust* (Grant Park Festival), Donizetti's *Lucrezia Borgia* (St. Gallen, Switzerland), Roberto Devereux and *Semele* (Canadian Opera Company), Handel's *Alcina* (Opera Atelier), as Sister Helen in *Dead Man Walking*, (Opéra de Montreal), *La Clemenza di Tito*, (Opéra de Paris), *Amadis de Gaule* (Opéra Comique), as Dejanira in Handel's *Hercules* (Tafelmusik), and as Adalgisa in *Norma* (Warsaw). Her discography includes Handel's *Orlando* and Caldara's *Clodoveo*, *Re di Francia* (ATMA), *Norma* (Philharmonia Narodowa), Somers' *Serinetta*, and art songs of Mykola Lysenko (Musica Leopoldis) and Healey Willan (Canadian Art Song Project).

ROD GILFRY
BARITONE


Rod Gilfry, two-time Grammy nominee, singer and actor, has performed in all the world's music capitals. He is acclaimed world-wide in opera, musicals, recitals, and cabaret. Recent appearances include Metropolitan Opera (*The Merry Widow*), BAM Next Wave Festival (*The Loser*, world premiere), Houston Grand Opera (*It's a Wonderful Life*, world premiere), San Francisco Symphony

and L'Opera de Quebec (*The Tempest*), New York City Opera (*Così fan tutte*, *Anna Nicole*), Aix-en-Provence (*Don Giovanni*), Los Angeles Philharmonic, Milwaukee Symphony, Edinburgh Festival and Lincoln Center's Mostly Mozart Festival (*Così fan tutte*), London Royal Opera Covent Garden (*Anna Nicole*), Theater an der Wien (*Kismet*), Zurich (*Rote Laterne*), American Repertory Theater Boston (*Crossing*, world premiere). Recent recordings include *Great Voices Sing John Denver*, Matson's *Cooperstown*, Stucky's *August 4th, 1964*. Upcoming: Biwako Hall and Kyoto Symphony (*Das Rheingold*), Glyndebourne Festival (*Hamlet*, world premiere). Mr. Gilfry is an Associate Professor of Vocal Arts at the University of Southern California.

MARCH 26, 2017

STRAVINSKY'S LES NOCES

APRIL 30, 2017

WADE IN THE WATER

JUNE 17 & 18, 2017

LUX AETERNA 20TH ANNIVERSARY

GUEST APPEARANCES

ADAMS' NIXON IN CHINA

March 3, 2017 - 8 pm
March 5, 2017 - 2 pm

Los Angeles Philharmonic
Walt Disney Concert Hall
John Adams, conductor

BEETHOVEN'S SYMPHONY NO. 9

April 22, 2017 - 8 pm
April 23, 2017 - 7 pm

Los Angeles Chamber Orchestra
Alex Theater (Glendale)
Royce Hall, UCLA
Jeffrey Kahane, conductor

JANÁČEK'S GLAGOLITIC MASS

May 26, 2017 - 8 pm
May 27, 2017 - 2 pm
May 28, 2017 - 2 pm

Los Angeles Philharmonic
Walt Disney Concert Hall
Gustavo Dudamel, conductor

BOARD OF DIRECTORS

David Gindler CHAIRMAN

Robert Hanisee
VICE CHAIR/DEVELOPMENT

Susan Erburu Reardon
VICE CHAIR/STRATEGIC INITIATIVES

Kenneth S. Williams
VICE CHAIR/MUSIC CENTER

Brian Brooks
TREASURER

Stephen A. Kanter, M.D.
ASSISTANT TREASURER

Kathleen Drummy
SECRETARY

DIRECTORS

Bryant Danner
Annette Ermshar, Ph.D.
Scott Graff

Jennifer Hoang
Jenny Soonjin Kim
Edward J. McAniff
Marian Niles

Courtland Palmer
Cheryl Petersen
Jon Rewinski

Frederick J. Ruopp
David Scheidemantle

Michele Rauch
Philip A. Swan
Elayne Techentin
Tracy Van Fleet

EMERITI

Marshall Rutter

HONORARY

Morten J. Lauridsen
Clifford A. Miller

EX-OFFICIO

Grant Gershon
Artistic Director

Jean Davidson
President & CEO

LOS ANGELES

MASTER CHORALE

WALT DISNEY CONCERT HALL

M



GALA 2017 LUX AETERNA

LUX AETERNA 20TH ANNIVERSARY
TRIBUTE TO MORTEN LAURIDSEN
GALA PERFORMANCE AND CELEBRATION
SUNDAY, JUNE 18, 2017

GALA COMMITTEE

Raymundo Baltazar
(Co-Chair)
Kiki Ramos Gindler
(Co-Chair)

Annette Ermshar
Cindy Frischling
Agnes Lew
Marian Niles

Sonia Randazzo
Michele Moehring Rauch
Tracy Van Fleet
Jann Williams

DINNER COMMITTEE

PLATINUM TABLE PATRONS
Kiki and David Gindler

GOLD PATRONS
Alicia and Edward E. Clark
Susan Erburu Reardon and
George Reardon

SILVER TABLE PATRONS
Capital Group
Ann Graham Ehringer, Ph.D.
Cindy and Gary Frischling
Denise and Robert Hanisee
Eva and Marc Stern
Laney and Tom Techentin

GALA DINNER PATRONS
Diane and Noel Applebaum

TABLE PATRONS
Kathleen and James Drummy
Dr. Annette Ermshar and
Mr. Dan Monahan
Stephen A. Kanter, M.D.
Sonia Randazzo
Michele Moehring Rauch and
Dudley Rauch
Jon and Diana Rewinski
Cheryl and David Scheidemantle

TICKETS AVAILABLE AT LAMASTERCHORALE.ORG

ORATORIO PROJECT

Students from Van Nuys High School are composing a full-length oratorio with a libretto based on the Japanese internment camps during World War II. Although it is a difficult subject matter to set, students found hope and empathy within the stories and experiences of this tumultuous time in American history and channeled it into a beautiful musical

piece that they will perform in concert. This will be the 7th oratorio created by students through the Los Angeles Master Chorale's Oratorio Project.

To learn more, visit lamasterchorale.org. Save the Date: Saturday, February 18, 2017 · 2 pm Van Nuys High School Auditorium

VOICES WITHIN

"I INSTANTLY QUIT WORRYING ABOUT AMERICA, BECAUSE THE AMERICA I SAW IN FRONT OF MY EYES WAS VIBRANT, DIVERSE AND BRIMMING WITH POTENTIAL."

CATHERINE WOMACK, LA WEEKLY



In November, 82 fifth-grade students participated in the Los Angeles Master Chorale's award-winning Voices Within program, which brings a singer, lyricist, and composer to two schools for a 12 week residency that teaches children to collaborate and write their own songs.

This year, Carlos Santana Arts Academy students selected six "dreamers and doers" who inspire them to be the subject of their songs, including Gustavo Dudamel, inventor Elon Musk, Supreme Court Justice Sonia Sotomayor, ballet dancer Michaela DePrince, architect Maya Lin, and inventor

William Kamkwamba. Sheridan Street Elementary students chose to write songs about landmarks located in their home neighborhood of Boyle Heights: Linda Vista Hospital, the Breed Street Shul, Mariachi Plaza, Evergreen Cemetery, the Boyle Heights Murals, and the Metro Gold Line.

The culmination performances took place at the schools in front of fellow students, parents, and caregivers. The Carlos Santana Arts Academy students received a surprise video message from Maestro Gustavo Dudamel wishing them well and encouraging them to keep singing.

AN INTERVIEW WITH LEEBA LESSIN



We sat down recently with our committed supporters and asked them a few questions regarding their connection to the Los Angeles Master Chorale. Leeba Lessin shares with us her story.

Q: How did you first become involved with the Los Angeles Master Chorale?

A: When I was growing up, I checked out records from our local public library. Some of them were by the Roger Wagner Chorale. I listened to them over, and over, and over. When I was an adult living in Los Angeles, I was looking for new activities to undertake. I went looking for the Roger Wagner Chorale and found the Los Angeles Master Chorale. During the Master Chorale's inaugural season in Walt Disney Concert Hall, I bought season tickets for something to do with my mother. She and I had listened to the Roger Wagner Chorale records together, so I bought the tickets initially for a sentimental reason and it turned into many years of enjoying the Master Chorale's music.

Q: What is your most memorable experience with the Master Chorale?

A: The *Voices of Light* combined video and choral performance and the Duke Ellington sacred concert definitely top the list. A couple of years ago there was a night of Korean music, which

really surprised me. It was a program and a canon of beautiful pieces of music. It was fantastic!

Q: What makes the Los Angeles Master Chorale shine in comparison to other vocal ensembles and choirs?

A: I appreciate the combination of traditionalism and adventure. The moments that stood out have been non-traditional for a classical choir. The Master Chorale really works to span multiple cultures and music types. One thing that stands out to me about the Master Chorale is the dedication of the singers. I love seeing the same faces singing every year. It says something about the continuous quality and engagement of the singers.

Q: How are you connected with the Master Chorale now?

A: I'm a big fan and a committed donor. I attend as often as I can, which most years is all events.

Q: What inspires you to support the arts?

A: The arts show that the creativity coming out of the human soul and mind is endless, as we see from the centuries of art and music. The masses of sounds and sights are alluring and the endlessness makes me excited to see what's next. I support the Master Chorale because the human voice is the purest instrument there is. It's in us, not made by us. There is a beauty in the voice that I think can never be matched by an instrument.

DONOR RECOGNITION 2016/17 SEASON

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

The following lists include individual donors who have contributed \$300 or more to the annual fund and special events, and institutional funders of \$1,000 or more from September 2015 to December 2016.

Your tax-deductible gifts are an investment in the artistic and educational programs of the Los Angeles Master Chorale. Support the music you love by making a donation today!

For more information, contact Lindsey Lansburgh at 213-972-3138 or llansburgh@lamasterchorale.org.

INDIVIDUAL DONORS

\$1 Million and Above

Kiki and David Gindler

\$100,000 to \$999,999

Blue Ribbon
The Lovelace Family Trust
Philip A. Swan
Laney and Tom Techentin

\$25,000 to \$99,999

Jerrie Paula Ortega-Brown and Abbott Brown
The SahanDaywi Foundation
Judi and Bryant Danner
Kathleen and James Drummy
Dr. Annette L. Ermshar and Mr. Dan Monahan
Lenore S. and Bernard A. Greenberg Fund
Denise and Robert Hanisee
Carol and Warner Henry
Leeba R. Lessin
Jane and Edward J. McAniff
Sheila Muller - Muller Family Foundation
Marian and John Niles
Courtland Palmer
Michele Moehring Rauch and Dudley Rauch
Susan Erburu Reardon and George Reardon
The Hon. Richard J. Riordan
Frederick J. Ruopp
Priscilla and Curtis Tamkin

\$10,000 to \$24,999

Virginia N. and Brian P. Brooks
Alicia G. and Edward E. Clark
Zoe and Don Cosgrove
Ann Ehringer, Ph.D.
Evelyn Feintech
Mr. and Ms. Gary N. Frischling
Eric and Jenny Geisler
Mr. Ron Hartwig
Elizabeth Levitt Hirsch
Ms. Jennifer Hoang and Mr. Brian Krechman
Stephen A. Kanter, M.D.
Dr. David B. Katzin
Jenny Soonjin Kim and Chip Baik
Cheryl Petersen and Roger Lustberg
Sonia Randazzo

Jon and Diana Rewinski
Ann and Robert Ronus
Cheryl and David Scheidemantle
Rosemary Schroeder
Eva and Marc Stern
Katy and Shaun Tucker
James Lyerly and Tracy Van Fleet
Jann and Kenneth Williams

\$5,000 to \$9,999

Anonymous
Joanne and Miles Benicks
Alex Bouzari
Kathy Cairo
Mr. and Mrs. Alex Chaves, Sr.
Kathleen and Terry Dooley
Marshall Rutter and Terry Knowles
Mrs. Kathleen L. McCarthy
Sally and Robert Neely
Mr. Steven Neiffer
Robert Olson
Mr. Jim Rosenberg and Ms. Karen Smith
Lorraine and Joseph Saunders
The Seidler Family
Nancy and Dick Spelke
Mr. Jonathan Steinberg and Ms. C. Buf Meyer
Ellen and Arnold Zetcher

\$2,500 to \$4,999

Diane and Noel Applebaum
Mr. and Mrs. Jeff Beal
Susan Bienkowski and Wang Lee
Marla Borowski
Dr. Lawrence and Jane Z. Cohen
Grant Gershon and Elissa Johnston
Mr. Curtis R. Joiner, Jr.
Robin and Craig Justice
Prof. Patricia A. Keating
Ms. Raullee Marcus
Dr. and Mrs. Allen Mathies, Jr.
Mr. Albert J. McNeil
Mrs. Carolyn L. Miller
Dr. Robert V. Pierre and Ms. Jane W. Sell
Mr. and Mrs. Harold B. Ray
Drs. Richard and Gail Rice
Michele and Russell Spoto, M.D.
Mr. and Mrs. William Switzer
Mr. and Mrs. Ian White-Thomson

\$1,000 to \$2,499

Mr. Patrick Anderson and Mr. Lester Olson
Gregory J. and Nancy McAniff Annick
Lesili Beard and Dr. Iris S. Levine
Dr. Christina Benson, M.D. and Dr. Kenneth Wells, M.D.
Mr. and Mrs. Gordon M. Binder
Dr. Andrew Blaine and Dr. Leigh Lindsey
Mrs. Marjore Chronister
Mrs. Eleanor Congdon
Ms. Jean Davidson and Mr. Kojiro Umezaki
Mr. and Mrs. Craig Deutsche
Leslie and John Dorman
Richard and Charlotte Eberhart
Dr. and Mrs. James J. Femino
Hon. Michael W. Fitzgerald and Mr. Arturo Vargas
Mr. Patrick Fitzgerald
Dr. Harold Frankl, M.D. and Mrs. Irene Weinrot
Mr. and Mrs. Jonathan Gray
Drs. Carl and Phyllis Greifinger
Ms. Margaret Hayhurst
Takashi and Atsuko Ito
Dr. and Mrs. Lawrence W. Jones
Ms. Carol Krause
Mr. and Mrs. Thomas Lang
Mr. Sang J. Lee
Mr. and Mrs. Jerome Levine
Marjorie Lindbeck
Richard and Miki Lorentz
Dr. and Mrs. Robert K. Maloney, M.D.
Mr. and Mrs. Frank B. Mapel
Rob Martin
Dr. Joseph Matthews
Mr. and Mrs. Peter McAniff
Mrs. Betty H. McLaughlin
Mr. Robin Meadow and Ms. Margaret Stevens
Steven and Jerri Nagelberg
Bea Nemlaha
Dr. and Mrs. Howard R. Panosian, D.D.S.
Mrs. Ralph E. Parks
Ann and John Perkins
Mrs. Lois Petzold-Hindin
Ms. Marilyn J. Prewoznik
Michael Ritchie and Kate Burton
Mrs. Elizabeth F. Loucks Samson

Mr. Donald R. Spuehler and Dr. Jill Roth Spuehler
Mr. J. Theodore Struck and Mr. Al Whitley
Mr. and Mrs. Rick Thyne
Mrs. Betsy Tyler
Ms. Janet van Adelsberg
Mr. Joe Wilkins
Mr. and Mrs. Sebastian K. Zacharia
Charles and Ling Zhang

\$500 to \$999

William G. and Barbara Adams
Mr. Robert C. Anderson
Prof. Martha E. Andresen Wilder and Mr. Steven Wilder
Anonymous (2)
Mr. and Mrs. Bradford B. Blaine
Mr. and Mrs. Stephen A. Block
Mr. and Mrs. Richard L. Camp
Martha J. Chase
Mr. and Mrs. John S. Clauss, Jr.
Ms. Jacqueline E. Cohl
Ms. Janice Coleman
The Honorable and Mrs. Ralph W. Dau
Mrs. Teran G. Davis
Dr. and Mrs. William M. Duxler
Dr. and Mrs. Kenneth Diddie
Mr. and Mrs. Alfred Doering
John and Becky Doody
Mr. and Mrs. Neal R. Dougherty
Sheila and David Eaton
Mrs. Lois S. Erburu
Randall T. Espinoza, M.D.
Drs. Harold and Eleanor Fanselau
Mr. and Mrs. Alan G. Freeman
David P. Garza
Bill and Pat Gershon
Ms. Suzanne Gilman
Mr. and Mrs. William Greene
Michelle Fitzgerald and Jonathan Guyton
Mr. and Mrs. Michael Haggans
Dr. Peter Hantos and Mrs. Dianne Hantos
Mr. and Mrs. Robert Harter
Mrs. Ann Horton
Paul and Missy Jennings
Richard M. and Marlene B. Jones
Ms. Molly A. Joseph

Ms. Jane Kaczmarek
 Mr. and Mrs. Sonny Kamm
 Mr. Charles Kesler
 Robin Kneubuhl
 Mr. and Mrs. Albin C. Koch
 Mr. and Mrs. Marshall F. Kramer
 C. Douglas and Susan Kranwinkle
 Mr. Ken Kwapis and Ms. Marisa Silver
 Ms. Fong Z. Liu
 Mr. and Mrs. Ben Logan
 Dr. Marguerite Marsh
 Mr. and Mrs. Everett F. Meiners
 David and Kimberly Meyer
 Mrs. Peggy Miller
 Chip and Sharyn Moore
 Mr. Brian R. Morrow
 Mr. Emory R. Myrick
 Mrs. Jeanne M. Neville
 Michael and Marianne S. Newman
 Ms. Susan Olsen
 Mr. and Mrs. Eric Olson
 Ms. Kay Paietta
 Mr. John B. Power and
 Ms. Sandra Garfield
 Dr. and Mrs. Monte Purcelli
 Dr. and Mrs. Gary Raines
 Mr. and Mrs. Charles A. Reardon
 Mr. Ron Rector
 Carol and François Rigolot
 Penelope Roeder
 Ms. Alice Rogers
 Ms. Lidia Rubinstein
 Mr. and Mrs. Barry A. Sanders
 Mr. and Mrs. Arthur Schanche
 Mr. Michael J. Skloff
 Mr. and Mrs. William Sollfrey
 Ms. Rita Spiegel
 Mr. and Mrs. Eric Steen
 Ms. Susan Stevens
 Ms. Tracy A. Stone and
 Mr. Allen Anderson
 Dr. Arthur H. Streeter
 Mr. Jesse R. Telles
 Stuart P. Tobisman and
 Karen Blackfeld
 Mr. and Mrs. James S. Toedtman
 Mr. Ben Tunnell
 Mr. and Mrs. Douglas A. Upshaw
 Christine Upton
 Mr. Bob Uyetani
 Ms. Patricia Waldeck
 Mr. Richard C. Warmer
 Mr. Charles E. Wharton
 Mr. and Mrs. Philip T. White
 Mr. Robert E. Willett
 Charles C. and Martha B. Wolf
 Mr. Geoffrey Yarema
 Ms. Nancy Zamora

\$300 to \$499
 Dr. Gloria Avrech
 Mr. Tim Baudler
 Mr. and Mrs. Steve T. Benson
 Mr. and Mrs. Paul Bent
 Mr. and Mrs. Chris Bertolet
 Mandy and Steve Brigham
 Suzanne C. Brown
 Mr. and Mrs. Allen Bundy
 Mr. David R. Burch
 Allen B. Cagle, M.D.
 Robert and Maureen Carlson
 Mr. and Mrs. Walter Coulson
 Mr. Doug M. Crowley
 Rosa Cumare
 Ms. Eloise Dale
 Mr. John F. Daum and
 Ms. Mary D. Nichols

Mr. and Mrs. Robert S.
 Deland, Jr.
 Peter Epstein
 Mr. Gerald Erickson
 Mr. Carl Ermsar
 Mr. William Farnum
 Mr. Michael Fishbein
 Ms. Mary Fitzpatrick and
 Mr. David Van Pelt
 Dr. Steven and Sylvia Freije
 Mary L. Gisbrecht
 Mr. and Mrs. Albert S. Glover
 Ms. Diana Gould and
 Dr. Kirsten Grimstad, Ph.D.
 Mr. and Mrs. Richard A. Grant, Jr.
 Mr. Donald C. Griffin
 Mr. Gabriel Gutierrez
 Ms. Leigh Harrison
 Mr. and Mrs. Elton J. Howard
 Mr. and Mrs. R. Conrad Immel, Jr.
 Mr. and Mrs. William Jacobson
 Mr. Frank Jarvis
 Richard P. Jensen
 David and Elizabeth Kalifon
 Dr. and Mrs. Robert M. Karns
 Ms. Dana B. Kennedy and
 Ms. Barbara Minton
 Mr. John Levan
 Mr. John Lundgren
 Mrs. Ginny Mancini
 Ms. Jain Fletcher and
 Ms. Silvia Mariscal
 Dr. Randy May
 Dr. Mark and
 Mrs. Stephanie Mayerson
 Mr. William McCoy
 Mrs. Jane M. McNeil
 Dr. Nicholas K. Menzies and
 Dr. Melinda Herrold-Menzies
 In memory of John and Cindy Moore
 Mr. and Mrs. Tom Moore
 Mr. John Mosley
 Mr. Neil Olson
 Ms. Sylvia L. Osborne
 Mr. and Mrs. John E. Porter
 Carol H. Richards
 Mr. Eric A. Richards
 Al and Holly Ristuccia
 Mr. Kenneth Roehrs and
 Ms. Sara McGah
 Carli V. Rogers
 Mrs. Carolyn Salzman
 Hugh and Mareleen Scheffy
 Ms. Mary Ann Semler
 Dr. Alfred Sidhom
 Gary J. and Melanie C. Singer
 Dr. Carol A. Smith
 Mr. Richard Smith
 Kerstin Stempel
 Ms. Deborah K. Streiber
 Mr. and Mrs. Warren Techtentin
 David and Carolyn Thomas
 Dr. and Mrs. Robert E. Tranquada
 Mr. and Mrs. Peter Trepp
 Mrs. Anita Tsuji
 Barbara E. Wagner
 Ms. Pat L. Walter
 Dr. Michelle Ward
In memory of Kermit F. Ward
 Ms. Elizabeth Wenz
 Mr. Russell Whittenburg
 Mr. Darrell Wiest
 Mr. Mark Wynn

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

ARTISTIC DIRECTOR'S CIRCLE

Founded in 2012 with a generous gift from Kiki and David Gindler, the Artistic Director's Circle joins together distinguished Los Angeles Master Chorale supporters who share a passion for the group and the bold vision of Artistic Director Grant Gershon. As key stakeholders, members of the Artistic Director's Circle play a vital role in supporting core institutional programming and special initiatives through significant contributions of \$50,000 and above; and, in partnership with the Artistic Director, enjoy exciting opportunities throughout the season designed to enhance their association with the Master Chorale and its supported programs.

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

Jerrie Paula Ortega-Brown and
 Abbott Brown
 Judi and Bryant Danner
 Kathleen and James Drummy
 Kiki and David Gindler
 Lenore S. and Bernard A.
 Greenberg Fund
 Denise and Robert Hanisee
 Carol and Warner Henry
 Leeba R. Lessin
 Lillian and Jon Lovelace
 Sheila Muller

Marian and John Niles
 Michele and Dudley Rauch
 Susan and George Reardon
 The Lloyd E. Rigler -
 Lawrence E. Deutsch Foundation
 Richard J. Riordan
 Frederick J. Ruopp
 The SahanDaywi Foundation
 Philip A. Swan
 Priscilla and Curtis Tamkin
 Laney and Tom Techtentin

FOUNDATION, GOVERNMENT AND CORPORATE SUPPORT

\$100,000+

Bloomberg Philanthropies
 Colburn Foundation*
 The James Irvine Foundation*
 Music Center Fund for the
 Performing Arts
 Music Center Foundation
 The Ralph M. Parsons Foundation*

Wells Fargo

\$1,000 to \$19,999

American Business Bank
 Amphion Foundation
 The ASCAP Foundation
 Irving Caesar Fund
 The Aaron Copland Fund for Music
 The Julia Stearns Dockweiler
 Charitable Foundation
 Edison International
 Employees Community Fund of
 Boeing California
 Ann and Gordon Getty Foundation
 The William H. Hannon Foundation
 Metropolitan Associates
 E. Nakamichi Foundation
 Pasadena Showcase House
 for the Arts
 Kenneth T. and Eileen L.
 Norris Foundation
 Patina Restaurant Group
 Lon V. Smith Foundation
 John and Beverly
 Stauffer Foundation
 Sidney Stern Memorial Trust
 Walter J. and Holly O.
 Thomson Foundation
 Wallis Foundation

\$50,000 to \$99,999

The Ahmanson Foundation
 City of Los Angeles Department of
 Cultural Affairs*
 Los Angeles County Arts Commission*
 The Lloyd E. Rigler - Lawrence E.
 Deutsch Foundation
 Dan Murphy Foundation
 National Endowment for the Arts
 The Rose Hills Foundation*

\$20,000 to \$49,999

Patricia Duque Byrne
 Charitable Foundation
 California Arts Council
 Capital Group Companies
 Charitable Foundation
 The Green Foundation
 Thelma Pearl Howard Foundation
 Los Angeles County Board
 of Supervisors
 Ann Peppers Foundation
 Dwight Stuart Youth Fund

**indicates multi-year commitment*

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



LAGRIME DI SAN PIETRO OPENING NIGHT

“LAGRIME IS A MAJOR ACCOMPLISHMENT FOR THE MASTER CHORALE, WHICH SANG AND ACTED BRILLIANTLY. IT IS ALSO A MAJOR ACCOMPLISHMENT FOR MUSIC HISTORY.”

MARK SWED, LOS ANGELES TIMES



Jean Davidson,
Esa-Pekka Salonen,
Grant Gershon

Jonathan Weedman, Grant Gershon,
Peter Sellars, Raymundo Baltazar,
Jean Davidson, Annette Ermshar



Peter Sellars,
Grant Gershon

Annette Ermshar, Phil Swan,
Rachel Moore

Peter Sellars, Martha Groves,
Mayor Richard Riordan



DAN MURPHY FOUNDATION GENEROUSLY UNDERWRITES TONIGHT'S CONCERT

For 20 years, the Dan Murphy Foundation has been providing steadfast support for Los Angeles Master Chorale concerts, ensuring that magnificent works like tonight's *Missa solennis* are performed to perfection. "To all of the foundation's board of directors, I want to express my deepest gratitude for your unwavering commitment to this music and to this organization," said Artistic Director Grant Gershon.

ROGER WAGNER SOCIETY ENDOWMENT AND PLANNED GIVING

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 the Los Angeles Master Chorale. 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 Los Angeles Master Chorale in 1964 and served as its Music Director until 1986.

Michael Breitner
Abbott Brown
Raun and Jerry Burnham
Colburn Foundation
William Davis
in honor of Ted McAniff
Ann Graham Ehringer, Ph.D.
Kathie and Alan Freeman
Kiki and David Gindler
Denise and Robert Hanisee
Geraldine Healy*
Violet Jabara Jacobs*
Stephen A. Kanter
Joyce* and Kent Kresa
Marjorie and Roger* Lindbeck
Lesley Leighton
Los Angeles Master
Chorale Associates
Patricia A. MacLaren
Drs. Marguerite and Robert* Marsh
Jane and Edward J. McAniff
Nancy and Robert Miller
Patrick Morrow
Raymond R. Neevel*
Joyce and Donald J.* Nores

Cheryl Petersen and
Roger Lustberg
Anne Shaw and Harrison Price*
Elizabeth and Hugh Ralston
Susan and George Reardon
Elizabeth Redmond*
Penelope C. Roeder, Ph.D.
Phyllis and Larry* Rothrock
Marshall Rutter and Terry Knowles
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 Techentin
Madge van Adelsberg*
Robert Wood*
**Deceased*

ADMINISTRATION

Artistic & Executive Leadership

Grant Gershon,
Kiki and David Gindler
Artistic Director
Jean Davidson,
President and
Chief Executive Officer
Eric Whitacre,
Swan Family Artist-in-Residence
Lisa Edwards,
Pianist/Musical Assistant

Artistic Production & Operations

Andrew Brown,
Chief Operating Officer
Kevin Koelbl,
Director of Artistic Production
Susie McDermid,
Production Assistant

Development

Patrick Morrow,
Director of Development
Lindsey Lansburgh,
Annual Fund Manager
Julie Gaeta,
Institutional Giving Manager
Desirée Gagnon,
Manager, Special Events

Education

Lesili Beard,
Director of Education
Doug Cooney,
Teaching Artist
Christy Crowl,
Teaching Artist
Amy Fogerson,
Teaching Artist
Alice Kirwan Murray,
Teaching Artist
David O,
Teaching Artist
Brett Paesel,
Teaching Artist

Finance & Administrations

Steven Neiffer,
Chief Financial Officer

Allie Fukushima, Accounting and
Compensation Specialist
Esther Palacios,
Executive Assistant/Board Liaison

Marketing & Public Relations

Patrick Brown,
Director of Marketing
Jennifer Scott,
Director of Public Relations
Adrien Redford
Audience Engagement Coordinator
Hayden Eberhart,
Program Book Coordinator

Consultants

Base Design,
Design Firm
Gary Murphy,
Public Relations
Dream Warrior Group,
Web Design
Smash Event,
Gerry Huffman
SingerLewak,
Auditor
Jackson Lewis,
Counsel
Theater Direct,
Ticket Services

Walt Disney Concert Hall

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

MEDIA PARTNERS



ListenUp! with Artistic Director Grant Gershon and KUSC's Alan Chapman can be heard online after the concert at lamasterchorale.org.

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

Use of any phones, cameras or recording devices is prohibited during the performance. Program and artists subject to change. Latecomers will be seated at the discretion of House Management.

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

All Los Angeles Master Chorale photos: Marie Noorbergen / Tao Ruspoli; Raquel González photo: Arielle Doneson; Allyson McHardy photo: David Leyes; Rod Gilfry photo: Dana Patrick; opening night event photos: Jamie Pham

JANUARY

SUN 01 JAN / 1:00p.m. / 6:30p.m.

Amélie, A New Musical
CENTER THEATRE GROUP
Ahmanson Theatre
Thru 1/15

THU 05 JAN / 8:00p.m.

Tchaikovsky & Sibelius
LA PHIL
Walt Disney Concert Hall
Thru 1/8

TUE 10 JAN / 8:00p.m.

Chamber Music:
BACH / CARTER / SCHUMANN
LA PHIL
Walt Disney Concert Hall

TUE 10 JAN / 11:00a.m.

TUES – THURS
LUNCHTIME! Food Trucks
GRAND PARK

WED 11 JAN / 12:15p.m.

WED + FRI
LUNCHTIME! Yoga reTREAT
GRAND PARK
Thru 5/31

FRI 13 JAN / 8:00p.m.

Mehta & Shankar
LA PHIL
Walt Disney Concert Hall
Thru 1/15

FRI 13 JAN / 8:30p.m.

Junot Diaz
REDCAT

SAT 14 JAN / 11:00a.m.

Toyota Symphonies for Youth:
The Planets
LA PHIL
Walt Disney Concert Hall
Thru 1/21

SAT 14 JAN / 8:00p.m.

ARRAY @ The Broad:
Cooley High
REDCAT

SUN 15 JAN / 7:00p.m.

JACK Quartet/Lightbulb
REDCAT

TUE 17 JAN / 8:00p.m.

Green Umbrella: All-Reich
Walt Disney Concert Hall

THU 19 JAN / 8:00p.m.

Gil Shaham plays Prokofiev
LA PHIL
Walt Disney Concert Hall
Thru 1/21

SAT 21 JAN / 2:00p.m.

Beethoven's *Missa Solemnis*
LA MASTER CHORALE
Walt Disney Concert Hall
Thru 1/22

SUN 22 JAN / 2:00p.m.

USC Thornton Symphony
LA PHIL
Walt Disney Concert Hall

TUE 24 JAN / 8:00p.m.

Itzhak Perlman
LA PHIL
Walt Disney Concert Hall

THU 26 JAN / 8:00p.m.

Dudamel & Emanuel Ax
LA PHIL
Walt Disney Concert Hall
Thru 1/28

THU 26 JAN / 8:30p.m.

Meg Stuart: *Hunter*
REDCAT
Thru 1/28

SAT 28 JAN / 7:30p.m.

The Abduction from the Seraglio
LA OPERA
Dorothy Chandler Pavilion
Thru 2/19

SUN 29 JAN / 7:30p.m.

Alan Cumming Sings Sappy Songs
LA PHIL
Walt Disney Concert Hall

TUE 31 JAN / 8:00p.m.

Chamber Music: Mozart & Brahms
LA PHIL
Walt Disney Concert Hall

TUE 31 JAN / 8:00p.m.

Zoot Suit
CENTER THEATRE GROUP
Mark Taper Forum
Thru 3/12

TUE 31 JAN / 8:30p.m.

Piano Spheres: Vicki Ray 2017
REDCAT