

LOS ANGELES  
**MASTER** AT WALT DISNEY CONCERT HALL  
**CHORALE**



WALT DISNEY CONCERT HALL  
MAY 2015

**Grant Gershon**  
Kiki & David Gindler Artistic Director

Music of  
**ARVO PÄRT**  
**ERIC WHITACRE**



Photo: Marc Royce



Photo: Kaupo Kikkas

performances  
MAGAZINE

# HIGH NOTES

*From Terry Knowles,  
President & CEO*



Throughout my 15 years of service to the Los Angeles Master Chorale, which will conclude this June, I have seen this organization grow artistically, face and conquer challenges, and become the nation's leader in the field of choral music.

I have been incredibly fortunate in my LAMC career to be surrounded by talented composers, musicians, benefactors, Board leaders and administrators who have collaborated on countless concerts, recordings and special projects that have fed my passion for this organization.

Although I move on with mixed emotions, I'm confident in the exceptional institution we've built together — staff, board, singers, audience

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"There's a trick to the Graceful Exit. It begins with the vision to recognize when a job, a life stage, a relationship is over — and to let go. It means leaving what's over without denying its value."

— *Ellen Goodman*

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members — and acknowledge that we are all temporary stewards of the choral art form we love so dearly. The good news is that we're just getting started!

Artistic Director Grant Gershon's vision for the future is bold, inspired and true to the ethos we've all adopted as stakeholders in this remarkable organization. I encourage you to keep this momentum going by supporting, subscribing and donating to the Los Angeles Master Chorale to secure our next 50 years of choral music in Los Angeles.

Thank you for sharing your time with us for this performance, and I look forward to joining you next season as an audience member to watch the Chorale soar to even greater artistic heights.

Gratefully,

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# MUSIC OF WHITACRE & PÄRT

Saturday, May 16, 2015 — 2 pm  
Sunday, May 17, 2015 — 7 pm  
Walt Disney Concert Hall

Los Angeles Master Chorale  
Grant Gershon, conductor  
Lesley Leighton, associate conductor

Szymon Grab, organ  
Lisa Edwards, piano

## **Veni Creator**

Arvo Pärt  
(b. 1935)

## **Water Night**

Eric Whitacre  
(b. 1970)

## **Cantate Domino**

Arvo Pärt

## **Lux Aurumque**

Suzanne Waters, soprano

Eric Whitacre

## **Missa Syllabica**

Arvo Pärt

Kyrie  
Gloria  
Credo  
Sanctus  
Agnus Dei  
Ite, missa est

## **Cloudburst**

Eric Whitacre

Lesley Leighton, conductor | Callista Hoffman-Campbell, mezzo soprano | Abdiel Gonzalez, baritone  
Kristen Toedtman, speaker | Timm Boatman, percussion | Theresa Dimond, percussion  
John Wakefield, percussion

## INTERMISSION

## **Morning Star**

Arvo Pärt

## **Sainte-Chapelle**

Eric Whitacre

## **The Beatitudes**

Arvo Pärt

## **Sleep**

Eric Whitacre

## **The City and the Sea**

Eric Whitacre

i walked the boulevard  
the moon is hiding in her hair  
maggie and milly and molly and may  
as is the sea marvelous  
little man in a hurry



This concert is made possible,  
in part, through generous  
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Use of any phones, cameras or recording devices is prohibited during the performance. Program and artists subject to change. Latecomers will be seated at the discretion of House Management.

Members of the audience who leave during the performance will be escorted back into the concert hall at the sole discretion of House Management.

# The Contemporary Sublime: ARVO PÄRT & ERIC WHITACRE

That frisson moment: it might be the dimming of the lights preceding the curtain's ascent, the split second of blankness before a film's establishing shot, the conscious focus on the upbeat of silence that ushers in a musical performance. Few contemporary composers have mastered the secret of this moment — the limitless mystery it contains — as effectively as Arvo Pärt. "Silence is like fertile soil," Pärt has said, "which, as it were, awaits our creative act, our seed."

Perhaps it is this mindfulness, which can seem so desperately needed in our era of overstimulation and noise pollution, that accounts for some of the composer's extraordinarily enthusiastic reception beyond the confines of the "new music" world.

Eric Whitacre has similarly tapped into an aesthetic hunger that has earned him a passionate international following. Separated from his older colleague not just by almost two generations but by a vastly different background and outlook as well, Whitacre nevertheless resembles Pärt in his gift for writing choral music that appeals to a remarkable diversity of listeners — and that achieves originality without handicapping the immediacy of that appeal. Pärt has revitalized some of the ethos that was long attributed to sacred choral music as a vehicle for spiritual contemplation, while Whitacre has parlayed his fluency with social media to bring awareness of the beauty of choral music to countless young people around the globe.

"The common ground between these two composers is their extraordinary ear for choral textures," observes LA Master Chorale artistic director Grant Gershon. "Pärt and Whitacre both love clear, focused, resonant singing, and take great delight in exploring the kaleidoscope of possibilities when voices interweave in close harmony. It's interesting that two composers who are outwardly so different in aesthetic have each contributed so much to the phenomenal resurgence of popularity for choral music in our time." Gershon adds that the unusual juxtaposition order for our final program of the season mimics the synergy of counterpoint: "Of course I'm always a fan of yin/yang programming, and this is a great case in point."

## Arvo Pärt's Radical New-Old Style

This year the music world is celebrating a milestone anniversary for Arvo Pärt, who was born 80 years ago, on September 11, in the small Estonian

town of Paide. Although he gravitated toward music quite early (at the age of seven), Pärt points out that in fact he "matured very late, and that back then I wasn't in a position to find the path that might have led me toward what I was really looking for." (Many of the Pärt quotations here are taken from *Arvo Pärt in Conversation*, which includes a lengthy interview conducted by Enzo Restagno in 2003 — published in English by Dalkey Archive Press in 2012.)

His musical education at the Tallinn Conservatory gave him a bit more freedom than would have been the case in Moscow, but Pärt was still subject to the pressures and whims of Soviet cultural policy. During the first part of his career behind the Iron Curtain, he had to make ends meet working as a radio engineer and writing film scores.

While still a student Pärt wrote his first orchestral work, which was also the first piece in post-war Estonia to employ the twelve-tone method, deemed "decadent" by the Party's Composers Union. He did win official approval for a few choral pieces but then generated a major scandal among the bureaucrats in 1968 with his choral-orchestral work *Credo*. An example of his experimentation with a "collage" style, *Credo* reconfigured the past (here, the Prelude in C major from Book One of Bach's *Well-Tempered Clavier*) in juxtaposition with aggressively modernist techniques. It also proclaimed the text "I believe in Jesus Christ" — another sin in addition to the aesthetic ones as far as Soviet officialdom was concerned.

In fact, the provocative proclamation of *Credo* turned out to mark a turning point of uncertainty. Abandoning the avant-garde modernism that had reached a crisis in *Credo*, for nearly eight years the composer fell mostly silent (apart from his searching Third Symphony). He retreated into a period of intense reflection and pursued a newfound interest in early music of the West, all the way back to Gregorian chant, as he painstakingly reinvented for himself the essentials needed to compose — not unlike a stroke survivor relearning speech. "I wanted to learn how to shape a melody, but I had no idea how to do it," says Pärt. "All that I had to go on was a book of Gregorian chant, a *Liber Usualis*... When I began to sing and to play these melodies I had the feeling that I was being given a blood transfusion."

What Pärt was engaged in was a radical rethink of the very essence of music and, with it, of spirituality. The result was his invention of a new technique and style he termed "tintinnabuli" (Latin for "little bells"). It embraces an entire system and even a philosophy and theology, embodying Pärt's quest for the one behind the many.

Tintinnabuli revolves around Pärt's radical reduction of counterpoint to the basic ingredients of the triad and the scale. Through stepwise patterns that are formulated by a variety of rules, a melody voice is created. This is interwoven with another voice built around the triad. The image of "little bells" contained in Pärt's self-designated name refers to the "ringing" he associates with the sounding of this triadic voice. It's important to understand that this is not mere "accompaniment." Pärt formulates the synergy of these voices as the equation "1 + 1 = 1." Over the years, he has continued to evolve variations on the process, extending its reach and harmonic language, but the essential system remains intact,

*continued on next page...*

## Music of Whitacre & Pärt

whether used for instrumental or vocal composition. Pärt was already gaining international recognition and hence increasingly became a thorn in the side of the regime, which encouraged him to leave Estonia in 1980 with his family; they ended up in Berlin after a transitional stay in Vienna. The composer started returning to his homeland after the demise of the Soviet empire and now divides his time between Tallinn and Berlin. Our program samples shorter choral pieces by Pärt written over a period of three or so decades from the time of his stylistic breakthrough.

Pärt's enormous success has predictably been scorned by detractors. Back in Soviet days, the naysayers accused him of "decadent" individualism, while, as soon as Pärt was resettled in the West, the know-it-alls pegged him as a reactionary simpleton, mistaking his surface simplicities for New Age coddling. Even more positively disposed commentators conferred the misleading label "holy Minimalism" on his work.

Especially during those early years in the foreign culture of the capitalist West, it was tempting to build a tidy narrative of an austere, monk-like artist who promised a "mystical" escape from worldly turmoil. "By spirituality I do not mean something mystic, but something in fact quite concrete," Pärt points out. "There are different attitudes — a very negative way of thinking, and another attitude that sees everything in a positive light. Old music and art teach us to see things from the second of these two perspectives."

### The "Relevant, Honest and Pure" Eric Whitacre

In a parallel way, Eric Whitacre has had to face some backlash for his rapid ascendancy to international success — though his critics often point to external factors that have nothing to do with the music itself: whether his expertise in crowdsourcing (for his "virtual choirs" project on YouTube), his shrewd command of social media (192,000 Facebook followers and counting) and networking in general, or even his stints as a model signed to London's Storm Agency. (A longtime resident of Los Angeles, Whitacre has since relocated with his family to London's Chelsea neighborhood.)

Born in Reno, Nevada, in 1970, Whitacre was a notably late convert to classical music in general, his interests lying in pop music. In fact, it wasn't until his college years (at the University of Nevada) that he experienced an epiphany of his own while singing in a performance of Mozart's Requiem. Once he decided to focus on composition, he was fortunate in finding inspiring mentors (including John Corigliano at Juilliard, where he met his wife, the soprano Hila Plitmann). With an unlikely velocity, Whitacre emerged as a popular new voice in the realm of contemporary choral music (he is also well represented in the area of band music) and now ranks among the most-performed composers of his generation.

While Pärt wasn't much younger than Whitacre is now when he finally arrived at his tintinnabuli style, Whitacre quickly homed in on his sense of artistic mission. You might call it an attempt to inspire the contemporary sublime, to create music that is "relevant, and honest, and pure," as Whitacre has described it.

Another fascinating comparison between the two composers involves their approach to text setting. Whitacre even shares with his Estonian peer a fondness for the marmoreal "objectivity" of Latin words, as we hear in two of our selections. They represent his ongoing collaborations

with his poet and friend Charles Anthony Silvestri (a fellow Nevadan), who has developed a unique niche for supplying "bespoke poetry for choral composers, especially texts in Latin." The Master Chorale's March program (*Songs of Ascent*) included one of their best-known collaborations, the neo-Elizabethan *Her Sacred Spirit Soars*.

**Following are brief comments on each of the pieces in our program:**

*Veni Creator* for four voices and organ, composed in 2006 for the German Bishops' Conference. Arvo Pärt here sets just two stanzas from the famous early-medieval Catholic hymn invoking the Holy Spirit, the third person of the Trinity. (Gustav Mahler gives the complete hymn a complex polyphonic treatment as the first movement of his Eighth Symphony.) The first and last sections mingle all the voices (using a tintinnabuli gesture around the triad of G major), while Pärt separates the women's and men's voices in the center.

*Water Night* for mixed chorus composed in September 1995. One of Whitacre's most popular pieces, this is a setting of a text by the Mexican poet-diplomat Octavio Paz (1914-1998). Whitacre composed this as a tribute to one of his mentors, the choral conductor Bruce Mayhall, who was instrumental in convincing him as a student to complete his degree and continue his pursuit of composition. Whitacre notes that he's usually a slow composer, but in this case, "the music sounded in the air as I read the poem, as if it were a part of the poetry. I just started taking dictation as fast as I could, and the thing was basically finished in about 45 minutes."

*Cantate Domino* for mixed chorus and organ, originally composed in 1977, revised in 1996. This setting of Psalm 95 is a good example of Pärt's intricate structuring within a brief compositional span. He divides the Psalm's lines into four groups (3 lines each), establishing a vocal pattern of a single vocal part (line 1), a pair (line 2), all four parts (line 3), with all four voices also joining together for line 13. This is simply one level of a complex of formulas by which Pärt sets the text in his tintinnabuli style, yet the rational control — reminiscent, in its way, of serialist discipline, paradoxically enables the impression of a fresh, "new song" praising the divinity.

*Lux Aurumque* for mixed a cappella chorus, composed in 2000 on a commission from the Master Chorale of Tampa Bay. A shimmering example of Whitacre's trademark close-knit harmonies, this also represents one of his "contemporary Latin" settings: here, of Charles Anthony Silvestri's Latin translation of a poem in English by the (otherwise obscure) Edward Esch, which attracted Whitacre for its "genuine, elegant simplicity." *Lux Aurumque* was the piece Whitacre chose for his first Virtual Choir made from YouTube clips gathered from followers around the globe. It also appears on the Grammy-winning *Light & Gold* CD released in 2012 by the Eric Whitacre Singers (modeled on such pathbreaking groups as the Roger Wagner Chorale or the Robert Shaw Chorale). Just last week the Minnesota Orchestra premiered his newly orchestrated version of this music.

*Missa syllabica* for mixed chorus and organ, composed in 1977 and revised in 1996. Pärt's setting of the Latin Mass is a watershed composition dating from the fertile period just after he'd arrived at the tintinnabuli style, for this represents his first composition working with a text. As the composer explains: "I wanted to approach the text not so much with my

own emotions and own personal understanding, but rather to use it in an objective way so that one might make use of it in a liturgical context. So I encoded every word, ensuring for example that the final syllable of each word corresponded to the tonic." He adds that for him "the text" means to take into account "the number of syllables, commas, full stops, and accents." The tonics in question (as applied to the first or uppermost vocal line heard in each section) are D (Kyrie, tenors), A (Gloria, altos), D (Credo, basses), F (Sanctus, sopranos), A (Agnus Dei, altos), and D (Ite missa est, all four parts).

Formulaic as this sounds, the real achievement here is how Pärt's remake of numerological techniques from early music to create something fresh: "by referring back to this tradition and to its compositional techniques, I could breathe life into the dead numbers."

*Cloudburst* for mixed chorus, piano and percussion, composed in 1992. This early work already demonstrates the confidence of the young Whitacre in imaginatively using the choral medium to amplify the imagery of a poem — another by one of his favorite poets, Octavio Paz: "El Cántaro Roto" ("The Broken Water-Jug"). Water and rain are turned into metaphors of spiritual reawakening, with music as the force that enacts it: "We must sing till the song puts forth roots."

Whitacre writes that *Cloudburst* represents a ceremonial "celebration of the unleashed kinetic energy in all things." Listen again for his familiar clustered harmonies, which suit Paz's dreamlike imagery uncannily well. Whitacre even includes chance effects, along with non-vocal gestures from the singers to simulate the imaginary storm.

*Morning Star* for a cappella mixed chorus, composed in 2007 on a commission by Durham University to mark the occasion of its 175th anniversary. Pärt here sets an English text: the prayer inscribed above the tomb of the important scholar St. Bede (672-735), who is best known for his *History of the English Church and People*. (He also came up with the convention of dating events after the birth of Jesus "AD".) This brief, comparatively recent piece shows how Pärt continues to develop the vocabulary of his tintinnabuli style — here with chromatic colorings and references to older modes — even as its basic "aesthetic and compositional principles have remained basically unchanged," according to Leopold Brauneiss in his reflections on the philosophy and technique of tintinnabuli.

*Sainte Chapelle* for SSATB a cappella, composed on a commission from the Tallis Scholars to commemorate their 40th anniversary in 2013 and premiered at St. Paul's Cathedral in London on March 7, 2013, conducted by Peter Phillips. This is another of Whitacre's settings to original Latin poetry by Charles Anthony Silvestri. Unlike *Water Night*, the genesis here was complicated and drawn out — in part because Whitacre felt intimidated by the invitation to write for the Tallis Scholars, which was "thrilling and terrifying at the same time." He started with a musical image inspired by the architecture of Gaudí's Sagrada Família Cathedral in Barcelona "spiraling into heaven" but discarded most of his first sketch, retaining only a setting of the words "Sanctus! Sanctus! Sanctus!" A trip to the Gothic beauty of Sainte-Chapelle in the heart of Paris provided the missing link, and Whitacre asked his friend Silvestri to craft a Latin poem from the story of an innocent girl who is awed when she enters the Cathedral and hears angels singing from the stained-glass windows. The composer says he wanted to convey a sense of the Tallis singers'

Renaissance repertoire, similarly "refracted a little" like the light that shines through these cathedral windows.

*The Beatitudes* for mixed chorus and organ, composed in 1990 and revised in 1991. Using the famous "Sermon on the Mount" from St. Matthew's Gospel in English translation, this is another example of the specificity with which Arvo Pärt responds to the text: *not* in the manner of "word painting" as, say, in Bach, but according to specific formulas dictated by the word patterns, as we heard in the *Missa syllabica*. In fact, when he was asked to have the piece sung in Latin, he had to essentially rewrite his setting as the *Beatitudines*.

Tracing a gradual harmonic ascent, each statement is separated by a pause. The pared-down surface simplicity of Pärt's style beautifully mirrors the paradoxes of Jesus' teaching, with its radical oppositions. In musical terms, he uses contrasts between linear chant and sustained, bell-like harmonies, motion and stasis, sound and silence, and, in the final part, between a cappella voices and organ improvisation.

*Sleep* for a cappella mixed chorus was composed in 2000 on a commission from Julia Armstrong, an Austin-based singer wishing to commemorate her parents. She requested Whitacre to set her favorite poem, Robert Frost's 1922 *Stopping by Woods on a Snowy Evening*. Only after he'd done so — creating a gemlike example of Whitacre's "contemporary sublime" — did he learn from the Frost Estate that he'd mistakenly assumed the poem was available for musical setting. The Estate refused to budge and give him permission, so Whitacre had Tony Silvestri devise a completely new English text to the music he'd already written (an approach reminiscent of the "parody" tradition from early music).

"This was an enormous task," says the composer, "because I was asking him to not only write a poem that had the exact structure of the Frost, but that would even incorporate key words from *Stopping*, like 'sleep.' Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written. I actually prefer Tony's poem now..."

*The City and the Sea* represents an ongoing project that began in 2011: along with the version for mixed chorus and piano that we hear, Whitacre has just created one for baritone solo. There are five songs in the set to date, with more possible to come. The texts are from another of the composer's signature poets, e.e. cummings (1894-1962). In his response to the patterns suggested by the verse, Whitacre here forges new musical territory, extending his familiar style to incorporate jazzy, angular rhythms in *i walked the boulevard* and *little man in a hurry*. The common denominator here is an aggressive harmonic idiom centered on "white key clusters on the piano," explains Whitacre. "I've started calling this the 'oven-mitt' technique, because the chords are played as if you are wearing mitts on your hands — the four fingers all bunched together and the thumb on its own." But this technique is far from "one-note-ish": it also yields serene, reflective music, as in the setting of *the moon is hiding in her hair*, and the childlike innocence of *maggie and milly and molly and may*, in which the clusters are "tamed" into gentler arpeggios.

— Thomas May, program annotator for the Los Angeles Master Chorale, writes about the arts and blogs at [memeteria.com](http://memeteria.com).

## GRANT GERSHON

The Kiki & David Gindler  
ARTISTIC DIRECTOR



Photo: David Johnston

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

— LOS ANGELES TIMES

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

## LOS ANGELES MASTER CHORALE

**“The Master Chorale always shines”**

— CULTURE SPOT LA



Photo: Steve Cohn

A Founding Resident Company of the Music Center in 1964; now in its 51st season!

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

**Accomplishments:** 48 commissions; 110 premieres of new works, of which 74 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

### Other appearances:

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

### Other current assignments:

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

### 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*

teaches songwriting and collaborative skills to more than 300 students each year; an annual High School Choir Festival celebrating its 26th year in 2015; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at *Voices Within* culmination performances and the High School Choir Festival; master classes; invited dress rehearsals

**On disc:** with Artistic Director Grant Gershon includes *Górecki: Miserere*, Nico Muhly's *A Good Understanding* (Decca); Philip Glass' *Itaipú* and Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* (RCM); and Steve Reich's *You Are (Variations)* and *Daniel Variations* (both on Nonesuch); Shostakovich's *Orango*, Adams' *The Gospel According to the Other Mary*

and DVD release of Verdi's *Requiem* with Gustavo Dudamel and the LA Philharmonic; with Music Director Emeritus Paul Salamunovich 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  
Hayden Eberhart  
Claire Fedoruk  
Nicole Fernandes  
Carrah Flahive  
Rachelle Fox  
Harriet Fraser  
Hilary Fraser-Thomson  
Colleen Graves  
Ayana Haviv  
Marie Hodgson  
Virenia Lind  
Amy Caldwell Mascio  
Deborah Mayhan  
Lika Miyake  
Beth Peregrine  
Zanaida Robles  
Karen Whipple Schnurr  
Anna Schubert  
Holly Sedillos  
Rebecca Tomlinson  
Suzanne Waters  
Elyse Willis  
Sunjoo Yeo  
Andrea Zomorodian

## ALTO

Nicole Baker  
Lesili Beard  
Rose Beattie  
Carol Binion  
Leanna Brand  
Aleta Braxton  
Monika Bruckner  
Becky Dornon  
Amy Fogerson  
Michele Hemmings  
Saundra Hall Hill  
Callista Hoffman-Campbell  
Leslie Inman  
Sharmila G. Lash  
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## TENOR

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Brandon Hynum  
Charlie Kim  
Shawn Kirchner  
Charles Lane  
Michael Lichtenauer  
Sal Malaki  
Christian Marcoe  
Michael McDonough  
Adam Noel  
George Sterne  
A.J. Teshin  
Matthew Thomas  
Matthew Tresler

## BASS

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Mark Edward Smith  
Paul Sobosky  
Ryan Villaverde

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

## THANK YOU!

Each season we say farewell to distinguished members of the Chorale who have enriched the ensemble with their artistry and commitment. We thank these wonderful musicians for sharing their talent and gifts with the LA Master Chorale.

Heléne Quintana, 22 years

Pablo Corá, 14 years

Ben Cortez, 2 years

Christian Marcoe, 17 years

Emmanuel Miranda, 6 years

Kevin White, 11 years

## LAMC SUMMER CALENDAR

### *Carmina Burana*

Tue, Jul 21, 2015 - 8 pm

Thu, Jul 23, 2015 - 8 pm

Gustavo Dudamel, conductor  
Los Angeles Philharmonic  
Hollywood Bowl

### *A Midsummer Night with Dudamel*

Tue, Jul 28, 2015 - 8 pm

Gustavo Dudamel, conductor  
Los Angeles Philharmonic  
Hollywood Bowl

### *La Traviata*

Sun, Aug 9, 2015 - 7:30 pm

Daniel Harding, conductor  
Los Angeles Philharmonic  
Hollywood Bowl

### *2001: A Space Odyssey*

Tue, Aug 18, 2015 - 8 pm

Brad Lubman, conductor  
Los Angeles Philharmonic  
Hollywood Bowl





## LESLEY LEIGHTON

ASSOCIATE CONDUCTOR

**Hometown:** Los Angeles, California

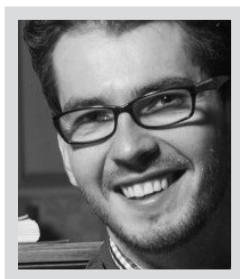
**Education:** BA in choral conducting from Loyola Marymount University with Paul Salamunovich; MM in vocal performance from the University of Southern California with Judith Oas Natalucci; DMA in choral conducting from the University of Southern California

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

**As a conductor/clinician:** guest clinician for Marcos de Niza High School, Bonneville High School and Lebanon High School, 2015; prepared the UCLA Choral Union on the Verdi Requiem at Royce Hall for the UCLA Philharmonia, 2015; guest-conducted at Agoura Performing Arts Center with Agoura High School Chamber Singers, 2015; prepared the Mozart Mass in C minor for New West Symphony, 2015; traveling to Ireland on tour with Los Robles Master Chorale in June 2015

**As a professional singer:** has performed with many of the world's most eminent conductors, including Pierre Boulez, Zubin Mehta, Lorin Maazel, Simon Rattle, Esa-Pekka Salonen, Roger Norrington, Gustavo Dudamel and Grant Gershon; opera credits include principal appearances with New York City Opera, Los Angeles Opera, Glimmerglass Opera, Köln Opera, and Glyndebourne; has sung on more than 50 film soundtracks including *Frozen*; *Big Hero 6*; *Heaven is for Real* and *Godzilla*; most recently recorded back-up vocals for the upcoming Josh Groban album, and the jazz takes on *Despicable Me 2*

**As an educator:** in addition to appearing as an adjudicator and guest clinician, has taught five years of chorus at the high school level, six years at the university level and inaugurated Los Robles Master Chorale's annual High School Choral Festival, High School Leadership Workshop and its Young Composers Competition; currently Director of the UCLA Choral Union



## SZYMON GRAB

ORGAN

**Hometown:** Wrocław, Poland

**Education:** DMA, University of Southern California, 2012; Chopin Academy of Music, Warsaw, Poland, 2004; Diploma in solo organ performance, Karol Kurpiński State Music High School, Legnica, Poland, 1999

**Awards and recognition:** 2nd prize, Elftman National Organ Competition, 2010; Finalist, 2003 Anton Heiller International Organ Competition, Italy; Finalist, 2002 Nijmegen International Organ Competition, Netherlands; Poland Ministry of Culture Scholarship Award, 1995-1997; Artistic Award of the City of Legnica, Poland

**Guest artist appearances:** soloist at the Los Angeles Bach Festival, 2014

**Other positions:** Associate Organist-Choirmaster, All Saints Church, Pasadena, California



## 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

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SEEING YOU NEXT SEASON!**



LOS ANGELES  
MASTER  
CHORALE

## 2015 | 2016 SEASON PROGRAMS

### The Russian Evolution

Sat, Sep 26, 2015 - 2 pm  
Sun, Sep 27, 2015 - 7 pm

Russian masterworks by Rachmaninoff, Tchaikovsky, Gretchaninov and the US Premiere of Sofia Gubaidulina's *Canticle of the Sun* with cellist Robert deMaine

### Made in L.A.

Sun, Nov 15, 2015 - 7 pm

Music by Los Angeles composers Morten Lauridsen, Jeff Beal, Nilo Alcalá, Paul Chihara, Dale Trumbore, Moira Smiley, Matthew Brown and Shawn Kirchner

### Festival of Carols

Sat, Dec 5, 2015 - 2 pm  
Sat, Dec 12, 2015 - 2 pm

### Handel: Messiah

Sun, Dec 6, 2015 - 7 pm  
Sun, Dec 20, 2015 - 7 pm

### Rejoice! Brass Tidings

Sun, Dec 13, 2015 - 7 pm

Yuletide repertoire from John Rutter, Shawn Kirchner, Daniel Pinkham and Giovanni Gabrieli, plus stunning arrangements of seasonal carols

### Messiah Sing-Along

Wed, Dec 16, 2015 - 8 pm

### Verdi Requiem

Sat, Jan 30, 2016 - 2 pm  
Sun, Jan 31, 2016 - 7 pm

### Music of the Coal Miner

Sun, Mar 6, 2016 - 7 pm

West coast premiere of Julia Wolfe's Pulitzer Prize-winning *Anthracite Fields* with Bang on a Can All-Stars, plus songs and spirituals of Appalachian coal miners

### Alexander's Feast

Sat, Apr 16, 2016 - 2 pm  
Sun, Apr 17, 2016 - 7 pm

LAMC's first *Hidden Handel* oratorio dramatically staged by opera and theater director Trevore Ross

### Sonic Masterworks

Sun, Jun 5, 2016 - 7 pm

Choral music "ear candy" by Allegri, Lotti, György Ligeti, Anders Hillborg, Abbie Betinis, Steven Stucky and more

*Artists, programs, dates and prices subject to change.*

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## THANK YOU, TERRY

---

Ten years ago, my life changed. I attended my first Master Chorale concert, Tan Dun's epic *Water Passion after St. Matthew*. Quite simply, I had never experienced any music performance like it – and those of you who saw the Chorale's remounting of the *Water Passion* in April know exactly what I mean. And after learning more about this extraordinary organization, its visionary artistic leader and the remarkable woman at the helm, I realized just how special and rare the Master Chorale really is. Many great cities have great orchestras and great opera companies, but precious few have great choral organizations, let alone anything approaching the artistry of the Master Chorale.

Terry's leadership has been instrumental (no pun intended) in the Master Chorale's ascendency since she joined us 15 years ago. During Terry's tenure, the Master Chorale has enjoyed unsurpassed artistic expansion, remarkable fiscal growth, robust community partnerships and a stellar international reputation. Among numerous accomplishments during her tenure, the Master Chorale has recorded five CDs, which included forging a new partnership with Decca Classics, and increased its operating budget by more than 80 percent.

The Master Chorale has also expanded its season and institutional profile significantly, launched a new multi-year strategic plan, undertaken ambitious commissioning projects, toured to Europe, New York and the Midwest and expanded its relationship with the Los Angeles Philharmonic and other leading Southland music organizations. It also launched the award-winning *Voices Within* education outreach program, inspiring the next generation of composers, singers and music lovers, and has enjoyed numerous sell-out concerts featuring the most beautiful and innovative music of our time.

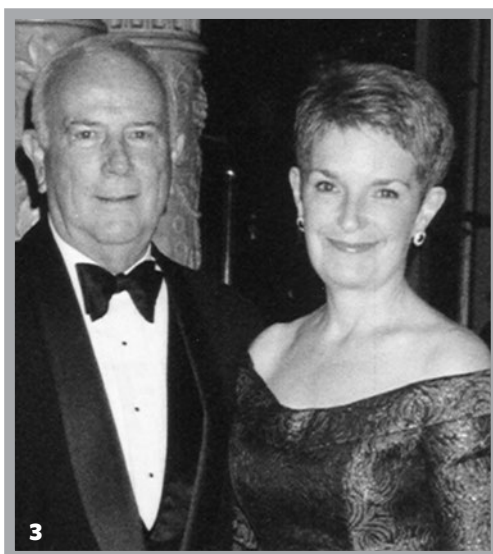
Now that Terry is departing after 15 years of service, I cannot say enough about her dedication to the Master Chorale and the impact her leadership has made on choral music globally. Thank you, Terry, for your wisdom, guidance, passion and friendship over these many years. We will miss you dearly!

— LAMC Board Chair David Gindler

## Terry Knowles receives prestigious *Distinguished Service Award* from Chorus America

The Chorus America Distinguished Service Award recognizes a member whose long-term service to the choral field significantly furthers Chorus America's mission "to build a dynamic and inclusive choral community so that more people are transformed by the beauty and power of choral singing." The Distinguished Service Award is not an annual award and is given only at the discretion of Chorus America officers. Terry joins the ranks of past recipients Ann Howard Jones, Helmuth Rilling, John Hoyt Stookey, André Thomas and H. Royce Saltzman, all whose contributions to the art form have indelibly shaped the landscape of choral music in America.

# TERRY KNOWLES: *A Legacy of Leadership*



1. Composer John Adams, Grant Gershon and Terry Knowles in Lucerne, Switzerland
2. Soprano Jessica Rivera and Bass-baritone Eric Owens with Terry Knowles
3. Marshall Rutter and Terry Knowles at a glamorous LAMC Ball in the 90s
4. Grant Gershon, Terry Knowles and Esa-Pekka Salonen having an amazing time at an LAMC Gala
5. Composer Steve Reich, Terry Knowles, Nonesuch Records President Bob Hurwitz and Grant Gershon during the studio recording session of *You Are (Variations)*
6. LAMC Chair David Gindler, Terry Knowles and Grant Gershon toast the LA Master Chorale at the 50th Season Gala
7. Grant Gershon, composer Morten Lauridsen, Terry Knowles and Marshall Rutter
8. Gustavo Dudamel, Deborah Borda, Grant Gershon and Terry Knowles on tour with the LA Philharmonic performing John Adams' *The Gospel According to the Other Mary*
9. Terry signing one of the steel beams during the construction of Walt Disney Concert Hall in 2002

## DONOR RECOGNITION 2014 | 2015 SEASON

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

The following lists include individual donors who have contributed \$300 or more to the annual fund and special events and institutional funders of \$1,000 or more from March 1, 2014 - April 1, 2015.

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## ARTISTIC DIRECTOR'S CIRCLE

Founded in 2012 with a generous gift from Kiki and David Gindler, the Artistic Director's Circle joins together distinguished LAMC supporters who share a passion for the Los Angeles Master Chorale and the bold vision of Artistic Director Grant Gershon. As key stakeholders, members of the Artistic Director's Circle play a vital role in supporting core institutional programming and special initiatives through significant contributions of \$50,000 and above; and, in partnership with the Artistic Director, enjoy exciting opportunities throughout the season designed to enhance their association with LAMC and its supported programs.

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

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## LAMC BOARD WELCOMES 2 New Members

The Los Angeles Master Chorale is pleased to welcome two distinguished new members to its Board of Directors, Jon Rewinski and David Scheidemantle.

Mr. Rewinski is a partner at the law firm Locke Lord LLP. His broad community leadership includes serving as Trustee and Vice President of the Dan Murphy Foundation and member of the Chancery Club, the Catholic Schools Consortium Council of Advisors and the Order of Malta. He also regularly teaches seminars and publishes articles on legal ethics and professional responsibility.

Mr. Scheidemantle is President and Managing Partner of Scheidemantle Law Group P.C. He is also a performing violinist trained at The Juilliard School,



Jon Rewinski

where he was concertmaster of the Juilliard Symphony and National Orchestra of New York, and a dedicated philanthropist,

providing *pro bono* legal services to non-profit organizations. He was on the Board of Directors of Los Angeles Children's Chorus for six years, serving as Chair



David Scheidemantle

from 2009-2012, and was honored by the chorus in 2014 with the *Rebecca Thompson Founder's Award* for his judicious

leadership. He also founded the Scripps-Scheidemantle Law Internship for Rising First Years at Scripps College for Women; was a Founding Board Member, President and Chair of Friends of the Levitt Pavilion-Pasadena; and served on the West Coast Council of Chairman Zubin Mehta's American Friends of the Israel Philharmonic.

Says LAMC Board Chairman David Gindler, "We are very pleased to welcome Jon and David to our Board of Directors. They bring to the Chorale consummate leadership, prudent business insights, and deep dedication to this art form and to the organization."

## Artistic Director's Circle Continues to Grow

LAMC's Artistic Director's Circle continues to grow with the addition of newest members Laney and Tom Techentin and Bry and Judi Danner.

The Techentins have been patrons of the Master Chorale for the better part of four decades, and 2015 marks Laney's astounding 25th year of service as a member of LAMC's Board of Directors. The Techentins' multi-year commitment to join the Artistic Director's Circle will provide needed support of artistic initiatives over the next 3 seasons.

The Danners are also longtime LAMC supporters and in 2011,

Bry joined Laney on the Board of Directors. Educational outreach has always been a passion of the Danners, and for several years they have supported LAMC's Annual High School Choir Festival. In 2012, the Danners commissioned a new work by composer Francisco Núñez,



Laney and Tom Techentin at the 50th Anniversary Gala

*Es Tu Tiempo*, for the 25th anniversary of the Festival, which received its world premiere at Walt Disney Concert Hall on May 2, 2014.

The Danners' Artistic Director's Circle gift will, among other things, provide funds to grow the High School Choir Festival's visiting artist program, which continued at this year's festival with visiting guest conductor Rollo Dilworth.

Says Artistic Director Grant Gershon: "Laney and Bry are invaluable assets on our Board because of their passion for choral music. I am thrilled the Techentins and Danners have joined the



Judi and Bry Danner at the 2012 Opening Night Gala.

Artistic Director's Circle and committed themselves in such an extraordinary way to the Chorale's artistic future!"

# THANK YOU

## To The Ralph M. Parsons Foundation!

The Los Angeles Master Chorale's ambitious artistic initiatives got a much appreciated boost recently from The Ralph M. Parsons Foundation. A generous two-year \$150,000 grant will help support LAMC's efforts to broaden awareness and access to its inspiring concerts and educational outreach programs. We extend our heartfelt thanks to the Foundation for its long-standing support for our mission.

### ENDOWMENT & PLANNED GIVING

## ROGER WAGNER SOCIETY

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

### ROGER WAGNER SOCIETY

Michael Breitner  
Abbott Brown  
Raun and Jerry Burnham  
Colburn Foundation  
William Davis  
*in honor of Ted McAniff*  
Ann Graham Ehringer, Ph.D.  
Claudia and Mark Foster  
Kathie and Alan Freeman  
Kiki and David Gindler  
Denise and Robert Hanisee  
Geraldine Healy\*  
Violet Jabara Jacobs\*  
Stephen A. Kanter  
Joyce\* and Kent Kresa  
Marjorie and Roger\* Lindbeck  
Lesley Leighton  
Los Angeles Master Chorale  
Associates  
Patricia A. MacLaren  
Drs. Marguerite and Robert\* Marsh  
Jane and Edward J. McAniff  
Nancy and Robert Miller  
Patrick Morrow  
Raymond R. Neevel\*  
Joyce and Donald J. Nores  
Cheryl Petersen and Roger

Lustberg  
Anne Shaw and Harrison Price\*  
Elizabeth and Hugh Ralston  
Susan and George Reardon  
Elizabeth Redmond  
Penelope C. Roeder, Ph.D.  
Phyllis and Larry\* Rothrock  
Marshall Rutter and Terry Knowles  
Carolyn and Scott Sanford  
Martha Ellen Scott\*  
Barbara and Charles Schneider\*  
Dona\* and David Schultz  
Nancy and Ralph Shapiro,  
*in honor of Peter Mullin*  
Nancy and Richard Spelke  
George Sterne and Nicole Baker  
Francine and Dal Alan Swain  
Philip A. Swan  
Laney and Tom Techentin  
Madge van Adelsberg\*  
Robert Wood\*

\* deceased



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

### ADMINISTRATION

#### Artistic Staff

Grant Gershon, The Kiki & David Gindler Artistic Director  
Lesley Leighton, Associate Conductor  
Shawn Kirchner, Swan Family Composer in Residence  
Lisa Edwards, Pianist/Musical Assistant

#### Administrative Staff

Lesli Beard, Education Programs Manager  
Andrew Brown, General Manager  
Patrick Brown, Director of Marketing  
Hayden Eberhart, Program Book Coordinator  
Allie Fukushima, Compensation and Accounting Specialist  
Julie Gaeta, Institutional Giving Manager  
Desirée Gagnon, Special Events Planner  
Noelle Johnson, Annual Fund Manager  
Terry Knowles, President & CEO  
Kevin Koelbl, Artistic Personnel & Production Manager  
Patrick Morrow, Director of Development  
Steven Neiffer, Chief Financial Officer  
Esther Palacios, Administrative Assistant  
Karen Sarpolus, Box Office Manager

#### Consultants

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

#### Walt Disney Concert Hall

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

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



## FOR TICKETS

Phone: 213-972-7282 (M-F, 10-5)

Online: LAMC.ORG



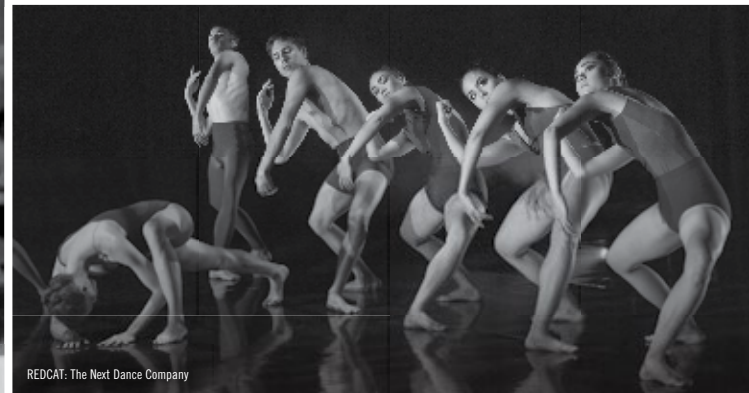


# At The Music Center May 2015

LAPhil: Hotel Modern: Dudamel Conducts Ravel



The Music Center: World City: Kùlú Mèlé



REDCAT: The Next Dance Company

## FRIDAY, MAY 1

*Immediate Family*

8:00 PM Center Theatre Group /  
Mark Taper Forum  
**Runs through Jun 7**

Beethoven & Strauss

8:00 PM LA Phil /  
Walt Disney Concert Hall  
**Runs through May 2**

## SATURDAY, MAY 2

Toyota Symphonies for Youth:  
*Peter and the Wolf*

11:00 AM LA Phil /  
Walt Disney Concert Hall

REDCAT International Children's Film Festival

12:00 PM REDCAT / Roy & Edna Disney  
1:30 PM & CalArts Theater  
3:00 PM **Runs through May 17**

## SUNDAY, MAY 3

Michael McDonald  
7:30 PM LA Phil /  
Walt Disney Concert Hall

## MONDAY, MAY 4

Hou Hsiao-Hsien: *Flowers of Shanghai*  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theater

## TUESDAY, MAY 5

Chamber Music: Brahms with Bronfman  
8:00 PM LA Phil /  
Walt Disney Concert Hall

## WEDNESDAY, MAY 6

Les Arts Florissants  
8:00 PM LA Phil /  
Walt Disney Concert Hall

## THURSDAY, MAY 7

Dudamel, Bronfman & Brahms  
8:00 PM LA Phil /  
Walt Disney Concert Hall  
**Runs through May 10**

## FRIDAY, MAY 8

The Next Dance Company  
8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theater  
**Runs through May 9**

## SATURDAY, MAY 9

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

## TUESDAY, MAY 12

Armenian National Philharmonic Orchestra:  
A Concert of Remembrance  
7:30 PM LA Phil /  
Walt Disney Concert Hall

## THURSDAY, MAY 14

Dudamel Conducts Ravel  
8:00 PM LA Phil /  
Walt Disney Concert Hall  
**Runs through May 17**

## FRIDAY, MAY 15

Tania Pérez-Salas Compañía de Danza  
7:30 PM The Music Center /  
Ahmanson Theatre  
**Runs through May 17**

## SATURDAY, MAY 16

Music of Whitacre & Pärt  
2:00 PM LA Master Chorale /  
Walt Disney Concert Hall  
**Runs through May 17**

## TUESDAY, MAY 19

Next on Grand: Chamber Music: All-American  
8:00 PM LA Phil /  
Walt Disney Concert Hall

## THURSDAY, MAY 21

Falla & Flamenco with Dudamel  
8:00 PM LA Phil /  
Walt Disney Concert Hall  
**Runs through May 24**

## TUESDAY, MAY 26

Next on Grand:  
Green Umbrella: John Adams Conducts  
8:00 PM LA Phil /  
Walt Disney Concert Hall

## THURSDAY, MAY 28

Next on Grand: Dudamel, Dessner & Glass  
8:00 PM LA Phil /  
Walt Disney Concert Hall

Lars Jan/Early Morning Opera:  
*The Institute of Memory (TIme)*

8:30 PM REDCAT / Roy & Edna Disney  
CalArts Theater  
**Runs through May 31**

## FRIDAY, MAY 29

Next on Grand: Dudamel, Mackey  
& Reich/Korot  
8:00 PM LA Phil /  
Walt Disney Concert Hall

*Matilda The Musical*

8:00 PM Center Theatre Group /  
Ahmanson Theatre  
**Runs through Jul 12**

## SATURDAY, MAY 30

Next on Grand: Dudamel, Dessner & Glass  
8:00 PM LA Phil /  
Walt Disney Concert Hall

## SUNDAY, MAY 31

Next on Grand: Dudamel, Mackey & More  
8:00 PM LA Phil /  
Walt Disney Concert Hall

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

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