



LOS ANGELES
MASTER CHORALE



TWO AMERICAN REVOLUTIONS

Saturday, April 26, 2003

8:00 p.m.

Dorothy Chandler Pavilion

some music you hear once and never forget.

some music you hear once and never forget.



LOS ANGELES MASTER CHORALE

Board of Directors

Edward J. McAniff, Chairman
Mark Foster, President
Everett F. Meiners, Secretary
Penelope C. Roeder, Ph.D., Treasurer

Directors

Jeffrey C. Briggs
Samuel T. Coleman
Robert M. Hanisee
Victoria Hobbs
Mrs. Peter W. Kuyper
Marguerite Marsh, Ph.D.
Albert J. McNeil
Raymond R. Neevel
Donald J. Nores
Hugh J. Ralston
Susan Erburu Reardon
Elizabeth F. Redmond
Eric A.S. Richards
Marshall A. Rutter
W. Scott Sanford
Dona Haynes Schultz
Philip A. Swan
Mrs. Thomas Techentin
Ian White-Thomson

Honorary Directors

Mrs. Bob Hope
Clifford A. Miller
Anne Shaw Price
Harrison Price
Charles I. Schneider
Mrs. Meredith Willson

Ex-Officio Members

Helen Birch, Singers' Representative
Grant Gershon, Music Director
Terry Knowles, Executive Director
Jane Valentine Sweetser, President, Master Chorale Associates
Burman Timberlake, Singers' Representative

Artistic Staff

Grant Gershon, Music Director
Paul Salamunovich, Music Director Emeritus
Nancy Sulahian, Director, Chamber Singers

Administration

Terry Knowles, Executive Director
Marjorie Lindbeck, General Manager
Dana Bain, Director of Marketing
Kathie Freeman, Artistic Personnel & Production Manager
Trent Steelman, Manager of Sales and Customer Service
Andrew Brown, Community Programs Associate
Jessica Santana, Resource Development Associate
Libby Huebner, Publicist
Sue Bell, Controller
Frank Cruz, Bookkeeper
Peter Kline, Sales Associate
Maggie Rawling, Sales Associate

EXECUTIVE DIRECTOR LETTER

Dear Friends:



Rarely a day goes by that I don't think with gratitude about the many people who are devoted to the Los Angeles Master Chorale, and whose dedicated support make possible an impressive array of concerts and community programs. You have been on my mind especially in recent weeks, during a time of intense preparation for and then presentation of performances in New York, as well as following our announcement of the Chorale's 2003-04 season.

On March 18 the Chorale's "Tangos and Prayers" program was offered at The Riverside Church; later that week the singers collaborated in two performances with the Los Angeles Philharmonic of John Adams' *El Niño* at the Brooklyn Academy of Music. How I wish every one of you had been there for these extraordinary experiences! It is impossible to overstate the importance of these appearances and their impact on every aspect of our organization; the Saturday night *El Niño* audience included such luminaries as pianist Emmanuel Ax, author Toni Morrison, composer Tan Dun, choreographer Mark Morris, and Carnegie Hall president Robert Harth – all of whom were backstage congratulating the performers. It was a thrilling evening, made so by the virtuoso performances of all the artists involved. The Master Chorale simply outdid itself at Riverside and BAM, and I encourage you to take great pleasure from knowing that your support helped make these projects possible.

Those of us who traveled to New York have many stories to tell that illuminate our time there. None, however, is more powerful for me than Marjorie Lindbeck's about her visit to the World Trade Center site. She emerged from the subway on a gorgeous afternoon to the overwhelming enormity of that unspeakable hole in the ground. And she noticed a group of people who appeared to be singing. As she approached, she realized they were performing Morten Lauridsen's *O Magnum Mysterium*. When Marjorie spoke to the director, he cited the power of this music and how his University of Maine ensemble wanted to offer an expression of hope at "ground zero." *Your Los Angeles Master Chorale* brought this music to the world, and you must know that it is because of your patronage that we can offer such life-changing and unforgettable musical experiences.

You are also demonstrating your belief in Grant Gershon and the Los Angeles Master Chorale by subscribing to the 2003-04 Walt Disney Concert Hall season. Many of you have renewed your subscriptions, and we thank you! The renewal deadline has been extended, but it's just a few days away. Please don't miss this opportunity to be part of one of the most exciting concert seasons in the Master Chorale's history.

The Chorale's 2002-03 season is about to wrap up with a concert of film music on June 7. On that occasion, we celebrate our first 39 seasons of music-making and say farewell to the Dorothy Chandler Pavilion. And we turn our gaze across First Street to the Walt Disney Concert Hall when we honor the remarkable Frank Gehry at a post-concert Gala. By attending, you have an opportunity not only to recognize the brilliant talent of this internationally-renowned architect, but also to support and celebrate with the Los Angeles Master Chorale at a literally unique moment in its long and celebrated life. Please join us for the "On Wings of Steel" gala. We're turning a corner into a future bright with unlimited possibilities – please come with us!

With deepest gratitude,

Terry Knowles
Executive Director

The Los Angeles Master Chorale is a member of Chorus America, American Council for the Arts, Association of California Symphony Orchestras, California Confederation of the Arts, and the Western Alliance of Arts Administrators.

The activities of the Master Chorale are made possible, in part, through sponsorship of the California Arts Council, the City of Los Angeles Cultural Affairs Department, the National Endowment for the Arts, the Los Angeles County Arts Commission, and the generosity of donors to The Music Center Fund for the Performing Arts.

TWO AMERICAN REVOLUTIONS

Saturday, April 26, 2003 ~ 8:00 p.m.

Dorothy Chandler Pavilion ~ Grant Gershon, *Conductor*



Join us for *Listen Up!*, a pre-concert conversation with Music Director Grant Gershon and Alan Chapman of KUSC at 7:00 p.m. in the Grand Hall.

These concerts are made possible, in part, through grants from the Los Angeles County Arts Commission, the City of Los Angeles Cultural Affairs Department, the California Arts Council and the National Endowment for the Arts.



Latecomers will not be seated until the first convenient pause in the performance. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Programs and artists subject to change. Patrons cannot be paged during a performance.

MODERN MUSIC

William Billings
(1746-1800)

BENEFICENCE

I AM THE ROSE OF SHARON

CHESTER

DAVID'S LAMENTATION

JORDAN

MOUNT VERNON

Stephen Jenks
(1772-1856)

THE GOOD OLD WAY

William Walker
(1809-1875)

EUROCLYDON –

Billings

THEY THAT GO DOWN TO THE SEA

Intermission

THE DESERT MUSIC

Steve Reich
(b. 1936)

(Texts from the poetry of William Carlos Williams)

some music you hear once and never forget.

some music you hear once and never forget.



LETTER FROM GRANT GERSHON

Exactly two hundred years of American history stand between the two Yankees featured on tonight's concert. William Billings and Steve Reich are both composers who value clear textures, direct statements and a thoroughly unsentimental approach to music making. They stand as decidedly American mavericks, reacting to a perceived decadent and overly complex European musical mainstream with works of great originality and little pretension. It is my pleasure then to introduce these two composers, who have rarely if ever shared the stage, to each other as well as to our audience.

In a true sign of the times we live in, I scoured the musical publishing world for the better part of two years searching in vain for a scholarly collection of works by William Billings, and had just about given up hope that such an edition was actually in existence when I happened to stumble upon the Complete Works of Billings, new, hardbound, in four annotated volumes on Amazon.com! I was quite astonished to see the incredible variety of anthems, odes, patriotic songs, laments, and musical jokes that this prolific part-time composer (his day job was as a tanner) had produced, all for a cappella voices. This evening's concert also includes two other vivid examples of the "shape note" tradition of singing that Billings inspired, and that still thrives within a vibrant community of *Sacred Harp* or *fasola* singers all over the country.

The Desert Music is Steve Reich's largest score to date in terms of numbers of performers, even in the newly revised "chamber" version that we are performing tonight. It is a brilliant example of what I consider the High Minimalism of the early 1980s, which also produced such monumental pieces as John Adams' *Harmonium* and *Nixon in China*. This is music of great buoyancy and light, with interlocking rhythmic cells driving a gleaming musical machine, and lush jazz-inspired harmonies providing the fuel. The piece, in 5 continuous movements, is conceived as a giant arc that reaches its apex in the central third movement. This is where the succinct poetry of William Carlos Williams becomes the most unsettling—"Say to them: Man has survived hitherto because he was too ignorant to know how to realize his wishes. Now that he can realize them, he must either change them or perish."

Sincerely,
Grant

PROGRAM NOTES

BY PETER RUTENBERG

Nearly 400 years ago an intrepid band of explorers set sail from England for the New World only to vanish in the ill-fated village known as Jamestown. The second attempt to "colonize" the eastern shore of North America — by the hardy souls aboard the *Mayflower* — would prove more successful and durable, if not the least bit easier. When the colonists reached the limit of their tolerance for England's particular brand of imperialism some 156 years later, they would declare their independence and fight a long and bloody war to insist on it. Music provided the rallying cry in that revolution just as it has in many others: indeed music's ability to stir the soul and motivate the body make it an invaluable accompaniment to important changes of power and influence, wherever and whenever they occur.

Boston's historical records don't say much about music's role in the Massachusetts Bay Colony, but by **William Billings'** birth in 1746, the city could boast a population of 15,000, active in trade, agriculture and a variety of enterprises. There were undoubtedly performances of secular music in the Concert Hall, which the impoverished Billings may have listened to from outside the building. Undoubtedly local taverns provided an evening's entertainment, courtesy of their less inhibited patrons and itinerant musicians. The primary churches were Congregational, Calvinist and Anglican — the first two with strict rules against choirs early on — the latter, usually with a choir and, later, an organ in the English tradition. The reform congregation was expected to sing psalms in four-part harmony and a system of singing schools arose to train singers in reading music and vocal production. Out of this practice came a desire for the advanced singers to "perform" without the masses. Initially they were not allowed to do so during services but might be permitted a hearing before or after. In time these "anthems" became an integral part of the worship and have remained so through the present day. Billings was at the forefront of this liturgical revolution until his death in 1800.

Billings is thought to have begun composing as a teenager in the early 1760s. Although not trained by any official process, there is ample evidence to suggest he was adequately self-taught, given his substantial output of hymns and anthems. His first efforts were crude by the European standards of the day, but it wasn't long before he developed a more polished and sophisticated style. The method of composition employed by Billings has a strong bearing on the resulting sound: the givens were a metric psalm or hymn text and the standard four-part harmony. First, the melody or "Air" was written for the Tenor. Then the Bass established a harmonic pattern with some counter-melodic interest. After that, the "Treble" or Soprano was written to complement the Tenor and form a suitable duet in the style of a 'descant'. Last came the "Counter" or Alto, which filled in harmonies but often exhibited limited melodic inclination and a narrow range of notes. It was customary for the tenors and sopranos to divide in half, and both sing each other's lines, so that the standard texture was really comprised of six instead of four parts. Considering Billings' own leading bass voice, it was not unusual for the bass line to be doubled an octave below. Even without the contrapuntal extravagance of the old European style or acoustics of large cathedrals, they could still

enjoy the rich and sonorous fabric created from octave doublings and nasalized resonance.

Billings is credited with six publications and a number of individual issues: *The New-England Psalm-Singer* (1770), *The Singing Master's Assistant* (1778), *Music in Miniature* (1779), *The Psalm-Singer's Amusement* (1781), *The Suffolk Harmony* (1786), and *The Continental Harmony* (1794). The Billings selections on this program are all drawn from the 1778, 1781 or 1786 collections

The term *shape note* singing refers to various systems of notation developed in the United States from 1800 in which the printed note heads were of different shapes (triangle, diamond, etc.), corresponding to an abbreviated form of solfeggio using some of the standard seven syllables *do re mi fa sol la ti*. Their purpose was to facilitate the learning of hymns and psalms. *The Sacred Harp* (1844) is perhaps the best known collection published in this format. New Englander **Stephen Jenks** (1772-1856) continued the tradition of Daniel Read in the generations after Billings, writing and publishing several shape-note hymn books, and later moving to Ohio to make musical instruments. South Carolinian **William Walker** (1809-1875) was responsible for compiling *Southern Harmony* (1835) — his first and most famous book of shape-note tunes — which is notable for its pre-Civil War popularity and for being the first book to include the hymn *Amazing Grace* set to the tune 'New Britain' still used today.

In the mid-20th century composer **Steve Reich** began a revolution of his own in American music which is known by the generic term 'minimalism'. While this word is intended to describe a compositional system

that relies on 'minimal' thematic material varied by cyclic repetition, there is nothing sparse or unextrapolated in its design or execution. Indeed, it is vigorous, powerful and engaging in the sheer level of activity that takes place on its musical soundscape. *The Desert Music*, written between 1982-84 to brief texts by William Carlos Williams, is distinguished by triple-layers of tempos, wide leaps and stratospheric registers, while the choral writing is somewhat darker and more chordal than his earlier work, *Tehillim*. The central, slow movement delivers the work's 'message' — an admonition against technological advance — leading to a striking image created by the finale's opening. Author K. Robert Schwarz describes it thus: "the sustained chords are voiced so as to create an immense six-octave span from double-bass to piccolo. As the bustling counterpoint intertwines within these chords, the visual image that arises is of a solitary human running across a vast desolate plain — a desert at once intimidating and exhilarating." This image and Williams' text will undoubtedly resonate more profoundly in the context of current events. (Note: some of the information about Billings is paraphrased or adapted from *The Complete Works of William Billings* published by the American Musicological Society; that about the remaining composers is paraphrased from articles in Grove.com.)

Peter Rutenberg is producer of the Master Chorale's latest album, Glass • Salonen, as well as Argento • Duruflé and the Grammy-nominated Lauridsen Lux Aeterna CD. He produced The First Art national radio series for nine years and is founding music director and conductor of Los Angeles Chamber Singers & Cappella, now in its thirteenth season. This is Mr. Rutenberg's fifth season as the Chorale's Program Annotator.



some music you hear once and never forget.

THE DESERT MUSIC

Texts by William Carlos Williams (1883-1963)

Part I

Begin my friend, for you cannot, you may be sure, take your song which drives all things out of mind, with you to the other world.

Part II

Well, shall we think or listen? Is there a sound addressed not wholly to the ear?

We half close our eyes. We do not hear it through our eyes. It is not a flute note either. It is the relation of a flute note to a drum. I am wide-awake. The mind is listening.

Part III

Say to them: "Man has survived hitherto because he was too ignorant to know how to realize his wishes. Now that he can realize them, he must either change them or perish".

It is a principle of music to repeat the theme. Repeat and repeat again, as the pace mounts. The theme is difficult, but no more difficult than the facts to be resolved.

Part IV

Well, shall we think or listen? Is there a sound.....

Part V

Inseparable from the fire, its light takes precedence over it. Who most shall advance the light! Call it what you may!

LOS ANGELES MASTER CHORALE

SOPRANO

Claire Fedoruk*
Sara Camp*
Marie Hodgson*
Karen Hogle*
Hyun Joo Kim*
Susan Mills*
Rachelle Skloff*
Diane Thomas*
Sun Joo Yeo*

ALTO

Nicole Baker*
Leanna Brand*
Aleta Braxton
Amy Fogerson*

Michelle Fournier

Kyra Humphrey
Alice Murray*
Nancy Sulahian*
Kimberly Switzer*

TENOR

David Bunker
Pablo Cora*
Jody Golightly*
Stephen Harms
Shawn Kirchner*
Dominic MacAller*
Christian Marcoe
Kevin Sr. Clair*
George Sterne*

BASS

Crispin Barrymore
Mark Beasom
Paul Cummings*
Gregory Geiger*
Michael Geiger*
Lew Landau
Jim Raycroft*
David Schnell*
Burman Timberlake*
*Indicates Desert Music

REHEARSAL PIANIST

Cathy Miller Popovic

STAGE MANAGER

Paul Geller

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

LOS ANGELES MASTER CHORALE ORCHESTRA

VIOLIN I

Ralph Morrison, *Concertmaster*
Jayme Miller
Margaret Wooten

VIOLIN II

Steve Scharf, *Principal*
Florence Titmus
Susan Jensen

VIOLA

Kazi Pitelka, *Principal*
Samuel Formicola
Renita Koven

CELLO

John Walz, *Principal*
Nadine Hall
Todd French

BASS

Donald Ferrone, *Principal*
Ann Atkinson

FLUTE

Geri Rotella, *Principal*
Sara Weisz
Lisa Edelstein
Sara Andon

HORN

Jon Titmus, *Principal*
Kristy Morrell

TRUMPET

Roy Poper, *Principal*
William Bing

TROMBONE

William Booth, *Principal*
Amy Bowers
Terry Cravens

PERCUSSION

Theresa Dimond, *Principal*
Timm Boatman
Scott Higgins
John Magnussen
Marie Matson
Aaron Smith
Jon Wakefield

TYMPANI

Mark Zimoski, *Principal*
Michael Englander

KEYBOARD

Gloria Cheng, *Principal*
Jon Blacklow
Cathy Miller
Lisa Sylvester

CONTRACTOR

Steve Scharf

LIBRARIAN

Bob Dolan

SOUND DESIGN

Fred Vogler

The members of the Los Angeles Master Chorale Orchestra are represented by the American Federation of Musicians, Steve Scharf, contractor.

ARTIST PROFILES



GRANT GERSHON, MUSIC DIRECTOR

Renowned conductor Grant Gershon became Music Director of the Los Angeles Master Chorale in July 2001, bringing a wealth of artistic accomplishments to this prestigious post. His first season at the helm of the Master Chorale in 2001-02 garnered critical acclaim and tremendous media attention. A gifted conductor, pianist and vocalist, Gershon is equally at home conducting and performing choral and symphonic music, opera, and musical theater. He recently completed a term as assistant conductor of the Los Angeles Philharmonic, which he led in performances with such soloists as Evelyn Glennie, Marcus Roberts, and Frederica von Stade. He also served as Assistant Conductor with L.A. Opera, where he collaborated in over 40 productions and garnered a reputation as one of the country's exceptional vocal coaches.

Gershon has been guest conductor of the Chicago Symphony Chorus, the New York Choral Artists, and the London Sinfonietta Voices, as well as the choruses of the Festival Aix-en-Provence and Paris' Theatre du Châtelet. He has appeared as guest conductor of the St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theater, and the Finnish chamber orchestra *Avanti!*. Gershon has led performances at the Edinburgh, Vienna and Helsinki Festivals, and in August 2002 conducted acclaimed performances of Stephen Sondheim's *A Little Night Music* at the Chicago Symphony's Ravinia Festival.

As a pianist, Gershon has appeared in recitals with Dame Kiri Te Kanawa, Peter Schreier, Audra McDonald, Rodney Gilfry, and Sanford Sylvan. His recording with tenor John Aler, entitled "Songs We Forgot to Remember," was released on Delos Records, and he is featured on a Nonesuch release of music by Ricky Ian Gordon. An ardent champion of new music, Gershon conducted the world premiere performances of John Adams' opera/theater piece *I Was Looking at the Ceiling and Then I Saw the Sky*, directed by Peter Sellars, and was vocal director on the Nonesuch recording of the work.

California-born and -educated, Gershon holds the Bachelor of Music degree *cum laude* from the University of Southern California — which named him "Thornton School of Music Outstanding Alumnus of the Year" in May 2002 — and continued his studies at the Aspen and Tanglewood Festivals.

STEVE REICH (1936), COMPOSER

Steve Reich was recently called "...America's greatest living composer." (*The Village Voice*). From his early taped speeches *It's Gonna Rain* (1965) and *Come Out* (1966) to his and video artist Beryl Korot's digital video opera *Three Tales* (2002), Mr. Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states *The Guardian* (London).

Born in New York and raised there and in California, Mr. Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years, he studied composition with Hall Overton, and from 1958 to 1961 he studied at the Juilliard School of Music with William Bergsma and Vincent Persichetti. Mr. Reich received his M.A. in Music from Mills College in 1963, where he worked with Luciano Berio and Darius Milhaud.

In 1966 Steve Reich founded his own ensemble of three musicians, which rapidly grew to 18 members or more. Since 1971, Steve Reich and Musicians have frequently toured the world, and have the distinction of performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line Cabaret.

Over the years, Steve Reich has received commissions from groups as diverse as the San Francisco Symphony; guitarist Pat Metheny; and the Kronos Quartet to name a few. The Master Chorale commissioned and will premier his latest work at Walt Disney Concert Hall on May 23, 2004. His music has been performed by many major orchestras and ensembles around the world, including the London Symphony Orchestra conducted by Michael Tilson Thomas, the New York Philharmonic conducted by Zubin Mehta; the Ensemble Modern conducted by Bradley Lubman, and the Theater of Voices conducted by Paul Hillier.

Several noted choreographers have created dances to Steve Reich's music, including Jerome Robbins for the New York City Ballet ("Eight Lines"), Laura Dean, who commissioned "Sextet", Eliot Feld, Alvin Ailey, and Lar Lubovitch.

In 1994 Steve Reich was elected to the American Academy of Arts and Letters.



some music you hear once and never forget.



WILLIAM BILLINGS (1746-1800), COMPOSER

Bizarre of appearance (one-eyed, one-legged, and unkempt) and colorful of career (by turns as tanner, teacher, and civil servant), Billings was America's first major composer. *The New-England Psalm-Singer*, a collection of 120 vocal works (with frontispiece engraved by Paul Revere), was the first published edition of American music; *The Singing Master's Assistant* enjoyed immense circulation, in part, owing to its politically inflammatory lyrics. "Chester," Billings's famous and stirring Revolutionary hymn, might well be compared in function and effect to Martin Luther's *Ein' feste Burg*.

Self-taught in composition, Billings drew on British models to develop a stark, primitive style of vocal composition appropriate to the stern New England church. The harmonies are simple and open; the setting of texts (his own, and those of Isaac Watts and others) scrupulous and sometimes pictorial. Often there is sharp metric and textural contrast—the latter notable in the fusing-tunes, where the middle section is in imitative counterpoint. The introductions to his tune books, designed for use in the New England singing-schools, summarize his musical philosophy. Billings was dubbed, wrongly, "the rival of Handel" and, rightly, "the father of our New England music."

STEPHEN JENKS (1772-1856), COMPOSER

Between 1799 and 1818 Stephen Jenks was named as author or coauthor of ten printed collections of sacred music and as composer of 125 pieces in these collections. Jenks was a prolific exponent of the American music idiom developed by Daniel Read and other Connecticut composers during the late eighteenth century. Virtually unknown in the cities of the American seaboard, he flourished in the hinterland of New England and New York, where he taught singing schools and cultivated a network of pupils and fellow teachers, whose compositions he published. In 1829 he moved to northern Ohio, where he farmed and made percussion instruments.

Stephen Jenks' sacred tunebooks and his many published compositions establish him as an important figure in American sacred music of the early nineteenth century. His large manuscript tunebook shows that he continued to compose as late as 1850 and that he grappled with the changing styles of nineteenth-century hymnody. His compositions reveal the stylistic growth of a composer, trained in the eighteenth century, who attempted over many years to assimilate new

developments. Many of his compositions found a place in shape-note tunebooks of the period 1800-1860; several of these, including *Evening Shade*, *Mount Vernon*, *Babel's Streams*, *North Salem*, and *Liberty* are favorites in the Sacred Harp tradition.

WILLIAM WALKER (1809-1875), COMPOSER

William Walker was born in South Carolina and was a composer and tunebook compiler. His *Southern Harmony* (New Haven, 1835), in four-shape notation, became widely popular and is still used in western Kentucky. His other publications included *The Southern and Western Pocket Harmonist* (Philadelphia, 1846), in four-shape notations, and *The Christian Harmony* (Philadelphia, 1867), both in seven-shape notation. *The Christian Harmony* is still in use today.

WILLIAM CARLOS WILLIAMS (1883-1963), POET

William Carlos Williams was born in Rutherford, New Jersey, in 1883. He began writing poetry while a student at Horace Mann High School, at which time he made the decision to become both a writer and a doctor. He received his M.D. from the University of Pennsylvania, where he met and befriended Ezra Pound. Pound became a great influence in Williams' writing, and in 1913 arranged for the London publication of Williams' second collection, *The Tempers*. Returning to Rutherford, where he sustained his medical practice throughout his life, Williams began publishing in small magazines and embarked on a prolific career as a poet, novelist, essayist, and playwright. Following Pound, he was one of the principal poets of the Imagist movement.

Continuing to experiment with new techniques of meter and lineation, Williams sought to invent an entirely fresh—and singularly American—poetic, whose subject matter was centered on the everyday circumstances of life and the lives of common people. His influence as a poet spread slowly during the twenties and thirties, and received increasing attention in the 1950s and 1960s as younger poets, including Allen Ginsberg and the Beats, were impressed by the accessibility of his language and his openness as a mentor.

His major works include *Kora in Hell* (1920), *Spring and All* (1923), *Pictures from Brueghel and Other Poems* (1962), the five-volume epic *Paterson* (1963, 1992), and *Imaginations* (1970). Williams' health began to decline after a heart attack in 1948 and a series of strokes, but he continued writing up until his death in New Jersey in 1963.



LOS ANGELES MASTER CHORALE

The Los Angeles Master Chorale's 2002-03 season marks Grant Gershon's second as Music Director and the Chorale's last in the Dorothy Chandler Pavilion before taking up residence at Walt Disney Concert Hall next fall. Recognized not only as one of Los Angeles' cultural treasures but also as one of the world's premier choruses, the Los Angeles Master Chorale has played a leading role in the ongoing resurgence of interest in choral music. It was the first organization in the nation to offer a complete season of great choral works and is distinguished as one of the largest independent choral organizations in the United States. The Chorale gave its inaugural performance at the Dorothy Chandler Pavilion in January 1965 and every year since has presented a full season of concerts.

In addition to presenting its own season, the Chorale often collaborates with the Los Angeles Philharmonic, appearing in four subscription programs during the 2002-03 season and having joined the Philharmonic in March 2003 performances in New York City. On March 18, 2003, the Chorale performed a concert of Latin American music, including the East Coast premiere of Tania León's *Rezos* ("Prayers"), at The Riverside Church in New York City. The Los Angeles Master Chorale is featured on the soundtracks of numerous major motion pictures, including *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *Twister*, *Air Force One*, and *Batman & Robin*.

Extending its reach to young people in the community, the Master Chorale annually brings 1200 singers together at the Dorothy Chandler Pavilion for its High School Choir Festival, taking place this season on April 29, 2003. In addition, the Master Chorale's Chamber Singers present in-school performances, and the current season includes the continuation of a very successful elementary school residency program, *Voices Within*.

The Chorale has released three acclaimed CDs under the baton of Music Director Emeritus Paul Salamunovich on RCM, including the Grammy-nominated *Lauridsen-Lux Aeterna, Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"* with baritone Rodney Gilfry and organist Frederick Swann. The Chorale's fourth RCM recording, and its first with current Music Director Grant Gershon, was released in September 2002 and features Esa-Pekka Salonen's first choral work, *Two Songs to Poems of Ann Jäderlund*, and Philip Glass' *Itaipu*.

DESTINATION DISNEY

Everything is on schedule for completion of our new home, the highly anticipated Walt Disney Concert Hall! Most recently, the organ, with some 2000 pipes, has been installed and is awaiting the intricate process of voicing and tuning. In addition, the fully-grown trees in the public gardens are thriving and blooming, the perimeter fencing will soon be removed, and seat installation is approximately 80% complete. (You might be interested to know that the fabric selected for this seating is a design created by Architect Frank Geary in honor of Lillian Disney, who had a passion for lilies.)

We can hardly wait to see the looks on your faces when you walk into this magnificent space on November 16 for the first concert of our unforgettable 2003-2004 Season. To subscribe or for additional information, please call Trent Steelman at 213-972-3111.

NEWS & EVENTS

KCSN

The Los Angeles Master Chorale gratefully acknowledges the media support of KCSN 88.5FM, member-supported radio of California State University Northridge, in a partnership to bring the musical arts into the lives of others. KCSN offers a wide array of programming including classical music, radio theatre, kid's music, cutting edge interviews and much more. Tune in for your daily dose of culture. Who knows, you may even hear an interview with our Music Director, Grant Gershon, or your favorite piece from the Master Chorale's latest recording, *Glass • Salonen*.



The Los Angeles Master Chorale welcomes members of KCSN to tonight's performance of *Two American Revolutions*.

We are pleased to welcome tonight members of the Development Council of the School of Education at California State University, Dominguez Hills.

A MESSAGE FROM THE DEAN:

The School of Education at California State University, Dominguez Hills is pleased to have chosen the Los Angeles Master Chorale at the Dorothy Chandler Pavilion as a fund-raising event tonight.

The School of Education, CSUDH prepares the largest number of teachers in the state. We are very proud of the fact that almost all of these newly-prepared teachers accept teaching positions in the Los Angeles Basin, and we are also very pleased that the teachers who we prepare become a stable teaching force in their home communities.

some music you hear once and never forget.

some music you hear once and never forget.

The Development Council is composed of educators, civic, business, and corporate partners. The major goal of the Development Council is to raise funds for exceptional students who are committed to teaching in greater Los Angeles. If you have an interest in impacting the quality of teaching specific to Los Angeles, please contact us at 310-243-3065.

We extend our sincerest thanks to the Los Angeles Master Chorale for your partnership and for the efforts that you have put forth in support of the School of Education in making this an event to remember!

*Dr. Billie G. Blair, Dean
School of Education
California State University, Dominguez Hills*

THE LOS ANGELES MASTER CHORALE INAUGURAL SEASON AT WALT DISNEY CONCERT HALL

On November 16, we will step inside the highly anticipated Walt Disney Concert Hall to hear the first of eight programs of music spanning centuries and showcasing the Chorale in its new home. And we'll know in ways not before possible the magnificent sound of the Los Angeles Master Chorale.

It's the season we've looked forward to for a very long time, and it's almost here. Please join us!

For seven glorious months, Music Director Grant Gershon and the Chorale are going to knock your socks off with repertoire and performances you'll never forget: A new work from Bobby McFerrin to launch a new era in Walt Disney Concert Hall. To celebrate the holidays, our ongoing exploration of Bach's *Christmas Oratorio* paired with Poulenc's magnificent *Gloria*. The transcendent and ethereal music of John Tavener. An extraordinary evening presenting the best of Duke Ellington's Sacred Concerts. Beethoven's *Missa solemnis*, with all its thunder and grace. Bach Cantatas led by the master, Helmuth Rilling. A new work from one of America's leading and boldest composers, Steve Reich. And the genius of Stephen Sondheim illuminated by a new generation of Broadway composers. Plus – for the first time ever – four programs will be repeated as non-subscription concerts! Can you imagine a more exciting season to usher in a new era for the Los Angeles Master Chorale?

Please visit the information table in the lobby this evening, or visit our website at www.lamc.org for more details. And subscribe now to the Los Angeles Master Chorale's 2003-04 season in Walt Disney Concert Hall – a season of music you'll never forget!

The Los Angeles Master Chorale presents

On Wings of Steel

A Gala Celebration honoring Frank O. Gehry

Andrea Van de Kamp, Honorary Chair
Laney & Tom Techentin, Gala Chairs

SAVE THE DATE

Saturday, June 7, 2003
Dorothy Chandler Pavilion

5:30 Reception & Silent Auction
7:00 *It's A Wrap!* Concert
9:00 Dinner, Dancing & Surround-Sing
by the Los Angeles Master Chorale

Join our Gala Celebration to bid a fond farewell to the Dorothy Chandler Pavilion and to toast a new era in our new home, The Walt Disney Concert Hall.

For Reservations Call Jessica Santana: 213-972-7282.

Grant Gershon, Music Director



© David Bayles



THE MASTER CHORALE TAKES MANHATTAN

Following the Master Chorale's March performance at New York's Riverside Church, Chorale friends Bob and Henrietta Jewett hosted a post-concert reception at the Sea Grill located in Rockefeller Center, celebrating the Master Chorale's first New York solo appearance.



Grant Gershon joins reception hosts Bob and Henrietta Jewett with composer Tania León at the Sea Grill in Rockefeller Center.



Board Member Marshall Rutter and Executive Director Terry Knowles congratulate Grant Gershon and composer Tania León on the East Coast premiere of León's *Rezos*. *Rezos* was commissioned by Mr. Rutter and Ms. Knowles and received its world premiere at our March 8 concert in the Dorothy Chandler Pavilion.



Maestro Gershon and Chorale Members Hyun Joo Kim and Jinyoung Jang enjoy the post-concert celebration at the Sea Grill.



"The Three Altos!" Three of the Master Chorale's very own altos—Amy Fogerson, Diana Zaslove and Helène Quintana—enjoy the festivities at the Sea Grill after the Master Chorale's reprise concert of "Tangos and Prayers" at The Riverside Church.



some music you hear once and never forget.

Bravo! to the following annual donors of the Los Angeles Master Chorale who have contributed so generously to provide a foundation of strength for our Music Director, Grant Gershon, and the Los Angeles Master Chorale and Orchestra. Please join us in thanking and honoring the following individuals, businesses and foundations whose generosity is the power behind the music. Your gifts give wings to Grant Gershon's artistic vision for choral music. *Thank you!*

2002-2003 DONORS

CIRCLE OF FRIENDS

BENEFACTOR CIRCLE

\$10,000-\$500,000
Lois & Robert F. Erburu
Lillian & Jon Lovelace
Jane & Edward J. McAniff
Carolyn & Chuck Miller*
Marnie Mosiman & John de Lancie
Sheila Muller
Joyce & Donald Nores*
Mr. & Mrs. Daniel Shaw
Frank J. Sherwood

MAESTRO CIRCLE

\$5000-9999
Kathy & Terry Dooley
Claudia & Mark Foster*
Victoria & Frank D. Hobbs*
Carol Stickels Juhas
Cheryl Peterson & Roger Lustberg
Gloria & John Moore
Raymond R. Neevel*
Elizabeth F. Redmond*
Marshall Rutter & Terry Knowles
Susan & Tom Somers*
Philip A. Swan & Patricia A. MacLaren
Laney & Tom Techentin

GOLDEN BATON CIRCLE

\$2500-4999
Anonymous
Carmen & Dan Apodaca
Michael Breitner & Michael Reisig
Debbie & Jeff Briggs
Mr. & Mrs. Samuel Coleman
Brent Enright*
Tom Grose
Mr. & Mrs. Robert Hanisee
Elizabeth Hirsch*
Susan & V. Charles Jackson*
Christine & Peter Kuyper*
Marguerite & Robert Marsh*
Helen & Albert McNeil
Carole & Everett Meiners
Nancy & Robert W. Miller
Cookie & Eric Olson*
M. Helen Pashgian
Elizabeth & Hugh Ralston*
Susan & George Reardon
Eric A.S. Richards
Penelope C. Roeder
Carolyn & Scott Sanford
Charles I. Schneider
Dona & David N. Schultz
Martha Ellen Scott
Michele & Russell Spoto, M.D.*
Karole & Bill Struebing
Francine & Dal Alan Swain*
Barbara & Ian White-Thomson
Lynette Yuh & Robert Campbell*

IMPRESARIO CIRCLE

\$1000-2499
Kent Ambrose
Fran & Terry Buchanan
Marjorie Chronister
Alicia Garcia & Ed Clark
Regina Clark
Eleanor S. & Theodore G. Congdon
H. Richard Cullen
Barbara & Bill Delvac
Pat & Wayne DePry
Dr. & Mrs. Robert A. De Stefano
Dr. Ann Ehringer
Vacharee and Gordon Fell
George Fenimore
Robert G. Finnerty, Jr.
Geraldine C. Ford
Betty Freeman
Cecelia & Mike Grace
Grant Gershon & Elissa Johnston
Peggy & Rob Kincaid
Marjorie & Roger Lindbeck
Alice & Brandon MacAller
William Mann
Robin Meadow & Susan North
Sally & Robert Neely
Marian & John Niles
Dr. Anne G. Oliphant
PARAID
Anne & Harrison Price
Cecilia & Dudley Rauch
Dennis Resh
Mr. & Mrs. Richard Rogers
Phyllis & Larry Rothrock*
Helen & Jerry Stathatos
Jane & Ted Sweetser*
Madge & Stefan van Adelsberg
Marylyn & Neil Warren
Jerry Washburn

**Indicates multi-year pledge support to the Los Angeles Master Chorale*

CORPORATE, FOUNDATION & GOVERNMENT SUPPORT

PLATINUM CIRCLE

\$100,000 & above
The Ahmanson Foundation
Anonymous
Ralph M. Parsons Foundation
The Fund for the Performing Arts

GOLD CIRCLE

\$50,000 to 99,999
Master Chorale Associates
Mellon Financial Corporation
The Music Center Foundation

SILVER CIRCLE

\$20,000 TO 49,999
California Arts Council
The Capital Group Companies
Charitable Foundation
City of Los Angeles
Cultural Affairs Dept.
The Iacocca Foundation
Los Angeles County Arts Commission
Dan Murphy Foundation
Rose Hills Foundation
Times Mirror Foundation

BRONZE CIRCLE

Up to \$20,000
Berkshire Hathaway
Arthur M. Blank Family Foundation
Charter Oak Foundation
Ann & Gordon Getty Foundation
Forest Glen Winery
Glide Foundation
Lund Foundation
Harold McAlister Charitable Foundation
National Endowment for the Arts
NetConsult Site Solutions
Kenneth T. & Eileen L. Norris
Foundation
Pasadena Showcase House for the Arts
Ann Peppers Foundation
Lon V. Smith Foundation
John & Beverly Stauffer Foundation
J.B. & Emily Van Nuys Charities
Wallis Foundation
Weingart Foundation

INDIVIDUAL DONORS

AFICIONADOS

\$500-999
Donna Jean & Warrington MacElroy
Betty McLaughlin
Beatrice H. Nemlaha
Mr. & Mrs. Roland Seidler, Jr.,
in honor of Joyce and Don Nores
Mary Waldo

PATRONS

\$250-499
Dr. & Mrs. James P. Beasom III
Ronald E. Bravo
Mikel & Bryce Breitenstein
Nida Brinkis
Michael Fitzgerald
Kathie & Alan Freeman
John R. Freeman
Mr. & Mrs. Bill Gershon
Doreen Gray in honor of Betty Gould
Phyllis & Carl Greifinger
Mr. & Mrs. Bob Hope
David Horne
Mr. & Mrs. Robert B. Leisy

some music you hear once and never forget.

Warren H. Lortie
Dr. & Mrs. Allen W. Mathies, Jr.
Jane & Lawrence McNeil
Simone & Patrick Purcell
William Sollfrey

FRIENDS

Up to \$249
Fernando Almanza
Richard E. Andersen
Anonymous
Charlotte & Richard Aseltine
John Bartoo
Jo Anna Bashforth
Mr. & Mrs. Leslie H. Bennett
Susan Bienkowski
David R. Burch
Alonso Calderon
Sue & John Claus
Jon D. Collins
Rev. William J. Connor
Frederica Culick
Craig & Mary Deutsche
Hazel H. Dunbar
Steve Duncan
Kathleen Elowitz
Elfriede Ertl
Mr. & Mrs. Gary Faber
Drs. Eleanor & Harold Fanselau
Gerald Faris
Mr. & Mrs. Gordon Fell
John R. Freeman
Mr. & Mrs. James Fritschel
Gordon Geever
Dr. James E. Gernart
& Mary Ann Breeding
Thomas Goff
Betty Gondek
Werner Gruenwald
David E. Hagberg
Carol and James Hart
Ron Hartwig
Dorothy Hawk
Marion F. Haynes
Angelina Hodgson
in honor of Marie Hodgson
John & Donald Hoyt
Mr. & Mrs. Thomas Hollingshead
Mr. & Mrs. Paul Jacobs
Thelma James
Margaret Jashni
Miyera & Larry Jones
Mr. & Mrs. Craig Justice
Alice Kakuda
Richard Kaltenbrun
Mr. & Mrs. Glenn O. Ladd, Jr.
Mr. & Mrs. Weldon Leimer
William M. Lustberg
Edward Mackey
Andrew Malloy
Dr. Joe V. Matthews
Rev. Robert I. Miller
Susann Monroe
Anne Murakami
Tania & Floyd Norris
George C. Oliphant
Otto Paris
Leonila B. Perez
Marina & Gary Raines
Susan & Michael Rich

Dr. & Mrs. Hugo Riffel
Ilean & Steven Rogers
Rosaland Rosenberg
Kenneth Sanson
Libby and Robert Scott
Alma Shirley
Richard Shive
Carrie & Emile Skaff
William Sollfrey
Elena Spears
Trent Steelman
Arthur Streeter
Robert Teragawa
Jesse Telles
Robert Teragawa
Nick Terbovic
Patricia S. Waldeck
Martha & John Welborne
Nan Werden
Mr. & Mrs. Sherman Wintrob
Elizabeth Zall

This list reflects annual donations received through April 9, 2003. To make a correction to your listing, please call us! 213-972-3114.

MATCHING GIFTS HONOR ROLL

American Express Foundation
AON Foundation
ARCO
BankAmerica Foundation
The Capital Group Companies
Charitable Foundation
Citicorp Foundation
J. Paul Getty Trust
William & Flora Hewlett Foundation
Sempra
Safeco
Times Mirror Foundation

IN-KIND GIFTS

Avery Dennison Corporation
Classic Wines of California
Community Bank
International Paper Company
NetConsult Site Solutions
Forest Glen Winery
Digital Printing Systems, Inc.
Jacob Maarse Florist
Santa Monica College
Smash Event
Occidental College
Loyola Marymount University

SPECIAL THANKS

Avery Dennison Corporation
Jerry Washburn,
NetConsult Site Solutions
Ralph Clark, Forest Glen Winery
Don Nores,
Digital Printing Systems, Inc.
Nicky Tang, United Airlines
Gerry Huffman, Smash Event
Master Chorale Associates
Richard Cullen
Robert Finnerty, Jr.
Bill Mann
David Mesfin, visualmorph
Cathedral of Our Lady of the Angels

Carlin Singer
Alex Ruggieri
Peter Somogyi
Stephen Grimm, Neighborhood Church

Donors to the Los Angeles Master Chorale receive benefits according to their level of giving. These benefits include invitations to rehearsals, complimentary concert parking, invitations to the Founders, private receptions with the Music Director, and tours of the Walt Disney Concert Hall. Donations are reported to the Music Center for additional Music Center benefits. We welcome and need your support, too! For further information about benefits of being a donor, please call Marjorie Lindbeck at 213-972-3114, or you may mail your donation to LAMC, 135 N. Grand Avenue, Los Angeles 90012. For Online Donations, please visit www.lamc.org.



ROGER WAGNER SOCIETY

Generous friends who have included the Master Chorale in their estate plans or made endowment gifts.

Colburn Foundation
Claudia & Mark Foster
Jane & Edward J. McAniff
Nancy & Robert Miller
Raymond R. Neevel
Joyce & Don Nores
Anne Shaw & Harrison Price
Elizabeth & Hugh Ralston
Elizabeth Redmond
Penelope C. Roeder
Phyllis & Larry Rothrock
Marshall Rutter & Terry Knowles
Barbara & Charles Schneider
Dona & David N. Schultz
Nancy & Ralph Shapiro,
in Honor of Peter Mullin
George Sterne & Nicole Baker
Francine & Dal Alan Swain
Patricia A. MacLaren & Philip A. Swan
Laney & Tom Techentin



some music you hear once and never forget.



*Volunteer support for the
Los Angeles Master Chorale*

THE MASTER CHORALE ASSOCIATES DONORS

The Los Angeles Master Chorale Associates would like to express their sincere gratitude to the following individuals who have graciously contributed to the 14th Annual High School Choir Festival, which will be held April 29, 2003.

- | | |
|--------------------------|----------------------------------|
| Lawanda Allee | Marquerite Marsh, Ph.D. |
| Lorenzo V. Blaylock | Geraldine Biggs McGrath |
| David & Marilyn Breeding | Mrs. E. H. McLaughlin, Jr. |
| Jeffrey & Deborah Briggs | Everett F. Meiners |
| Alicia G. Clark | Nancy M. Miller |
| Thomas Croyle | Susann M. Monroe |
| Wayne & Pat De Pry | John & Gloria Moore |
| Kathleen & Terry Dooley | Janet E. Na |
| Hazel H. Dunbar | Jeanne M. Neville |
| Robert G. Finnerty | Tania & Floyd Norris |
| John & Karen Freeman | Eloise C. Osborne |
| Jaime E. Garcia | Anne & Harrison Price |
| Daryl W. Gerwin | Sonia & Anthony Randazzo |
| Don & Anna Greathouse | John Patrick Reagan |
| Bonnie Grinstrad | Elizabeth F. Redmond |
| Louvonias Hall | Robert & Ann Ronus |
| Robert M. Hanisee | Phyllis & Lawrence Rothrock |
| James & Carol Hart | Marvin A. Samuels |
| Carson & Dorothy Hawk | William Scott Sanford |
| Margaret Jashni | Dr. & Mrs. Russell Spoto |
| Carol A. Juhas | Charles Starr, Jr. |
| Alice A. Kakuda | Raymond & Catherine Staton |
| Andrienne Keennon | Philip A. Swan & Tricia MacLaren |
| Rose Mary Kimble Yetter | Elayne G. Techentin |
| Christine T. Kuyper | Dr. Olga Termini |
| Warren Lortie | Anita Verrangia |
| Rae Macdonald | Mary B. Waldo |
| Virginia Mancini | Elizabeth J. Wenz |
| Irene Marquard | Ian White-Thomson |

**14TH ANNUAL LOS ANGELES MASTER CHORALE HIGH SCHOOL CHOIR FESTIVAL
TUESDAY, APRIL 29, 2003**

Founded in 1989 by the Los Angeles Master Chorale Associates, the High School Choir Festival is unique among festivals. This non-adjudicated festival strives to nurture choral programs at the high school level in the Los Angeles County area by engaging selected choirs in this year-long project.

On Tuesday, April 29, 2003, more than 1000 students from 35 high schools will join Music Director Grant Gershon in this annual Los Angeles tradition. This will be the final Festival in the Dorothy Chandler Pavilion as the Master Chorale prepares for its anticipated move to the Walt Disney Concert Hall in the Fall of 2003. Please join us! Tickets are free, and available at the door beginning at 9:00 am. For more information, please call 213.972.3113.

Participating schools in the 14th Annual Los Angeles Master Chorale High School Choir Festival are as follows:

- | | |
|--|--------------------------------------|
| Alhambra High School, Alhambra | San Pedro High School, San Pedro |
| Antelope Valley High School, Lancaster | Saugus High School, Saugus |
| Arroyo High School, El Monte | St. Monica High School, Santa Monica |
| Bell Gardens High School, Bell Gardens | Sylmar High School, Sylmar |
| Bishop Montgomery High School, Torrance | Taft High School, Woodland Hills |
| Burroughs High School, Burbank | Thousand Oaks High School, |
| Cajon High School, San Bernardino | Thousand Oaks |
| Century High School, Santa Ana | Torrance High School, Torrance |
| Chaffey High School, Ontario | Venice High School, Los Angeles |
| Claremont High School, Claremont | |
| Crown City Vocal Ensemble, Pasadena | |
| Eagle Rock High School, Los Angeles | |
| Fullerton Academy of the Arts, Fullerton | |
| Gabrielino High School, San Gabriel | |
| Glendale High School, Glendale | |
| Granada Hills High School, Granada Hills | |
| Grant High School, Valley Glen | |
| Hawthorne High School, Hawthorne | |
| Keppel High School, Alhambra | |
| LA County High School for the Arts, | |
| Los Angeles | |
| Lakewood High School, Lakewood | |
| Leuzinger High School, Lawndale | |
| Littlerock High School, Littlerock | |
| Louisville High School, Woodland Hills | |
| Loyola High School, Los Angeles | |
| Marymount High School, Los Angeles | |
| Oak Park High School, Oak Park | |
| Ontario High School, Ontario | |
| Pacifica High School, Garden Grove | |

some music you hear once and never forget.

IT'S A WRAP!

A SALUTE TO FILM COMPOSERS

SATURDAY, JUNE 7 AT 7PM

DON'T MISS OUR FINAL CONCERT AT THE DOROTHY CHANDLER PAVILION! Featuring great choral music from the movies, highlights of this unforgettable evening include John Williams' *Dry Your Tears Afrika* from "Amistad", James Horner's *Suite* from "Titanic" and Patrick Doyle's *Non Nobis Nomine* from "Henry V".

TICKETS START AT JUST \$25!

Grant Gershon
Music Director



Photo: Craig Schwartz

CALL: ***ticketmaster*** 213.365.3500
IN PERSON: Dorothy Chandler Pavilion Box Office
Monday – Saturday: 10am to 6pm
ONLINE: www.lamc.org
Information: 800.787.LAMC

Immediately following the performance, join us for a benefit gala honoring Walt Disney Concert Hall architect Frank O. Gehry. For gala information call 213.972.3114.

LOS ANGELES MASTER CHORALE CALENDAR OF EVENTS

EVENT

TIME

PLACE

APRIL

29 14th Annual High School Choir Festival 1:00 pm Dorothy Chandler Pavilion

JUNE

7 It's a Wrap! 7:00 pm Dorothy Chandler Pavilion
7 On Wings of Steel Gala Benefit honoring Frank O. Gehry