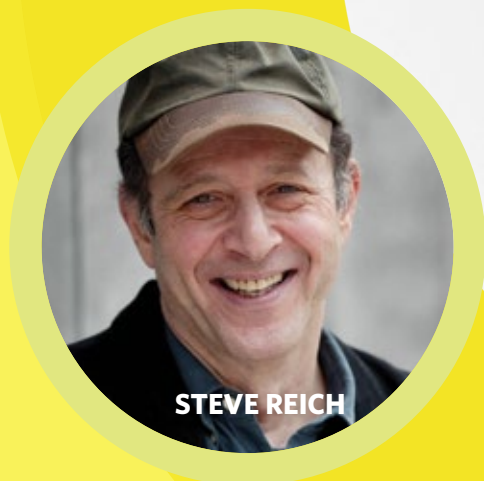


CELEBRATING **50** YEARS OF INNOVATION

WALT DISNEY CONCERT HALL
APRIL 2014



LOS ANGELES
MASTER
CHORALE



STEVE REICH



DAVID LANG

MINIMALIST **MASTERWORKS**

performances
MAGAZINE

LOS ANGELES MASTER CHORALE

Grant Gershon, *The Kiki & David Gindler Music Director*



Minimalist Masterworks

Sunday, April 6, 2014 at 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Sederunt principes

Daniel Chaney, quadruplum | Michael Lichtenauer, triplum
Shawn Kirchner, duplum | Lisa Edwards, portative organ

Pérotin
(fl. c. 1200)

the little match girl passion

1. come, daughter
2. it was terribly cold
3. dearest heart
4. in an old apron
5. penance and remorse
6. lights were shining
7. patience, patience!
8. ah! perhaps
9. have mercy, my god
10. she lighted another match
11. from the sixth hour
12. she again rubbed a match
13. when it is time for me to go
14. in the dawn of morning
15. we sit and cry

David Lang
(b. 1957)

Claire Fedoruk, soprano/brake drum/sleighbell | Adriana Manfredi, mezzo soprano/crotales
Matthew Brown, tenor/glockenspiel | Michael Blanchard, bass/bass drum/tubular bells

— 15 MINUTE INTERMISSION —

You Are (Variations)

You are wherever your thoughts are
Shiviti Hashem L'negdi (I place the Eternal before me)
Explanations come to an end somewhere
Ehmo m'aht, v'ahsay harbay (Say little and do much)

Steve Reich
(b. 1936)

Gloria Cheng, piano | Lisa Edwards, piano | Bryan Pezzone, piano | Vicki Ray, piano
Theresa Dimond, marimba | Nick Terry, marimba | John Magnussen, vibraphone | Scott Higgins, vibraphone



KUSC is our Proud Media Partner

Tonight's concert is supported by a grant from the National Endowment for the Arts, with additional support from the Aaron Copland Fund for Music, Inc.

ListenUp! with composers Steve Reich, David Lang, Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 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 appear in photographs taken in public areas of the Music Center and releases the Center and its lessees and others from liability resulting from use of such photographs.

Use of any phones, cameras or recording devices is prohibited 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.

By Thomas May

LEARNING TO LISTEN AGAIN: MINIMALISM FROM PRE TO POST

The late, great critic Alan Rich once praised the music of Reich and other Minimalists for the sort of catharsis it provides. Listening, he says, “becomes a wonderful cleanout process for the ears. In the placid, undulating landscape laid out in these [Minimalist] works at the start, the smallest change ... becomes as much a cataclysm as the collapse of Valhalla at the end of Wagner’s *Ring*. You learn to listen, rather than merely to hear, and the effects of this cleansing process can last a lifetime.”

The catharsis of cleansing happens to be a remarkably apt image, since those who initially caught on to Minimalism in music as a breakthrough often described it as a kind of stripping away of the past — above all the baggage accumulated in the wake of modernism’s self-contradictory revolutions. This new musical outlook promised to clean the slate and make us listen freshly to the elemental building blocks of music — and how they could be ingeniously recombined.

At the same time, the more familiar Minimalist tropes became, the more we realized their continuity with longstanding practices stretching back for long centuries. Some of these — particularly the processes of complex interlocking rhythms — play a significant role in non-Western musical cultures.

But some were always there in Western music itself. Both Steve Reich and Arvo Pärt have pointed to music from eight centuries ago as a profound influence: the music of Pérotin, or at least that attributed to the figure also known as Magister Perotinus.

We’re used to seeing guesswork dates for artists from the early Renaissance, but go back to Pérotin and we’re not even sure of his nationality and origin. This was the height of the Gothic era in medieval Europe, when the ubiquitous “Anonymous” was just beginning to assume an individual identity here and there. The best-guess consensus is that the composer and chorus master we know by the name of Pérotin was French and flourished around 1200 as a pioneering musician in the employ of the majestic Cathedral of Notre-Dame in Paris — which was still in the process of construction at the time.

The significance of Pérotin is that he is credited with the authorship of some pieces that have been preserved in the medieval compilation of liturgical music titled *Magnus Liber Organi* (“The Great Book of Organum”). Also containing pieces attributed to his predecessor at Notre-Dame, Léonin, this collection represents one of the great turning points in Western music: the shift from the single, unaccompanied line (i.e., monophony) of the plainchant that had served its purpose for centuries to polyphony. With its plural voices unfolding simultaneously, polyphony opened the door to unimagined possibilities for filling musical space and for stimulating the intellect and emotions alike.

Sederunt principes (“The princes sat”) represents one of two *organa quadrupla* (polyphonic compositions with four voices) preserved in the *Magnus Liber* and attributed to Pérotin — the earliest such pieces in the history of Western music to have survived. If the scenario proposed by scholars is correct, Pérotin composed this imposing motet for a celebration of the Feast of St. Stephen (December 26), the first Christian martyr, in 1199. It has been

suggested that the occasion also marked the opening of a new wing of the cathedral that was then in progress. *Sederunt principes* would likely have been sung as a processional, echoing through the grand cathedral spaces.

The foundation is supplied by the tenor line, which makes the Latin etymology understandable: tenor is from *tenere* (“to hold”), and this line serves as the *cantus firmus* or foundational structure on top of which the other lines move with great intricacy. The line itself is an almost absurdly elongated version of a familiar Gregorian chant, but spaced out so that it almost imperceptibly shifts over time. Here, one connection with Minimalism is apparent.

Meanwhile, above this Pérotin has added three more lines: together they weave a web of much faster-changing harmonies and rhythmic patterns from the brief text (taken from Psalm 118). It’s no coincidence that, in terms of musical sociology, so to speak, it was around this time that singers

began to professionalize and collect substantial fees for their art. Set against what had come before it, this music must have seemed overwhelmingly complex to its earliest performers and listeners.

In a lengthy set of interviews with Bruce Duffie from 1985 and 1995, Steve Reich refers to *Sederunt principes* as “some of the most beautiful music I know, period. I’ve been going over his overlapping of voices. And the quality of the tunes he writes; he had a marvelous gift, that sort of weaving in and out of itself. It’s very related, technically, to a lot of things I learned from the period.”

Even the signature Reichian process known as “phasing” — the effects of overlapping echo when two or more processes that loop in repetition go slightly out of sync — turns out to be a variant on a very old technique after all: the technique of the canon.

By manipulating this kind of phasing — multiplying the individual strands, for example — in his early breakthrough pieces, Reich found he could build a dense web that acquires a hallucinatory quality as it lifts the listener above ordinary time. And this pulse can be the vehicle for the most beautiful epiphanies as well — particularly when scored for voices combined with Reich’s unique instrumentation, as we hear in the work he composed a decade ago for the Los Angeles Master Chorale, Lincoln Center and the Ensemble Modern: *You Are (Variations)*. Along with the voices (three soprano, one alto, and two tenor lines), the ensemble consists of a pair of flutes, an oboe, an English horn, three clarinets, four pianos, two marimbas, two vibraphones and strings.

Reich studied philosophy as an undergraduate — Philip Glass, incidentally, was a math student before he took up a career in music — and he has remained deeply devoted to the questions pursued by philosophy and by the spiritual wisdom of Judaism. *You Are (Variations)* compresses many of Reich’s enduring preoccupations into its four movements, each of which musically “glosses” a brief text. (See page 8 for Steve Reich’s composer notes).

In a conversation with the composer for the Master Chorale’s Nonesuch recording of this work, the critic Tim Page points out that Reich seems here to have written “a summing up of things that have been important to you over the course of your lifetime.” But Reich also points out that though he “started off working in a familiar way...by the time all the instruments and



voices and especially the four pianos in *You Are* had made their appearance, I found myself in some new and surprising harmonic territory."

As for the variation principle that generates the structure for all four movements, Reich explains that each repetition of the brief text naturally suggested a process of varying the musical setting to some extent. "Hence, variations were basically forced on me as a form by my choice of texts." Yet "the actual means of variation varies considerably" through the four movements.

The first (and by far longest) movement began with the conventional ground plan of a sequence of recurring harmonies that would underlie all of the variations. But in the process of composing, Reich discovered he was intuitively drawn to complicate that pattern by veering away from the original harmonic "ground plan." The variations include allusions to the famous "L'homme Arme" tune of the early Renaissance and even "echoes of James Brown."

Setting the second movement's Hebrew text, Reich deploys repetitions and augmentation to create what he calls "a kind of slow-motion canon with marimbas, vibes, and pianos driving it on in constantly changing meters." Next comes a slow movement with minor-tinged harmonies, followed by another Hebrew setting for the canon-based fourth movement, which returns to the original pulsing tempo that began *You Are*. Reich adds that a chord of D major recurs throughout as a "bright ray" that "illuminates" most of the work. The epigram set in the first movement, he points out, might be taken to offer "a pretty good description of the act of listening to music, if one is listening at all closely. You are wherever the music takes you."

Perhaps the universal appeal of J.S. Bach's Passions lies in how they reflect our need to glean meaning from the suffering — the root meaning of "passion" — that is inseparable from existence. David Lang, like Bach, understands music's capacity to "describe" that suffering and at the same time to assuage it. In *the little match girl passion*, he alludes to Bach's Passions as a model to set to music Hans Christian Andersen's heart-breaking fairy tale. And the techniques of Minimalism prove readily assimilable to the Bachian model. In this way Lang ruptures the line presumed to set the sacred and secular apart, highlighting what he terms "the naïve equilibrium between suffering and hope" that attracted him to Andersen's parable of the suffering caused by poverty.

A native of Los Angeles now based in New York, Lang has a well-established reputation as an innovator — and as a curator of the new through such ventures as the Bang on a Can Festival, which he co-founded in 1987 and which is still going strong. Lang's range of work reveals him to be a bona fide American maverick. And a maverick can be counted on to question our most basic assumptions about making music, let alone the differences between styles and genres. Thought-provoking collaborations are typical of Lang. These range from projects with the photographer William Wegman and a chamber opera with playwright Mac Wellman to the score for (*Untitled*), Jonathan Parker's comic film featuring a fictional composer amid the experimental art scene.

In *the little match girl passion*, Lang created his own libretto by "collaborating" with well-known works from the past — works that come from entirely separate and previously unlinked sources. From their synthesis he creates a

uniquely affecting hybrid. "I don't think I've ever been so moved by a new, and largely unheralded, composition," wrote Tim Page, who served as a juror on the committee that awarded *match girl* the Pulitzer Prize for Music in 2008.

Lang originally scored the piece for a vocal quartet, preparing the version for chorus that we hear on this program in 2008 — a year after the world premiere in New York in 2007. As in the original, the choral version calls on the singers to provide spare accompaniment from a variety of percussion instruments: brake drum and sleigh bell (soprano), crotales or "antique cymbals" (alto), glockenspiel (tenor), and bass drum and tubular bells (bass). These instruments can be amplified, notes the composer, adding that "distortion, reverb, sound processing, lighting, and staging may be useful" in realizing *the little match girl passion*.

Lang's approach, in its musical and dramatic dimensions alike, reflects the "miniaturism" of Hans Christian Andersen's story yet paradoxically evokes something of the large-scale effects of Bach's sweeping canvas in his *St. Matthew Passion*. Once again, Minimalism reveals its power to trigger maximal emotions via structures and devices that only *seem* simple. At the same time, even the expanded forces of the choral revision retain the intimacy that characterizes the earlier version.

The result of this restraint builds to an almost unbearable intensity through the course of the piece.

As in Reich's shifting textures, the impact of a tiny gesture resonates far beyond its apparent "size."

The simplicity of Lang's musical language is a deceptive simplicity. The opening chorus, for instance, layers familiar and archaic elements with an ambiguous and unpredictable use of accent, meter, and harmonic placement.

Lang hearkens back not only to Bach but to the polymetric technique of Renaissance choral writing.

Lang fashioned his overall libretto using not just the original Andersen story but texts from the translator of the story into English (H.P. Paull), Picander (Bach's librettist for the *St. Matthew Passion*), and the Gospel

According to St. Matthew. The overall structure of *the little*

match girl passion presents an alternating sequence of "commentary" choruses — as in Bach, the moments in which the present audience is pulled right in through direct empathy — and the "plot" that recounts the events as told in Andersen's fairy tale. The latter suggest a kind of "recitative" through their momentum, yet Lang endows this with a quasi-ritualistic tone through his austere percussion accompaniments.

There are moments of traditional word painting, such as the "shivering" syllables of the chorus "when it is time." Lang sustains a larger metaphor across the piece as well through his use of hollow fifths and other spare harmonies. These serve as a musical embodiment of coldness and alienation. Lang meanwhile continually varies the Minimalist principle of additive repetition, much as Reich reshuffles his unaccompanied vocal forces in the motets.

The contrast between narrative detachment and the emotion that is given sway in the intervening choruses builds in *the little match girl passion* to induce an effect of overwhelming compassion. And for all its savvy use of pre-existing models, Lang's work ultimately belongs to our own time. Writes the composer: "There is no Bach in my piece and there is no Jesus — rather the suffering of the Little Match Girl has been substituted for Jesus's, elevating (I hope) her sorrow to a higher plane."

— 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 recent release *The Gospel According to the Other Mary* 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

Tamara Bevard
Karen Hogle Brown*
Hayden Eberhart*
Claire Fedoruk*
Ayana Haviv*
Elissa Johnston
Zanaida Robles*
Suzanne Waters*

ALTO

Amy Fogerson*
Michele Hemmings
Leslie Inman*
Adriana Manfredi*
Drea Pressley*
Niké St. Clair*
Nancy Sulahian*
Kimberly Switzer

TENOR

Matthew Brown*
Daniel Chaney*
Bradley Chapman*
Arnold Livingston Geis
Jon Lee Keenan
Shawn Kirchner*
Charles Lane*
Michael Lichtenauer*

BASS

Michael Blanchard
Reid Bruton
Dylan Gentile
Abdiel Gonzalez
Scott Graff
Scott Lehmkuhl
Edward Levy
Vincent Robles

*Will be singing Steve Reich *You Are* (Variations)

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

ORCHESTRA

VIOLIN 1

Tereza Stanislav,
Concertmaster
Jayme Miller,
Ast. Concertmaster
Margaret Wooten

VIOLIN 2

Steve Scharf, *Principal*
Cynthia Moussas,
Ast. Principal
Florence Titmus

VIOLA

Kazi Pitelka, *Principal*
Andrew Picken, *Ast. Principal*
Dmitri Bovaird

CELLO

John Walz, *Principal*
Delores Bing, *Ast. Principal*
Maurice Grants

BASS

Donald Ferrone, *Principal*

FLUTE

Gerit Rotella, *Principal*
Sara Weisz

OBOE

Joel Timm, *Principal*
Michele Forrest

CLARINET

Gary Boyver
Michael Grego
Helen Goode

PERCUSSION

Theresa Dimond, *Principal*
Nick Terry
John Magnussen
Scott Higgins

PIANO

Gloria Cheng
Lisa Edwards
Bryan Pezzone
Vicki Ray

PERSONNEL MANAGER

Steve Scharf

LIBRARIAN

Robert Dolan

FEATURED ARTISTS

**DANIEL
CHANNEY**

TENOR



Seasons with the Chorale: 9

Hometown: Malta, Montana

Education: University of Denver's Lamont School of Music, French Horn Major

Guest Artist appearances: San Luis Obispo Mozart Festival, Roger Wagner Chorale, LA Bach Festival soloist in Bach's *Christmas Oratorio*; Tribute to Ernest memorial concert, Stravinsky's *Renard*, Lindberg's *Graffiti*, The Alchemist in *Candide* and Bernstein's *Chichester Psalms* with the LA Philharmonic

Opera Roles/Performances:

Spoletta in *Tosca*, Monostatos in *The Magic Flute* and Giuseppe in *La Traviata* with the LA Opera; 10 years in the Los Angeles Opera Chorus

Recordings: featured soloist in *Orango* by Shostakovich; James Newton *Mass*; *A Good Understanding* and *Górecki: Miserere* with LAMC; films and TV include *Avatar*, *Tangled*, *Wreck-It-Ralph*, *Frozen*, *Muppets Most Wanted*, *Oscar and Lucinda*, *Lady in the Water*, *Charlie Wilson's War*, *Watchmen*, *Medium*

Previous LAMC solos: Respighi *Lauda per la Natività*, Monteverdi *Vespers of 1610*, Weill *Kiddush*, James Newton *Mass*, Bach *St. John Passion*, Handel *Messiah*, Rachmaninoff *All-Night Vigil*, Haydn *Harmonie Mass* and *Mass in the Time of War*, Ricky Ian Gordon *Suite From the Grapes of Wrath*

**SHAWN
KIRCHNER**

TENOR



Seasons with Chorale: 13

Hometown: Cedar Falls, Iowa

Education: MA in Choral Conducting, University of Iowa, BA in Peace Studies, Manchester University

Awards: serves as LAMC's Swan Family Composer in Residence; his setting of *Wana Baraka* was performed by the Nairobi Chamber Choir at Windsor Castle as part of the Diamond Jubilee celebrations for Her Majesty Elizabeth II in 2012

Has appeared as a guest artist

with: Jacaranda Chamber Series, the Concord Ensemble, Los Robles Master Chorale, Pasadena Master Chorale

Recordings: with LAMC includes Reich's *You Are* (*Variations*) and *Daniel Variations*; *Meet Me on the Mountain*, an album of original bluegrass/country songs recorded with top LA bluegrass players and singers (available in the LA Phil store); music director/arranger for the 2004 CBS Christmas Eve Special *Enter the Light of Life*; also performed on the soundtracks of feature films including *Avatar*, *The Lorax* and *X-Men: Origins*

Previous LAMC solos: Monk *Unlock*, Ramirez *Missa Criolla*, Pärt *Miserere*

Tours: Oriana Singers, Concord Ensemble, LAMC to Lincoln Center for a Steve Reich festival and to Europe with John Adams and the LA Philharmonic

**MICHAEL
LICHTENAUER**

TENOR



Seasons with Chorale: 9

Hometown: Shawnee, Kansas

Education: BS in Journalism, University of Kansas

Awards: Grammy Award, Best Small Ensemble Performance, Chanticleer, 1999 & 2002

Has appeared as a guest artist with: Bel Canto Chorale, Los Robles Master Chorale, Pomona College Choir and Orchestra

Recordings: with LAMC, *Daniel Variations*, *A Good Understanding* and *Górecki: Miserere*; with Chanticleer, *Sound In Spirit*, *Our American Journey*, *Lamentations and Praises*, *Christmas with Chanticleer*, *Colors of Love*, *Wondrous Love*; with Kansas City Chorale, *Liturgy*, *Fern Hill*, *Nativitas*; over 50 movies and TV shows

Previous LAMC solos: Vaughan Williams *Mass in G minor*, Monteverdi *Vespers of 1610*, Pärt *Miserere*, Britten *Rejoice in the Lamb*, Biebl *Ave Maria*, Andriessen *City of Dis*, Chinary Ung *Spiral XII*, Respighi *Lauda per la Natività*, Charpentier *Messe de minuit pour Noël*

Tours: Chanticleer; the Kansas City Chorale

Unique Facts: sang for 7 seasons with the Grammy Award winning Chanticleer, including performances with Dawn Upshaw and Frederica von Stade

FEATURED ARTISTS

CLAIRE FEDORUK

SOPRANO



Seasons with Chorale: 11

Hometown: Eugene, Oregon

Education: BM, Pacific Lutheran University; MM, Eastman School of Music; DMA in Historical Performance, University of Southern California

Previous LAMC solos: Britten's *A Ceremony of Carols*, Monteverdi's *Vespers of 1610*, Bach's *St. John Passion*, Distler's *Weinachtsoratorium*, David Lang's *the little match girl passion*, Reich's *Tehillim*, Andriessen's *De Stijl*; Handel's *Messiah*; J.S. Bach's *Weinachtsoratorium*

Guest Artist appearances: Los Angeles Philharmonic, Eugene Concert Choir & Oregon Mozart Players, Tesserae Early Music Ensemble, Orange County School of the Arts, Bach Collegium San Diego, Gravitación, Pasadena Master Chorale

Opera Roles/Performances: *Vesperta*, *Pimpinone*; Ceccho *Bimbi*, *Barca della Veneto*, *Amor*, *L'Incoronazione di Poppea*; chorus, *The Gospel According to the Other Mary*

Recordings and media: *Górecki: Miserere*, *A Good Understanding*, *You Are (Variations)* and *Daniel Variations* with LAMC; Grammy-winning *Padilla II*, *Sun of Justice* with Los Angeles Chamber Singers; numerous film and video game soundtracks, the most recent being *Percy Jackson 2*

Performs regularly with: Natur Early Music Ensemble, Musica Angelica, Los Angeles Chamber Singers, Long Beach Camerata

Other positions: Associate Professor of Musicology at Azusa Pacific University

ADRIANA MANFREDI

MEZZO SOPRANO



Seasons with Chorale: 11

Hometown: Costa Mesa, California

Education: Oberlin College; California Institute of the Arts

Has appeared as a guest artist with: Los Angeles Philharmonic; Boston Court, Opera Pacific; Los Angeles Chamber Singers; Jacaranda Series; Skirball Cultural Center, Ravinia Festival

Opera performances: The Frog/Woodpecker in Janáček's *The Cunning Little Vixen*; Cherubino in Mozart's *Le nozze di Figaro*

Previous LAMC solos: Bach's *St. Matthew Passion*, B minor Mass; Britten's *A Ceremony of Carols*; Haydn's *Lord Nelson Mass*, Handel's *Messiah*, Lang's *the little match girl passion*

Tours: Helmuth Rilling; Bachakademie Festival Ensemble Stuttgart/Berlin; JVC Japan (Osaka, Tokyo)

Other Positions: Classical Voice Conservatory at Orange County School of the Arts (OCSA), California State Summer School for the Arts (CSSSA)

Film/TV credits: include *Cowboys and Aliens*, *Wreck-It-Ralph*, *Frozen*

MATTHEW BROWN

TENOR



Seasons with the Chorale: 5

Hometown: Taft, California

Previous LAMC solos: David Lang, *the little match girl passion*; Meredith Monk, *Night*

Education: DMA and MM in Composition from USC Thornton School of Music; BA in Music Theory & Composition from Pepperdine University

Awards and Recognition: 2011 Grand Prize Winner, Choral Composer/Conductor Collective's Composition Competition (NYC); 2010 VocalEssence Essentially Choral Commission (Minneapolis); 2007 Jimmy McHugh Composition Prize; 2007 VocalEssence Welcome Christmas Competition; 2003 Hans J. Salter Endowed Music Award

Guest Artist appearances: Art of Élan in San Diego

Opera Roles/Performances: *The Marriage of Figaro* (chorus), LA Philharmonic

Recordings and Media: *though love be a day* by The Antioch Chamber Ensemble (an album of his choral works)

Performs regularly with: Cappella, LA Schola, De Angelis

Tours: LAMC: John Adams, *The Gospel According to the Other Mary*; USC Chamber Choir: Japan/South Korea/Taiwan, Belgium/France

Unique facts: has written serious concert works inspired by things like *The Simpsons*, ancient Roman soothsayers, and flying squirrels

MICHAEL BLANCHARD

BASS



Seasons with the Chorale: 4

Hometown: Grass Valley, California

Education: BM in Vocal Arts, University of Southern California

Recordings and Media: *50th Season Celebration Concert*, LAMC 2013; *Górecki: Miserere*, LAMC 2012

Previous LAMC solos: Frank Zappa's *200 Motels* and U.S. premiere of Brett Dean's *Last Days of Socrates* with the LA Philharmonic; world premiere of Gabriela Lena Frank's *Los Cantores de las Montañas*

Tours: Adams *The Gospel According to the Other Mary* with the LA Philharmonic, 2013

**GLORIA
CHENG**

PIANO



Education: BA in Economics from Stanford University; graduate degrees in Music from UCLA and University of Southern California

Guest Artist appearances: LA Philharmonic and Green Umbrella series; Louisville Orchestra; Indianapolis, Shanghai, Pasadena, Long Beach and Pacific symphonies; Ojai Festival, Chicago Humanities Festival, William Kapell Festival, Mendocino Festival, Tanglewood's 2012 Festival of Contemporary Music; Piano Spheres, Jacaranda, Carnegie Hall's Making Music, Cal Performances, St. Paul Chamber Orchestra Engine408, Stanford Lively Arts, (le) Poisson Rouge

Recordings and media: Grammy winner *Piano Music of Esa-Pekka Salonen*, *Steven Stucky*, and *Witold Lutoslawski*; Grammy nominee *The Edge of Light: Messiaen/Saariaho*; *Piano Music of Olivier Messiaen*, *Piano Music of John Adams and Terry Riley*, *Piano Dance: A 20th-Century Portrait*; featured in movie soundtracks from *The Matrix* Trilogy to *The Adventures of Tin Tin*

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**LISA
EDWARDS**

PIANO



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

**BRYAN
PEZZONE**

PIANO



Education: BM from Eastman School of Music

Guest Artist appearances: Colorado Symphony Orchestra, Atlanta Symphony Orchestra, Hollywood Bowl Orchestra, Pasadena Pops, Santa Monica Symphony, San Antonio Symphony, Los Angeles Philharmonic, United States International University Orchestra, UC Irvine Symphony Orchestra, Eastman Philharmonic and Pacific Symphony

Recordings and media: records on countless film and television soundtracks; has produced CDs of his own music, which blend jazz and classical styles- including *Flying on Water* as well as solo piano CDs featuring his more introspective music, including *Piano Prayers*, *Visits with Gershwin*, *Hymns for Holliston*, and *Music Candles and Mountaintops*

Founded: performing series that he calls "FREEDOM SERIES," which involves improvisations and verbal musings on life

Unique facts: excelled in classical, contemporary, jazz and experimental genres and is known for both his versatility and virtuosity as a performing artist, improviser and composer

**VICKI
RAY**

PIANO



Guest Artist appearances: Kennedy Center, Roulette, Los Angeles Philharmonic, the Los Angeles Master Chorale, San Francisco Contemporary Music Players, Compania, the Blue Rider Ensemble of Toronto; frequent performances on the Dilijan, Jacaranda and the Green Umbrella Series; Bang On A Can All Stars and the Wild Shore Summer Festival

Has worked with: Gyorgy Ligeti, Pierre Boulez, John Adams, Steve Reich, Elliot Carter, Esa-Pekka Salonen, Oliver Knussen, Louis Andriessen, Steven Stucky, David Lang, Julia Wolfe, Michael Gordon and Chinary Ung

Recordings and media: 2014 Grammy nominee *The Ten Thousand Things*; LAMC recording of Reich's *You Are (Variations)*; recent releases include Feldman's *For Christian Wolff* on Bridge Records, David Rosenboom's *Twilight Language* on Tzadik Records and Feldman's *For Piano and String Quartet* with the Eclipse Quartet on Bridge Records

Founded: founding member of Piano Spheres, an acclaimed series dedicated to exploring the less familiar realms of the solo piano repertoire

Other positions: artistic director of California E.A.R. Unit; head of keyboard studies at California Institute of the Arts, on the faculty at the Bang on a Can summer festival

Unique facts: concerts often include electronics, video, recitation and improvisation; is a Steinway Artist

Steve Reich



1



2



3

In March of 2005 the Chorale recorded *You Are (Variations)* in the legendary Studio "A" at Capitol Records in Hollywood (with pictures of Ray Charles, John Coltrane and Frank Sinatra adorning the walls). The sessions were a dream. Everybody involved was 'in the zone' from beginning to end and we were all extremely proud of the results.

It was at Musso and Frank's Grill after the final recording session that Steve suggested that 'the whole gang' should come to New York to premiere the piece in 2006 during the festivities surrounding Steve's 70th birthday. Although we certainly didn't need to be asked twice, I don't think that any of us knew the incredible amount of media and public excitement that this 70th birthday celebration would engender.

— Grant Gershon

Photos, this page:

1. Steve Reich, Terry Knowles, Nonesuch Records President Bob Hurwitz, Grant Gershon

2. Steve Reich and LAMC singers at the recording session

3. Steve Reich at the mixing board

Photo credit: Steve Scharf

COMPOSER NOTES

You Are (Variations)

by Steve Reich

The first text is an English translation from Rebbe Nachman of Breslov, one of the most magnetic and profound of the late 18th century Hasidic mystics. The quote is from his *Likutey Moharan* 1:21.

The second text is from Psalm 16 in the original Hebrew and translates as "I place the Eternal before me."

The third is an English translation from the German of Ludwig Wittgenstein's *Philosophical Investigations*.

The fourth quote is from Pirke Avot, one of the earliest parts of the Talmud and by far its most popular tractate. The Hebrew, from Rabbi Shammai, translates as "Say little and do much."

Since these texts are all quite brief, it is natural to repeat them with a somewhat different musical setting in each repeat. Hence variations were basically forced on me as a form by my choice of texts. The actual means of variation varies considerably.

Starting out, I made an harmonic ground plan with a short cycle of chords that would serve as the underpinning for all the variations, as has been done historically numerous times before. However, I found that upon completing the first setting of "You are wherever your thoughts are," the

second time I started to vary the harmonies. As I went on, they departed further from the original ground plan. I frankly enjoyed this immensely since I was following spontaneous musical intuition. In the third variation there are quotes from "L'homme Armee," the popular song from the 14th century. Starting with the fifth variation I began piling all four pianos on top of each other with conflicting harmonies that produces something new and extremely energetic. In the sixth variation one may hear echos of James Brown.

The second text, in Hebrew, is sung and then immediately sung in canon which is then repeated and augmented creating a kind of slow motion canon with marimbas, vibes and pianos driving it on in constantly changing meters. After a short pause the slow third movement begins, varying the repetitions of its text in changing, often minor, harmonies. The last movement, again in Hebrew, returns to the original tempo and is composed of augmenting canons similar to the second movement.

What unites the piece harmonically is a constantly recurring D major dominant chord - usually with G, rather than A in the bass. This bright ray of D major light illuminates most of the piece, most intensely in the final movement.

Photos, this page:

1. David Lang, Music Director Emeritus Paul Salamunovich, Associate Conductor Lesley Leighton

2. David Lang and Grant Gershon after the little match girl passion performance in 2011

Photo credit: Ken Hively



David Lang



"For the final performance of the evening, the LA Master Chorale performed composer David Lang's the little match girl passion, which earned him a Pulitzer Prize for Music in 2008. Lang's interpretation of Hans Christian Andersen's classic tale is arresting and reflective, poetic and suspenseful. The heart-wrenching story is raised to an entirely new level - one of a high concept musical expression that is both picturesque and haunting. By the final piece entitled "we sit and cry," Gershon seems to hold the audience's heart in his hands as the final sounds dissipate through the ripples and curves of the Walt Disney Concert Hall. As the absence of sound finally permeates the concert hall, Gershon releases his grasp on the invisible sound and the audience gives way to a radiant wave of applause and a standing ovation."

— Jennifer Fordyce, music critic, November 17, 2011

COMPOSER NOTES

the little match girl passion

by David Lang

I wanted to tell a story. A particular story - in fact, the story of *The Little Match Girl*, by the Danish author Hans Christian Andersen. The original is ostensibly for children, and it has that shocking combination of danger and morality that many famous children's stories do. A poor young girl, whose father beats her, tries unsuccessfully to sell matches on the street, is ignored, and freezes to death. Through it all she somehow retains her Christian purity of spirit, but it is not a pretty story.

What drew me to *the little match girl* is that the strength of the story lies not in its plot but in the fact that all its parts - the horror and the beauty - are constantly suffused with their opposites. The girl's bitter present is locked together with the sweetness of her past memories; her poverty is always suffused with her hopefulness. There is a kind of naive equilibrium between suffering and hope.

There are many ways to tell this story. One could convincingly tell it as a story about faith or as an allegory about poverty. What has always interested me, however, is that Andersen tells this story as a kind of parable, drawing a religious and moral equivalency between the suffering of the poor girl and the suffering of Jesus. The girl suffers, is scorned by the crowd, dies, and is transfigured. I started wondering what secrets could be unlocked from this story if one took its Christian nature to its conclusion and unfolded it, as Christian composers have traditionally done in musical settings of the Passion of Jesus.

The most interesting thing about how the Passion story is told is that it can include texts other than the story itself. These texts are the reactions of the crowd, penitential thoughts, statements of general sorrow, shock, or remorse. These are devotional guideposts, the markers for our own responses to the story, and they have the effect of making the audience more than spectators to the sorrowful events onstage. These responses can have a huge range - in Bach's *Saint Matthew Passion*, these extra texts range from famous chorales that his congregation was expected to sing along with to completely invented characters, such as the "Daughter of Zion" and the "Chorus of Believers." The Passion format - the telling of a story while simultaneously commenting upon it - has the effect of placing us in the middle of the action, and it gives the narrative a powerful inevitability.

My piece is called *the little match girl passion* and it sets Hans Christian Andersen's story *The Little Match Girl* in the format of Bach's *Saint Matthew Passion*, interspersing Andersen's narrative with my versions of the crowd and character responses from Bach's *Passion*. The text is by me, after texts by Hans Christian Andersen, H. P. Paull (the first translator of the story into English, in 1872), Picander (the nom de plume of Christian Friedrich Henrici, the librettist of Bach's *Saint Matthew Passion*), and the Gospel according to Saint Matthew. The word "passion" comes from the Latin word for suffering. There is no Bach in my piece and there is no Jesus - rather the suffering of the little match girl has been substituted for Jesus's, elevating (I hope) her sorrow to a higher plane.



LOS ANGELES
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2014 | 2015 SEASON PROGRAM

Voices of Light

Sun, Oct 19, 2014 - 7 pm

Richard Einhorn | Voices of Light/The Passion of
Joan of Arc film projection

Renaissance: Reawakened

Sun, Nov 16, 2014 - 7 pm

John Taverner | Western Wind Mass
William Byrd | Sing Joyfully
Thomas Tallis | If Ye Love Me
and other 16th and 17th century works

Messiah Sing-Along

Sun, Dec 7, 2014 - 7 pm

Festival of Carols

Sat, Dec 13, 2014 - 2 pm

Rejoice! A Cappella Christmas

Sun, Dec 14, 2014 - 7 pm

Morten Lauridsen | O Magnum Mysterium
Franz Biebl | Ave Maria
Francis Poulenc | Four Motets for Christmas
and other sublime a cappella works

Handel: Messiah

Wed, Dec 17, 2014 - 7:30 pm

Sun, Dec 21, 2014 - 7 pm

Bach: St. Matthew Passion

Sat, Jan 31, 2015 - 2 pm

Sun, Feb 1, 2015 - 7 pm

J.S. Bach | Passion According to St. Matthew
with Musica Angelica Baroque Orchestra
Martin Haselböck, music director
and Los Angeles Children's Chorus
Anne Tomlinson, artistic director

Songs of Ascent

Sun, Mar 8, 2015 - 7 pm

Shawn Kirchner | Songs of Ascent WORLD PREMIERE
Nack-Kum Paik | WORLD PREMIERE
with the Los Angeles Chamber Choir
Chung Uk Lee, director

The Water Passion

Sat, Apr 11, 2015 - 2 pm

Sun, Apr 12, 2015 - 7 pm

Tan Dun | Water Passion After St. Matthew

Music of Whitacre & Pärt

Sat, May 16, 2015 - 2 pm

Sun, May 17, 2015 - 7 pm

Eric Whitacre | Lux Aurumque
Sleep
Water Night

Arvo Pärt | Morning Star
Cantate Domino
Solfeggio

Artists, programs, dates and prices subject to change.



Photo: David Johnston

Grant Gershon

Kiki and David Gindler Music Director

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25th ANNUAL HIGH SCHOOL CHOIR FESTIVAL

FREE
CONCERT

Friday, May 2, 2014

Founded in 1989, the Los Angeles Master Chorale sponsors and produces a high school choir festival that represents a true sense of community as 850 singers from 25 Los Angeles area high schools come together in a culminating performance at Walt Disney Concert Hall. The Festival concludes a year-long commitment of music preparation, logistics planning, countless rehearsals and master classes. Each school learns the Festival music on their own throughout the year, coming together in the spring at area rehearsals lead by Music Director Grant Gershon. On the Festival Day, Maestro Gershon conducts the ensembles as one massed choir for the first time as they sing with a mighty voice. The concert is free to the public at 1 pm and is preceded by a special performance by the Master Chorale Chamber Singers at 11 am. We hope you'll join us!



"A choir is a family. I love singing and blending my voice with others to create beautiful music. Each time you sing, you have the chance to touch someone's heart. That's what the HSCF does."

— 12th Grade Participant

11 am

***Los Angeles Master Chorale
Chamber Singers Performance***

1 pm

***Combined High School Choirs
and Honor Choir Performance***

Walt Disney Concert Hall

FREE TICKETS TO THIS FESTIVAL, which is open to the public, are available at LAMC.ORG or on the day of the festival in the Grand Avenue Lobby of Disney Hall.

To learn more about these programs and LAMC's education initiatives, visit lamc.org/education.

A Round of Applause, Please.

FRANKENSTEIN: OF MONSTERS AND MEN

A new oratorio composed by high school students



Tackling one of their biggest stories to date, the music academy students of the Ramón C. Cortines High School of Visual and Performing Arts recently completed their fourth oratorio as part of LAMC's award-winning *Voices Within* program with two culmination performances this past February.

With the guidance of three Master Chorale teaching artists, students participated in 20 weeks of collaboration, creative writing and composition to create the words and melodies of a new work based on Mary Shelley's iconic 19th century novel. *Frankenstein: Of Monsters and Men* brought to life a musical score every bit as dramatic

as the creature that arose from the twisted machinations of Victor Frankenstein, who then ultimately turned on his creator after being shunned and feared by everyone around him.

Support for this program is provided, in part, by the California Arts Council, the City of Los Angeles Department of Cultural Affairs, the Los Angeles County Arts Commission and other generous institutional and individual donors.



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INVITATIONAL REHEARSAL with Grant Gershon & Morten Lauridsen

Master Chorale Supporters Enjoy Special Access to the Creative Process

Los Angeles Master Chorale supporters were treated to a rare, behind-the-scenes look at the preparation that goes into LAMC performances when they attended a special working rehearsal of March's *Tribute to Lauridsen* concert on February 18 in Choral Hall backstage at Disney Hall. The event was further enhanced by a reception and

conversation with Music Director Grant Gershon and the composer himself before the rehearsal. This event and others like it are designed to enhance the concert-goer's experience and are offered exclusively to supporters of LAMC's Annual Fund through the Circle of Friends program. For more information, contact Noelle Johnson, Annual Fund Manager, at 213-972-3138 or njohnson@lamc.org.

LAMC Board Member Steve Kanter and Chorale member Daniel Chaney enjoy a moment during the rehearsal break



Composer Morten Lauridsen discussing the concert program with Grant Gershon



UPCOMING PERFORMANCE

UP NEXT

Today, Tomorrow & Beyond Sun, Jun 8, 2014 – 7 pm

Kirchner | Inscapes
WORLD PREMIERE

Lang | the national anthems
WORLD PREMIERE

with the Calder Quartet

Núñez | Es Tu Tiempo

Reprised
with LAMC's High School Choir
Festival Honor Choir

Frank | Los Cantores de las
Montañas

Reprised with *Huayucaltia*

Salonen | iri da iri

WORLD PREMIERE
*commissioned by the singers of
the LA Master Chorale*

Guest Performances

Ravel *Daphnis and Chloé*

Fri, Mar 28, 2014 – 8 pm

Sat, Mar 29, 2014 – 8 pm

Sun, Mar 30, 2014 – 2 pm

Charles Dutoit, Conducting
Los Angeles Philharmonic
Walt Disney Concert Hall

Glass *the CIVIL warS,* *The Rome Section*

Thu, Apr 17, 2014 – 8 pm

Sat, Apr 19, 2014 – 8 pm

Grant Gershon, Conducting
Los Angeles Philharmonic
Walt Disney Concert Hall

Mozart *Così fan tutte*

Fri, May 23, 2014 – 8 pm

Sun, May 25, 2014 – 2 pm

Thu, May 29, 2014 – 8 pm

Sat, May 31, 2014 – 2 pm

Gustavo Dudamel, Conducting
Christopher Alden, Directing
Los Angeles Philharmonic
Walt Disney Concert Hall

Pagliacci & Cavalleria *Rusticana*

Sun, Jul 27, 2014 – 7:30 pm

Gustavo Dudamel, Conducting
Los Angeles Philharmonic
Hollywood Bowl

Beethoven's Ninth

Thu, Sep 11, 2014 – 8 pm

Juanjo Mena, Conducting
Los Angeles Philharmonic
Hollywood Bowl

ENDOWMENT & PLANNED GIVING

ROGER WAGNER SOCIETY

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

ROGER WAGNER SOCIETY

* deceased

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 Abbott Brown
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in honor of Ted McAniff
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 lamc@lamc.org
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ADMINISTRATION

Artistic Staff

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 Paul Salamunovich, Music Director Emeritus
 Lesley Leighton, Associate Conductor
 Shawn Kirchner, Swan Family Composer in Residence
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Walt Disney Concert Hall

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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.



FOR TICKETS
Phone: 213-972-7282 (M-F, 10-5)
Online: LAMC.ORG

At The Music Center April 2014



Albina Shagimuratova in *Lucia di Lammermoor*. Photo by Pavel Vaan / Leonid Semenyuk.



Michael Trusnovic with Sean Mahoney and Orion Duckstein in Paul Taylor's *Banquet of Vultures*. Photo by Tom Caravaglia.

Daniel Beaty in *The Tallest Tree in the Forest*. Photo by Don Ipock.



TUESDAY, APRIL 1

Harmony
8:00 PM Center Theatre Group /
Ahmanson Theatre
Runs through April 13

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

WEDNESDAY, APRIL 2

Joshua Redman Quartet & Brad Mehldau Trio
8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, APRIL 3

Mozart & Brahms
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through April 5

FRIDAY, APRIL 4

Bronfman & Zukerman in Recital
8:00 PM LA Phil /
Walt Disney Concert Hall

SATURDAY, APRIL 5

MINIMALIST JUKEBOX: Toyota Symphonies
for Youth: *Finding Patterns in Music*
11:00 AM LA Phil /
Walt Disney Concert Hall
Runs through April 12

SUNDAY, APRIL 6

Lucia di Lammermoor
2:00 PM LA Opera/
Dorothy Chandler Pavillion
Final Performance

Minimalist Masterworks

7:00 PM LA Master Chorale /
Walt Disney Concert Hall

TUESDAY, APRIL 8

MINIMALIST JUKEBOX: *Maximum Minimalism*
8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, APRIL 9

MINIMALIST JUKEBOX: Katia & Marielle
Labèque: *Minimalist Dream House*
8:00 PM LA Phil /
Walt Disney Concert Hall

FRIDAY, APRIL 11

Paul Taylor Dance Company
7:30 PM The Music Center /
Dorothy Chandler Pavilion
Runs through April 13

MINIMALIST JUKEBOX: Gordon, Riley & Adams

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through April 13

SATURDAY, APRIL 12

The Tallest Tree in the Forest
8:00 PM Center Theatre Group /
Mark Taper Forum
Runs through May 25

THURSDAY, APRIL 17

MINIMALIST JUKEBOX: *Glass' the CIVIL warS*
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through April 19

FRIDAY, APRIL 18

MINIMALIST JUKEBOX: *An Evening of Andriessen*
8:00 PM LA Phil /
Walt Disney Concert Hall

SATURDAY, APRIL 19

World City: Khukh Tenger & Huun-Huur-Tu
11:00 AM The Music Center /
& 12:30 PM W.M. Keck Amphitheatre

TUESDAY, APRIL 22

The Gershwins' Porgy and Bess
8:00 PM Center Theatre Group /
Ahmanson Theatre
Runs through June 1

WEDNESDAY, APRIL 23

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

THURSDAY, APRIL 24

Denève & Shaham
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through April 27

SATURDAY, APRIL 26

Cheyenne Jackson: *Music of the Mad Men Era*
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Mar 1

TUESDAY, APRIL 29

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

For more information, visit musiccenter.org or call (213) 972-7211.

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