

NOVEMBER 2009

2009 | 2010

# COMPOSERS FROM THE LEFT COAST



LOS ANGELES  
MASTER  
CHORALE  
AT WALT DISNEY CONCERT HALL

**PART OF THE WEST COAST, LEFT COAST FESTIVAL**

performances  
MAGAZINE



*This Holiday Season*  
**DECK THE HALL**  
WITH THE LOS ANGELES MASTER CHORALE



Ring in the season with one of our signature Holiday concerts...or all three.  
We'd love to see you and sing with you during this most special time of year.

**Holiday Wonders**

Sat, Dec 5, 2009, 2:30 pm

Christmas at  
Walt Disney Concert Hall

A concert of traditional carols:  
*Angels We Have Heard on High*,  
*Deck the Hall*, *O Holy Night*  
and more!

John West, organ

**Messiah Sing-Along**

Sat, Dec 12, 2009, 2 pm

Sun, Dec 20, 2009, 7 pm

29th Annual Sing-Along

Handel | *Messiah*  
with orchestra and soloists;  
you're the chorus!

**Rejoice!**

Sun, Dec 13, 2009, 7 pm

A Classic Christmas Concert

Charpentier | *Midnight Mass for  
Christmas Eve*

Ramírez | *Navidad Nuestra*  
with Huayucaltia

Vaughan Williams | *Fantasia on  
Christmas Carols*

Susa | *A Christmas Garland*

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# WEST COAST LEFT COAST

## Festival Highlights

WALT DISNEY CONCERT HALL

Fri Nov 27 & Sat Nov 28 at 8pm

Sun Nov 29 at 2 pm

**LA PHILHARMONIC**

Gustavo Dudamel, conductor  
Marino Formenti, piano  
Salonen *LA Variations*  
Harrison Piano Concerto  
Adams *City Noir*

Sun Nov 29 at 7:30pm

**PIANO SPHERES: CALIFORNIA  
KEYBOARD**

Gloria Cheng, Vicki Ray, Mark Robson,  
Susan Svrček, pianos

Tue Dec 1 at 8pm

**GREEN UMBRELLA**

LA Philharmonic New Music Group  
John Adams, conductor  
Kronos Quartet  
Marshall *Fog Tropes*  
Partch *US Highball*  
Zappa Selections from *The Yellow Shark*

Thu Dec 3 at 8pm

Fri Dec 4 at 11am

**LA PHILHARMONIC**

Leonard Slatkin, conductor  
Kronos Quartet  
Goldsmith Music for Orchestra  
Bates *Liquid Interface*  
Waxman *Tristan und Isolde* Fantasy  
Newman (world premiere)

Fri Dec 4 at 9pm

**THE AIRBORNE TOXIC EVENT**

featuring the Calder Quartet

Sat Dec 5 at 8pm

Sun Dec 6 at 2pm

**LA PHILHARMONIC**

John Adams, conductor  
Dresher *Glimpsed from Afar*  
Kraft Timpani Concerto No. 1  
Roseman Suite from *Rebel Without a Cause*  
Adams *The Dharma at Big Sur*

Sun Dec 6 at 8pm

**SONGS OF THE SUN**

with Brian Wilson and David Alvin

Tue Dec 8 at 8pm

**A NIGHT OF THE BEATS**

Charles Lloyd New Quartet  
Michael McClure, poet performer  
Kurt Elling, Joe Lovano, Joshua Redman,  
Christian McBride, Peter Erskine and  
Alan Broadbent

THE COLBURN SCHOOL

ZIPPER HALL

Mon Nov 30 at 8pm

**AMY X NEUBURG AND THE**

**CELLO CHIXTET**

**THE SECRET LANGUAGE OF SUBWAYS**

DOROTHY CHANDLER PAVILION

Sat Dec 5 at 2pm

**SYMPOSIUM - "THE ART OF THE STATE"**

John Adams, Phil Lesh and Kevin Starr

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MUSIC DIRECTOR

Terry Knowles  
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FESTIVAL DETAILS:

[www.LAPhil.com/WestCoastLeftCoast](http://www.LAPhil.com/WestCoastLeftCoast)



Los Angeles Master Chorale  
Grant Gershon | Music Director

2009 | 2010

# COMPOSERS FROM THE LEFT COAST

Part of **West Coast, Left Coast** – an LA Phil Festival curated by John Adams

Sunday, November 22, at 7 pm

Walt Disney Concert Hall

## LOS ANGELES MASTER CHORALE

Grant Gershon, Conductor

Sergio “Checo” Alonso, Mexican Harp

Lisa Edwards, Piano

### *Savage Altars*

INGRAM MARSHALL (B. 1942)

Ralph Morrison, VIOLIN | Kazi Pitelka, VIOLA

### *Mid-Winter Songs on Poems by Robert Graves*

MORTEN LAURIDSEN (B. 1943)

Lament for Pasiphaë

Like Snow

She Tells Her Love While Half Asleep

Mid-Winter Waking

Intercession in Late October

Lisa Edwards, PIANO

... INTERMISSION ...

### *Cloudburst*

ERIC WHITACRE (B. 1970)

### *A Map of Los Angeles*

DAVID O (B. 1970)

Introduction (Map I)

Los Los Angeles Angeles

Bus Interlude (Map II)

The The Tar Tar Pits

HEAVENLY TRIO: Karen Hogle Brown, SOPRANO | Sun Joo Yeo, SOPRANO  
Drea Pressley, MEZZO SOPRANO

Meditation (Map III)

El Cementerio Evergreen

Sergio “Checo” Alonso, MEXICAN HARP | Lisa Edwards, PIANO

Jonathan Pintoff, BASS | Theresa Dimond, PERCUSSION

Michael Englander, PERCUSSION



the James Irvine foundation

Tonight's presentation of *A Map of Los Angeles* is part of **LA is the World**, a multi-year commissioning initiative supported by a grant from the James Irvine Foundation, with special assistance from Lillian and Jon Lovelace. Additional support is provided by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.



KUSC is our Proud Media Partner

Special thanks to the **Los Angeles Angels of Anaheim** for the official jersey and baseball bat used in *A Map of Los Angeles*.

Tonight's **ListenUp!** with Music Director Grant Gershon, KUSC's Alan Chapman, and composers Morten Lauridsen, Ingram Marshall, David O, and Eric Whitacre will be held in BP Hall at 6 PM. *ListenUp!* can be heard online a week after the concert at [www.lamc.org](http://www.lamc.org)

Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Program and artists subject to change. Latecomers will be seated at the discretion of House Management.

## PROGRAM NOTES

By Thomas May

# VOICES FROM THE LEFT COAST

Curated by John Adams as part of the Los Angeles Philharmonic's West Coast, Left Coast Festival, tonight's program samples four active composers who range widely in style and outlook but share a gift for emotional immediacy. All of them have been nurtured by experiences of the rich cultural *terroir* of the West Coast. Its overwhelming natural beauty, too, has left its stamp on their music, suggesting overtones of spiritual and personal landscapes.

Framing the program are cantata-like works by Ingram Marshall and David O that assimilate aspects of West Coast post-minimalism to distinct expressive ends. *Savage Altars* and *Mid-Winter Songs* (Morten Lauridsen's settings of the emotionally elegant poetry of Robert Graves) both refashion classical tradition in a way that suggest contemporary relevance. Urban life, in the polyglot, joyful vibrancy of *A Map of Los Angeles*, is counterpointed with the endlessly renewing patterns of nature, of seasons and storms, as discovered anew in *Mid-Winter Songs* and Eric Whitacre's *Cloudburst*. Wherever the starting point, the musical compass for these composers points toward genuine communication.

### Of War and Peace

Ingram Marshall recalls the culture of 1970s San Francisco as an unpredictable, messy alloy of influences. It offered a stimulating alternative to the academic establishment of the era. Along with the actively evolving West Coast brand of minimalism and assorted avant-garde trends, there was an increasing awareness of non-Western traditions. It proved to be the ideal environment for a young composer seeking his voice. Like John Adams—with whom he and a few other musicians shared an old Victorian in Haight-Ashbury for a spell—Marshall had come from the East Coast, well-trained but with ears wide open, prepared to be guided by new epiphanies.

Although the composer eventually headed back East to teach at Yale, his music is characterized by the peculiar fusion of elements that first came together during that formative period. They include Marshall's interest in electronic music and recorded sound, the impressions gathered from a summer spent in Bali, the clarity found in minimalist textures, and his unjaded admiration for end-of-era romanticism—in particular the melancholy variant found in Sibelius.

The blend achieved in *Savage Altars*, a reflective cantata on ruin and renewal, is especially remarkable. For all the disparate threads Marshall weaves together, he communicates a sense of emotional inevitability—like the austere beauty of a ritual whose origins and purpose have been freshly illuminated. He composed *Savage Altars* for the Dartmouth College Chamber Choir in 1991, when the First Gulf War, brief as it was, made things seem like “the country was in the grip of a militarist mindset,” according to the composer.

Marshall rerouted his initial plan—to set Mary's hymn of praise, the *Magnificat*—to take account of another text now seizing his imagination: a passage from the panoramic history of the Roman Empire by first-century historian Tacitus. In Book I of the *Annals*,

Tacitus recounts the catastrophic loss inflicted on the Roman legions by the Germanic chieftain Arminius in A.D. 9 at the Battle of the Teutoburg Forest. Six years later, the scene still showed the remains of chilling massacre, along with the “savage altars” (*barbarae arae*) left behind by the tribes. Marshall interweaves the Latin text of Tacitus with the Marian *Magnificat*, which itself hymns a reversal of the normal order of power, where the mighty are “cast from their thrones.” The resulting hybrid, he observes, gave him “a ‘language’ around which I could create my musical statements.”

Patterns of utmost simplicity—bell-like melodic fragments, scale passages, haunting intervals—interlock to form an emotionally vibrant mosaic. Marshall seamlessly integrates electronic “prepared sounds” with the medieval purity of his vibratoless choral lines, while violin and viola add a discreetly elegiac gloss. The work's title itself is an emblem of the surprising mix that results, as influences from gamelan and chant join to suggest an atmosphere of suspended time. In the final minutes, Marshall works yet another thread into his wondrous polyphony by quoting the cheerful 13th-century round “Sumer Is Icumen In”—pointing to its mixed sacred-secular, Latin-Middle English aspects through the use of multiple meters. Then, with a sudden, ghostlike vanishing, the music simply stops.

### Poetry and Paradox

Written to celebrate the centennial in 1980 of the University of Southern California—where Morten Lauridsen studied and currently teaches composition—the choral cycle *Mid-Winter Songs* dates from before his period as resident composer with the Master Chorale. But the work was further developed by the ensemble, which introduced Lauridsen's revised version with full orchestra and subsequently recorded it for their 1998 *Lux Aeterna* CD.

Lauridsen found inspiration for this cycle in the long-lived, prolific Robert Graves and culled five poems of miscellaneous character that share motifs involving the image of winter—a season the composer values as “rich in the paradoxical symbolism of dying/rejuvenation, light/darkness, sleeping/waking.”

The poems are lucid in their lyricism. Their subjects range from Graves’s latter-day appreciation of the deep truths embedded in myth to the transformations enacted by nature and art alike. The bittersweet threshold between states expressed in the moving “Lament for Pasiphaë” (the wife of Minos, she was made to fall in love with a bull and give birth to the Minotaur) is echoed by the “Intercession in Late October.” They frame the three middle poems that revolve around images of sleeping and waking, of intimacy and experience.

Lauridsen crafts a musical architecture shaped in the form of an arch to reinforce his arrangement of poetic themes, where “She Tells Her Love While Half Asleep” functions as the introspective center. The relatively brief second and fourth songs mirror each other in their jaunty, quickening rhythmic profiles, while the passion and pathos of the opening are transformed to gentle acceptance in the cycle’s concluding song. Lauridsen moreover integrates the entire work through his pervasive use of two intervals: a descending major second and the dramatic leap of an ascending major ninth, heard in the opening setting of the words “dying sun.” For this evening’s performance, we hear the original version for mixed chorus accompanied by piano.

### Stormy Weather

The rapid emergence of Eric Whitacre in the new-music scene has been as dramatic as the phenomenon he so vividly describes in *Cloudburst* (1992), one of his signature pieces. The Reno-born Whitacre was a late-comer to classical music. During college, however, he found himself so overwhelmed by singing Mozart’s *Requiem* that he began to study composition. Within just a few years of his first pieces, Whitacre had evolved into a major new voice. He remains among the most frequently performed composers in the world of contemporary choral music.

Already at the age of 22, when he wrote *Cloudburst*, Whitacre was aiming for the contemporary sublime. His setting of words by Mexican poet and Nobel laureate Octavio Paz (1914-1998) is a miniature choral tone poem that shows stunning resourcefulness in its reimagining of the medium. Whitacre adapts passages from Paz’s 1955 poem “El Cántaro Roto” (“The Broken Water-Jug”). Water and rain become metaphors for a kind of spiritual reawakening, where the act of music itself provides the vital force: “We must sing till the song puts forth roots.”

The piece, Whitacre says, suggests “a celebration of the unleashed kinetic energy in all things.” His unique style of richly clustered harmonies complements the surreal, dreamlike imagery of the verse. Whitacre shapes a singular dramatic arc that includes recitation, chords that spiral upward in arpeggiated slow motion, and

chance effects, along with piano and percussion. It would spoil the surprise to spell out the non-vocal contributions of the singers—but once heard, Whitacre’s simulated storm and its aftermath are unforgettable.

### All Aboard

Premiered just two seasons ago as one of the *LA is the World* commissions, David O’s *A Map of Los Angeles* proved its instant appeal to Chorale audiences. The composer was inspired by the diversity, linguistic collisions, and even prehistoric history of this city that defies cartographic definition. He traverses its landscape fueled, in part, by a spirit that O likens to a “bright, jagged, joyous jam session.” But the score takes some unusual turns along the way, tempered by whimsical humor and poignant reflection.

The actual text involved in this six-part choral journey is surprisingly slight, considering how vivid are the impressions with which O leaves us. He folds out his *Map* with opposing panoramic shots and close-ups. The wordless, scat-style, coolly minimalist patterns we hear at the start—initially laid out by isolated voices but gradually thickening and shifting in rhythmic texture—turn out to be a unifying thread. Like a rondo, they meander through the piece, but with kaleidoscopic adjustments of color and mood. Another signature element is the mariachi harp, which functions as both solo personality and accompaniment—even as a kind of commentator—and blends evocatively with the voices. O deploys his tight, economical ensemble as suggestively as his lean text.

The “jam session” gets underway before the first of three intervening episodes erupts as an anthem—both heartfelt and tongue in cheek, with a play on the “redundant and self-contradictory name” of a certain familiar baseball team (which has graciously donated a jersey and baseball bat—the latter actually being put to musical use in the performance). Angelic choral strains add a further punning layer. O again develops the busy urban pulse—spilling over once again to the baseball anthem—and mixes varied Latin and jazz rhythms into the swingular groove.

Next stop is the La Brea Tar Pits (“the the tar tar pits”). A primal, catchy beat underlies the vocal push and pull, with grunts and shrieks “echoing the cries of prehistoric beasts struggling in the asphalt.” A calmer reprise of city sounds (beginning with mirrored piano and marimba phrases) fosters the meditative state of mind befitting the final stop at El Cementerio Evergreen—the city’s oldest cemetery. To a touching habanera rhythm from the mariachi harp, the chorus recites “a ritualistic litany” of names from the tombstones, alternating Spanish and English. The changing flickers of harmony are subdued—“like sunlight filtering through the leaves of the live oaks,” says O—but a rainbow burst of color sets a final seal on *Map*.

*Thomas May writes frequently about the arts and is the program annotator for the Los Angeles Master Chorale.*

## Grant Gershon

MUSIC DIRECTOR

*“Grant Gershon... has built a career on championing contemporary music.”*

— PASADENA STAR NEWS



Now in his ninth season, Grant has led more than 70 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: *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; *Rezós (Prayers)* by Tania León.

### Other appearances:

Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Opera and Symphony, Juilliard Opera Theatre, Lincoln Center, Zankel Hall, Teatro Colón and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen. World premiere performances of *The Grapes of Wrath* by Ricky Ian Gordon and *Ceiling/Sky* by John Adams.

### Other current assignment:

Associate Conductor/Chorus Master at LA Opera; led all 8 performances of *La Traviata* with LA Opera in 2009

### Previous assignments:

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

**Member of:** USC Thornton School of Music Board of Advisors

**On disc:** Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); *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, Lorin Maazel, Zubin Mehta, Simon Rattle, Esa-Pekka Salonen

**On film/tv:** 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 Jose Carreras on *The Tonight Show*

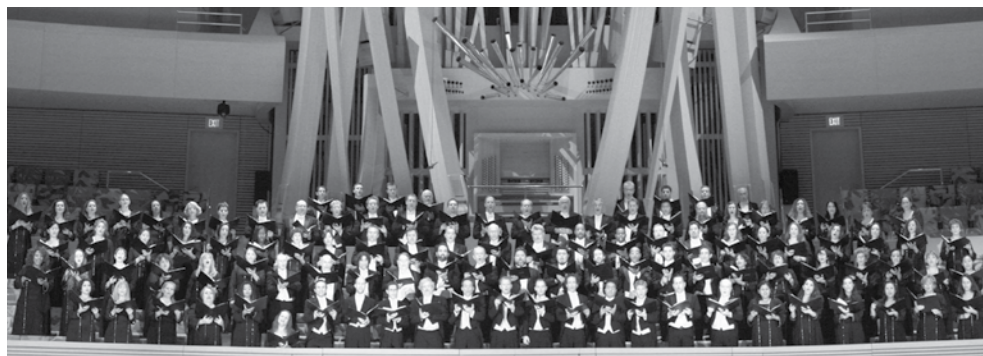


Photo: Steve Cohn

### ARTIST'S IPOD:

Ayana Haviv, Soprano  
Radiohead, Sufjan Stevens, Shostakovich string quartets, Goldfrapp, Andrew Bird, Björk, Cat Stevens, Mercedes Sosa, and Lalo's *Symphonie Espagnole*

## Los Angeles Master Chorale

*“You do my music better than any other chorus in the world.”*

— JOHN ADAMS,  
COMPOSER

In 1964 a Founding Resident Company of the Music Center; now in its 46th season!

### Music Directors:

Grant Gershon, since 2001;  
Paul Salamunovich, 1991–2001;  
John Currie, 1986–1991;  
Roger Wagner, 1964–1986

**Accomplishments:** 25 commissions; 61 premieres of new works, of which 41 are World Premieres; ASCAP/Chorus America Award for Adventurous Programming (1995 and 2003); Chorus America Education Outreach Award (2008) for *Voices Within*

**In the community:** in-school assemblies featuring the Los Angeles Master Chorale Chamber Singers involve and educate 10,000+ students annually; 10-week residency program *Voices Within* teaches songwriting and collaborative skills to more than 300 5th and 6th graders each year; annual High School Choir Festival celebrates its 21st anniversary in 2010

**On disc:** with Music Director Grant Gershon featuring Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* and Philip Glass' *Itaipú*; and Steve Reich's *You Are (Variations)* and *Daniel Variations*.

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*.

## MASTER CHORALE PERFORMERS

### SOPRANO

Samela Beasom  
Tamara Bevard  
Karen Hogle Brown  
Vicky Brown  
Claire Fedoruk\*  
Rachelle Fox\*  
Ayana Haviv  
Marie Hodgson  
Susan Judy  
Risa Larson  
Lesley Leighton  
Emily Lin  
Deborah Mayhan  
Holly Shaw Price  
Sun Joo Yeo

### ALTO

Nicole Baker  
Leanna Brand\*  
Aleta Braxton  
Amy Fogerson\*  
Kyra Humphrey  
Leslie Inman  
Farah Kidwai  
Alice Kirwan Murray  
Drea Pressley †  
Helene Quintana †  
Niké St. Clair  
Nancy Sulahian\*  
Kimberly Switzer  
Kristen Toedtman  
Tracy Van Fleet\*\*

### TENOR

Scott Blois  
Andrew Brown  
Matthew Brown  
Daniel Chaney  
Pablo Corá  
Jody Golightly  
J. Wingate Greathouse  
Steven Harms  
Jon Lee Keenan  
Shawn Kirchner\*  
Charles Lane  
Michael Lichtenauer\*  
Dominic MacAller  
Christian Marcoe  
Sean McDermott  
George Sterne

### BASS

Melvir Ausente  
Joseph Bazyouros  
Mark Beasom  
Reid Bruton\*\*  
Kevin Dalbey  
Greg Davies  
Michael Freed  
Gregory Geiger  
Dylan Gentile  
Abdiel Gonzalez\* †  
Scott Graff  
Stephen Grimm  
Bob Lewis  
Tonoccus McClain  
Steve Pence  
Jim Raycroft

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

\* *Savage Altars* small ensemble

\*\* *Savage Altars* soloist

† *Cloudburst* soloist

## CHORALE ORCHESTRA

### VIOLIN

Ralph Morrison  
Concertmaster

### VIOLA

Kazi Pitelka  
Principal

### BASS

Jonathan Pintoff  
Principal

### KEYBOARD

Lisa Edwards  
Principal

### PERCUSSION

Theresa Dimond  
Principal  
Michael Englander  
Mark Zimoski

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Steve Scharf

### LIBRARIAN

Robert Dolan

## GUEST ARTISTS

### Sergio "Checo" Alonso

MEXICAN HARPISIT



**A Native of:** Los Angeles' San Fernando Valley, son of Mexican immigrants from Jalisco and San Luis Potosi

**Education:** Bachelor's Degree in ethnomusicology from UCLA in 1999, Master's Degree in Cross-cultural Education

**Began His Professional Performing Career:** in 1997 as a member of the world-renowned Mariachi Los Camperos de Nati Cano

**Has Performed And/Or Recorded With:** Linda Ronstadt, Jose Feliciano, Vikki Carr, Carlos Santana, Caetano Veloso, Lila Downs, Aida Cuevas, Filarmónica de Jalisco, Filarmónica de la Ciudad de Mexico, Filarmónica de Queretaro, Filarmónica de Guanajuato, Chicago Sinfonietta, Tucson Symphony Orchestra, Los Lobos, Ozomatli, Little Feat, The Chieftains

**Awards:** 2006 Durfee Foundation Master Musician Fellowship; 2008 Grammy Award®: Best Regional Mexican Album

**Other Positions:** music teacher at San Fernando High School, delegate on the National Association for Music Education's Mariachi Advisory Committee

### Lisa Edwards

PIANIST



**Official Position:** Pianist/Musical Assistant of the Los Angeles Master Chorale

**Education:** undergraduate studies in piano performance at North Texas State University; MM in Keyboard Collaborative Arts at USC (with honors)

**Has performed with:** Los Angeles Master Chorale, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Santa Barbara Symphony

**Recordings:** Steve Reich's *You Are (Variations)* and *Daniel Variations* on Nonesuch

**Previous faculty positions include:** California State University Long Beach, Glendale Community College, Pasadena City College, Idyllwild Arts Festival

**Other positions:** San Marino Community Church, Stephen S. Wise Temple, Congregation Kol Ami



## COMPOSERS

## Morten Lauridsen

B. February 27, 1943,  
in Colfax, WA



**Began his association with the LAMC:** in 1985 when Roger Wagner conducted his *Mid-Winter Songs on Poems by Robert Graves* at the Dorothy Chandler Pavilion

**Was the LAMC composer-in-residence:** from 1994 until 2001

**The LAMC has premiered his:** *O Magnum Mysterium, Lux Aeterna, Ave Maria, Voici le Soir* (from *Nocturnes*)

**The LAMC has recorded:** *Lux Aeterna, Les Chanson des Roses, Ave Maria, Mid-Winter Songs*, and *O Magnum Mysterium* on the Grammy Award®-nominated album *Lauridsen – Lux Aeterna* (1998)

**Preparing the next generation of composers:** as Distinguished Professor of Composition at the University of Southern California's Thornton School of Music

**Awards:** in 2005, named an "American Choral Master" by the National Endowment for the Arts; in 2007, the National Medal of the Arts "for his composition of radiant choral works combining musical beauty, power, and spiritual depth"

## Ingram Marshall

B. May 10, 1942,  
in Mount Vernon, NY



**Education:** studied electronic music with Vladimir Ussachevsky at Columbia University and Morton Subotnick at California Institute of the Arts

**Influences:** minimalism, Jean Sibelius, Javanese gamelan, gambuh (traditional Balinese bamboo flute), electronic techniques using synthesizers, tape delay, feedback

**Academia:** Guest Teacher in Composition at the Hartt School of Music; visiting Professor at Yale School of Music

**Commissions from:** Kronos Quartet, Theatre of Voices, Orpheus Chamber Orchestra, Oakland Symphony, St. Louis Symphony, Los Angeles Philharmonic, American Composers Orchestra, Bang On a Can All-Stars

**Compositional style:** Marshall considers himself an "expressivist"; his works often combine taped sounds from the "real world" with live performers.

**Perhaps best known for:** *Fragility Cycles* (1978) for synthesizer, tape looping, gambuh and voice; *Fog Tropes* (1981) for six brass instruments and tape; *Peaceable Kingdom* (1990) for the Los Angeles Philharmonic

**Other accomplishments:** founded New Albion records with Foster Reed; senior Fulbright scholar; Academy Award from the American Academy of Arts and Literature; Guggenheim fellowship; NEA and Aaron Copland fund grants

**Raves:** "...some of the most spiritual art to be found in America today...the music offers a powerful recreation of solitude that is very close to an experience of the divine." —*New York Times*

## David O

B. June 2, 1970,  
in Salinas, CA



**Known to thousands of Los Angeles children as:** "The Professor," composer and performer for six years in *The Voyage of the Global Harmony*, part of the LA Phil's "Summersounds at the Hollywood Bowl"

**Has taught hundreds of 5th graders as:** a Master Teaching Artist and composer with the LA Master Chorale's educational outreach program *Voices Within*

**Original musicals:** *The Very Persistent Gappers of Fripp* and *The Legend of Alex*, both commissioned by Center Theatre Group's P.L.A.Y. Program; *Atalanta*, based on the story from "Free To Be You And Me"; other compositions for the theatre include the *a cappella* vocal score for *Hippolytos*, the inaugural production at the Getty Villa, and a score for voices, piano, percussion, and kazoos for *Ubu Roi* at A Noise Within

**Musical director:** world premiere of Jason Robert Brown's *13* at the Mark Taper Forum; the West Coast premiere of Michael John LaChiusa's *The Wild Party* and *Little Fish*

**Awards:** Ovation Award for the score of *Ubu Roi*; LA Drama Critics Circle, LA Weekly, and Garland Awards for musical direction of multiple productions including *13*, *The Wild Party*, and the world premiere of *The Shaggs: Philosophy of the World*

**Other choral compositions:** *Elements*, with text by the ancient Greek philosopher/poet Empedocles, commissioned by the Sacramento Master Singers; *Dadme*, with text by Pablo Neruda, commissioned by the Eagle Rock Arts Center; arrangements and compositions featured in the Warner Brothers film *License to Wed*

## Eric Whitacre

B. January 2, 1970  
in Reno, NV



**Formal training:** didn't begin composing until college, when he sang in a choir for the first time

**Quick study:** He earned a Master of Music degree from the Juilliard School, studying with John Corigliano

**His recent musical:** *Paradise Lost*, a cutting-edge work combining trance, ambient and techno electronica with choral, cinematic and operatic traditions, won both the ASCAP Harold Arlen award and the Richard Rodgers Award for most promising musical theater composer

**Considered by many to be:** one of the most popular choral composers of the last decade for works such as *Water Night*, *Cloudburst*, *Lux Arumque*, and *Sleep*

**Other awards:** his first recording, *The Music of Eric Whitacre*, was called one of the top 10 classical albums of 1997 by *The American Record Guide*; in 2001 he became the youngest recipient ever awarded the Raymond C. Brock commission by the American Choral Directors Association



BENEFACTOR

# OPENING NIGHT GALA 2009

**THANK YOU** to our generous guests and donors for their support of the 2009 Opening Night Gala! As this is our only fundraiser in support of the artistic and educational programs of the Los Angeles Master Chorale, we are profoundly grateful to the Patrons and donors listed as well as all who attended this exceptional event.

Following the concert featuring the moving *Choruses from The Death of Klinghoffer* by John Adams and the sublime Mozart *Requiem*, guests arrived to a mystical midnight blue and pewter decorated BP Hall for the Gala. Attendees were thrilled by the signature Surround-Sing with the entire Los Angeles Master Chorale circling the room, then treated to a wonderful dinner prepared by Joachim Splichal and the Patina Restaurant Group. A lively auction to support the artistic and education programs of the Los Angeles Master Chorale was followed by dancing to finish off a delightful Gala evening.

We gratefully acknowledge the extraordinary support of The Bank of New York Mellon for 17 years of generous sponsorship.

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*Celebrating our Gala Benefactor, The Bank of New York Mellon, are (l to r) Bill Ott (BNY Mellon), Music Director Grant Gershon, LAMC Board Member Heidi Simpson (BNY Mellon) and LAMC Board Chairman Mark Foster.*

## TEXTS &amp; TRANSLATIONS

*Savage Altars*

by Ingram Marshall

**from *Annals Book I* of Tacitus**

Barbarae arae.

Savage altars.

**from the *Magnificat*:**Magnificat anima mea Dominum.  
Et exultavit spiritus meus  
in Deo salutari meo.My soul magnifies the Lord.  
And my spirit has rejoiced  
in God my saviour.

Et misericordia ejus a progenie

And his mercy is on them

in progenies timentibus eum.  
Fecit potentiam in brachio suo.who fear him  
from generation to generation.  
He has shown strength  
with his arm.

Deposuit potentes de sede,

He has deposed the mighty  
from their seats,  
and exalted the humble.

et exaltavit humiles.

The hungry he has filled  
with good things.

Esurientes implevit bonis:

and the rich he has sent  
empty away.

et divites dimisit inanes.

**from Tacitus**

...haud procul Teutoburgiensi saltu,

...they were now not far  
from the Teutoburgian  
forest, where, it was said,  
the remains of Varus  
and his legions lay unburied.

in quo reliquae Vari legionumque

insepultae dicebantur.

**from the *Magnificat***Magnificat anima mea...  
Quia respexit humilitatemMy soul magnifies...  
For he has regarded the  
low estate  
of his handmaiden:  
for behold, henceforth all  
generations  
shall call me blessed.  
For he who is mighty  
has done great things to me;  
and holy is his name.

ancillae suae:

ecce enim ex hoc beatam  
me dicent

omnes generationes.

Quia fecit mihi magna  
qui potens est:

et sanctam nomen ejus.

Magnificat anima mea Dominum.

My soul magnifies the Lord.  
And my spirit has rejoiced  
in God my saviour.Et exultavit spiritus meus  
in Deo salutari meo.**from Tacitus**...medio campi albertia ossa, ut  
fugerant, ut restiterant, disiecta  
vel aggerata. Adiacebant fragmina  
telorum, equorumque artus,  
simul truncis arborum antefixa  
ora: lucis propinquis barbarae  
arae......in the plains between were  
bleaching bones, scattered  
or in little heaps, as the  
men had fallen, fleeing or  
standing fast. Hard by lay  
splintered spears and limbs  
of horses, while human skulls  
were nailed prominently  
on the tree trunks. In the  
neighboring groves stood the  
savage altars...**from the *Magnificat***

Deposuit potentes de sede,

He has deposed the mighty  
from their seats,  
and exalted the humble.

et exaltavit humiles.

Magnificat anima mea Dominum.  
Et exultavit spiritus meus  
in Deo salutari meo.My soul magnifies the Lord.  
And my spirit has rejoiced  
in God my saviour.**from the 13th century *Reading Rota* (old English)**Sumer is i cumen in  
Lhude sing cu-cu  
Groweth sed and bloweth med  
and spring the woods a nu.**(Latin)**Perspice Christicola  
que dignatio  
Caelicus agricola  
provitis vitio  
Filio**from Tacitus**Igitur Romanus, qui aderat,  
exercitus, sextum post cladis  
annum, trium legionum ossa,  
nullo noscente, alienas  
reliquias an suorum humo  
tegeret, omnes, ut coniunctos,  
ut consanguineos, aucta in  
hostem ira, moesti simul et  
infensi condebant.And so, six years after the fatal  
field, a Roman army buried  
the bones of three legions;  
and no man knew whether he  
consigned to earth the remains  
of a stranger or a kinsman, but  
all thought of all as friends and  
members of one family.

*Mid-Winter Songs on Poems by  
Robert Graves*  
by Morten Lauridsen

**I. Lament for Pasiphaë**

Dying sun, shine warm a little longer!  
My eye, dazzled with tears, shall dazzle yours,  
Conjuring you to shine and not to move.  
You, sun, and I all afternoon have laboured  
Beneath a dewless and oppressive cloud—  
a fleece now gilded with our common grief  
That this must be a night without a moon.  
Dying sun, shine warm a little longer!

Faithless she was not: she was very woman,  
Smiling with dire impartiality,  
Sovereign, with heart unmatched, adored of men,  
Until Spring's cuckoo with bedraggled plumes  
Tempted her pity and her truth betrayed.  
Then she who shone for all resigned her being,  
And this must be a night without a moon.  
Dying sun, shine warm a little longer!

**II. Like Snow**

She, then, like snow in a dark night,  
Fell secretly. And the world waked  
With dazzling of the drowsy eye,  
So that some muttered 'Too much light,'  
And drew the curtains close.  
Like snow, warmer than fingers feared,  
And to soil unfriendly;  
Holding the histories of the night  
In yet unmelted tracks.

**III. She Tells Her Love While Half Asleep**

She tells her love while half asleep,  
In the dark hours,

With half-words whispered low:

As Earth stirs in her winter sleep  
And puts out grass and flowers  
Despite the snow,  
Despite the falling snow.

**IV. Mid-Winter Waking**

Stirring suddenly from long hibernation  
I knew myself once more a poet  
Guarded by timeless principalities  
Against the worm of death, this hillside haunting;  
And presently dared open both my eyes.

O gracious, lofty, shone against from under,  
Back-of-the-mind-far clouds like towers;  
And you, sudden warm airs that blow  
Before the expected season of new blossom,  
While sheep still gnaw at roots and lambless go—

Be witness that on waking, this mid-winter,  
I found her hand in mine laid closely

Who shall watch out the Spring with me.  
We stared in silence all around us  
But found no winter anywhere to see.

**V. Intercession in Late October**

How hard the year dies: no frost yet.  
On drifts of yellow sand Midas reclines,  
Fearless of moaning reed or sullen wave.  
Firm and fragrant still the brambleberries.  
On ivy-bloom butterflies wag.

Spare him a little longer, Crone,  
For his clean hands and love-submissive heart.

*Cloudburst*

by Eric Whitacre

Poem by Octavio Paz (adapted by the composer)

**El cántaro roto**

La lluvia...

Ojos de agua de sombra,  
ojos de agua de pozo,  
ojos de agua de sueño.

Soles azules, verdes remolinos  
picos de luz que abren astros

como granadas.

Dime, tierra quemada,  
no hay agua?  
hay sólo sangre, sólo hay polvo,  
sólo pisadas de pies  
desnudos sobre la espina?

La lluvia despierta...

Hay que dormir con  
los ojos abiertos,  
hay que soñar con las manos,

soñemos sueños activos  
de río buscando su cauce,  
sueños de sol soñando sus mundos,  
hay que soñar en voz alta,  
hay que cantar hasta que  
el canto eche raíces,  
tronco, ramas, pájaros, astros,

hay que desenterrar  
la palabra perdida,  
recordar lo que dicen  
la sangre y la marea,  
le tierra y el cuerpo,  
volver al punto de partida...

*translation by Lysander Kemp*

*Poems for Mid-Winter Songs  
on Poems by Robert Graves  
used by permission,  
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literary agent for Robert Graves*

**The broken water-jar**

The rain...

Eyes of shadow-water,  
eyes of well-water,  
eyes of dream-water.

Blue suns, green whirlwinds,  
birdbeaks of light pecking  
open  
pomegranate stars.

But tell me, burnt earth, is  
there no water?  
Only blood, only dust,  
only naked footsteps on the  
thorns?

The rain awakens...

We must sleep with open eyes,

we must dream with  
our hands,  
we must dream the dreams of  
a river seeking its course,  
of the sun dreaming its worlds,  
we must dream aloud,  
we must sing till the song puts  
forth roots,  
trunk, branches, birds, stars,

we must find the lost word,

and remember what the blood,  
the tides,  
the earth and the body say,  
and return to the point of  
departure...

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Nestlé Community Care Campaign  
Sempra Energy

DID YOU  
KNOW?

**\$175**

...is approximately what  
each singer earns for  
tonight's performance.



Laney and Tom Techentin  
photo: Lee Salem

“Choral music and the Los Angeles Master Chorale have been a central part of our family life since the company was founded in 1964. The transforming power of choral music is something we want to ensure for generations to come – through our commitment to the Chorale’s endowment. It is important for us to have this legacy for our children and grandchildren so that they too may have the same wonderful musical experiences that we have enjoyed.”

— Tom and Laney Techentin

Planning for the future is vital, not only for individuals but for organizations as well.

The Roger Wagner Society is a group of visionary individuals whose love for choral music inspired them to make endowment or irrevocable planned gifts to assure the future of the Los Angeles Master Chorale.

There are a number of ways in which you can turn your passion for music into a lasting legacy. Some charitable financial instruments can even provide you with income during your lifetime.

For more information, to arrange for a private confidential consultation, or to inform the Los Angeles Master Chorale of your estate plans, please contact Ilean Rogers, Director of Development, at 213-972-3138 or [irogers@lamc.org](mailto:irogers@lamc.org).

ROGER WAGNER SOCIETY

Michael Brietner  
Colburn Foundation  
William Davis, in honor of Ted McAniff  
Ann Graham Ehringer  
Claudia and Mark Foster  
Denise and Robert Hanisee  
Geraldine Healy\*  
Marjorie and Roger Lindbeck  
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Marguerite and Robert Marsh  
Jane and Edward J. McAniff  
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Elizabeth Redmond  
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Marshall Rutter and Terry Knowles  
Carolyn and Scott Sanford  
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  
Patricia A. MacLaren and Philip A. Swan  
Laney and Tom Techentin  
Madge van Adelsberg

\*deceased

DID YOU  
KNOW?

**\$27,000**

...is the approximate  
cost for printed  
musical scores this  
season.

CALENDAR OF EVENTS

Sat, Dec 5, 2:30 pm  
**HOLIDAY WONDERS:  
 CHRISTMAS AT WALT DISNEY CONCERT HALL**

Sat, Dec 12, 2 pm  
 Sun, Dec 20, 7 pm  
**MESSIAH SING-ALONG**

Sun, Dec 13, 7 pm  
**REJOICE!**

Sun, Jan 31, 7 pm  
**ALMOST A CAPPELLA**

Sun, Mar 7, 7 pm  
**BACH: ST. MATTHEW PASSION**

Sun, Apr 11, 7 pm  
**SOUNDSCAPE: MONK AND PÄRT**

Fri, Apr 16, 1 pm  
**HIGH SCHOOL CHOIR FESTIVAL**

Sun, May 23, 7 pm  
**AMERICANA**

**Guest Appearances**

Feb 13, 14  
 LA Philharmonic  
 Debussy: *Nocturnes*

UP NEXT!

HOLIDAY WONDERS,  
 MESSIAH SING-ALONG &  
 REJOICE!

**ORDER TICKETS TODAY!**



Los Angeles Master Chorale  
 135 North Grand Avenue  
 Los Angeles, CA 90012  
 213-972-3110 tel.  
 213-687-8238 fax  
 lamc@lamc.org  
 tickets@lamc.org

**ADMINISTRATION**

**Artistic Staff**

Grant Gershon, Music Director  
 Paul Salamunovich, Music Director Emeritus  
 Ariel Quintana, Assistant Conductor  
 Lisa Edwards, Pianist/Musical Assistant  
 Marnie Mosiman, Artistic Director for *Voices Within*

**Administrative Staff**

Andrew Brown, Special Projects Coordinator  
 Patrick Brown, Patron Services Manager  
 Suzanne Brown, Controller  
 Amy Fogerson, Program Book Coordinator  
 Kathie Freeman, Concert Production Manager  
 Terry Knowles, Executive Director  
 Kevin Koelbl, Artistic Personnel & Production Manager  
 Marjorie Lindbeck, General Manager  
 Esther Palacios, Administrative Assistant  
 Felix Racelis, Institutional Giving Manager  
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 Karen Sarpolus, Box Office Manager

**Consultants**

Ad Lib Communications  
 Libby Huebner, Publicist  
 King Design Office

**Walt Disney Concert Hall**

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

These concerts are made possible, in part,  
 through grants from 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**

**Call: 213-972-7282**

**Online: LAMC.ORG**





## November at the Music Center

## SUNDAY, NOVEMBER 1

- 2:00 PM Eschenbach Conducts Dvorák  
LA Phil / WDCH
- 1:00 PM *Parade*  
& 6:30 PM CTG / Mark Taper Forum
- 7:30 PM An Evening with Kris Kristofferson  
LA Phil's Songbook Series  
LA Phil / WDCH

## TUESDAY, NOVEMBER 3

- 8:00 PM Chamber Music Society  
Members of the LA Phil  
WDCH
- 8:00 PM *Parade*  
CTG / Mark Taper Forum

## WEDNESDAY, NOVEMBER 4

- 8:00 PM *Parade*  
CTG / Mark Taper Forum

## THURSDAY, NOVEMBER 5

- 8:00 PM Dudamel Conducts Verdi's Requiem  
LA Phil / WDCH
- 8:00 PM *Parade*  
CTG / Mark Taper Forum

## FRIDAY, NOVEMBER 6

- 8:00 PM Dudamel Conducts Verdi's Requiem  
LA Phil / WDCH
- 8:00 PM *Parade*  
CTG / Mark Taper Forum

## SATURDAY, NOVEMBER 7

- 2:30 PM *Parade*  
& 8:00 PM CTG / Mark Taper Forum
- 8:00 PM Dudamel Conducts Verdi's Requiem  
LA Phil / WDCH

## SUNDAY, NOVEMBER 8

- 1:00 PM *Parade*  
& 6:30 PM CTG / Mark Taper Forum
- 2:00 PM Dudamel Conducts Verdi's Requiem  
LA Phil / WDCH
- 7:30 PM Lang Lang in Recital  
Colburn Celebrity Series  
WDCH

## TUESDAY, NOVEMBER 10

- 8:00 PM Chamber Music Society  
Members of the LA Phil  
WDCH
- 8:00 PM *Parade*  
CTG / Mark Taper Forum

## WEDNESDAY, NOVEMBER 11

- 8:00 PM *Parade*  
CTG / Mark Taper Forum
- 8:00 PM Philharmonia Baroque Orchestra  
LA Phil's Baroque Variations  
WDCH

## THURSDAY, NOVEMBER 12

- 8:00 PM Dudamel and Upshaw  
LA Phil / WDCH
- 8:00 PM *Parade*  
CTG / Mark Taper Forum

## FRIDAY, NOVEMBER 13

- 8:00 PM Dudamel and Upshaw (Casual Friday)  
LA Phil / WDCH
- 8:00 PM *Mary Poppins*  
CTG / Ahmanson Theatre
- 8:00 PM *Parade*  
CTG / Mark Taper Forum

## SATURDAY, NOVEMBER 14

- 11:00 AM World City featuring Barynya  
& 12:30 PM Music Center / WDCH,  
W. M. Keck Auditorium
- 2:00 PM *Mary Poppins*  
& 8:00 PM CTG / Ahmanson Theatre
- 2:30 PM *Parade*  
& 8:00 PM CTG / Mark Taper Forum
- 8:00 PM Dudamel and Upshaw  
LA Phil / WDCH

## SUNDAY, NOVEMBER 15

- 1:00 PM *Parade*  
& 6:30 PM CTG / Mark Taper Forum
- 2:00 PM Dudamel and Upshaw  
LA Phil / WDCH
- 6:30 PM *Mary Poppins*  
CTG / Ahmanson Theatre
- 7:30 PM Organ Recital Jean Guillou  
WDCH

## TUESDAY, NOVEMBER 17

- 8:00 PM Charlie Haden Family  
& Friends Rambling Boy  
WDCH
- 8:00 PM *Mary Poppins*  
CTG / Ahmanson Theatre

## WEDNESDAY, NOVEMBER 18

- 8:00 PM *Mary Poppins*  
CTG / Ahmanson Theatre

## THURSDAY, NOVEMBER 19

- 8:00 PM Dudamel and Shaham  
LA Phil / WDCH
- 8:00 PM *Mary Poppins*  
CTG / Ahmanson Theatre

## FRIDAY, NOVEMBER 20

- 8:00 PM Dudamel and Shaham (Casual Friday)  
LA Phil / WDCH
- 8:00 PM *Mary Poppins*  
CTG / Ahmanson Theatre

## SATURDAY, NOVEMBER 21

- 2:00 PM Dudamel and Shaham  
LA Phil / WDCH
- 2:00 PM *Mary Poppins*  
& 8:00 PM CTG / Ahmanson Theatre
- 7:30 PM *Tamerlano*  
LA Opera Dorothy Chandler Pavilion
- 9:30 PM Eureka! West Coast, Left Coast  
Festival Opening Event  
WDCH

## SUNDAY, NOVEMBER 22

- 1:00 PM *Mary Poppins*  
& 6:30 PM CTG / Ahmanson Theatre
- 2:00 PM Dudamel and Shaham  
LA Phil / WDCH
- 7:00 PM Composers from the Left Coast West Coast  
LAMC / Walt Disney Concert Hall

## MONDAY, NOVEMBER 23

- 7:30 PM *Tamerlano*  
LA Opera Dorothy Chandler Pavilion
- 8:00 PM Berliner Philharmoniker  
LA Phil's Visiting Orchestras  
WDCH

## TUESDAY, NOVEMBER 24

- 8:00 PM Berliner Philharmoniker  
LA Phil's Visiting Orchestras  
WDCH
- 8:00 PM *Mary Poppins*  
CTG / Ahmanson Theatre

## WEDNESDAY, NOVEMBER 25

- 2:00 PM *Mary Poppins*  
& 8:00 PM CTG / Ahmanson Theatre
- 7:30 PM *Tamerlano*  
LA Opera Dorothy Chandler Pavilion

## FRIDAY, NOVEMBER 27

- 8:00 PM *Mary Poppins*  
CTG / Ahmanson Theatre
- 8:00 PM West Coast, Left Coast Dudamel  
Conducts Salonen and Adams  
LA Phil / WDCH

## SATURDAY, NOVEMBER 28

- 2:00 PM *Mary Poppins*  
& 8:00 PM CTG / Ahmanson Theatre
- 2:00 PM *Tamerlano*  
LA Opera Dorothy Chandler Pavilion
- 8:00 PM West Coast, Left Coast Dudamel  
Conducts Salonen and Adams  
LA Phil / WDCH

## SUNDAY, NOVEMBER 29

- 1:00 PM *Mary Poppins*  
& 6:30 PM CTG / Ahmanson Theatre
- 2:00 PM *Barber of Seville*  
LA Opera / Dorothy Chandler Pavilion
- 2:00 PM West Coast, Left Coast Dudamel  
Conducts Salonen and Adams  
LA Phil / WDCH
- 7:30 PM West Coast, Left Coast Dudamel  
Piano Spheres  
LA Phil / WDCH

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