

# LOS ANGELES MASTER CHORALE

Grant Gershon, Kiki & David Gindler Artistic Director



# Made in L.A.

Sunday, November 15, 2015 — 7 pm  
Walt Disney Concert Hall

Los Angeles Master Chorale  
Grant Gershon, conductor

Lesley Leighton, associate conductor  
Guro Danongan "Danny" S. Kalanduyan  
Subla, kulintang ensemble

## ***The Whole Sea In Motion***

Lisa Edwards, piano

## ***Ave Maria***

## ***In The Desert With You* WORLD PREMIERE**

Charles Lane, tenor

## ***Another Lullaby for Insomniacs***

Lisa Edwards, piano

## ***The Salvage Men* U.S. PREMIERE**

1. A Very Long Moment
2. Spiderweb
3. Virga
4. Age
5. Salvage

Dale Trumbore

(b. 1987)

Morten Lauridsen

(b. 1943)

Moira Smiley

(b. 1976)

Matthew Brown

(b. 1978)

Jeff Beal

(b. 1963)

## INTERMISSION

## ***Ave Maria/Scarborough Fair* WORLD PREMIERE**

Leslie Reed, oboe | Tamara Bevard, soprano

## ***Memorare***

Lesley Leighton, conductor | Tamara Bevard, soprano

## ***Mangá Pakalagián (Ceremonies)* WORLD PREMIERE**

Ceremony I

Prelude: *Kapagónor*\*

*Midtagapedá* (Fellowship)

Ceremony II

Prelude: *Kaluntáng*\*

*Papedsalámat* (Thanksgiving)

Ceremony III

Prelude: *Tagónggo*\*

*Sagayán* (Pre-Battle Ritual)

Paul Chihara

(b. 1938)

Shawn Kirchner

(b. 1970)

Nilo Alcala

(b. 1978)

Guro Danongan "Danny" S. Kalanduyan | Subla, kulintang ensemble

Ayana Haviv, soprano | Hayden Eberhart, soprano | Sal Malaki, tenor | Abdiel Gonzalez, baritone

\*traditional kulintang

This concert is made possible in part through generous support from



KUSC is our Proud Media Partner

ListenUp! with Artistic Director Grant Gershon, composers Paul Chihara, Jeff Beal, Nilo Alcala and Moira Smiley, and KUSC's Alan Chapman can be heard online after the concert at [www.lamc.org](http://www.lamc.org).

Your use of a ticket acknowledges your willingness to appear in photographs 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.

# A CHORAL RENAISSANCE: L.A. AS EPICENTER

A couple of months ago, Angelenos were treated to a concert by a chamber ensemble known as The Golden Bridge (whose singers include some members of the Los Angeles Master Chorale). Led by Suzi Digby, Lady Eatwell OBE, and true to its name, the ensemble links two golden ages of choral music: Tudor England and the remarkable choral creativity now flourishing in California — particularly in the Los Angeles region.

Tonight's program taps into the vein of high-karat gold that enriches cultural life here, featuring a diverse cross-section of L.A.-based composers. The region has become what Master Chorale Artistic Director Grant Gershon calls "a hotbed for composers who write beautifully and evocatively for the human voice."

"Made in L.A." refers both to tonight's program and to the multi-year artistic initiative it launches, which will foster this growing group of remarkable composers. "I wanted to highlight artists who have a long and meaningful history with the Chorale alongside composers who are new to our audience," explains Gershon. "There is an emerging generation of composers who are exploring vocal music with great imagination and flair."

"Paul Chihara and Morten Lauridsen began writing music for the Master Chorale decades ago and are both still very much part of our family. The terrifically gifted Shawn Kirchner, our most recent composer in residence, is joined by his fellow tenor in the Chorale Matthew Brown, whose music is being performed by ensembles all over the world these days. Moira Smiley, Dale Trumbore and Nilo Alcala are each brilliantly talented creative artists whose works I have long admired. And Jeff Beal is, in a sense, the consummate Angeleno artist — equally eloquent in the concert hall and in the 'Industry.'"

Morten Lauridsen (b. 1943), himself a leading figure of the contemporary choral Renaissance, believes "we're living in a golden time for choral music." As composer in residence with the Master Chorale from 1995 to 2001, he had an opportunity to work closely with former artistic director Paul Salamunovich, for whose 70th birthday Lauridsen wrote his setting of the *Ave Maria* in 1997. "I miss Paul dearly," remarks Lauridsen, whose website shares his story of visiting Salamunovich in the hospital shortly before the legendary conductor's death in 2014. "This music was my gift to Paul, but I hope it will remind the audience about what a gift Paul was to all of us."

Largely written with eight-part textures, *Ave Maria* is a motet calling for a large chorus with many divisi sections and with a special focus on "the rich sonorities of the divided men's sections," says the composer. "The melodic material has as its roots chant-like lines in Gregorian style which, of course, was one of Paul's areas of expertise. He built this pyramid of sound with the men at the base of it."

*Ave Maria* is of longer duration than the composer's other self-standing motets and shows off the capabilities of a large, highly polished choir. "I wanted to evoke the consonant purity of Palestrina or Josquin, to get the kind of rich sound that Paul was after on the more serene, meditative works I wrote for him, so the harmonic language here is more direct."

Two recordings that include the *Ave Maria*, which were made by Salamunovich and the Master Chorale and by Polyphony conducted by Stephen Layton, were both nominated for Grammy Awards.

For a veteran composer like Jeff Beal (b. 1963), the opportunity to write his first choral commission with *The Salvage Men* offered a way back into concert music after a long period focusing on his "day job" composing music for film and other media. And the words of Oscar Wilde provided a bridge: Beal had scored Al Pacino's 2011 documentary film *Wilde Salomé*, which included a portrayal of the writer's last days in Paris, with readings from his late work *De Profundis* (written while Wilde was in prison for "gross indecency").

Just around this time Beal began a personal struggle coming to terms with a diagnosis of multiple sclerosis. Wilde's *De Profundis*, he remarks, "came at the beginning of a journey in learning how to live gracefully with an uninvited guest...Composing, listening to, and performing music lessens pain and energizes me."

For *The Salvage Men*, a joint commission from the Master Chorale and the Eric Whitacre Singers, Beal decided to use Wilde's text about suffering as the opening frame, juxtaposed with the contemporary work of the Pulitzer Prize-winning Kay Ryan, a poet he admires for her "wonderful sense of lightness and humor, even levity at times, and also her joy in celebrating the fact that we do the best we can."

Beal observes that choral music offers such a uniquely direct and emotional experience because "the body *is* the instrument: there's nothing between you and the music." For *The Salvage Men* he wanted to combine that power with the urge to tell stories, "which is what I love about writing film scores. Poets have a way of finding a path into the heart of the matter and seeing the bigger picture."

Comprising five sections, Beal's new choral work is "about catharsis but also about a response to living, to the universal existential questions we all face: the choices we make as we move through our lives and how they affect us." The first section (the Wilde text) resembles the posing of a question, to which the other four respond in various ways.

The a cappella writing is infused with Beal's trademark love of rhythm, which we hear at the outset in the interlocking parts all singing the

word “suffering.” While there is polyphonic layering, Beal wanted to emphasize the importance of the text: with prominent word painting in the third and fifth sections especially. For example, in “Virga” (at the center of the piece), the effect of the harmony is dreamlike, with the voices intertwining to create a sound “like staring up at a beautiful cloud that maybe drifts so slowly you don’t see it move.”

Beal says he also aimed to be “brutally simple, above all in Kay Ryan’s poems,” and to introduce elements of surprise in where the music takes you. “Surprise is the key to drama, and I like being surprised in music as well. I like playing around with the sense of expectation we have as listeners.” Dissonance, for example, can be a very useful tool to add a note of the unexpected: “not the kind of dissonance that pushes you away but something slightly off that tickles your ear in a certain way.” Beal’s choral style here blends some echoes of minimalism with unanticipated contrasts and the tension these generate.

Another of the new works on our program is by the L.A.-based Nilo Alcalá (b. 1978), a native of the Philippines. *Mangá Pakalagián* (Ceremonies) is a 22-minute-long choral suite of three sections in which Alcalá fuses traditional *kulintang* instrumental music from the Southern Philippines — performed here by Subla featuring Guro Danongan “Danny” S. Kalanduyan — with his composition for chorus. He additionally crafted the sung texts himself, appropriating chants and rituals that would essentially represent the three different ceremonial occasions integrated in the suite. Alcalá wrote the texts in English and Tagalog, which were then translated into the Maguindanao dialect by Guro Danny.

*Kulintang* refers both to a traditional repertoire of music for particular ceremonial occasions and to the instrumental ensemble centered around a horizontal row of gongs. Alcalá incorporates indigenous materials into his composition so as “to highlight how music is very much integrated in everyday community events in this region of the Philippines.”

The instrumental source music is normally passed down in oral tradition and — like the rituals themselves — dates back to pre-Islamic cultures in the southern Philippines. Like Béla Bartók, Alcalá was an outsider observing this culture. He has instructed the players to give a sample (reduced to about one minute each) of the styles distinctive to three ceremonial occasions by way of introducing the choral movements proper. This highly rhythmicized music-making, says the composer, “is very community like, and though it is always played by ear, as in jazz, the players have their own sets of rules they follow, and a musical form or structure they adhere to.”

*Mangá Pakalagián* begins with *Midtagapedá* (“Fellowship”), inspired by the traditional piece *Kapagónor* — a type of *kulintang* used to welcome important guests. *Papedosalámat* (“Thanksgiving”) is a song greeting the bounty of harvest time — and intended to scare away pilfering birds and insects. It draws material from the traditional piece *Kaluntáng*, which is usually played with bamboo/wooden counterparts to the *kulintang* ensemble. The third and final section, *Sagayán* (“Pre-Battle Ritual”), was originally associated with healing, protection from evil spirits, and the invocation of invincibility. Fortunately, as Alcalá points

out, *Tagónggo* — the traditional *kulintang* music that accompanies the *Sagayán* ritual — is nowadays typically encountered not in a bellicose context but during weddings and other festive events.

*Papedosalámat* is entirely a cappella, while the first and third sections incorporate passages in which the *kulintang* punctuates as well as provides an underlying bed of traditional rhythms. This is a challenging practice, the composer explains, since *kulintang* tuning is not well-tempered (it even varies from village to village). Alcalá likens the thick textures of his music for *Mangá Pakalagián* to the intricate, colorful designs of textiles and tapestries of the southern Philippines: “You will hear different layers of organically related motifs that are interwoven in various sonic atmospheres; this results in a texture that is both intricate, driven, and evolving.”

Representing another link back to the Master Chorale’s own past — back to the Roger Wagner era! — is Paul Chihara (b. 1938), whose *Missa Carminum* was commissioned for the ensemble’s American Bicentennial program in 1976. Chihara cites Leonard Bernstein and Nadia Boulanger among his leading mentors. “The vocal art was very important to Boulanger,” recalls Chihara, “and she felt it was essential to becoming a better musician.” Bernstein in turn invited Chihara as a young composer to Tanglewood’s first-ever fellowship in choral conducting and sight-singing (the Demonstration Singers program).

We hear the world premiere of *Ave Maria/Scarborough Fair*, setting the familiar prayer Chihara says holds a very special place for him as a Roman Catholic. Calling for a mixed choir blended with a four-part women’s choir, his approach structures the prayer as a dialogue between heaven and earth. “I almost wish the women’s choir could be suspended from the ceiling via cables: they represent the voice of heaven!” quips the composer.

A solo oboe meanwhile contributes its voice, evoking something akin to the shofar (ram’s horn) to remind us that “there was no tradition yet of Christianity: these people were coming from the great tradition of Judaism.”

The prominent rising interval that defines the opening melody is shared with the beginning of the folk tune “Scarborough Fair,” which is used as a *cantus firmus* in the manner of Renaissance composers who would incorporate popular tunes into their sacred music. “I’m a real child of the 1960s,” says Chihara, “when we were constantly looking for ways for popular and classical music to interact. I always enjoyed the fact that for the Renaissance painters the difference between secular and sacred art was almost nonexistent. That has been my model.”

The sentiment of “Scarborough Fair” in particular, he says, evokes a sadness and nostalgia that runs through his new *Ave Maria* setting: “It suggests an era of faith that I don’t think exists in our world anymore. Maria — ‘she once was a true love of mine!’”

Dale Trumbore (b. 1987) was still a graduate student at the University of Southern California — where Morten Lauridsen numbered among her mentors — when she wrote *The Whole Sea In Motion* for the USC Chamber Singers to premiere in a 2011 program revolving around the theme of water.

*continued on next page...*

"I was looking for a text to set and found this excerpt from Anne Brontë's *Agnes Grey* [her debut novel from 1847]. I was so taken by the vividness and richness of the text. I love the paradox of the first sentence, where she writes, 'No language can describe [...] the sky and ocean' but goes on to do exactly that in rich, vivid language. This piece explores the many ways that music can achieve the same effect."

*The Whole Sea in Motion* calls for mixed chorus and piano, which plays clusters of repeated notes that alternate rapidly or slowly in an aleatoric manner — i.e., unpredictably, with varying speed and order independent of the conductor's beat, to suggest a kind of primal undulating motion.

As to the text setting, Trumbore explains that she wanted to use the rich potential of the voices to paint Brontë's imagery in sound: the luminous harmonies for "bright morning" and "the brilliant, sparkling waves," or the hushed women's voices beginning the passage "nothing else was stirring." The result is a choral tone poem combining through-composed vocal music with an aleatoric counterpoint in the piano.

Like Trumbore, **Matthew Brown** (b. 1978) also found a mentor in Morten Lauridsen. While his music has been performed on several Master Chorale programs, *Another Lullaby for Insomniacs* originated in 2012 as a "thank-you" to the Antioch Chamber Ensemble, which has championed and recorded his music for years. Demonstrating another thread that runs through this program, Brown brings a deep sensitivity to poetry to his work as a choral composer. Here, it's the poetry of MacArthur "genius" A.E. Stallings (b. 1968), who moved from her native Georgia to resettle in Athens, Greece.

Brown especially appreciates Stallings' use of traditional poetic forms. "It reflects how my own music uses many traditional elements, but with a modern twist: I feel the mix of old and new in her poetry is similar to what I like to write. And she has a musical way with language that speaks to me." Brown opted for mixed choir with piano in order to strip down the sound to something simpler after having composed pieces calling for complex, multilayered textures.

The result is Brown's perspective on another of his great loves — Renaissance counterpoint — but here the parts move together, not imitatively, envisioning the choir as a single voice divided into four equal parts: "Each of the four voices has its own melody, with constant motion between the voices, but you hear the text clearly. Harmonically, this constant flux mirrors the text's images of tossing and turning, never really settling into any traditional feeling of rest." The piano part meanwhile provides commentary of its own to Stallings' personification of sleep as a distant lover. Emphasizing the higher and lower registers, at times the piano evokes the inexorable and relentless passage of time."

How do composers musically reflect the challenges of a specific place in our global era? *In The Desert With You*, another of this evening's world premieres, offers one example. **Moira Smiley** (b. 1976) asked to fulfill the commission by writing about the California drought; while writing the commission, she researched deeply about what we can do to achieve a situation of sustainable water usage in L.A. A globally touring singer and folksong collector herself with an abiding interest

in unusual folk music that extends from early American shape-note to Celtic and East European village traditions, the composer says she hopes people will "feel more hopeful and empowered" to think through and solve the water crisis as global citizens and local activists.

*In The Desert With You* starts with voices calling out to water as an entity — a powerful entity who the singers are trying to better understand and respect. The whole first movement of the piece crescendos with the physicality of rushing, bubbling water to a precipice that drops sickeningly into an arid stillness — where the bubble is burst, literally and figuratively.

To bring us out of this oppressive stillness, Smiley uses the lyrics of the shape-note hymn, *Garden Hymn* ("Oh that this dry and barren ground with springs of water may abound; a fruitful soil become") to show how people "create a world we want to live in, but often by means that are not sustainable."

A tenor's solo voice pleads the innocence of our endeavors, while the other voices in the chorus increasingly show the complexity — "borrow, steal, borrow" — of fulfilling our desires. Finally, water speaks, and the piece opens out into grandeur and patience as water explains how it can be collected and recycled from all its forms. The finale sees human and water join in a dizzying embrace. Smiley expresses this hopeful surrender with final, full-chorus glissandi arriving into new understanding of people working humbly with water to sustain each other.

Like Moira Smiley, **Shawn Kirchner** (b. 1970) is an active composer-performer. In recent seasons Master Chorale audiences have heard several examples of member Kirchner's longer-form choral compositions as well as his arrangements of folk material. *Memorare*, by contrast, is a stand-alone, non-folk-based setting of a classic prayer of devotion to the Virgin Mary.

Composed for six-part choir in 2010 on a commission from the McAniff Family for Grant Gershon and the Master Chorale, *Memorare* is set to the original Latin text of the prayer, which was popularized in the 17th century by the French priest Claude Bernard, who ministered to criminals and prisoners facing execution. "This is the prayer of someone seeking intercession. It's based on the image of Mary as a font of mercy, a source of healing," explains Kirchner. "I constructed the piece to move from the yearning expressed in the opening, pushing toward the catharsis and healing moment it finally reaches with the 'Amen.'"

The sonic image of people murmuring came to him, Kirchner recalls, from a recent trip to Saint Petersburg, where he had witnessed long lines of people in Russian churches "waiting to have their moment with an icon of the Virgin. These multitudes of people murmuring and praying struck me as an image of humanity praying at all times to whatever source of mercy we can find."

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

# GRANT GERSHON

Kiki & David Gindler  
ARTISTIC DIRECTOR



Photo: David Johnston

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

— LOS ANGELES TIMES

Now in his fourteenth season as Artistic Director, Grant has led more than 100 performances with the Chorale at Disney Hall. In addition to conducting acclaimed performances of the classics, he has expanded the choir’s repertoire significantly by conducting a number of world premieres: *Iri da iri* by Esa-Pekka Salonen, *the national anthems* by David Lang, *Songs of Ascent*, *Inscapes* and *Plath Songs* by Shawn Kirchner; *Succession* by Nackkum Paik, *Los Cantores de las Montañas* by Gabriela Lena Frank; *Mugunghwa: Rose of Sharon* by Mark Grey; *You Are (Variations)* by Steve Reich; *Requiem* by Christopher Rouse; *City of Dis* by Louis Andriessen; *Sang* by Eve Beglarian; *A Map of Los Angeles* by David O; *Spiral XII* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music’s Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezos (Prayers)* by Tania León.

## Other appearances:

LA Philharmonic, LA Chamber Orchestra, St. Paul Chamber Orchestra, Santa Fe Opera, Houston Grand Opera, Minnesota Opera, Utah Opera, Juilliard Opera Theatre, Lincoln Center, Zankel Hall, Teatro Colón, Trinity Wall Street, Baltimore Symphony Orchestra and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; world premiere performances of *The Grapes of Wrath* by Ricky Ian Gordon and *Ceiling/Sky* by John Adams

## Other current assignments:

Resident Conductor at LA Opera; made his Santa Fe Opera debut in 2011 conducting Peter Sellars’ new production of Vivaldi’s *Griselda*; led the world premiere performances of Daniel Catán’s *Il Postino* with LA Opera in September 2010 and on tour in Santiago, Chile in 2012; led LA Opera performances of *La Traviata* in 2009, *Madame Butterfly* in 2012, *Carmen* in 2013, *Florencia en el Amazonas* in 2014 and *Gianni Schicchi* in 2015; conducted *Madama Butterfly* in 2015 and *La Traviata* at Wolf Trap in 2013; conducted *The Gospel According to the Other Mary* with LAMC and the Chicago Philharmonic Orchestra at the Ravinia Festival in 2013; conducted the world premiere of James Newton’s *St. Matthew Passion* at the Torino Jazz Festival in 2015

## Previous assignments:

Assistant Conductor for the LA Philharmonic, Berlin Staatsoper, Salzburg Festival, Festival Aix-en-Provence

**Member of:** USC Thornton School of Music Board of Councilors, Chorus America Board of Directors

**On disc:** Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti’s *Grand Macabre* (Sony Classical); *Górecki: Miserere* (Decca), *A Good Understanding* (Decca), *Glass-Salonen* (RCM), *You Are (Variations)* (Nonesuch) and *Daniel Variations* (Nonesuch) with the Master Chorale; *The Grapes of Wrath* (PS Classics)

## Prepared choruses for:

Claudio Abbado, Pierre Boulez, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, Esa-Pekka Salonen, James Conlon

## On film/tv:

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

# LOS ANGELES MASTER CHORALE

**“The Master Chorale always shines”**

— CULTURE SPOT LA



Photo: Jamie Pham

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

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

**Accomplishments:** 47 commissions; 94 premieres of new works, of which 64 are world premieres; winner of the prestigious 2012 Margaret Hillis Award for Choral Excellence from Chorus America; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2000 and 2008) for *Voices Within*

**In the community:** a 12-week residency program, *Voices Within*, that

teaches songwriting and collaborative skills to more than 300 students each year; an annual High School Choir Festival celebrating its 27th year in 2016; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at *Voices Within* culmination performances and the High School Choir Festival; master classes; invited dress rehearsals

**On disc:** with Artistic Director Grant Gershon includes *Festival of Carols*, *50th Season Celebration Concert*, *Górecki: Miserere*, Nico Muhly’s *A Good Understanding* (Decca); Philip Glass’ *Itaipú* and Esa-Pekka Salonen’s *Two Songs to Poems of Ann Jäderlund* (RCM); and Steve Reich’s *You Are (Variations)* and *Daniel Variations* (both on Nonesuch); Shostakovich’s *Orango*,

Adams’ *The Gospel According to the Other Mary* and DVD release of Verdi’s *Requiem* with Gustavo Dudamel and the LA Philharmonic; with Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated *Lauridsen – Lux Aeterna*, *Christmas* and a recording of Dominick Argento’s *Te Deum* and Maurice Duruflé’s *Messe “Cum Jubilo”*

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

## LOS ANGELES MASTER CHORALE

### SOPRANO

Tamara Bevard  
Christina Bristow  
Karen Hogle Brown  
Hayden Eberhart  
Claire Fedoruk  
Rachelle Fox  
Harriet Fraser  
Ayana Haviv  
Beth Peregrine  
Zanaida Robles  
Karen Whipple Schnurr  
Anna Schubert  
Holly Sedillos  
Suzanne Waters  
Elyse Willis  
Andrea Zomorodian

### ALTO

Leanna Brand  
Amy Fogerson  
Michele Hemmings  
Leslie Inman  
Sarah Lynch  
Adriana Manfredi  
Cynthia Marty  
Margaurite Mathis-Clark  
Alice Kirwan Murray  
Eleni Pantages  
Laura Smith Roethe  
Niké St. Clair  
Kimberly Switzer  
Kristen Toedtman  
Tracy Van Fleet

### TENOR

Matthew Brown  
Daniel Chaney  
Bradley Chapman  
Arnold Livingston Geis  
Timothy Gonzales  
Blake Howard  
Brandon Hynum  
Shawn Kirchner  
Bryan Lane  
Charles Lane  
Michael Lichtenauer  
Sal Malaki  
Matthew Miles  
George Sterne  
Matthew Tresler

### BASS

Joseph Bazyouros  
Mark Beasom  
Michael Blanchard  
Reid Bruton  
Gregory Geiger  
Dylan Gentile  
Abdiel Gonzalez  
Scott Graff  
James Hayden  
David Dong-Geun Kim  
Luc Kleiner  
Chung Uk Lee  
Edward Levy  
Jim Raycroft  
Vincent Robles  
Ryan Villaverde

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

## FEATURED ARTISTS



### LESLEY LEIGHTON ASSOCIATE CONDUCTOR

**Hometown:** Los Angeles, California

**Education:** BA in choral conducting from Loyola Marymount University with Paul Salamunovich; studied conducting with William Hatcher at UCLA (MFA program, 1985-7); MM in vocal performance from the University of Southern California with Judith Oas Natalucci; DMA in choral conducting from the University of Southern California

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

**As a conductor/clinician:** guest clinician for Marcos de Niza High School, Bonneville High School and Lebanon High School, 2015; prepared the UCLA Choral Union on Verdi Requiem at Royce Hall for the UCLA Philharmonia, 2015; guest-conducted at Agoura Performing Arts Center with Agoura High

School Chamber Singers, 2015; prepared the Mozart Mass in C minor for New West Symphony, 2015; traveled to Ireland on tour with Los Robles Master Chorale in June 2015; prepped for Gustavo Dudamel and Diego Matheuz at the Hollywood Bowl, summer 2015; presented a reading session for ACDA, Sep 2015; will appear as a guest clinician for conducting seminar for LAUSD teachers, Oct 2015; appearing as guest speaker for the LA Philharmonic Business & Professional Committee, Nov 2015; will prep *Judas Maccabeus* for Neal Stulberg at UCLA, Dec 2015; and will conduct *Carmina Burana* with the UCLA Choral Union and Sinfonia Orchestra, Mar 2016

**As a professional singer:** has performed with many of the world's most eminent conductors, including Pierre Boulez, Zubin Mehta, the late Lorin Maazel, Simon Rattle, Esa-Pekka Salonen, Leonard Slatkin, the late Rafael Frühbeck de Burgos, Roger Norrington, Gustavo Dudamel and Grant Gershon; opera credits include principal appearances with New York City Opera, Los Angeles Opera, Glimmerglass Opera, Köln Opera and Glyndebourne; has sung on more than 50 film soundtracks including *Frozen*; *Big Hero 6*; *Heaven is for Real*; *Godzilla*; most recently recorded back up vocals for Josh Groban's album, *Stages*, and the jazz takes for *Despicable Me 3*

**As an educator:** in addition to appearing as an adjudicator and guest clinician, has taught five years

of chorus at the high school level, six years at the university level and inaugurated Los Robles Master Chorale's annual High School Choral Festival, High School Leadership Workshop and its Young Composers Competition; currently Director of the UCLA Choral Union



### SUBLA KULINTANG ENSEMBLE

Subla was borne out of the mutual musical interests of Danny Kalanduyan (kulintang, kulintang a kayo), Bo Razon (Gandingan, Dabakan, kulintang a kayo), Frank Holder (Dabakan, agung, kulintang a kayo), and Chris Trinidad (Babendil, dabakan, kulintang a kayo), with Roberto Rios (Agung, kulintang a kayo), who sought to explore the indigenous gong music of the Maguindanao and Maranao peoples from the southern Philippine island group of Mindanao. This music is known as *Kulintang* and

is related to other gong music of Southeast Asia, including most notably Gamelan and Piphat. In its indigenous form, Kulintang dates back over a millennium to pre-colonial times. It is an amalgam of intricately woven layers and patterns of sound produced by the different instruments in the gong ensemble, driven by rich interlocking rhythms.

The traditional gong ensemble consists of a lead instrument of horizontally laid bossed gongs which, incidentally, is also called kulintang. In addition, an instrument made up of vertically arranged bossed gongs called the gandingan accompanies with secondary melodic material, and the bass function is handled by two large vertically suspended gongs called the agung. A goblet shaped single-headed drum called a dabakan in addition to a handheld gong called a babendil complete the ensemble and take the role of time-keeping.

Subla is a neo-kulintang group which takes its inspiration from the traditional gong ensemble and applies elements of Western music like form, harmony and improvisation, while adding timbres from rock, jazz and world music. This fresh perspective respects the melodies, patterns and rhythms of *kulintang* while simultaneously experimenting with new sounds, ideas and approaches.

Visit [www.sublamusic.com](http://www.sublamusic.com) for more information.



## GURO DANONGAN "DANNY" S. KALANDUYAN

**Hometown:** Datu Piang, Maguindanao, Philippines

**Education:** began playing native Filipino music when he was four; eventually mastered the Maguindanao tribal style of music with no formal training

**Awards and recognition:** National Endowment for the Arts National Heritage 1995; U.S. Artist Broad Fellow Recipient in 2009

**Guest artist appearances:** Hollywood Bowl with the Los Angeles Philharmonic, the Metropolitan Museum of Art in New York and the Kennedy Center in Washington, D.C.

**Other positions:** artist-in-residence in the ethnomusicology program at the University of Washington and San Francisco State University; master artist in Alliance for California Traditional Arts Apprenticeship Program



## AYANA HAVIV SOPRANO

**Seasons with the Choral:** 12

**Hometown:** Jerusalem, Israel

**Previous LAMC solos:** Vivaldi's *Gloria*, Handel's *Messiah*, Haydn's *Heilig Mass*, Bach's *St. Matthew Passion*, Jewish folk song *Aleih Neiri*, Fernandes' *Dame Albricia Mano Anton*

**Recordings and media:** *Górecki: Miserere* and Nico Muhly's *A Good Understanding*; John Adams' *The Gospel According to the Other Mary* with LA Philharmonic; Plácido Domingo's forthcoming Christmas album *My Christmas; Back in Time: 1985 at the Movies*; Josh Groban, *Stages*; and many more; Grammy Award® for Cappella's *Padilla: Sun of Justice*; Ayana's own CD as part of Nest, her alt-rock band

**Performs regularly with:** Street Symphony Chamber Singers, LA Opera, Southwest Chamber Music

**Guest artist appearances:** Gabriela Ortiz's *Baalkah* with Southwest Chamber Music; Third Swallow in *Die Vögel* with LA Opera; premiered *Much Ado About Nothing* at Shakespeare's Globe Theatre in London; Golden State Pops Orchestra, *Suite from Agent Carter*; Young Musicians Foundation, *Suite from Journey*

**Film/TV credits:** solo recordings include *The Next Three Days*, *Seventh Son*, *Legends of Oz: Dorothy Returns* and the TV shows *Transparent*, *Agent Carter*, *Galavant*, *Supernatural*, *The Green Lantern Animated Series* and *Tut*, and video games including *Call of Duty: Black Ops III*; soundtracks include *Tomorrowland*, *Godzilla*, *Minions*, *Goosebumps*, *Big Hero 6*, *The Lorax*, *Wreck-it Ralph*, *Avatar* and many more

**Press Quotes:** "Transfixing. She is one of those unique L.A. musicians who does it all... She sang with the mastery of avant-garde extended vocal techniques and like a soprano Dr. Who could channel the ancient unknown." — *LA Times*



## SAL MALAKI TENOR

**Seasons with the Choral:** 19

**Hometown:** Hinunangan, Southern Leyte, Philippines

**Education:** BM in Voice and Teacher's Diploma in Flute from the University of the Philippines

**Previous LAMC solos:** *Messiah Sing-Along*, Rachmaninoff's *All-Night Vigil*, Bach's Cantata No. 1, Pergolesi's *Magnificat*, Haydn's *Missa Cellensis*, Nielsen's *Hymnus Amoris*, Soule's *L'Extase* (World Premiere)

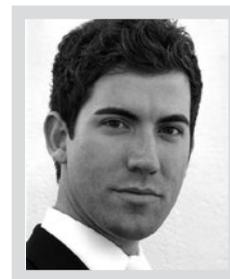
**Awards and recognition:** Tri-Media Awards for Music (Asian Journal/Filipino Community); Most Outstanding Alumnus (High School Dep't. - The College of Maasin); Most Outstanding Son of the Province of Southern Leyte (Music)

**Guest artist appearances:** Bach's *Magnificat*, Handel's *Messiah*, Mozart's Requiem, Beethoven's Symphony No. 9 and *Missa Solemnis*, Webber's Requiem, Dvořák's *Stabat Mater*, Orff's *Carmina Burana*, Mendelssohn's *Elijah*, Ramirez's *Missa Criolla*, Rossini's *Stabat Mater*, Dubois' *The Seven Last Words*, Saent-Saëns' *Christmas Oratorio*, Soule's *L'Extase*, Nielsen's *Hymnus Amoris*, Verdi's Requiem

**Opera roles/performances:** Puccini's *La Bohème* (Rodolfo) and *Madama Butterfly* (Lt. Pinkerton), Verdi's *Rigoletto* (Il Duca), Mozart's *The Magic Flute* (Tamino), Rossini's *The Barber of Seville* (Count Almaviva), Feliciano's *La Loba Negra* (Sandugo) and F. de Leon's *Noli Me Tangere* (Crisostomolbarra)

**Recordings and media:** *Mga Sining Awit* (Philippine Art Songs); *Spoliarium* (as Juan Luna); *La Traviata* (as Giuseppe) with LA Opera Productions

**Tours:** solo concerts and recitals in Germany, Switzerland, Singapore and the Philippines



## ABDIEL GONZALEZ BARITONE

**Seasons with the Choral:** 8

**Hometown:** Vega Baja, Puerto Rico

**Education:** BA in Music from La Sierra University

**Previous LAMC solos:** Einhorn's *Voices of Light*, Chinary Ung's *Spiral XII*, Handel's *Messiah* and *Messiah Sing-Along*, Bach's *St. Matthew Passion*, Vaughan Williams' *Five Mystical Songs* and *Fantasia on Christmas Carols*, Maestro Dinner, Senor and Junkman in *Candide*, Newton's *Mass*, Frank's *Los Cantores de las Montañas* (World Premiere), Shostakovich's *Orango*, Beethoven's *Choral Fantasy*

**Awards and Recognition:** First place in San Diego District Metropolitan National Council Auditions; First Place in the Opera 100 Competition; Vocal Fellow at the Music Academy of the West, summer 2008

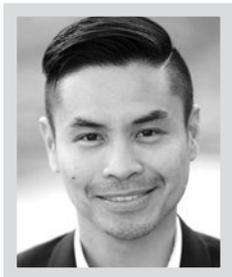
**Guest artist appearances:** Handel's *Messiah*, Orff's *Carmina Burana*, Fauré's Requiem, Duruflé's Requiem, Stravinsky's *Pulcinella* and *Renard*, Haydn's *Creation*, Mozart's Requiem and Mass in C minor, Bach's *St. John Passion*, Lizst's *Via Crucis*, Brahms' *Ein Deutsches Requiem* and Britten's *War Requiem*

**Opera roles/performances:** Papageno in *Die Zauberflöte*, Enrico in *Lucia di Lammermoor*, Shrike in *Miss Lonelyhearts*, Mercutio in *Roméo et Juliette*, Pandolfe in *Cendrillon*, Anthanaël in *Thaïs*, Morales in *Carmen*, Guglielmo in *Così fan Tutte*, King Melchior in *Amahl and the Night Visitors*, Pirate King in *The Pirates of Penzance*, Ko-Ko in *The Mikado*, Slook in *La Cambiale di Matrimonio*, Gasparro in *Rita*

**Film/TV credits:** *Modern Family*, *Parks and Recreation*, NCIS:LA, *Jane the Virgin*, *Earth, 2012*, *The Sorcerer's Apprentice*, *Wreck-It-Ralph*, *This Is The End*, *Frozen*, *The Muppets Most Wanted*, *Legends of Oz: Dorothy's Return*, *Godzilla*

## COMPOSERS

### NILO ALCALA



**NILO ALCALA** is a Los Angeles-based Filipino composer whose works have been performed in Asia, Europe, Africa, and the Americas. His awards include the POLYPHONOS Young Composer Award from The Esoterics (Seattle, WA), the 2nd Prize Asian Composers League Young Composer Award (Tel Aviv, Israel), and an Ani ng Dangkal (Reap of Honor) Award from the Philippine President. Alcala's commissions also include the National Music Competition for Young Artists of the Philippines, the Andrea O. Veneracion International Choral Festival, Korean Ministry of Culture, Asia Europe

Foundation, and premieres by the Metro Manila Concert Orchestra. He was soloist and composer-in-residence of the renowned Philippine Madrigal Singers who performed his works at the Florilege Vocal de Tours (Tours, France), the European Grand Prix for Choral Singing (Arezzo, Italy), and numerous international events including the 2013 American Choral Directors Association National Conference (Dallas, TX), the 9th World Symposium on Choral Music (Puerto Madryn, Argentina), and America Cantat 7 (Bogotá, Colombia). An Asian Cultural Council grantee, Alcala is also recipient of a Billy Joel Fellowship at Syracuse University where he earned an MM in composition and received the Irene L. Crooker Music Award. He holds a BM in composition from the University of the Philippines, graduating magna cum laude. His music for the film *Homecoming* earned nominations for Best Musical Score at the Metro Manila Film Festival and Star Awards for Movies.

### JEFF BEAL



**JEFF BEAL** is an American composer of music for film, media and the concert hall. With musical beginnings as a jazz trumpeter and recording artist, his works are infused with an understanding of rhythm and spontaneity. The *New York Times* proclaimed "the richness of Beal's musical thinking... his compositions often capture the liveliness and unpredictability of the best improvisation." Beal's seven solo albums established him as a respected recording artist and composer. His score and theme for the Netflix drama, *House of Cards*, has received four prime-time Emmy Awards nominations and one

statue. Regarding his compelling score for the documentary, *Blackfish*, the late film critic Roger Ebert wrote of Beal's ability to "invoke many genres; thriller, mystery, melodrama." He has received a total of 14 prime-time Emmy nominations for his music, and has won four statues. His commissioned works have been performed by leading orchestras including the St. Louis (Marin Alsop), Rochester, Pacific (Carl St. Clair), Frankfurt, Munich, Berkeley (Kent Nagano) and Detroit (Neeme Jaarvi) symphony orchestras. Recent commissions include director Philip Haas' art installation *Butchers, Dragons, Gods & Skeletons*, for the Kimball Art Museum and the Venice Biennale, the World Science Festival for *Brian Green's Light Falls, Six Sixteen* for guitarist Jason Vieaux and the Lexington Chamber Ensemble, and the Smuin Ballet's upcoming *Oasis*. A graduate of the Eastman School of Music, Beal and his wife Joan recently endowed and established the Beal Institute at their alma mater, to promote the study of film and contemporary media music creation.

### MATTHEW BROWN



**MATTHEW BROWN**, a California native, completed his master's and doctoral studies in music composition at the USC Thornton School of Music, where he studied with Morten Lauridsen, Frank Ticheli, Donald Crockett, Frederick Lesemann, Randy Newman and Tamar Diesendruck. His awards include the 2007 VocalEssence Welcome Christmas! Carol Contest, 2010 VocalEssence Essentially Choral Commission, and 2011 C4 Composition Competition. His works have been performed

throughout the United States and internationally by groups such as The Crossing, the Los Angeles Master Chorale, VocalEssence, Antioch Chamber Ensemble, Young New Yorker's Chorus, Cincinnati Boychoir, L.A. Choral Lab, GMCLA, C4, USC Chamber Choir, Los Robles Master Chorale, De Angelis Vocal Ensemble and the USC Thornton Symphony. He remains active in Los Angeles as a composer, arranger, performer and professor, and sings with the Los Angeles Master Chorale, L.A. Chamber Singers & Cappella, the De Angelis Vocal Ensemble and Horizon Music Group. His choral works, described by the *New York Times* as "quietly mesmerizing," are featured on the Antioch Chamber Ensemble's 2013 album (*though love be a day*) and published by Schott, G. Schirmer and Hal Leonard.

### PAUL CHIHARA



**PAUL CHIHARA's** prize-winning concert works have been performed in most major cities and arts centers in the U.S. and Europe. His numerous commissions and awards include those from The Lili Boulanger Memorial Award, the Naumberg Foundation, the Guggenheim Foundation, the Fulbright Fellowship, the Aaron Copland Fund and National Endowment for the Arts, as well as from the Boston Symphony Orchestra, the London Symphony Orchestra, the Los Angeles Philharmonic, the New Japan Philharmonic, the Cleveland Orchestra, the New Juilliard Ensemble and the Orpheus Chamber Orchestra.

Active in the ballet world, Mr. Chihara was composer-in-residence at the San Francisco Ballet from 1973-1986. While there, he wrote many trailblazing works, including *Shin-ju*, as well as the first full-length American ballet, *The Tempest*. In addition to his many concert works, Mr. Chihara has composed scores for over 90 motion pictures and television series, and founded the Visual Media (film music) program at UCLA. His movie credits include *Prince of the City*, *The Morning After*, *Crossing Delancey* and John Turturro's *Romance and Cigarettes*. Also active in the New York musical theatre world, Mr. Chihara served as musical consultant and arranger for Duke Ellington's *Sophisticated Ladies*, and was the composer for James Clavell's *Shogun, the Musical*. He is an Artist Faculty in Film Music at New York University.

## SHAWN KIRCHNER



**SHAWN KIRCHNER** is a composer, arranger and songwriter whose choral works are sung throughout the world. His appointment in 2012 as Composer in Residence for the Los Angeles Master Chorale was the culmination of an enduring creative relationship with artistic director Grant Gershon. Kirchner's premieres with LAMC at Walt Disney Concert Hall include *Songs of Ascent*, *Plath Songs*, *Inscapes*, *Behold New Joy* and *Heavenly Home: Three American Songs*, which received praise in the *LA Times* as "arranged with mastery."

Kirchner's choral writing reflects his experience as a professional chorister (LAMC tenor since 2001), his background as a classical/jazz/bluegrass pianist, his interest in American and international folk traditions and his own roots as a poet and songwriter. His collaborations include commissions and guest appearances with many organizations across the country including Jacaranda, Conspirare, Santa Fe Desert Chorale, San Francisco Gay Men's Chorus, ACDA Women's Commission Consortium, and the Los Angeles Children's Chorus. Kirchner's work in the recording studio includes two albums of original songs: *Meet Me on the Mountain* (bluegrass) and *Holy World: Songs of Grief and Healing* (folk/gospel), two Steve Reich recordings for LAMC, and over two dozen as a singer on recent feature film soundtracks.

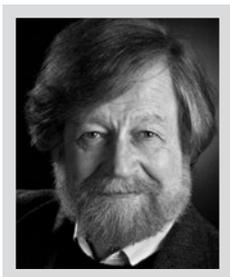
## MOIRA SMILEY



**MOIRA SMILEY** is a Singer/Composer who creates and performs new work for voices. As a musical polyglot and vocal shape-shifter, her voice and music are heard on feature films, BBC & PBS television programs, NPR, and on more than 60 albums. When she's not leading her own group, moira smiley & VOCO, Smiley tours with Indie artist tUnE-yArDs, Irish music powerhouse Solas, The Lomax Project and Billy Child's *Laura Nyro Re-Imagined*. Recent solo performances include

TED, Stravinsky's *Les Noces*, the London Proms Festival, features on BBC3's *The Choir*, and ABC Australia's Books & Arts programs. Her recordings feature spare, vocally driven collections of warped traditional songs, original polyphony and body percussion. In addition to her performing work, she is in high demand as a choral clinician, composer and arranger. Traveling from her hilly Los Angeles perch, she also travels the world as a soloist in new, early and traditional music and creates new work for dance, theatre and film. A Vermont native, Smiley moved to California to deepen explorations of Eastern European vocal music with the renowned KITKA ensemble. In 2005, she recorded a solo album, *Rua*, of Irish, Appalachian and her own songs ("rua" means "red" in Gaelic).

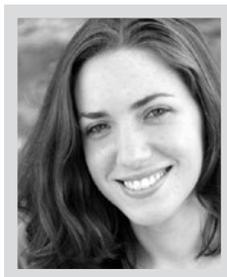
## MORTEN LAURIDSEN



The music of **MORTEN LAURIDSEN** occupies a permanent place in the standard vocal repertoire of the twenty-first century. His eight vocal cycles (*Lux Aeterna*, *Les Chansons des Roses*, *Madrigali: Six 'FireSongs' on Italian Renaissance Poems*, *A Winter Come*, *Cuatro Canciones*, *A Backyard Universe*, *Nocturnes* and *Mid-Winter Songs on Poems by Robert Graves*), instrumental works, art songs and series of motets (including *O Magnum Mysterium*) are performed throughout the world and have been recorded on over two hundred albums, including several that received

Grammy nominations. Mr. Lauridsen (b. 1943) served as Composer in Residence of the Los Angeles Master Chorale from 1995-2001 and is currently Distinguished Professor of Composition at the University of Southern California Thornton School of Music. An award-winning documentary by Michael Stillwater, *Shining Night - A Portrait of Composer Morten Lauridsen*, was released in 2012 ([songwithoutborders.net](http://songwithoutborders.net)). In 2006, Morten Lauridsen was named an "American Choral Master" by the National Endowment for the Arts, and in 2007 he was awarded the National Medal of Arts, the highest artistic award in the United States, by the President in a White House ceremony "for his composition of radiant choral works combining musical beauty, power, and spiritual depth."

## DALE TRUMBORE



**DALE TRUMBORE's** compositions have been commissioned, awarded and performed by organizations including ACDA, ACME, Center City Opera Theater, Chanticleer, Choral Arts Initiative, the Kronos Quartet, Inscape Chamber Orchestra, the Master Chorale of Tampa Bay, Northwest Symphony Orchestra, The Singers - Minnesota Choral Artists, the USC Thornton Symphony and VocalEssence. She notes that artist residencies at Copland House (Cortlandt Manor, New York), Brush Creek Foundation for the Arts (Saratoga, WY), and the Helene

Wurlitzer Foundation (Taos, New Mexico) have provided some of the most challenging, inspiring and exhilarating composing experiences of her life. As a composer who writes frequently for voice, Trumbore is passionate about setting poems and prose by living authors to music. Trumbore received a dual undergraduate degree from the University of Maryland: a BM in composition and a BA in English Language & Literature. After graduating with her master's degree in composition from the University of Southern California, where she studied with Morten Lauridsen and Donald Crockett, Trumbore remained in Los Angeles. This fall, her works will be premiered by Choral Arts (Seattle), the Ithaca College Choir, the Ripon College Chamber Singers, WomenSing and the sixteen commissioning members of the Christmas Past, Christmas Future carol consortium.

TEXT & TRANSLATIONS

**The Whole Sea In Motion**

by Dale Trumbore

No language can describe the effect of the deep, clear azure of the sky and ocean, the bright morning sunshine on the semicircular barrier of craggy cliffs surmounted by green swelling hills, and on the smooth, wide sands, and the low rocks out at sea—looking, with their clothing of weeds and moss, like little grass-grown islands—and above all, on the brilliant, sparkling waves. And then, the unspeakable purity—and freshness of the air! ...just enough wind to keep the whole sea in motion, to make the waves come bounding to the shore, foaming and sparkling, as if wild with glee. Nothing else was stirring—no living creature was visible besides myself. My footsteps were the first to press the firm, unbroken sands;—nothing before had trampled them since last night’s flowing tide had obliterated the deepest marks of yesterday, and left them fair and even, except where the subsiding water had left behind it the traces of dimpled pools and little running streams.

— From the novel *Agnes Grey* by Anne Brontë (1820-1849)

**Ave Maria**

by Morten Lauridsen

Ave Maria, gratia plena:  
Dominus tecum,  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui,  
Jesus.

Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae,  
Amen.

Hail Mary, full of grace,  
The Lord is with thee,  
Blessed art thou among women,  
And blessed is the fruit of thy womb,  
Jesus.

Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death.  
Amen.

— Translation by earthsongs  
Used by permission.

**Another Lullaby For Insomniacs**

by Matthew Brown

Sleep, she will not linger:  
She turns her moon-cold shoulder.  
With no ring on her finger,  
You cannot hope to hold her.

She turns her moon-cold shoulder  
And tosses off the cover.  
You cannot hope to hold her:  
She has another lover.

She tosses off the cover  
And lays the darkness bare.  
She has another lover.  
Her heart is elsewhere.

She lays the darkness bare.  
You slowly realize  
Her heart is elsewhere.  
There’s distance in her eyes.

You slowly realize  
That she will never linger,  
With distance in her eyes  
And no ring on her finger.

“Another Lullaby for Insomniacs,” from  
*Hapax* by A. E. Stallings.  
Copyright © 2006 by A. E. Stallings.  
Published 2006 by Northwestern  
University Press. All rights reserved.

**In The Desert With You**

by Moira Smiley

May we stay?  
May we stay in the desert with you,  
water?

In the desert with you.  
Bubbles, bubbles, bubbles burst!  
We are dry.

Oh, that this barren ground  
with springs of water may abound  
A fruitful soil become —  
The desert blossoms as a rose,  
(borrow, steal, steal, borrow)  
with springs of water may abound  
abound abound abound!  
(borrow, steal, steal, borrow)

I am water  
that you borrow  
Learn the way to return me to my  
deepest well  
return me. now.  
It will take time.

Rainwater, groundwater, greywater,  
clearwater, backwater, stillwater,  
deepwater, trickle water  
gather water...

May we stay?  
May we stay in the desert with you,  
oh water?  
(Gather water)  
bubble bubble bubble bubble  
Rainwater, groundwater, greywater,  
clearwater, backwater, stillwater,  
deepwater, trickle water  
gather water...

May we stay in the desert with you  
here, water?  
Water, with you.

— Text by Moira Smiley and  
adapted from the *American  
Hymn*, Garden Hymn

**The Salvage Men**

by Jeff Beal

**1. A Very Long Moment**

Suffering is one very long moment  
We cannot divide it by seasons.  
We can only record its moods, and  
chronicle their return.  
With us time itself does not  
progress.  
It revolves. It seems to circle round  
one centre of pain.

The paralyzing immobility of a life  
every circumstance...  
after an unchangeable pattern,

There is nothing that stirs in the  
whole world of thought  
to which sorrow does not vibrate  
in terrible and exquisite pulsation.  
Where there is sorrow there is holy  
ground

— From *De Profundis* by Oscar Wilde

**2. Spiderweb**

From other  
angles the  
fibers look  
fragile, but  
not from the  
spider’s, always  
hauling coarse  
ropes, hitching  
lines to the  
best posts  
possible. It’s  
heavy work  
everyplace,  
fighting sag,  
winching up  
give. It  
isn’t ever  
delicate  
to live.

**3. Virga**

There are bands  
in the sky where  
what happens  
matches prayers.  
Clouds blacken

continued on next page...

and inky rain  
hatches the air  
like angled writing,  
the very transcription  
of a pure command,  
steady from a steady  
hand. Drought  
put to rout, visible  
a mile above  
for miles about.

#### 4. Age

As some people age  
they kinden.  
The apertures  
of their eyes widen.  
I do not think they weaken;  
I think something weak strengthens  
until they are more and more it,  
like letting in heaven.  
But other people are  
mussels or clams, frightened.  
Steam or knife blades mean open.  
They hear heaven, they think boiled or broken.

— Spiderweb, Virga, Age, & Salvage  
*Written by Kay Ryan. Copyright © Kay Ryan. Used by Permission.*

## Ave Maria/Scarborough Fair

by Paul Chihara

Ave Maria, gratia plena:  
Dominus tecum,  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui,  
Jesus.

Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae,  
Amen.

Hail Mary, full of grace,  
The Lord is with thee,  
Blessed art thou among women,  
And blessed is the fruit of thy womb,  
Jesus.

Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death.  
Amen.

Are you goin' to Scarborough Fair...  
Remember me...  
She once was a true love of mine.

## Memorare

by Shawn Kirchner

Memorare, o piisima Virgo Maria  
non esse auditum a saeculo,  
quemquam ad tua currentem  
praesidia,  
tua implorantem auxilia,  
tua petentem suffragia  
esse derelictum.

Nos tali animati confidentia,  
ad te, Virgo Virginum Mater,  
currimus;  
ad te venimus;  
coram te gementes peccatores  
assistimus.

Noli, Mater Verbi, verba nostra  
despicere,  
sed audi propitia et exaudi.  
Amen.

Remember, O most gracious Virgin Mary,  
never was it known  
that anyone who fled to thy protection,

implored thy help,  
or sought thy intercession  
was left unaided.

Inspired with this confidence,  
to thee, O Virgin of Virgins and Mother,  
we fly;  
to thee we do come;  
before thee sinful and sorrowful we stand.

Do not, O Mother of the Word, despise  
our words,  
but in thy mercy hear and answer us.  
Amen.

— 15th century text, popularized in the 17th century by Father Claude Bernard

#### 5. Salvage

The wreck  
is a fact.  
The worst  
has happened.  
The salvage trucks  
back in and  
the salvage men  
begin to sort  
and stack,  
whistling as  
they work.  
Thanks be  
to God—again—  
for extractable elements  
which are not  
carriers of pain,  
for this periodic  
table at which  
the self-taught  
salvagers disassemble  
the unthinkable  
to the unthought.

## Mangá Pakalagián (Ceremonies)

by Nilo Alcala

### I. Midtagapedá (Fellowship)

Isa a kabadtugan i seka kapedami. It is such great honor that you are with us.  
Napia su ginawa nami sa We are delighted to have your fellowship.  
nadtgapeda ka.

Ipayagami su kapegkawma nengka. We celebrate with joy your eventful  
arrival.

Su kalalakaw nengka na dabon Your journey, we hope, is unperturbed,  
bayabaya nin,

Tangka sa makagkaid endo penu na Safe from harm, and full of success.  
bantas.

Talima ka su ligalo a ebpun salkami — May you receive this gift from us —  
Musika ibpelilang-lilang kano Music in honor of your presence.  
kinatalabokengka.

### II. Papedsalámat (Thanksgiving)

Su gay nu kapagagani a nawma den! The set day of harvest is now at hand!

Mangeni tano sa Kadnan na Let us give thanks to the Creator  
nangaden  
kano niyaba inibubol tano of the seeds we sow  
taman kano languno nakadtabang and all of nature that takes care of us so  
salkitanao

Na Siya kano ka itendeg tano su Come, celebrate this bountiful blessing!  
pinangaden nu Kadnan!

### III. Sagayán (Pre-War Ceremony)

Sagayan Sagayan  
Pangeni kami sa kasalawat. With chanting, we ask for blessing.  
Pangeni kami sa kapangabung. Prepare us (for battle).  
Pangeni kami sa kapananggila. We seek for protection.

Pangeni kami sa kababas. Sanctify us with water.

Sagayan Sagayan  
Pangeni kami sa bagel. We ask for strength and power.  
Pangeni kami sa dí kami matalaw. We ask for indomitability.

Pangeni kami sa manalaw kami. Grant us victory.  
Basi makuwa tano su pangenin tano. May this plea be granted.

— Text by Nilo Alcala, Maguindanaon  
translations by Guro Danny Kalanduyan.

## DONOR RECOGNITION 2015 | 2016 SEASON

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

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

### INDIVIDUAL DONORS

#### \$1 Million and above

Kiki and David Gindler

#### \$100,000 to \$999,999

Anonymous  
Blue Ribbon Committee  
Michele and Dudley Rauch  
Leeba R. Lessin  
Laney and Tom Techentin

#### \$25,000 to \$99,999

Abbott Brown  
Alicia G. and Edward E. Clark  
Judi and Bryant Danner  
Kathleen and James Drummy  
Denise and Robert Hanisee  
Carol and Warner Henry  
Sheila Muller  
Marian and John Niles  
Cheryl Petersen and Roger Lustberg  
Susan Erburu Reardon and  
George Reardon  
The Hon. Richard J. Riordan  
Frederick J. Ruopp  
The SahanDaywi Foundation  
Philip A. Swan  
Priscilla and Curtis Tamkin

#### \$10,000 to \$24,999

Anonymous  
Virginia N. and Brian P. Brooks  
Kathleen and Terry Dooley  
Dr. Annette L. Ermshar and  
Mr. Dan Monahan  
Elizabeth Levitt Hirsch  
Stephen A. Kanter, M.D.  
Kent Kresa  
Kathleen McCarthy Kostlan  
Diana Y. and Jon L. Rewinski  
Ann and Robert Ronus  
Cheryl and David Scheidemantle  
Eva and Marc Stern  
Katy and Shaun Tucker  
Jann and Kenneth Williams

#### \$5,000 to \$9,999

Gregory J. and Nancy  
McAniff Annick  
Joanne and Miles Benickes

Sharon and George Browning  
Kathy Cairo  
Zoe and Don Cosgrove  
Betty and Brack Duker  
Ann Ehringer, Ph.D.  
M.A. Hartwig  
Victoria and Frank Hobbs  
Marshall Rutter and Terry Knowles  
Sally and Robert Neely  
Joyce and Donald Nores  
Courtland Palmer  
Helen Pashgian  
Sonia Randazzo  
Rosemary Schroeder  
The Seidler Family  
Allen Shay  
Michele and Russell Spoto, M.D.  
Philip V. Swan  
James Lyerly and Tracy Van Fleet  
Ellen and Arnold Zetcher

#### \$2,500 to \$4,999

Susan Bienkowski  
Tom Borys  
Alex Bouzari  
Sue and James Femino  
The Honorable Michael W. Fitzgerald  
Cindy and Gary Frischling  
Curtis Ray Joiner  
Mireya and Larry Jones  
Robin and Craig Justice  
Patricia A. Keating  
Junko Koike  
Gloria and Tom Lang  
Mona and Frank Mapel  
Weta and Allen Mathies  
Jerilyn and Peter McAniff  
Albert McNeil  
Laura Ornest  
Robert Olson\*  
Deborah F. Rutter  
Lorraine and Joseph Saunders  
Nancy and Dick Spelke  
Barbara and Ian White-Thomson

#### \$1,000 to \$2,499

Diane and Noel Applebaum  
Lesili Beard and Dr. Iris S. Levine  
Mr. and Mrs. Bradford Blaine  
Marla Borowski

Dr. Susan Brown  
Julie Campoy  
Nadine and Alex Chaves  
Aaron H. Cole  
Dr. David Conney  
Mary and Craig Deutsche  
Leslie and John Dorman  
Susan Efting  
Gail Eichenthal  
Jeanne Faoro  
Margie and Arthur Fine  
Gerland Flynn  
Harold Frankl  
Kathie and Alan Freeman  
Grant Gershon and Elissa Johnston  
Suzanne and Brian Gilman  
Maria and Richard Grant  
Dr. and Mrs. Carl Greifinger  
Henry Grzes  
Katie and Michael Hagans  
Ann and Robert Harter  
Margaret Hayhurst  
Damon Hein  
Carolyn and E. Carmack Holmes  
Christina Honchell  
Takashi Ito  
Missy and Paul Jennings  
Ann Jopling  
Cynthia Watson and David Katzin  
Harriet and Al Koch  
Carol Krause  
Sandra Krause and William Fitzgerald  
Morten J. Lauridsen, III  
Nili Eli Leemon  
Lesley Leighton  
Frances and Bob Lewis  
Marjorie Lindbeck  
Sandi MacDonald  
Nicole and Robert Maloney  
Dr. Marguerite Marsh  
Dr. Joseph V. Matthews  
Robin Meadow and Margaret Stevens  
Carole and Everett Meiners  
Kimberly and David Meyer  
Susan Olsen  
Carol K. Broede and Eric Olson  
Ann and John Perkins  
June and Carl Phelps  
Robert Pierre, M.D. and Jane Sell  
Sandy and Barry Pressman

Wendy and Timothy Pylko  
Sandra and Richard Rogers  
Winifred Rutter Lumsden  
Carol and Theodore Rutter  
Marcia Seligson and Tom Drucker  
Michael Skloff  
Jean and George Smith  
Arthur H. Streeter  
J. Theodore Struck  
Becky and Rick Thyne  
Karen and William Timberlake  
Betsey Tyler  
Don Wallshlaeger  
Karl Zeile

#### \$500 to \$999

Patrick Anderson  
Philip F. Belleville  
Susan Bowers  
Maureen and Bob Carlson  
Martha Chowning and Jonathan Groff  
Jacqueline Cohl  
Eleanor S. Congdon  
Sarah and Alfred Doering  
Barbera and Robert Draper  
Sheila Eaton  
Sara Edwards  
Drs. Eleanor and Harold Fanselau  
Vacharee and Gordon Fell  
Michael Fishbein  
David P. Garza  
Dr. and Mrs. Solomon Golomb  
Olivia Goodkin  
Leslee Hackenson  
Mr. and Mrs. Jason Hwang  
Carol Jones  
Julie and Richard Kagan  
Elizabeth and David Kalifon  
Shawn Kirchner  
Steven Lake  
Ken Leech  
L. Whitney Leipzig  
Maryanne and Jerome Levine  
Deborah Lewis  
Susan and Bob Long  
Dr. John Lundgren  
Robert S. Martin  
Vicky and Neil Martin  
Erica Muhl-Borchetta  
David Newell

## ARTISTIC DIRECTOR'S CIRCLE

Founded in 2012 with a generous gift from Kiki and David Gindler, the Artistic Director's Circle joins together distinguished LAMC supporters who share a passion for the Los Angeles Master Chorale 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 LAMC 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@lamc.org.

John P. Owen  
Vera and Howard Panosian  
Melissa and Richard Patterson  
Lois Petzold-Hindin  
Marilyn and Harry Prewoznik  
Carol H. Richards  
Mark Robeson  
Grace and Ken Russak  
Mary Lou Schanche  
Mary and Jo-Michael Scheibe  
Jenny and Brian Shepard  
Neil Sherman  
Deborah Smith and Carole Lambert  
Elaine and William Sollfrey  
Rita Spiegel  
Haydée and Jim Toedtman  
Sue and Doug Upshaw  
Michele and David Wilson  
Robert Wood

### \$300 to \$499

Dr. Kim Aaron  
Brandon Bailo  
Stephanie and Camilo Becerra  
Lorri and Steven Benson  
Carol Blischke  
Rebecca and Stuart Bowne  
Georgia and Gerald F. Brommer  
Robert Brown  
Carola and Allen Bundy  
David R. Burch  
Norma and Richard Camp  
Sue and John Clauss  
Molly and Walter Coulson  
Anne and David Covell  
Greg Davies  
William Farnum  
Ray Frauenholz and Diane Thomas  
Diana Gould and Kirsten Grimstad  
Nona and Bill Greene  
Barbara Knowles Hanson  
Cheryl and Peter Holzer  
Ann Horton  
William Jacobson  
Frank Jarvis  
Hannah and Marshall Kramer  
Richard Lorentz  
Los Angeles Chamber Choir  
Ginny Mancini  
Dr. and Mrs. Marc Mayerson

Patty and Ken McKenna  
Jane and Lawrence McNeil  
Melinda and Nicholas Menzies  
Barbara B. Minton  
Kay M. Paietta  
Donald Pattison  
Deborah Porter  
E. Gary and R. Marina Raines  
Harold Ray  
Nancy Reardon  
Kenneth Rhyu  
Harry E. Rice  
Carol Rigolet  
Sara McGah and Kenneth Roehrs  
Ann Ross  
Brenda and Russell Scoffin  
Dr. Carol T. Smith  
Jill and Don Spuehler  
Norman Taylor  
Suzanne and Peter Trepp  
Bob Uyetani  
Jason Vierzba  
Danny Villanueva  
Barbara E. Wagner  
The Ward Family  
Margot Webb  
Russell Whittenburg

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

For more information, contact Lindsey Lansburgh at 213-972-3138 or llansburgh@lamc.org; online at www.lamc.org; by mail to:

Los Angeles Master Chorale  
135 N. Grand Avenue  
Los Angeles, CA 90012

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

\* deceased

Abbott Brown  
Judi & Bryant Danner  
Kathleen & James Drummy  
Kiki & David Gindler  
Carol & Warner Henry  
Leeba R. Lessin  
Lillian & Jon Lovelace  
Sheila Muller  
Michele & Dudley Rauch  
Susan & George Reardon

Richard J. Riordan  
Frederick J. Ruopp  
The SahanDaywi Foundation  
Philip A. Swan  
Priscilla & Curtis Tamkin  
Laney & Tom Techentin

## 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\*

### \$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  
Capital Group Companies Charitable Foundation  
The Green Foundation  
Thelma Pearl Howard Foundation  
Los Angeles County Board of Supervisors  
Dwight Stuart Youth Fund

### \$1,000 to \$19,999

American Business Bank  
Ann Peppers Foundation  
The ASCAP Foundation Irving Caesar Fund  
California Arts Council  
The Aaron Copland Fund for Music, Inc.  
The Julia Stearns Dockweiler Charitable Foundation  
Edison International  
Employees Community Fund of Boeing California  
Ann and Gordon Getty Foundation  
Goldman Sachs  
The William H. Hannon Foundation

Harry Bronson and Edith R. Knapp Foundation  
Metropolitan Associates  
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  
Wells Fargo  
Wilshire Bank

### MATCHING GIFTS

The Boeing Company Charitable Trust  
Edison International Employee Contributions Campaign  
GE Matching Gifts Program  
IBM International Foundation  
Johnson & Johnson Matching Gifts Program  
Nestlé Community Care Campaign



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

\* Indicates multi-year commitment

THE LOS ANGELES MASTER CHORALE PRESENTS

# BROADWAY ON GRAND

## LAMC GALA 2016

SATURDAY, MARCH 19, 2016 AT 6PM

The marquee lights, the glamour, the unforgettable songs from your favorite musicals — imagine being magically transported to 42nd street without ever boarding a plane!



LAMC Artistic Director **Grant Gershon** conducts the singers of the LA Master Chorale for an exclusive performance celebrating the great composers of the American musical theater.



Honorary Gala Co-Chairs and American musical theater power couple, three-time Tony Award-winner **Jason Robert Brown** and **Georgia Stitt**.

### GALA COMMITTEE

HONORARY GALA CO-CHAIRS  
Jason Robert Brown and Georgia Stitt

GALA CO-CHAIRS  
Annette Ermshar, Ph.D.  
Kiki Ramos Gindler

Raymundo Baltazar  
Cindy Frischling  
Agnes Lew  
Marian Niles  
Sonia Randazzo  
Michele Rauch  
Tracy Van Fleet  
Jann Williams

### GALA PATRONS

PLATINUM TABLE PATRONS  
Kiki & David Gindler

GOLD TABLE PATRONS  
Philip A. Swan

GOLD PATRONS  
Alex Bouzari  
Cheryl Petersen & Roger Lustberg  
Susan Erburu Reardon & George Reardon  
Tracy Van Fleet & James Lyerly

SILVER TABLE PATRONS  
Capital Group  
Jane & Edward McAniff  
Marian & John Niles  
Eva & Marc Stern

SILVER PATRONS  
Abbott Brown  
Eleanor Congdon  
Ann Graham Ehringer, Ph.D.  
Ron Hartwig & Robbie Pierce  
Terry Knowles & Marshall Rutter  
Penny & Harold Ray  
Frederick J. Ruopp

GALA TABLE PATRONS  
Dr. Annette Ermshar & Mr. Dan Monahan  
Judi & Bryant Danner  
Kathleen & James Drummy  
Sonia Randazzo  
Cheryl & David Scheidemantle  
Wells Fargo  
Jann & Kenneth S. Williams

*As of October 20, 2015*

For more information, please contact Desiree Gagnon at 213.972.3162 or [dgagnon@lamc.org](mailto:dgagnon@lamc.org) or visit [lamc.org/gala](http://lamc.org/gala)

## 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

Edward J. McAniff

Marian Niles

Cheryl Petersen

Jon Rewinski  
Frederick J. Ruopp  
David Scheidemantle  
Philip A. Swan  
Elayne Techentin  
Shaun C. Tucker  
Tracy Van Fleet

EMERITI  
Donald J. Nores  
Marshall Rutter

HONORARY  
Morten J. Lauridsen  
Clifford A. Miller

EX-OFFICIO  
Grant Gershon  
ARTISTIC DIRECTOR

Jean Davidson  
PRESIDENT & CEO

## ENDOWMENT & PLANNED GIVING

# ROGER WAGNER SOCIETY

The Los Angeles Master Chorale established the Roger Wagner Society to honor and recognize individuals who have expressed their commitment to the art of choral music by making a gift to the Master Chorale's endowment or a planned gift benefitting LAMC. Through this support, Society members ensure the long-term fiscal stability of the Master Chorale by creating a lasting legacy that will help preserve a vital cultural resource for future generations. The Society is named for the late Roger Wagner who founded the Master Chorale in 1964 and served as its Music Director until 1986.

## ROGER WAGNER SOCIETY

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



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

## ADMINISTRATION

### Artistic Staff

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

### Administrative Staff

Lesili Beard, Education Programs Manager  
George Brietigam, Marketing Associate  
Andrew Brown, General Manager  
Patrick Brown, Director of Marketing  
Jean Davidson, President & CEO  
Hayden Eberhart, Program Book Coordinator  
Allie Fukushima, Accounting and Compensation Specialist  
Julie Gaeta, Institutional Giving Manager  
Desirée Gagnon, Special Events Planner  
Kevin Koelbl, Artistic Personnel & Production Manager  
Lindsey Lansburgh, Annual Fund Manager  
Patrick Morrow, Director of Development  
Steven Neiffer, Chief Financial Officer  
Esther Palacios, Administrative Assistant

### Consultants

Ad Lib Communications, Libby Huebner, Publicist  
Arts Consulting Group  
King Design Office, Print & Web

### 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

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



## FOR TICKETS

Phone: 213-972-7282 (MON-SAT, 10-6)

Online: LAMC.ORG

# At The Music Center November 2015

The Music Center: Hubbard Street + The Second City



The Music Center: Sleepless: The Music Center After Hours



LA Phil & LA Master Chorale: Yuja Wang Plays Mozart

## SUNDAY, NOVEMBER 1

*Appropriate*

1:00 PM & Center Theatre Group /  
6:30 PM Mark Taper Forum  
**LAST DAY**

Mendelssohn & Strauss  
2:00 PM LA Phil /  
Walt Disney Concert Hall  
**LAST DAY**

Astrid Hadad  
7:00 PM REDCAT / Roy & Edna Disney  
CalArts Theatre  
**LAST DAY**

## MONDAY, NOVEMBER 2

Rick Bahto & Alee Peoples: Small-Gauge L. A.  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre

## TUESDAY, NOVEMBER 3

Joshua Bell in Recital  
8:00 PM LA Phil /  
Walt Disney Concert Hall

Akiyama / Eubanks / Kahn / Nakamura  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre

## WEDNESDAY, NOVEMBER 4

Kathy Griffin: *Like a Boss*  
8:00 PM Center Theatre Group /  
Mark Taper Forum  
**Runs through Nov 7**

## THURSDAY, NOVEMBER 5

Kristin Chenoweth  
8:00 PM LA Phil /  
Walt Disney Concert Hall

## FRIDAY, NOVEMBER 6

Questioning Aesthetics:  
When is Art Political?  
10:15 AM REDCAT / Roy & Edna Disney  
CalArts Theatre

Hubbard Street + The Second City  
7:30 PM The Music Center /  
Dorothy Chandler Pavilion  
**Runs through Nov 8**

Youssou N'Dour  
8:00 PM LA Phil /  
Walt Disney Concert Hall

*Sleepless: The Music Center After Hours*  
11:30 PM The Music Center /  
Dorothy Chandler Pavilion

## SATURDAY, NOVEMBER 7

*Moby-Dick*

7:30 PM LA Opera /  
Dorothy Chandler Pavilion  
**Runs through Nov 28**

The Red Krayola: *Corrected Slogans*  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre

## SUNDAY, NOVEMBER 8

Billy Childs: *Map To The Treasure:  
Reimagining Laura Nyro* Featuring Becca  
Stevens, Alicia Olatuja and The Lyris String  
Quartet • Brad Mehldau Trio  
7:30 PM LA Phil /  
Walt Disney Concert Hall

Studio: Fall 2015  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre  
**Runs through Nov 9**

## MONDAY, NOVEMBER 9

Glen Hansard  
7:00 PM LA Phil /  
Walt Disney Concert Hall

## THURSDAY, NOVEMBER 12

Kristina Wong: *The Wong Street Journal*  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre  
**Runs through Nov 15**

## FRIDAY, NOVEMBER 13

Britten & Beethoven  
8:00 PM LA Phil /  
Walt Disney Concert Hall

## SATURDAY, NOVEMBER 14

Beethoven & *Become Ocean*  
2:00 PM LA Phil /  
Walt Disney Concert Hall  
**Runs through Nov 15**

## SUNDAY, NOVEMBER 15

Made in L.A.  
7:00 PM LA Master Chorale /  
Walt Disney Concert Hall

## MONDAY, NOVEMBER 16

Rick Prelinger: *Lost Landscapes of Los Angeles*  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre

## TUESDAY, NOVEMBER 17

CHAMBER MUSIC: Russian Masters  
8:00 PM LA Phil /  
Walt Disney Concert Hall

Abstraction and the Everyday in Latin American Art  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre

## WEDNESDAY, NOVEMBER 18

Michael Pisaro: *Fogs, Mists*  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre

## THURSDAY, NOVEMBER 19

Joey Arias: *Billie Holiday Centennial*  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre  
**Runs through Nov 22**

## FRIDAY, NOVEMBER 20

Yuja Wang Plays Mozart  
8:00 PM LA Phil & LA Master Chorale /  
Walt Disney Concert Hall  
**Runs through Nov 22**

## SATURDAY, NOVEMBER 21

Toyota Symphonies for Youth: *The Young  
Person's Guide to the Orchestra*  
11:00 AM LA Phil /  
Walt Disney Concert Hall

*Norma*  
7:30 PM LA Opera /  
Dorothy Chandler Pavilion  
**Runs through Dec 13**

## SUNDAY, NOVEMBER 22

ORGAN RECITAL: Raúl Prieto Ramírez  
7:30 PM LA Phil /  
Walt Disney Concert Hall

## MONDAY, NOVEMBER 23

Soon-Mi Yoo: *Songs from the North*  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre

## TUESDAY, NOVEMBER 24

Neelamjit Dhillon Quartet &  
Isaura String Quartet: *Komagata Maru*  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre

## FRIDAY, NOVEMBER 27

Dudamel & Bolle  
8:00 PM LA Phil /  
Walt Disney Concert Hall  
**Runs through Nov 29**

## MONDAY, NOVEMBER 30

Nicola Costantino - *La Artefacta*  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theatre