

CELEBRATING **50** YEARS OF MASTERWORKS

WALT DISNEY CONCERT HALL
JANUARY 2014



LOS ANGELES
MASTER
CHORALE



BACH B MINOR MASS

Photo: Ken Hively

performances
MAGAZINE

CELEBRATING 50 YEARS OF MASTERWORKS

LAMC'S FIRST NIGHTERS

For those lucky enough to have been here to witness it, the opening of the Dorothy Chandler Pavilion was a magical time to be in Los Angeles. The Master Chorale's first independent performance - the Bach B Minor Mass - was performed on Wednesday, January 27, 1965.



Photo: The Music Center Archives / Otto Rothschild Photo

Looking Back...

"We were just a bunch of young rookies who had been managing small projects at the LA Junior Chamber of Commerce and suddenly here we were in this magnificent new hall of the Los Angeles Music Center looking like we knew what we were doing! The opening night concert for the Master Chorale was a huge success. Roger Wagner's B minor Mass was the perfect way to begin the Chorale's fifty year legacy."

— Marshall Rutter and Don Nores,
Founding Directors



"We knew of Roger Wagner's reputation for excellent choral music before we even moved to Los Angeles from San Francisco. It was exciting to see the Music Center grow at the time and we remember walking into the Dorothy Chandler Pavilion for the Master Chorale's first concert and seeing Buffy Chandler leaning over the railing of the Founders Circle level saying to a friend, 'Isn't this wonderful!'"

— Kathy and Terry Dooley,
Subscribers since 1965

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50th SEASON CELEBRATION CONCERT ALBUM

Live From Walt Disney Concert Hall

Recorded on September 22, 2013

In celebration of five remarkable decades of music, this album celebrates the most beloved, groundbreaking, inspiring and signature a cappella works that have defined the Los Angeles Master Chorale and its music directors.



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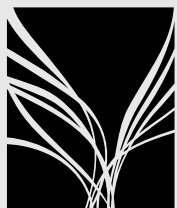
UP NEXT

50 YEARS OF COLLABORATION

“The musical materials for all my choral cycles are guided by the language, content, style, structure and historical era of the texts, ranging from the angst of unrequited love in the *Madrigali* and initial *Mid-Winter Song* to the gentleness and charm of Rilke’s rose poems and Neruda’s stunningly beautiful *Soneto*. For me, reading poetry is like breathing – essential, constant, life-affirming.”

— Morten Lauridsen

Photo: David Johnston



LOS ANGELES
MASTER
CHORALE

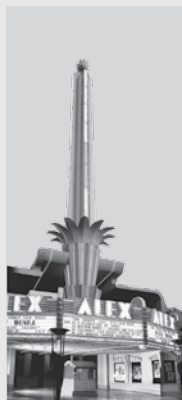
Tribute to Lauridsen

AT WALT DISNEY CONCERT HALL

Sun, Mar 16 at 7 pm, 2014
GRANT GERSHON, CONDUCTOR

MUSIC OF MORTEN LAURIDSEN

Mid-Winter Songs, Ave Dulcissima Maria, Canticle / O Vos Omnes, Nocturnes, Madrigali, Les Chansons des Roses, O Magnum Mysterium



50th ANNIVERSARY SEASON SPECIAL EVENT!

Shining Night: A Portrait of Composer Morten Lauridsen

Fri, Mar 14 at 8 pm

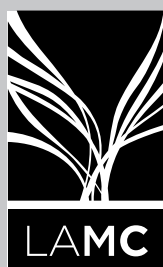
FILM SCREENING

Historic Alex Theatre, Glendale

A film screening of the 2012 documentary about composer Morten Lauridsen with a post-show conversation/media signing with film director Michael Stillwater, Music Director Grant Gershon and the composer himself.

\$15 General Admission

Artists, programs, dates and prices subject to change.



BACH: B MINOR MASS

Saturday, January 25, 2014 — 2 pm
Sunday, January 26, 2014 — 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Mass in B minor, BWV 232

Johann Sebastian Bach
(1685-1750)

Missa

Kyrie

Kyrie eleison

Christe eleison

Suzanne Anderson, soprano | Adriana Manfredi, mezzo soprano

Kyrie eleison

Gloria

Gloria in excelsis

Et in terra pax

Laudamus te

Callista Hoffman-Campbell, mezzo soprano

Gratias agimus tibi

Domine Deus

Elissa Johnston, soprano | Jon Lee Keenan, tenor

Qui tollis peccata mundi

Qui sedes ad dexteram Patris

Niké St. Clair, mezzo soprano

Quoniam tu solus sanctus

Steve Pence, baritone

Cum Sancto Spiritu

Symbolum Nicenum (Credo)

Credo in unum Deum

Patrem omnipotentem

Et in unum Dominum Suzanne Waters, soprano | Michele Hemmings, mezzo soprano

Et incarnatus est

Crucifixus

Et resurrexit

Et in Spiritum sanctum Dominum

Vincent Robles, baritone

Confiteor

Et expecto

Sanctus

Sanctus

Osanna, Benedictus, Agnus Dei et Dona nobis pacem

Osanna in excelsis

Benedictus

Pablo Corá, tenor

Osanna repetatur

Agnus Dei

Janelle DeStefano, mezzo soprano

Dona nobis pacem



CLASSIC EVENT

KUSC is our Proud Media Partner

ListenUp! with Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 1 pm on Saturday and 6 pm on Sunday. *ListenUp!* is sponsored by a grant from the Flora L. Thornton Foundation and can be heard online after the concert at www.lamc.org

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

Use of any phones, cameras, recording or electronic devices is prohibited in the auditorium. Program and artists subject to change.

Latecomers and members of the audience who leave during the performance will be escorted into the concert hall at the sole discretion of House Management.

This concert will be performed without intermission.



Photo: Ken Hively

By Thomas May

A MONUMENT FOR HEAD & HEART: BACH'S MASS IN B MINOR

The music gathered into that vast compilation known as the Mass in B minor spans more than three decades of J.S. Bach's career. Bach himself never heard it from beginning to end, and the work remained unperformed in its entirety for over a century after Johann Sebastian prepared the final stage of his manuscript between August 1748 and October 1749. (The Sanctus is the only part of the work known for certain to have been performed during the composer's lifetime.)

Not until almost the middle of the following century was a complete edition of the Mass published. Like many another work by Bach, it might have fallen into oblivion all too easily – an intolerable thought for anyone who has been moved by this monumental masterpiece. The turn-around in its fortunes – from obscurity to recognition that the Mass emblemizes Bach's particular genius – was one of the dramatic results of the Bach revival that gathered steam in the nineteenth century.

In fact, the Mass in B minor also stands apart within the context of Bach's *modus operandi* when writing sacred music, which normally was geared toward pragmatic liturgical use. Bach seems to have conceived the Mass as a grand, "abstract" compilation – as an artistic and spiritual testament – although he did subdivide the score in such a way that it could be performed either in whole or in part. Bach arranged the texts from the Ordinary of the Latin Mass into a vast structure comprising 27 individual movements. The unusual subdivisions in his surviving manuscript contain clues relating to the complicated genesis of the Mass in B minor.

Many details are still unexplained, but a basic chronology has emerged. Bach undertook a setting of the first two sections of the Ordinary (Kyrie and Gloria) in 1733, shortly after the accession of Frederick Augustus II as Elector of Saxony. Despite Luther's stress on the language of the people to enhance communal worship, liturgical practice in Leipzig during Bach's day allowed for full-scale musical settings of the Latin texts of parts of the Ordinary to be used on special feast days (i.e., the Kyrie, Gloria and Sanctus). Indeed, Bach had written a Sanctus in 1724 and went on to create four other so-called "Lutheran Masses" later in the 1730s.

In the case of the Kyrie and Gloria from 1733, Bach wanted to win the support of the new Elector, whose capital of Dresden had established itself as the advanced musical center of the German-speaking world. Frederick Augustus's predecessor had converted to Catholicism to claim the Polish throne, and his long reign had thus reinstated a Catholic presence in this stronghold of the Reformation: Catholic and Lutheran musical traditions now coexisted in the Dresden Court.

Thus Bach's musical offering, which would be appropriate for either religious context, was a smart diplomatic move, one which he hoped would give him extra leverage in dealing with his local enemies in Leipzig. He did eventually garner a new honorific title from Dresden as "composer to the royal court chapel," but this had little practical effect on his situation. Bach remained at his Leipzig post for the rest of his life, though he

continued to cultivate his contacts with the rich musical culture of Dresden, which was celebrated for its impressive collection of Catholic sacred music by such past masters as Palestrina.

Evidently Bach's exposure to these older traditions triggered his interest in setting the remainder of the Latin Mass. Scholars now generally agree that Bach began assembling the score for the complete Mass in B minor in 1748. He incorporated the Kyrie and Gloria written fifteen years previously and now took on the Credo, Sanctus, and Agnus Dei. In terms of the work's emerging architecture, these parts would have to be proportionate to the ambitious scale established by those preceding movements. (The Kyrie and Gloria together last about an hour and account for a good half of the Mass's entire length.)

According to this chronology, the Mass would have been Bach's final large-scale project, completed in the fall of 1749. After this point, the composer's advancing blindness made it impossible to continue work. The score's handwriting bears moving physical witness to Bach's deteriorating condition. In contrast to the fluid calligraphy of the manuscript of 1733 we find a painful, crabbed script, as seen on the final page of the "dona nobis pacem," after which Bach inscribed the phrase "Fine: D.S.G." (i.e., "Dei Soli Gloria") or "The End: To God Alone [Belongs] the Glory." The structure of the complete Mass allowed Bach to ponder the endurance of traditions of liturgical music that had survived through the centuries: this provided a foundation on which he could build a monument encompassing the full spectrum of his own genius.

Encyclopedic Scope, Not a Miscellany

One of the most startling facts about the Mass in B minor is that very little – if any – of the score assembled in 1748-49 consists of "new" music. Instead, Bach recycled material from earlier in his career. Musicologists use the somewhat confusing term "parody" to describe this process, in which preexisting music is retrofitted to new texts. Even the Kyrie and Gloria from 1733 are known to contain at least some parody elements. Some Bach specialists speculate that every movement in the B minor Mass originated from an earlier model in Bach's catalogue, though many of these sources have been lost.

In his study of the work, George B. Stauffer explains that parody was valued as an aesthetic choice in the Baroque era; its architectural equivalent would be the tendency to build up and around a pre-existing structure or ruin. For Bach in particular, parody provided a method to refine and perfect earlier work. Rather than merely "recycle" an earlier piece, he subtly adjusted its music to the contour and meaning of the new Latin texts. Moreover, the Mass gave Bach a seemingly more permanent context in which to "store" a wide range of examples spanning his career. The earliest source goes back to one of his first cantatas, from his Weimar days, which was reconfigured for the Crucifixus. And Bach didn't limit himself to sacred cantatas. He also appropriated secular vocal works and instrumental movements for the effort.

Yet Bach's meticulous method of selection ensured that his B minor Mass encompassed not an arbitrary miscellany but stylistic range that was genuinely encyclopedic. His score extends across the range of international styles and genres of the high Baroque but also across time, from medieval chant to recent developments that would soon evolve into the Classical style. Bach's mastery allows him to crystallize all of these cross-currents into a unified structure that embodies both his "musical science" and his most profound theological beliefs. At the same time, he weaves esoteric symbolism (see **sidebar**) together with such popular idioms as love duets and dances in an inextricable embrace, appealing to head and heart alike.

The great music scholar Wilfrid Mellers homes in on the deeper significance of Bach's dramatic contrasts and references to day-to-day life in otherworldly contests. In *Bach and the Dance of God* – which contains some of the most richly insightful reflections ever made on the Mass in B minor – Mellers points to Bach's "apprehension of mortality" in the Benedictus: "he has discovered what bliss and mercy mean, and makes from that knowledge a music purged...[T]he whole of the Benedictus's purgatorial meditation is a 'middle section' to the worldly hubbub of the Osanna: a moment outside time that man may occasionally discover or rediscover."

It's hard *not* to resort to architectural metaphors in attempting to come to terms with the achievement of the Mass in B minor. Every parameter of the work – tonality, meter, scoring, stylistic character – is constructed with careful attention to symmetry and proportions within the larger whole. The B minor Mass has an immediate impact as awe-inspiring both in its immensity and in its intricacy of detail as a Gothic cathedral.

Rhetorical Range and Color

The introductory measures contain a threefold choral repetition of the basic plea for mercy that is concise yet overwhelming in its emotional weight. This, together with the harmonic richness of the five-part choral layout (as opposed to the more usual four parts), clues us in to the tremendous structure Bach is about to unfold.

An elaborate instrumental introduction prefaces the widely fugal treatment of the first **Kyrie**. Its pathos contrasts strikingly with the charming duet for sopranos of the *Christe eleison*, where Bach unabashedly turns to the secular idiom of an amorous operatic duet. The lighter, freer, more "up-to-date" pre-Classical writing here is then followed by an imitation of the severely controlled fugue associated with Palestrina and the "antique style" in the second choral *Kyrie eleison*. Yet Bach integrates these stylistic contrasts into a coherent tonal plan: the key of each movement traces an ascending B minor triad (B minor—D major—F-sharp minor), which conveys a sense of forward progression that continues on with the Gloria.

Set primarily in D major, the **Gloria** resolves the darkness of the opening B minor (the "relative minor" of D). The title "B minor Mass" – not Bach's own, but a later invention of nineteenth-century publishers – is something of a misnomer, since the true home key of the work as a whole is actually D major. These two keys represent the emotional poles anchoring the Mass, outlined by the *Kyrie* and *Gloria*, respectively: an attitude of supplication that emphasizes the suffering of our human condition versus one of joyful praise for divine perfection and order.

Bach subdivides the Gloria into nine movements, neatly balancing choral and solo elements and displaying the brilliant rhetorical range and color of the Leipzig cantatas. He interweaves movements for chorus (accompanied by the full orchestral ensemble) with ones that deftly spotlight each solo voice together with each obbligato instrument. The opening Gloria in excelsis, for example, alludes to the nativity scene and the festive atmosphere of Christmas music, reinforced by the sound of timpani and trumpets, while *galant* stylishness in the sprightly *Laudamus te* (a duet for mezzo soprano [in this performance] and solo violin) is juxtaposed with Renaissance dignity in the *Gratias agimus tibi*. The dark anxiety of B minor returns for the *Qui tollis* and *Qui sedes* (a chorus followed by aria). Following the "royal" imagery (see sidebar) of the *Quoniam*, Bach caps the Gloria with a lofty five-part chorus in three-quarter time in the concluding *Cum Sancto Spiritu*.

Symmetry and Drama

The perfect symmetry of the palindrome underlies the massive **Credo's** architecture. Initially Bach worked with a plan of eight movements, but

Esoteric Meanings Encoded in the Mass in B minor

Several lifetimes could be (and have been) spent attempting to decrypt the complex layers of meaning and suggestion Bach threads throughout the score. These include fascinating examples of numerological imagery: the letters spelling out "Credo," for instance, add up to 43 in the system Bach used, and the word is proclaimed by the chorus 43 times.

He also scores in a way that alludes to familiar sonic imagery: the festive atmosphere of Christmas music is evoked in the Gloria, for example, by the celebratory use of timpani and trumpets. The *Quoniam* features bass and obbligato horn, often used to represent royalty and thus a signifier of Jesus. The conductor and Bach expert Helmuth Rilling suggests that the opening horn motif moreover symbolizes Jesus' perfection because it outlines an octave (itself a symbol of perfection) and is shaped as a palindrome (two Ds an octave apart followed by C# and then the first two Ds in reverse), foreshadowing in microcosm the architectural design of the massive Credo movement.

Bach's Score

The manuscript for the Mass in B minor (now preserved in the Berlin State Library) survives in a fragile state as an assembly of 188 pages, divided into four parts titled as follows: *Missa* (for the *Kyrie* and *Gloria*), *Symbolum Nicenum* (a more formal title for the Nicene Creed text, i.e., the Credo, which was sometimes applied to stand-alone musical settings of this part of the Ordinary), *Sanctus*, and *Osanna/Benedictus/Agnus Dei et Dona nobis pacem*.

These make up the complete Ordinary of the Catholic Mass traditionally divided into five parts in a musical setting. Bach's unusual subdivisions, though, turned out to contain clues to the making of the Mass in B minor which have been painstakingly teased out by scholars.

at some point he decided to set the *Et incarnatus* apart as a separate movement. The result was to give the Credo a powerful and symbolically meaningful symmetry centered around three choral movements that encapsulate the essentials of Christian theology (*Et incarnatus*, *Crucifixus* and *Et resurrexit*). In this plan, the *Crucifixion* lies literally at the center of the Credo. These movements are surrounded by two solos, while pairs of choruses frame the entire structure. The opening pair, moreover, mirrors the concluding one: In both Bach connects material derived from Gregorian chant (the Credo itself and the *Confiteor*) with exuberant choruses.

While earlier Bach had alternated "modern" music with movements in "antique style," the opening Credo in *unum Deum* uses counterpoint to juxtapose ancient chant simultaneously with Baroque language (the "walking bass" figure). The descending *passacaglia* pattern of the *Crucifixus* is the epitome of the emotive power found in Baroque word painting and prepares for the exultant resolution of *Et resurrexit*. Here dogma becomes bracing musical drama.

The **Sanctus** comes from a stand-alone setting written for the Christmas service of 1724, when Bach experimented with his most extensive choral-instrumental layout to date by writing for a six-part chorus. The **Osanna** expands the chorus to eight parts, while both sections draw on familiar dance rhythms, transforming the joy of bodily motion into a symbol of spiritual ecstasy. In the **Benedictus**, the dark pathos of B minor returns one last time. (Set as a duet for tenor and obbligato instrument, performance practice in recent decades has opted for flute over violin even though Bach's score doesn't specify the instrument here.)

Separated by a reprise of the *Osanna*, the **Agnus Dei** mirrors the introspective humility of the *Benedictus* but also echoes the intimacy of the *Christe eleison*. Bach concludes with another cross-reference, setting the *Dona nobis pacem* to the same music as that of the *Gratias agimus tibi* of the Gloria. The result serves both as a unifying element and as an emblem of Bach's (re)compositional art.

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

GRANT GERSHON

The Kiki & David Gindler
MUSIC DIRECTOR



Photo: David Johnston

“Invigorating, inventive and enormously gifted”

— LOS ANGELES TIMES

Now in his thirteenth season as Music 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: *Plath Songs* by Shawn Kirchner; *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; *Rezós (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 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 and *Carmen* in 2013; conducted *La Traviata* at Wolf Trap in 2013; conducted *The Gospel According to the Other Mary* with LAMC and Chicago Symphony Orchestra at the Ravinia Festival in 2013

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

A Founding Resident Company of the Music Center in 1964; now in its 50th season!

Music Directors:

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

Accomplishments: 46 commissions; 88 premieres of new works, of which 57 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 25th year in 2014; 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 Music Director Grant Gershon includes *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*, DVD release of Verdi's *Requiem* and upcoming *The Gospel According to the Other Mary* (to be released in 2014) with Gustavo

Dudamel and the LA Philharmonic; with Music Director Emeritus Paul Salamunovich include 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

Suzanne Anderson
 Tamara Bevard
 Christina Bristow
 Karen Hogle Brown
 Amy Caldwell-Mascio
 Hayden Eberhart
 Shelly Edwards
 Claire Fedoruk
 Carrah Flahive
 Rachelle Fox
 Colleen Graves
 Ayana Haviv
 Marie Hodgson
 Elissa Johnston
 Virenia Lind
 Deborah Mayhan
 Caroline McKenzie
 Lika Miyake
 Bethanie Peregrine
 Zanaida Robles
 Karen Whipple Schnurr
 Anna Schubert
 Holly Sedillos
 Suzanne Waters
 Elyse Marchant Willis
 Sunjoo Yeo

ALTO

Nicole Baker
 Lesili Beard
 Rose Beattie
 Carol Binion
 Leanna Brand
 Aleta Braxton
 Monika Bruckner
 Janelle DeStefano
 Becky Dornon
 Amy Fogerson
 Michele Hemmings
 Saundra Hall Hill
 Callista Hoffman-Campbell
 Leslie Inman
 Sharmila Guha Lash
 Sarah Lynch
 Adriana Manfredi
 Margaurite Mathis-Clark
 Alice Kirwan Murray
 Eleni Pantages
 Shinshill Park
 Helène Quintana
 Laura Smith
 Niké St. Clair
 Nancy Sulahian
 Ilana Summers
 Kimberly Switzer
 Kristen Toedtman
 Tracy Van Fleet

TENOR

Matthew Brown
 Daniel Chaney
 Bradley Chapman
 Pablo Corá
 Ben Cortez
 Jon Gathje
 Arnold Livingston Geis
 Jody Golightly
 Timothy Gonzales
 Steven Harms
 Todd Honeycutt
 Blake Howard
 Brandon Hynum
 Jon Lee Keenan
 Shawn Kirchner
 Charles Lane
 Michael Lichtenauer
 Sal Malaki
 Christian Marcoe
 Michael McDonough
 Adam Noel
 John Russell
 George Sterne
 Todd Strange
 Matthew Thomas
 Matthew Tresler

BASS

Joseph Bazyouros
 Mark Beasom
 Michael Blanchard
 Reid Bruton
 David Castillo
 Kevin Dalbey
 Greg Davies
 Michael Freed
 Gregory Geiger
 Dylan Gentile
 William Goldman
 Abdiel Gonzalez
 Scott Graff
 Stephen Grimm
 James Hayden
 Matthew Kellaway
 Kyungtae Kim
 David Kress
 Chung Uk Lee
 Scott Lehmkuhl
 Edward Levy
 Emmanuel Miranda
 Steve Pence
 Jim Raycroft
 Vincent Robles
 Douglas Shabe
 Mark Edward Smith
 Paul Sobosky
 Ryan Villaverde
 Kevin White

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

LOS ANGELES MASTER CHORALE ORCHESTRA

VIOLIN 1

Joel Pargman, *Concertmaster*
 Margaret Wooten, *Ast.*
Concertmaster
 Lisa Sutton
 Florence Titmus
 Moni Simonov
 Leslie Katz
 Nina Evtuhov
 Marina Manukian
 Mu Yee Chu
 Alwyn Wright
 Jason Issokson
 Cheryl Ongaro

VIOLIN 2

Jayme Miller, *Principal*
 Cynthia Moussas, *Ast. Principal*
 Jeff Gauthier
 Ana Kostyuchek
 Jean Sudbury
 Kirsten Fife
 Julie Ann French
 Liliana Filipovic
 Colleen Coomber
 Manuela Wunder

VIOLA

Kazi Pitelka, *Principal*
 Andrew Picken, *Ast. Principal*
 Shawn Mann
 Dmitri Bovaird
 Alma Fernandez
 Kate Vincent
 Brett Banducci
 Diana Wade

CELLO

John Walz, *Principal*
 Delores Bing, *Ast. Principal*
 Maurice Grants
 Nadine Hall
 Todd French
 Margaret Edmondson

BASS

Donald Ferrone, *Principal*
 Ann Atkinson, *Ast. Principal*
 Peter Doubrovsky
 Tim Eckert

HORN

Steve Becknell, *Principal*

FLUTE

Geri Rotella, *Principal*
 Sara Weisz

OBOE

Leslie Reed, *Principal*
 Michele Forrest
 Ted Sugata

BASSOON

John Steinmetz, *Principal*
 William Wood

TRUMPET

RobRoy McGregor, *Principal*
 Rob Frear
 Kevin Brown

TIMPANI

Theresa Dimond, *Principal*

PORTATIVE ORGAN

Lisa Edwards, *Principal*

PERSONNEL MANAGER

Steve Scharf

LIBRARIAN

Robert Dolan

FEATURED ARTISTS



SUZANNE ANDERSON

SOPRANO

Seasons with Chorale: 3

Hometown: Bowling Green, Ohio

Education: MM, Performance Diploma, Guildhall School of Music and Drama; BM, Westminster Choir College

Has appeared as a guest artist with: Les Surprises Baroques, Bach Collegium San Diego, Choir of Trinity Wall Street, Riverside Lyric Opera, Guildhall Opera Theatre, Opera Festival of New Jersey, Spoleto Festival USA Opera Chorus

Opera performances: Riverside Lyric Opera, Guildhall Opera Theatre, Opera Festival of New Jersey, Spoleto Festival USA

Previous Chorale solos: Monteverdi's *Vespro della Beata Vergine*



SUZANNE WATERS

SOPRANO

Seasons with Chorale: 3

Hometown: Princeton, New Jersey

Performs regularly with: Jacaranda concert series, LAMC Chamber Singers

As a soloist: Zeisl's *Requiem Ebraico*, William Schuman's *In Sweet Music*, Rutter's *Requiem*, Dvořák's *Gloria*, Andrew Wright's *A Requiem of Peace*

Recordings: LAMC: *Górecki: Miserere*; LAMC Chamber Singers: *2013 High School Choir Festival*; Michael Bublé: *White Christmas*; Chris Mann: *Home for Christmas*

Previous Chorale solos: Handel's *Messiah* (Sing-Along), Lauren McLaren's *Yama No Mizu* (LAMC Chamber Singers)

Film/TV Credits: *Mob City*, *Muppets Most Wanted*, *Smurfs 2*, *Despicable Me 2*, *Hangover 3*, *Epic*, *Oz the Great and Powerful*, *Wreck it Ralph*, *The Campaign*, *Ice Age IV*, *Men In Black III*, *The Lorax*, *American Idol*, *X-Factor*, *Glee!*



MICHELE HEMMINGS

MEZZO SOPRANO

Seasons with Chorale: 6

Education: BS Music, Indiana University; Artist Diploma, Curtis Institute of Music

Has appeared as a guest artist with: LA Opera, LA Philharmonic, Orchestra Nova, Claremont Chorale, National Chorale, Gulf Coast Symphony Orchestra, Florida Philharmonic, Capitol Hill Choral Society

Opera performances: *Mercedes Carmen*; Tolomeo *Giulio Cesare*; Dryade, *Ariadne auf Naxos*; Tisbe/Cenerentola, *La Cenerentola*; Lucretia, *The Rape of Lucretia*; Dorabella, *Così fan tutte*; Zita, *Gianni Schicchi*; Prince Orlofsky, *Die Fledermaus*

Previous Chorale solos: Lindberg *Graffiti*, LA Philharmonic, *Messiah Sing-Along*, Vaughan Williams Mass in G minor

Recitals: St. Timothy Summer Music Festival, Liederkrantz Foundation, Alderton House, Trinity Church, New York; Steans Institute, Ravinia Festival

Film/TV Credits: over 14 film soundtracks



ELISSA JOHNSTON

SOPRANO

Seasons with Chorale: 3

Guest artist appearances: LA Philharmonic, Ravinia Festival, Colorado Symphony, Los Angeles Chamber Orchestra, San Francisco Contemporary Players, Oregon Bach Festival, Jacaranda Music, Southwest Chamber Music, New York City Ballet

Recordings: Chinary Ung's *Aura*, and Gabriela Ortiz's *Elegia*, with Southwest Chamber Music/Cambria Records, Jorge Liderman's *Song of Songs* with San Francisco Contemporary Players/Bridge Records, Danny Elfman's *Serenata Schizophrenia*/Sony Classical

Tours: soloist with Southwest Chamber Music to Cambodia and Vietnam, with Telemann Chamber Orchestra to Osaka and Tokyo, Japan 2013

Film/TV Credits: include *Frozen*, *Man of Steel*, *Star Trek Into Darkness*; featured vocalist in *For Colored Girls*, *Caprica* "The End of the Line" episode



JANELLE DESTEFANO

MEZZO SOPRANO

Seasons with Chorale: 4

Education: MM Westminster Choir College; DMA USC Thornton School of Music

Has appeared with: Los Angeles Chamber Orchestra; Los Angeles Philharmonic; Da Camera Society; San Diego Opera; Bach Collegium San Diego; Jacaranda: Music at the Edge; Grammy®-nominated early music ensemble El Mundo

As a soloist: Monteverdi *Vespers of 1610*, Bach *St. John Passion*, *St. Matthew Passion* and *Magnificat*; Vivaldi *Gloria*; Handel *Messiah* and *Dixit Dominus*; Beethoven *Choral Fantasy* and Ninth Symphony; Debussy *La Damselle Elue*; Mahler Symphonies No. 3 and 4; Respighi, *Laud to the Nativity*; Szymanowski *Stabat Mater*

As an educator: Associate Professor (Voice) at Santa Monica College



CALLISTA HOFFMAN-CAMPBELL

MEZZO SOPRANO

Seasons with Chorale: 3

Hometown: Lewisburg, Pennsylvania

Education: BA in music, Notre Dame; MM vocal arts, USC

Guest artist appearances: Pergolesi's *Stabat Mater*; Haydn's *Lord Nelson Mass*; Handel's *Messiah*; Bach's *St. John Passion* and BWV 182; Mozart *Requiem* with both the Los Angeles Chamber Orchestra and Helmuth Rilling, and the Fresno Philharmonic; Le Salon de Musique Chamber Ensemble

Opera performances: Siebel, Gounod's *Faust*; Oberon, Britten's *A Midsummer Night's Dream*; Florence, Britten's *Albert Herring*; Ramiro, Mozart's *La finta giardiniera*; Nina in Golijov's *Ainadamar* with Long Beach Opera; musical theatre includes *Anybodys*, *West Side Story*

Previous Chorale solos: *Messiah Sing-Along* 2012



**ADRIANA
MANFREDI**
MEZZO SOPRANO

Seasons with Chorale: 11

Hometown: Costa Mesa, California

Education: Oberlin College; California Institute of the Arts (CalArts)

Has appeared as a guest artist with: LA Philharmonic, Boston Court, Ravinia Festival

Previous Chorale solos: Bach's *St. Matthew Passion*; Britten's *A Ceremony of Carols*; Handel's *Messiah*, Lang's *the little match girl passion*

Tours: JVC Japan (Osaka, Tokyo)

Other Positions: Faculty, Classical Voice Conservatory at Orange County School of the Arts (OCSA), CalArts

Film/TV Credits: film soundtracks include *Wreck-It-Ralph*, *Frozen*



**PABLO
CORÁ**
TENOR

Seasons with Chorale: 12

Hometown: Buenos Aires, Argentina

Education: Ithaca College; Indiana University

Has appeared as a guest artist with: Tesserae, BCSD; Piffaro; Musica Angelica, Folger Consort, Catacoustic Consort, Theatre of Voices, Carmel Bach Festival

Opera performances: *Faerie Queen*, *Dido and Aeneas*; *La Descente d'Orphée*; *Les Arts Florissants*, *Die Fledermaus*

Recordings: Cappella, *Padilla: Sun of Justice*; LAMC, *Steve Reich: Daniel Variations*, *Steve Reich: You Are (Variations)* and *Glass-Salonen*; The Concord Ensemble, *The Victory of Santiago* and *Il Trionfo d'amore e della morte*

Previous Chorale solos: *Messiah*, *St. Matthew & John Passions*, *Christmas Oratorio* and *Magnificat*; *Missa Criolla*, *Navidad Nuestra* and *Celebrar!*

Film/TV Credits: *License to Wed*, *Lady in the Water*



**STEVE
PENCE**
BARITONE

Seasons with Chorale: 9

Hometown: Costa Mesa, California

Education: BM from Chapman University and two MM degrees from New England Conservatory

Has appeared as a guest artist with: Beethoven's Ninth Symphony with New West Symphony, Bach's B minor Mass with Los Angeles Chamber Choir, Brahms' *Ein Deutsches Requiem* with Orange County Choral Society, Mendelssohn's *Elijah* with Lark Society

Opera performances: Alonso in *The Tempest*, Sarastro in *Die Zauberflöte*, Figaro in *Le Nozze di Figaro*

Previous Chorale solos: Bach's *Magnificat*, Bach's *St. John Passion*, Jesus in Bach's *St. Matthew Passion*; Mozart/Handel *Messiah*; Haydn's *Creation*, Lord Nelson Mass, and *Theresienmesse*



**NIKÉ
ST. CLAIR**
MEZZO SOPRANO

Seasons with Chorale: 12

Hometown: Debrecen, Hungary

Education: BM in Choral Conducting/MusEd/Theory, Liszt Academy of Music, Budapest; MM, DMA in progress in Choral Conducting, USC

Guest artist appearances: with LA Chamber Choir, Mozart Requiem, C Minor Mass; Bach B Minor Mass

Recordings: *A Good Understanding*; *Górecki: Miserere* with LAMC

Previous Chorale solos: Bach *St. John Passion*, *Magnificat*; Handel *Messiah*

Tours: John Adams *El Niño* with LA Philharmonic/LAMC to NYC; John Adams *The Gospel According to the Other Mary* with LA Philharmonic/LAMC to Lucerne, Paris, London, NYC

Film Credits: *Avatar*; *Smurfs 2*; *This is the End*; *Battle: LA*; 2012; *X-Men Origins*; *Rite*; *Earth*



**JON LEE
KEENAN**
TENOR

Seasons with Chorale: 7

Hometown: Las Vegas, Nevada

Education: DMA in Vocal Arts from USC, BM in Vocal Performance and Jazz Studies from UNLV

Opera performances: Normanno in *Lucia di Lammermoor* (Opera Saratoga); Monostatos in *Die Zauberflöte* (Aspen Opera Theatre); Lechmere in *Owen Wingrave* (USC Opera); Don Basilio/Don Curzio in *Le nozze di Figaro* (Pacific Opera Project)

Recordings: Santa Fe Desert Chorale on *Christmas in Santa Fe*; Spring 2014 album release of Britten folk songs

Previous Chorale solos: Distler's *Weinachtsgeschichte*, Handel's *Messiah*, Charpentier's *Messe de minuit pour Noël*, Bach's *St. Matthew* and *St. John Passions*

Unique Facts: also known as an accomplished jazz bassist and member of Disciples Trio



**VINCENT
ROBLES**
BARITONE

Seasons with the Chorale: 4

Hometown: Monrovia, California

Education: BM in Vocal Performance, University of Redlands; MM in Vocal Performance, California State University, Northridge

Performs regularly with: LA Opera Chorus, LA Opera Outreach, All Saints Episcopal Church, Pasadena (Bass Section Leader/Soloist), Guild Opera

Opera performances: Dancairo in *Carmen*, Gianni Schicchi in *Gianni Schicchi*, Demetrius in *A Midsummer Night's Dream*, Father in *Hansel and Gretel*, Cesare in *Giulio Cesare*, Fiorello in *Barber of Seville*, Dr. Falke in *Die Fledermaus*

Previous Chorale solos: Bach *St. John Passion*: "Mein Teurer Heiland", Handel's *Messiah*, Shawn Kirchner's *Rocking Carol*

TEXT & TRANSLATION

Mass in B minor

By Johann Sebastian Bach

Missa

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu
Christe altissime.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in Gloria Dei
Patris. Amen.

Symbolum Nicenum (Credo)

Credo in unum Deum, Patrem
omnipotentem,
factorem coeli et terrae,
visibilem et invisibilem.
Et in unum Dominum Jesum
Christum,
Filium Dei unigenitum,
et ex Patre natum ante omni
saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines, et
propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis sub
Pontio Pilato:

Missa

Kyrie

Lord have mercy,
Christ have mercy,
Lord have mercy.

Gloria

Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
according to thy great glory.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only
begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins
of the world, have mercy upon us.
Thou who takest away the sins
of the world, receive our prayer.
Thou who sittest at the right hand
of the Father, have mercy upon us.
For Thou alone art Holy.
Thou alone art the Lord.
Thou alone art the most high,
Jesus Christ.
With the Holy Spirit in the glory of
God the Father. Amen.

Symbolum Nicenum (Credo)

I believe in one God, The Father
Almighty,
maker of heaven and earth,
and of all things visible and
invisible.
And I believe in one Lord,
Jesus Christ,
the only begotten Son of God,
born of the Father before all ages.
God from God, Light from Light,
True God from true God.
Begotten, not made, of one
substance with the Father
by whom all things were made.
Who for us and for our salvation
came down from heaven.
And was incarnate by the
Holy Spirit
of the Virgin Mary.
And was made man.
Crucified also for us under
Pontius Pilate,

passus, et sepultus est.
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Dei Patris.

Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

Et in Spiritum Sanctum Dominum,
et vivificantem:
qui ex Patre Filioque procedit.

Qui cum Patre, et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.

Et unam sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma in
remissionem peccatorum.
Et expecto resurrectionem
mortuorum,
Et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Osanna, Benedictus, Agnus Dei et Dona nobis pacem

Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine
Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
Dona nobis pacem.

he suffered, and was buried.
And on the third day he rose again,
according to the Scriptures.
He ascended into heaven and
he sits at the right hand of the
Father.

He shall come again with glory
to judge the living and the dead;
and of his kingdom there will
be no end.

And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and
the Son.

Who, together with the Father and
the Son, is adored and glorified,
who spoke to us through the
Prophets.

And I believe in one, holy, catholic and
Apostolic Church.

I confess one baptism for the
remission of sins.

I await the resurrection of the
dead,
and the life of the world to come.
Amen.

Sanctus

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of
thy glory.

Osanna, Benedictus, Agnus Dei et Dona nobis pacem

Hosanna in the highest.

Benedictus

Blessed is He who comes
in the name of the Lord.
Hosanna in the Highest.

Agnus Dei

Lamb of God, who takest away the
sins of the world:
have mercy upon us.
Lamb of God, who takest away the
sins of the world,
Grant us peace.

FRANKENSTEIN

OF MONSTERS AND MEN

An Oratorio Composed and Performed by
Voices Within High School Students

Thu, Feb 20, 2014 - 12 pm
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Cortines High School music teacher Desiree Fowler works with students.

100 students from Cortines High School of Visual and Performing Arts, collaborating with 3 professional teaching artists and 2 classroom teachers, have composed the melodies and lyrics for Mary Shelley's *Frankenstein: Of Monsters and Men*, an oratorio told in eight musical movements. Compelling arias will long stay with you as sung by soloists from the student choirs who will be joined on stage by the LAMC Chamber Singers. Performances of *Frankenstein* will be held February 20, 2014 at 12 pm and February 21 at 7 pm. Mark your calendars now - don't miss hearing the incredible works of these talented high school students mentored through LAMC's award-winning music education program *Voices Within*.

Learn more and RSVP at LAMC.ORG

SYNOPSIS

gal-vanism [gal-vuh-niz-uhm] - n. contraction of a muscle through electronic stimulation.

Galvanism...the occult... these were topics of conversation Mary Shelley had with her guy pals in the early 1800's, when, on a dare from Lord Byron, Shelley decided to see who could pen the scariest horror story. At age 19, Mary Shelley wrote a novel born out of a

dream she had about an eccentric scientist, Victor Frankenstein, who creates a grotesque monster during a laboratory experiment. Dr. Frankenstein regrets having given life to the creature and is horrified by what he has made. The dark, mythic story is filled with mystery, romance, and revenge - a gothic tale considered to be one of the earliest examples of science fiction.



Applause for Messiah Sing-Along Guest Conductor CHRIS NEE

The Los Angeles Master Chorale applauds this year's Messiah Sing-Along guest conductor Chris Nee for her stellar performance when she took to the podium at Walt Disney Concert Hall to conduct the "Hallelujah" Chorus on December 11. Nee, the Emmy Award-winning creator and executive producer of Disney Junior's "Doc McStuffins," an imaginative animated series about a six-year-old girl who runs a clinic for stuffed animals and broken toys, is no stranger to the Sing-Along. She and her good friend Laura McCreary have been coming to the Sing-Along for years — 13 to be precise! Says Nee: "Laura and I made a promise to each other that whoever made it big first would buy the guest-conducting stint for the other. Laura beat me to it!" McCreary, also a writer and producer for television, made a generous donation to the Master Chorale to secure the conducting spot for Nee. "We are so grateful to Laura's generosity, and for Chris's bravery. It's not easy staring down 2000 choristers, but Chris wielded the baton like a pro!" said LAMC President & CEO Terry Knowles. The conducting experience included a private tutorial with



Music Director Grant Gershon, and a post-concert reception in the guest conductor's private dressing room backstage after the performance. The rights to guest-conduct at next year's Sing-Along will be auctioned off at LAMC's annual gala benefit *Golden on Grand* being held January 25th at the Dorothy Chandler Pavilion.



right: Chris Nee at the conductor's podium at Disney Hall

left: Music Director Grant Gershon coaching Chris Nee pre-concert

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

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50



Saturday, January 25, 2014 Dorothy Chandler Pavilion

In addition to two spectacular performances of the Bach B minor Mass, this weekend we celebrate the Los Angeles Master Chorale's landmark 50th Anniversary. We honor our legacy, toast our future and recognize the extraordinary leadership, artistry and vision of so many who have paved the way to this significant milestone.

We thank our amazing *Golden on Grand* Gala Committee as well as the generous donors who have made this evening possible. We are deeply grateful to those listed whose support of *Golden on Grand* and the Los Angeles Master Chorale provides vital operating support for our artistic and education programs.

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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 which 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.

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



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Online: LAMC.ORG

At The Music Center January 2014



Royal New Zealand Ballet's *Giselle*. Photo by Maarten Holl.



Christopher Plummer in *A Word or Two*.



LA Master Chorale. Photo by David Johnston.

THURSDAY, JANUARY 2

Peter and the Starcatcher
2:00 PM Center Theatre Group /
& 8:00 PM Ahmanson Theatre
Runs through January 12

The Steward of Christendom
8:00 PM Center Theatre Group /
Mark Taper Forum
Runs through Jan 5

FRIDAY, JANUARY 10

New World Symphony with Eschenbach
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through January 12

TUESDAY, JANUARY 14

Chamber Music Society
8:00 PM LA Phil /
Walt Disney Concert Hall

FRIDAY, JANUARY 17

AX BRAHMS PROJECT: Ax & Ticciati
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Jan 19

SATURDAY, JANUARY 18

World City: Black Violin
11:00 AM The Music Center /
& 12:30PM W.M. Keck Amphitheatre

Black Violin
8:30 PM The Music Center /
BP Hall in Walt Disney
Concert Hall

SUNDAY, JANUARY 19

A Word or Two
3:00 PM Center Theatre Group /
Ahmanson Theatre
Runs through Feb 9

FRIDAY, JANUARY 24

Urbański Conducts Chopin & Prokofiev
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Jan 26

SATURDAY, JANUARY 25

Toyota Symphonies for Youth:
Vivaldi's Four Seasons
11:00 AM LA Phil /
Walt Disney Concert Hall
Runs through Feb 2

Bach B Minor Mass
2:00 PM LA Master Chorale /
Walt Disney Concert Hall
Runs through Jan 26

TUESDAY, JANUARY 28

Green Umbrella: Contemporary Legends
8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, JANUARY 29

Vanya and Sonia and Masha and Spike
8:00 PM Center Theatre Group /
Mark Taper Forum
Runs through Mar 9

FRIDAY, JANUARY 31

Royal New Zealand Ballet: *Giselle*
7:30 PM The Music Center /
Dorothy Chandler Pavilion
Runs through Feb 2

Hilary Hahn and the Los Angeles Philharmonic
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Feb 2

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