



Alexander's Feast

Saturday, April 16, 2016 — 2 pm

Sunday, April 17, 2016 — 7 pm

Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor
Trevore Ross, director
Azra King-Abadi, lighting designer

JoAnn Turovsky, harp
Namhee Han, organ

Alexander's Feast (*The Power of Musick*)

Part One

- | | |
|--|--|
| 1. Overture | |
| 2. Recitative | 'Twas at the royal feast |
| 3. Aria/Chorus | Happy, happy, happy pair! |
| 4. Recitative | Timotheus, plac'd on high |
| Concerto for Harp, Op. 4, No. 6, Andante Allegro | |
| 5. Recitative | The song began from Jove |
| 6. Chorus | The list'ning crowd |
| 7. Aria | With ravish'd ears the monarch hears |
| 8. Recitative | The praise of Bacchus then the sweet musician sung |
| 9. Aria/Chorus | Bacchus, ever fair and young |
| 10. Recitative | Sooth'd with the sound |
| 11. Recitative | He chose a mournful Muse |
| 12. Aria | He sung Darius, great and good |
| 13. Recitative | With downcast looks the joyless victor sate |
| 14. Chorus | Behold Darius great and good |
| 15. Recitative | The mighty master smil'd to see |
| 16. Aria | Softly sweet in Lydian measures |
| 17. Aria | War, he sung, is toil and trouble |
| 18. Chorus | The many rend the skies |
| 19. Aria | The Prince, unable to conceal his pain |

INTERMISSION

SOLOISTS (Part One)

JoAnn Turovsky, harp

Christina Bristow (#7) | Claire Fedoruk (#3, 11, 19) | Elissa Johnston (#3, 5, 12)

Beth Peregrine (#13, 17) | Anna Schubert (#3, 16, 17, 19), sopranos

Adriana Manfredi (#3), mezzo soprano

Arnold Livingston Geis (#2, 3, 10) | Jon Lee Keenan (#2, 3, 10),

Michael Lichtenauer (#2, 3, 4, 15) | Todd Strange (#3, 8), tenors

Steve Pence (#9), bass

This concert is made possible, in part, by the **National Endowment for the Arts**.



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ListenUp! with stage director Trevore Ross, Artistic Director Grant Gershon and KUSC's Alan Chapman can be heard online after the concert at www.lamc.org.

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



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Alexander's Feast (The Power of Musick)

Part Two

- | | |
|---|---|
| 20. Recitative/Chorus | Now strike the golden Lyre again! |
| 21. Aria | Revenge, Timotheus cries |
| 22. Recitative | Give the vengeance due to the valiant crew |
| 23. Aria | The princes applaud with a furious joy |
| 24. Aria/Chorus | Thais led the way |
| 25. Recitative/Chorus | Thus, long ago, ere heaving Bellows learn'd to blow |
| 28. Recitative | Your voices tune |
| 29. Duet | Let's imitate her notes above |
| 26. Recitative | Let old Timotheus yield the prize |
| 27. Solo/Chorus | Let old Timotheus yield the prize |
| Concerto for Organ, Op. 4, No. 4, Allegro | |
| 30. Chorus | Your voices tune |

SOLOISTS (Part Two)

Namhee Han, organ

Christina Bristow (#27) | Elissa Johnston (#29)

Anna Schubert (#24), sopranos

Adriana Manfredi (#27, 28) | Niké St. Clair (#29), mezzo sopranos

Arnold Livingston Geis (#20, 22, 27) | Jon Lee Keenan (#20, 23, 26),

Michael Lichtenauer (#20, 25) | Todd Strange (#20), tenors

Reid Bruton (#27) | David Castillo (#21) | Steve Pence (#21, 26), basses

This concert was sponsored in part by the friends and colleagues of Jane and Ted McAniff to honor their unwavering commitment to the performing arts.

ALEXANDER'S FEAST:

A Handelian Ode to the Power of Music

It sounds strange to refer to George Frideric Handel as a neglected composer. *Messiah* is such a fixture that the holiday season would feel bereft were it suddenly to disappear from the scene. (Never mind that its association with Christmas postdates the practice during the composer's lifetime.)

In fact, the uninterrupted popularity of *Messiah* played an important role in establishing the very idea of the standard repertoire in the first place — of an "eternal" treasury of classics that are believed to have withstood the test of time. (Bach's choral masterpieces, by contrast, had to be reclaimed by later advocates.)

The problem is that *Messiah*'s mega-success has unquestionably skewed appreciation of this composer's legacy. If Handel isn't known quite as a "one-hit wonder," recognition of his achievement beyond *Messiah*, as far as the public at large is concerned, tends to be confined to a rather modest list of pieces: the coronation anthem *Zadok the Priest*, "The Arrival of the Queen of Sheba" (*Solomon*), a handful of melodies from his operas, and — for commuters who listen to the standard classical music radio fare — snippets of the *Water Music* and *Music for the Royal Fireworks*, with a dash of a concerto grosso or two for good measure.

The revival that began with a milestone production of *Rodelinda* in Göttingen in 1920 launched a process of rediscovering Handel's oeuvre of roughly 40 operas. But a great many of these remain obscure, while *Messiah* is only the tip of the iceberg of the Baroque master's untiring output of large-scale choral works not written for the stage. At first glance, moreover, the latter category not only lacks the sexiness of opera but has to contend with contemporary biases against the oratorio, which is by and large the genre with which these choral works are identified — biases reinforced by the genre's association with the Victorian era.

With *Alexander's Feast* the LA Master Chorale launches its *Hidden Handel* initiative. Over a multi-year stretch, the initiative aims to correct such myopia by presenting semi-staged, collaborative, multimedia productions of five of Handel's oratorio masterpieces that are nonetheless underrepresented in our current appreciation of this composer's genius. *Alexander's Feast* is a particularly apt choice, for it establishes the recurring theme

of the series: the power of music itself, which drives the events recounted in *Alexander's Feast* (see synopsis below) and which gives the work its alternate title ("The Power of Musick").

"Every time that the Chorale sings *Messiah*, I'm reminded of the deep affinity that our artists have for this music," says artistic director Grant Gershon. "Of course there is a lot of incredibly beautiful and vivid choral music by Handel that is *not* called *Messiah*; that's what I'm so excited to share with our audience over the next few seasons with our *Hidden Handel* project. This is one of Handel's most gorgeous and imaginative scores."

Alexander's Feast actually does share something with *Messiah*. Like the latter, it was treated to an "updating" by no less than Mozart (as were two other choral works by Handel). One of

continued on next page...

Synopsis of *Alexander's Feast*

Part One (Stanzas 1-5 of Dryden's Ode)

The warrior Alexander the Great has conquered the Persian King Darius and celebrates with a banquet in the Persian city of Persepolis. Timotheus, the court musician, entertains Alexander, his lover Thais, and their guests with his lyre. His songs begin with hyperbolic praise of the warrior as related to the "sovereign of the world" — Jove himself. But the mood turns to drunken debauchery as Timotheus sings "the praise of Bacchus" and proclaims that "drinking is the soldier's pleasure."

Alexander begins to relive his battles, swelling with pride, which prompts Timotheus to shift his mood by choosing "a mournful Muse." He reminds the conqueror of how Darius, too, was once great and feared but was left to die on the battlefield by his own men. Alexander begins to weep, and Timotheus takes note: "pity melts the mind to love." His next move is to sing "softly sweet in Lydian measures," stirring up the ardor of love. At last, "with wine and love at once oppress'd,/The vanquish'd victor sunk upon her breast."

Part Two (Stanzas 6-7 of Dryden's Ode)

The dangerous power of music is now revealed: Timotheus arouses the desire for revenge, channeling the voices of Alexander's slain "Grecian ghosts." Thais, resembling Helen of Troy in her destructiveness, goads him to act by burning the Persian city.

At the crucial turning point of *Alexander's Feast*, a vision of St. Cecilia appears, offering a celestial, harmonious resolution.

Alexander's Feast

Mozart's patrons (the Baron van Swieten) had become interested in reviving Handel's neglected works and commissioned him to re-orchestrate the score to appeal to contemporary tastes. (LA Master Chorale audiences might recall performances of Mozart's *Messiah* back in 2010.)

Also like *Messiah*, *Alexander's Feast* tells its story by implying the presence of the title character, without actually assigning an artist to portray that role. For his staging of the work, explains Trevore Ross, "14 narrators recount the story, joined by the remaining Chorale — all guests within the Feast Hall. The stunning interior of the concert hall provides a canvas on which we paint the immersive experience. Handel's score takes us through a dizzying array of moods and colors, provoking us as an audience to become a participant on the emotional roller-coaster."

There's still another sense in which *Alexander's Feast* resembles *Messiah*. It stands apart as a unique undertaking within Handel's career. Winton Dean, the acclaimed Handel expert, called it "a decisive new step" that was inspired by the composer's discovery of a great English poet — John Dryden (1631-1700). Fittingly, Handel would later be buried near the Dryden memorial in Poets' Corner in Westminster Abbey.

Up until the composition of *Alexander's Feast* in 1736, Handel had made his name with the London public as a purveyor of Italian opera. To be sure, there had been previous works setting English texts. These involved both efforts for aristocratic and royal patrons and Handel's fledgling experiments with oratorio, a genre Dean argues the composer turned to because of extraneous pressures rather than "artistic impulse" and "probably regarded ... as a stopgap in his operatic career" until the latter came to a halt in 1740-41.

The chief examples of these works in English include the *Ode for the Birthday of Queen Anne* (1713), the masque *Acis and Galatea* and the 11 church anthems for the man who became the Duke of Chandos (1717-18), the celebrated anthems around the coronation of George II in 1727, *Esther* (1718/1732), and *Deborah* and *Athalia* (both 1733).

But with *Alexander's Feast*, according to Dean, Handel made his "first encounter with a major English poet ... an encounter so fruitful that he returned to a similar source" in later works — not only Dryden again (*Song for St. Cecilia's Day* in 1739), but John Milton for *L'Allegro, il Penseroso ed il Moderato* (1740), *Samson* (1741, right after *Messiah*), and, with Edmund Spenser, *An Occasional Oratorio* (1745), as well as William Congreve and Alexander Pope for *Semele* (1743).

Donald Burrows, another Handel authority, similarly emphasizes the unique significance of *Alexander's Feast* — technically classified as an ode rather than an oratorio — in Handel's artistic evolution: "Handel's success in bringing to life the emotional

states described in *Alexander's Feast* was therefore a crucial step in the establishment of the musical procedures that were to crown his greatest oratorios."

And that artistic success was immediately ratified by the public. *Alexander's Feast* premiered on February 19, 1736, at Covent Garden and quickly won over audiences — more quickly, in fact, than *Messiah*, which encountered some initial resistance in London — becoming one of Handel's best-loved compositions during his lifetime, which spurred the composer to revive it numerous times.

Clearly Handel had special affection for *Alexander's Feast*. While he was crafting the music in January 1736, he played the score "not yet transcrib'd from his own hand" for Lord Shaftesbury, who paid him a visit at his home on Brook Street in Mayfair (where Jimi Hendrix would later make his residence). Shaftesbury reported that Handel was "in high spirits & I think never play'd & sung so well."

Handel opted to have the score of *Alexander's Feast* published in a special luxury edition that — rarely for him — included the full orchestra parts plus all of the recitatives and choruses. Ellen T. Harris, whose insightful *George Frideric Handel: A Life with Friends* won last year's ASCAP Award for Outstanding Musical Biography, points out that this beautifully produced edition (for which he received a fee from his publisher about five times the normal rate for an oratorio) made Handel himself "a valued collectible" in this era known for its "mania" for collecting objects systematically. Included with the publication was an engraving of the composer that became iconic.

In *Alexander's Feast; or, The Power of Music: An Ode in Honour of St. Cecilia's Day* (the poem's full title), John Dryden drew on the legend of the Theban Timotheus, a musician famous for playing the *aulos*, an ancient wind instrument (rather than the lyre in the poem). He was said to have accompanied Alexander the Great (356-323 BCE) on his campaigns. Ancient and Renaissance lore depicted Timotheus as casting a powerful spell on his audience through his music, in particular while playing for Alexander — sometimes with a Svengali-like effect.

This theme of music's capacity to manipulate emotions became an important topic in ancient philosophy as well. In *The Republic* Plato notoriously recommends regulating music: "Musical innovation is full of danger to the whole state, and ought to be prohibited."

Alexander is depicted as a "godlike hero" bearing the image of his ancestor, Jove, "a sovereign of the world" — in marked contrast to other assessments of the historical figure, such as Dante, who assigns him to the Seventh Circle in *Inferno* (though this may be a different Alexander), or the famed classical scholar Mary Beard, who once described Alexander as "a drunken, juvenile thug." Dryden exploits this imagery of divinity to fuse the Timotheus

legend with that of music's Christian patroness St. Cecilia, who descends from above at the poem's culmination and to whom old Timotheus must "yield the prize,/Or both divide the crown."

Dryden wrote *Alexander's Feast* in 1697, intending it to be set to music — which it was, first by Jeremiah Clarke (in the same year) and later by Thomas Clayton (in 1711), but neither score is extant. Still, Dryden's poetic text needed to be "adjusted" to be suited for Handel's musical divisions and for distribution among soloists and chorus. Dryden's poem consists of seven stanzas, the last lines of each being repeated as a "chorus." (The final stanza is followed by a lengthier repeated section, titled "Grand Chorus.")

To shape this new "book," Handel enlisted Newburgh Hamilton (1691-1761), a playwright who had enjoyed some success with his comedies and who also served as the librettist for *Samson* and *An Occasional Oratorio*. Hamilton, who became one of Handel's personal friends (he was listed in the composer's will), makes his reverence for the original poem clear in his published preface to the book:

"I was determin'd not to take any unwarrantable Liberty with that Poem... I therefore confin'd myself to a plain Division of it into Airs, Recitative, or Chorus's; looking upon the Words so sacred, as scarcely to violate one in the Order of its first Place..." Hamilton adds that he was motivated above all by the desire "not to lose this favourable opportunity of its being set to Musick by that great Master, who has with Pleasure undertaken the Task, and who only is capable of doing it Justice; whose Compositions have long shewn, that they can conquer even the most obstinate Partiality, and inspire Life into the most senseless Words."

Handel hews to Dryden's organization in just two of the stanzas — the first ("Twas at the royal feast for Persia won") and the third ("The praise of Bacchus") — by setting the main stanza as recitative and Dryden's "chorus" as an aria with chorus (for tenor and bass, respectively). But for the rest of the poem as restructured by Hamilton, Handel devises a varied and musically effective assortment of recitative, accompanied recitative (featuring some of the score's most gripping moments), arias and choruses.

Dean observes that through such redistributions, Handel added a new level of theatricality that "identified the chorus with Alexander's court as actors in a drama, while minstrel and king are interpreted by soloists." (The casting of a tenor as the lead is unusual in Handel's oeuvre, since the Italian opera model had favored the castrato.) Dean also points out that his deployment of harmony, pacing, texture, and mood foreground the "principle of contrast" and "sharp juxtaposition" so as to enact the power of music described by Dryden's poem.

Many of these contrasts are immediately perceptible to the ear through Handel's richly detailed orchestration, which calls for a wide array of forces for the time. Notice the almost shocking role of trumpets and drums (withheld throughout the first part) in

the accompanied recitative at the start of the second part, or the beautiful sonority of flutes in the final stanza ("Thus, long ago"). Especially admired is Handel's eerie evocation of the "ghastly band" of "Grecian ghosts" in Part Two through divided lower strings plus bassoons and organ.

For all the reverence he declared for Dryden's text, Hamilton did append lines of his own. Cast as a work in two parts, *Alexander's Feast* was deemed rather too short for a full evening's entertainment by London audiences of the time (far shorter than one of Handel's Italian operas). Initially, therefore, Handel composed an extra scene to the nine fresh lines supplied by his librettist, which Hamilton tacked on after Dryden's final stanza (and which we hear in this performance). Handel additionally elongated the entertainment by interpolating an entire cantata (in Italian!) at the beginning of Part Two, as well as three concertos. His practice differed each time he revived *Alexander's Feast*: for the 1751 revival, for example, he supplemented the performance with the otherwise thematically unrelated brief oratorio *The Choice of Hercules*.

Of special interest are those concerto interpolations. In this performance we hear a concerto each for harp and organ interspersed in Parts One and Two, respectively. These are not mere padding, for the concertos contribute to the overarching theme of music's power. Handel combines the art of vocal music, with its rich orchestral accompaniments, with instrumental pieces that remind us of music's ability not only to underscore and amplify poetry but to transcend words altogether. No more the old quandary: which has precedence, the words or music? Poetry becomes subsumed within the power of music, which Handel shows to be both vocal and instrumental, ranging from his sweetest, most beguiling air to the magnificent contrapuntal structure of the final chorus, from the lyre's gently subdued accompaniment to dazzling keyboard virtuosity.

Even more, Handel was also well known as an organ virtuoso who would perform the organ concertos he invented as entertainment between the acts of oratorios. So he implicitly takes over the mantle from the poet/minstrel Timotheus and, himself descending into the drama, aligns himself with St. Cecilia. Artistic iconography often depicted the saint playing the organ. By conflating his role with her intervention, Handel plants the message that his music partakes of Cecilia's transcendent resolution to the potentially negative, even dangerous, power of music, "enlarg[ing] the former narrow bounds."

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

GRANT GERSHON

Kiki & David Gindler
ARTISTIC DIRECTOR



Photo: David Johnston

"Invigorating, inventive and enormously gifted"

— LOS ANGELES TIMES

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

LOS ANGELES MASTER CHORALE

"The Master Chorale always shines"

— CULTURE SPOT LA



Photo: Jamie Pham

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

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

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

In the community: a 12-week residency program, *Voices Within*, that teaches songwriting and collaborative skills to

Other appearances:

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

Other current assignments:

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

Previous assignments:

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

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

On disc: Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); *Festival of Carols* (LAMC Live), *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*

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

On disc: with Artistic Director Grant Gershon includes *Festival of Carols*, *50th Season Celebration Concert*, *Górecki: Miserere*, Nico Muhly's *A Good Understanding* (Decca); Philip Glass' *Itaipú* and Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* (RCM); and Steve Reich's *You Are (Variations)* and *Daniel Variations* (both on Nonesuch); Shostakovich's *Orango*, Adams' *The Gospel According to the Other Mary* and DVD release of Verdi's *Requiem* with Gustavo Dudamel and the

LA Philharmonic; with Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated *Lauridsen - Lux Aeterna, Christmas* and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"*

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

LOS ANGELES MASTER CHORALE

SOPRANO

Christina Bristow
Claire Fedoruk
Rachelle Fox
Harriet Fraser
Ayana Haviv
Elissa Johnston
Caroline McKenzie
Beth Peregrine
Zanaida Robles
Anna Schubert
Holly Sedillos
Suzanne Waters

ALTO

Rose Beattie
Janelle DeStefano
Amy Fogerson
Michele Hemmings
Callista Hoffman-Campbell
Sarah Lynch
Adriana Manfredi
Margaurite Mathis-Clark
Laura Smith Roethe
Niké St. Clair
Kimberly Switzer
Tracy Van Fleet

TENOR

Matthew Brown
Bradley Chapman
Arnold Livingston Geis
Timothy Gonzales
Jon Lee Keenan
Shawn Kirchner
Bryan Lane
Charles Lane
Michael Lichtenauer
Matthew Miles
George Sterne
Todd Strange

BASS

Michael Blanchard
Reid Bruton
David Castillo
Gregory Geiger
Abdiel Gonzalez
Scott Graff
David Dong-Geun Kim
Chung Uk Lee
Edward Levy
Brett McDermid
Steve Pence
Vincent Robles

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

LOS ANGELES MASTER CHORALE ORCHESTRA

VIOLIN I

Joel Pargman, *Concertmaster*
Carrie Kennedy,
Associate Concertmaster
Steve Scharf,
Assistant Concertmaster
Margaret Wooten
Flo Titmus
Leslie Katz
Anna Kostyucheck
Marisa Sorajja
Hana Kim
Mui Yee Chu

VIOLIN II

Jayne Miller*
Cynthia Moussas **
Elizabeth Hedman
Liliana Filipovic

Linda Stone
Nicole Bush
Colleen Coomber
Kristen Fife

VIOLA

Andrew Picken*
Dmitri Bovaird**
Gina Coletti
Brett Banducci
Carolyn Riley
Karolina Naziemiec

CELLO

William Skeen*
Delores Bing**
Nadine Hall
Maggie Edmonson

BASS

Don Ferrone*
Peter Doubrovsky
Frances Liu Wu

FLUTE

Sarah Weisz*
Lisa Edelstein

OBOE

Michele Forrest*
Chris Bleth

BASSOON

William May*
Bill Wood
Theresa Truenfels

HORN

Amy Sanchez*
Danielle Ondarza

TRUMPET

Ryan Darke*
Marissa Benedict

TIMPANI

Theresa Dimond*

HARP

JoAnn Turovsky*

HARPSICHORD

Ian Pritchard*

ORGAN

Namhee Han

PERSONNEL MANAGER

Brady Steel

LIBRARIAN

Mark Fabulich

*Principal

**Associate Principal

GUEST ARTISTS

TREVORE ROSS

STAGE DIRECTOR

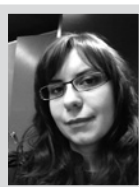
Guest artist appearances: *Carmen* and *Il barbiere di Siviglia* with LA Opera; *Madama Butterfly* at Opera on the James, *Aida* for the Atlanta Opera and Opera Carolina, *Rigoletto* at the Opera Company of North Carolina, *Otello* at Opera Carolina, *L'Italiana in Algeri* for Palm Beach Opera, *Don Giovanni* at Connecticut Opera, as well as *The Marriage of Figaro* for Atlanta Opera and *Faust* at Opera New Jersey **Other positions:** serves on the assistant directing staff at LA Opera, where he worked on *The Magic Flute*, *Billy Budd*, *I Due Foscari*



AZRA KING-ABADI

LIGHTING DESIGN

Education: BFA in Fine Arts, Theatre Design from Concordia University; MFA in Lighting Design from Cal State Long Beach where she received APSIH for academic excellence in graduate studies **Guest artist appearances:** LA Opera, Long Beach Opera, LA Phil, Hawaii Performing Arts Festival, Music Center Children's Festival and Central City Opera, The Colburn School, USC Thornton Opera, The Bob Cole Conservatory for Music and Cal Poly Pomona **Other positions:** Assistant Lighting Designer at LA Opera for the last five seasons; also a costume designer



NAMHEE HAN

ORGAN

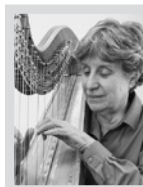
Hometown: South Korea **Education:** MM and DMA in Organ Performance, UCLA; MA and Ph.D. in Applied Linguistics, UCLA; BA in English Education, Seoul National University **Guest artist appearances:** solo artist in the 80th LA Bach Festival at the First Congregational Church; Pacific Symphony Orchestra; Southwest Chamber Music; National and Regional Conventions of the American Guild of Organists; International Double Reed Society Convention; Pacific Symphony Youth Orchestra & Wind Ensemble; Angeles Chorale; UCLA Chorale and Philharmonia; Pomona College Choir **Recordings and media:** DVD *The Story of the Walt Disney Concert Hall Organ*



JOANN TUROVSKY

HARP

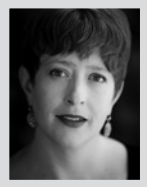
Other positions: principal harpist with LA Opera, LA Chamber Orchestra, LA Master Chorale; teaches at Colburn Conservatory, Colburn School of Performing Arts, USC Thornton School of Music, Music Academy of the West



Awards and recognition: American Harp Society National Competition winner, Coleman Competition for Chamber Music and prize winner; Fifth International Harp Competition, Jerusalem; Lifetime Achievement Award from the American Harp Society and the Schoenfeld Artist Teacher Award for Harp **Film/TV:** *Star Wars*, *Frozen*, *Avalon*, and the *Toy Story* movies

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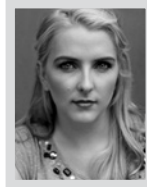
SOLOISTS



CLAIRE FEDORUK SOPRANO

Seasons with LAMC: 13

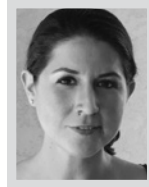
Hometown: Eugene, Oregon **Previous LAMC solos:** Richard Einhorn's *Voices of Light*, David Lang's *the little match girl passion*, Britten's *A Ceremony of Carols*, Monteverdi's *Vespers of 1610*, Bach's *St. John Passion*, Distler's *Weinachtsoratorium*, Reich's *Tehillim*, Andriessen's *De Stijl* **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; *X-Men: Days of Future Past* (soloist), *Jurassic World, Pixels, Minions* and more **Other positions:** Associate Chair of Graduate Studies, Associate Professor of Musicology at Azusa Pacific University



BETH PEREGRINE SOPRANO

Seasons with LAMC: 3

Hometown: Melbourne, Australia **Education:** Bachelor of Music, California State University Long Beach; Diploma in Screen and Theatre Performance, National Theatre **Previous LAMC solos:** *Messiah Sing-Along* **Awards and recognition:** Australian Music Events Scholar, Presser Award, Newmann Komaroff Award, Bergeron Scholarship, Richard and Johanna Baker Scholarship **Guest artist appearances:** Soloist at TED Conference *Cloudburst* with Eric Whitacre, Mozart Requiem, Rutter Requiem, Rutter *Gloria*, Handel *Messiah*, Opera in the Alps, Opera in the Market **Recordings and media:** *Disgrace* Soundtrack (2008) **Other positions:** LA Opera Chorus



ADRIANA MANFREDI MEZZO SOPRANO

Seasons with LAMC: 14

Hometown: Costa Mesa, California **Education:** Oberlin College; California Institute of the Arts (CalArts) **Previous LAMC solos:** Bach's B Minor Mass and *St. Matthew Passion*; Britten's *A Ceremony of Carols*; Haydn's *Lord Nelson Mass*, Handel's *Messiah*, Lang's *the little match girl passion* and *the national anthems* **Guest artist appearances:** Los Angeles Philharmonic, Ojai Festival, Boston Court, Los Angeles Chamber Singers, Jacaranda, Ravinia Festival **Film/TV credits:** *Frozen, Minions, Big Hero 6, X-Men: Days of Future Past, Wreck-It Ralph* (off-camera singer)



ARNOLD LIVINGSTON GEIS TENOR

Seasons with LAMC: 3

Hometown: Chehalis, Washington **Education:** BM from Biola University, MM from USC **Previous LAMC solos:** *Messiah Sing-Along, Messiah, Missa Solemnis, St. Matthew Passion* **Awards:** Merola Finalist, 2013-15; Pasadena Opera Guild Award, 2014; Opera Buffs Los Angeles Grant recipient, 2013; SAI Competition, 1st, 2012 **Opera roles/performances:** Count from *I due Figaro*; Peter Quint from *Turn of the Screw*, Cavaliere Belfiore from *Il Viaggio*; Chevalier from *Dialogues of the Carmelites* **Performs regularly with:** Hour of Power **Film/TV:** *America's Got Talent; Bridge of Spies; Dawn of the Planet of the Apes; Godzilla*



ELISSA JOHNSTON SOPRANO

Seasons with LAMC: 5

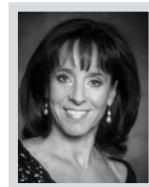
Hometown: Lafayette, California **Previous LAMC solos:** Bach's *St. Matthew Passion*, B minor Mass and *St. John Passion*; Handel *Messiah*; Haydn's *Creation*; Brahms' *Ein Deutsches Requiem*; Fauré's *Requiem*, Chinary Ung's *SPIRAL XII* **Guest artist appearances:** Brahms' Requiem, Poulenc's *Gloria* (Pacific Chorale), Mahler's 4th Symphony and Samuel Barber's *Knoxville, Summer of 1915* (Long Beach Symphony), Mahler's 2nd Symphony (San Luis Obispo Symphony), Haydn's *Creation* (Ashland, Oregon), Strauss' *Four Last Songs* (Le Salon de la Musiques); Lang's *the little match girl passion* (Ravinia Festival), Carter's *What Are Years* (Southwest Chamber Music)



ANNA SCHUBERT SOPRANO

Seasons with LAMC: 4

Education: Chapman University **Previous LAMC solos:** Frank's *Los Cantores de las Montañas*, Handel's *Messiah*, Bach's *St. Matthew Passion*, Gubaidulina's *Canticle of the Sun* **Guest artist appearances:** soloist for *Carmina Burana*, OC Master Chorale; soloist for Mozart's *Exsultate Jubilate*, Requiem, and *Vesperae Solennes de Confessore*, Los Angeles Chamber Choir; soloist in Handel's *Messiah*, Christ Cathedral; soloist in *The Industry's First Take 2015*; soloist in Handel's *Messiah*, Angeles Chorale **Opera roles/performances:** Suor Genovieffa, *Suor Angelica*; Madame Silberklang, *The Impresario*; Adele, *Die Fledermaus*; Pamina, *Die Zauberflöte*; L (Love), *LSD: The Opera*



NIKÉ ST. CLAIR MEZZO SOPRANO

Seasons with LAMC: 14

Hometown: Debrecen, Hungary **Education:** MM, Choral Conducting, Liszt Academy, Hungary; Doctorate, Choral Conducting, USC **Previous LAMC solos:** Bach *St. John* and *St. Matthew Passions*, *Magnificat*, B minor Mass; *Messiah* **Guest artist appearances:** Mahler 2nd Symphony, YASO; Mozart Requiem and C minor Mass, LA Chamber Choir; Bruckner *Te Deum*, Santa Barbara Choral Society; *St. Matthew Passion*, Concordia **Recordings and media:** *A Good Understanding; Górecki: Miserere; Verdi Requiem*, LA Phil **Tours:** LA Phil: Adams *El Niño*, Gospel *According to the Other Mary* **Film/TV credits:** *Avatar, Minions, Pixels, Big Hero 6, Godzilla, Transformers, Wreck-It-Ralph, X-Men*



JON LEE KEENAN TENOR

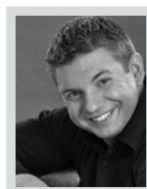
Seasons with LAMC: 9

Hometown: Las Vegas, Nevada **Education:** DMA in Vocal Arts from USC, MM in Vocal Arts from USC **Previous LAMC solos:** Evangelist in *St. Matthew Passion*; Distler's *Weinachtsgeschichte*, Haydn's *Theresienmesse*, Handel's *Messiah*, Charpentier's *Messe de minuit pour Noël*, Bach's *St. Matthew Passion, St. John Passion* and Mass in B minor **Opera roles/performances:** Jameson in *Hopscotch* (The Industry Opera), Monostatos in *Die Zauberflöte* (Aspen Opera Theatre); Lechmere in *Owen Wingrave* (USC Opera) **Unique facts:** also known as an accomplished jazz bassist and member of the Disciples Trio



MICHAEL LICHTENAUER
TENOR

Seasons with LAMC: 11
Hometown: Shawnee, Kansas
Education: BS in Journalism, University of Kansas **Previous LAMC solos:** Vaughan Williams' Mass in G minor, Monteverdi's *Vespers of 1610*, Judith Weir's *Ascending Into Heaven*, Pärt's *Miserere*, Britten's *Rejoice in the Lamb*, Andriessen's *City of Dis*, Chinary Ung's *Spiral XII: Space Between Heaven and Earth*, Respighi's *Lauda per la Natività del Signore* **Recordings and media:** multiple recordings with LAMC, Chanticleer and Kansas City Chorale **Unique facts:** spent 7 seasons with Grammy Award winning Chanticleer **Film/TV credits:** over 80 movies and TV shows



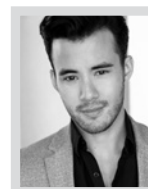
TODD STRANGE
TENOR

Seasons with LAMC: 5
Hometown: Yuba City, California
Previous LAMC solos: Shostakovich's *Orango* (LA Phil); O'Regan's *Dorchester Canticles*, Bach's *St. Matthew Passion*, Swingle Singers Christmas Medley **Guest artist appearances:** LA Philharmonic, San Diego Master Chorale, Jacaranda Music, Angeles Chorale, Long Beach Camerata, Hour of Power, many others **Opera roles/performances:** Taylor in *Fallujah* (Long Beach Opera); *Candide* (Long Beach Opera); *Hydrogen Jukebox* (Long Beach Opera); Nantucket Sailor in *Moby Dick*; Hoffman in *Tales of Hoffman* (Orange County Opera), Alfredo in *La Traviata* (AVA); Almaviva in *Barber of Seville* (Bakersfield Symphony); Arizona Opera; Ohio Light Opera



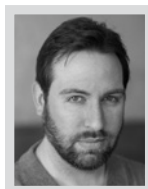
REID BRUTON
BASS

Seasons with LAMC: 11
Education: Oberlin Conservatory and Juilliard **Guest artist appearances:** LA Phil, Hollywood Bowl, Jacaranda Festival, Aspen Festival... **Opera roles/performances:** over 70 productions with Los Angeles Opera chorus; solo appearances in 10 LA Opera productions **Recordings:** Barbra Streisand, Lady Gaga, Adele, Red Hot Chili Peppers, Andrea Bocelli, Josh Groban... **Film/TV credits:** over 80 film soundtracks including *Star Wars*, *Frozen*, *Planet of the Apes* and *Avatar*; TV appearances include *The Academy Awards Show*, *The Simpsons*, *Family Guy*, *The Tonight Show*... **Unique facts:** "I've never heard notes sung that low!" - John Williams



DAVID CASTILLO
BARITONE

Seasons with LAMC: 3
Hometown: New Orleans, Louisiana
Education: MM, USC; BM, Loyola University New Orleans **Previous LAMC solos:** King David in Kirchner's World Premiere of *Songs of Ascent*, *Messiah Sing-Along*, Judas in Bach's *St. Matthew Passion* **Guest artist appearances:** World Premieres with LA Philharmonic (Goethe, *Theatre of the World* (upcoming)), LA Opera (Atzuko, *iFigaro!* (90210)), and The Industry (Jameson, *Hopscotch*); *Winterreise* in Paris, Los Angeles, and New Orleans; Off-Broadway Debut (Atzuko, *iFigaro!* (90210)); West Coast Premieres (Title Role, *Owen Wingrave* & Ferdinand, Hoiby's *The Tempest*)



STEVE PENCE
BARITONE

Seasons with LAMC: 11
Hometown: Costa Mesa, California
Education: BM from Chapman University and two MM degrees from New England Conservatory **Previous LAMC solos:** Bach's *St. John Passion*, *St. Matthew Passion*, *Magnificat*, Mass in B minor, Mozart/ Handel *Messiah*; Bach's *Christmas Oratorio*; Handel's *Messiah* **Guest artist appearances:** "Baroque Conversations" with Los Angeles Chamber Orchestra, *St. Matthew Passion* with Lark Society **Opera roles/performances:** Hercules in the *CIVIL warS* by Philip Glass with the LA Phil; Sharpless in *Madama Butterfly* with Pasadena Schubertiad **Film/TV credits:** *Despicable Me 2*, *Happy Feet 2*, *Muppets Most Wanted*, *Godzilla*

LAMC 15 | 16
CONCERT
CALENDAR

UP NEXT

Sonic Masterworks

Sun, Jun 5, 2016 - 7 pm

Grant Gershon, conductor
Lesley Leighton, associate conductor
Eric Whitacre, guest conductor

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

GUEST APPEARANCES

**Radical Light:
A Concert for Steven Stucky**

Wed, Apr 20, 2016 - 8 pm

Walt Disney Concert Hall
Los Angeles Philharmonic
Esa-Pekka Salonen, conductor

Tan Dun's Water Passion

Fri, Jun 10, 2016 - 7:30 pm

Martin Theater, Ravinia Festival
(Chicago)
Grant Gershon, conductor

Tosca

Sun, Jul 24, 2016 - 7:30 pm

Hollywood Bowl
Los Angeles Philharmonic
Gustavo Dudamel, conductor

Beethoven and Ravel

Tue, Jul 26, 2016 - 8 pm

Hollywood Bowl
Los Angeles Philharmonic
Mirga Gražinytė-Tyla, conductor

A Handel Celebration

Tue, Aug 16, 2016 - 8 pm

Hollywood Bowl
Los Angeles Philharmonic
Nicholas McGegan, conductor

On Saturday, March 19, 2016, the Los Angeles Master Chorale welcomed honored guests to Walt Disney Concert Hall for the Chorale's 52nd Season Gala Celebration, "Broadway on Grand." We are grateful to our Honorary Gala Co-Chairs Jason Robert Brown and Georgia Stitt, the singers of the LA Master Chorale who donated their services for the Gala performance and Surround-Sing, our Gala Committee and most especially the generous donors whose contributions ensure the vitality of our artistic and education programs.



1. Voices Within 5th Graders from Carlos Santana Arts Academy performance 2. Honorary Gala Co-Chairs Jason Robert Brown and Georgia Stitt and LAMC Artistic Director Grant Gershon 3. Joan Beal and composer Jeff Beal 4. LAMC CEO Jean Davidson and Music Center CEO Rachel Moore 5. Grant Gershon, Jason Robert Brown and the Master Chorale performance 6. Jonathan Weedman and Raymundo Baltazar 7. LAMC Board Chairman David Gindler welcomes Gala patrons



BROADWAY ON GRAND



Photos: Jamie Pham

8. Carlton Calvin, Mary Blodgett, Virginia and Brian Brooks 9. Grant Gershon conducts the Surround-Sing 10. Dan Monahan, Gala Committee Co-Chairs: LAMC Board member Annette Ermshar and Kiki Gindler, David Gindler 11. The Gala Committee: Marian Niles, Cindy Frischling, Tracy Van Fleet, Jann Williams, Raymundo Baltazar, and Agnes Lew (not pictured: Sonia Randazzo and Michele Rauch) 12. Courtland Palmer and Mina Tran 13. Tommy Kearney, Audrey Steen, Karen Steen, Eric Steen, Caitlin Apigian and LAMC Board member Philip A. Swan 14. Gala patrons peruse the silent auction

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please contact Julia Gaeta, Institutional
Giving Manager at 213-972-3121 or
jgaeta@lamc.org.

* Indicates multi-year commitment

ANNOUNCING THE 2016|17 SEASON



Peter Sellars
Stages
Lagrima di
San Pietro

LAGRIME DI SAN PIETRO (Tears of St. Peter)

Sat, Oct 29, 2016 – 8 pm
Sun, Oct 30, 2016 – 7 pm

Renaissance composer Orlando di Lasso's intensely powerful *Lagrima di San Pietro* (Tears of St. Peter), the first ever a cappella work staged by legendary and iconic director Peter Sellars.



A Brand New
Billy Childs
Commission

FESTIVAL OF CAROLS

Sat, Dec 3, 2016 – 2 pm
Sat, Dec 10, 2016 – 8 pm

A holiday blend of both classical and popular carols, sung to perfection by the LA Master Chorale, including favorites like *O, What a Beautiful City*, *Winter Wonderland* and much more.



Interactive
Music with
Moira Smiley

CHRISTMAS WITH ERIC WHITACRE

Sun, Dec 4, 2016 – 7 pm

Artist-in-Residence Eric Whitacre guest conducts a performance of some of the most sublime Christmas choral music ever composed, from Renaissance and Baroque madrigals to modern-day motets.



Eric Whitacre
Named Artist-
in-Residence

MESSIAH SING-ALONG

Sun, Dec 18, 2016 – 7:30 pm

With orchestra and four talented soloists on stage, Artistic Director Grant Gershon conducts the entire audience for a performance of Handel's most beloved oratorio of all time.

BEETHOVEN'S MISSA SOLENNIS

Sat, Jan 21, 2017 – 2 pm
Sun, Jan 22, 2017 – 7 pm

Rivaling the genius of his Ninth Symphony, Beethoven's *Missa Solemnis* stands as one of the top five pillars of the choral and orchestral repertoire and has become a specialty of the LA Master Chorale

STRAVINSKY & ADAMS

Sun, Mar 26, 2017 – 7 pm

Celebrating John Adams' 70th birthday with his great opera choruses – *Doctor Atomic*, *A Flowering Tree*, *The Death of Klinghoffer* and *The Gospel According to the Other Mary* – paired with one of his very favorite works, Stravinsky's raucous *Les Noces* (The Wedding)

WADE IN THE WATER

Sun, Apr 30, 2017 – 7 pm

From the lapping shores of the Chattahoochee River to the great cathedrals of Europe, experience an a cappella program of some of the most inspirational, spiritual music ever composed. How sweet the sound!

LUX AETERNA 20TH ANNIVERSARY

Sat, Jun 17, 2017 – 2 pm
Sun, Jun 18, 2017 – 7 pm

A special anniversary performance of Morten Lauridsen's immortal *Lux Aeterna* with orchestra, plus iconic music from some of LA's most influential composers, including Moira Smiley and Billy Childs.

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TODAY!**

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Stay tuned for the next Hidden Handel, to be announced.

27th ANNUAL HIGH SCHOOL CHOIR FESTIVAL

Friday, April 22, 2016 | WALT DISNEY CONCERT HALL

LA Master Chorale's 27th Annual High School Choir Festival, featuring guest conductor Tesfa Wondemagegnehu, is a one-of-a-kind day of joy and community celebration where 1,000 students from 31 different high schools come together to sing as one massive choir.

11 am

Los Angeles Master Chorale

Chamber Ensemble Performance

conducted by Lesley Leighton, LAMC
Associate Conductor

1 pm

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

conducted by Artistic Director Grant
Gershon and guest conductor Tesfa
Wondemagegnehu

Tickets are FREE and will be available at Walt Disney Concert Hall on the day of the Festival.

**FREE
COMMUNITY
EVENT**



*"Singing with so many
other people my age
just felt so incredible. I
couldn't stop smiling."*

— 10th grade participant

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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

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Robert Wood*

* deceased



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ADMINISTRATION

Artistic Staff

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

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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

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THE
MUSIC
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CENTER
THEATRE
GROUP 01
Thru 5/1

AHMANSON THEATRE
*A Gentleman's Guide
to Love & Murder*
8:00 PM

LA PHIL 01

WALT DISNEY
CONCERT HALL
Mack Avenue
Superband: José James
8:00 PM



Photo by Montserrat Quezada A.

REDCAT 01
Thru 4/3

ROY AND EDNA
DISNEY CALARTS
THEATER
TeatroCinema:
Historia de Amor
8:30 PM

THE
MUSIC
CENTER 01

DOROTHY CHANDLER
PAVILION
*Sleepless: The Music
Center After Hours*
11:30 PM

LA PHIL 02

WALT DISNEY
CONCERT HALL
From Bach to
Schubert
2:00 PM

LA
OPERA 03

DOROTHY CHANDLER
PAVILION
Madame Butterfly
2:00 PM

LA PHIL 03

WALT DISNEY
CONCERT HALL
Organ Recital:
Thomas Trotter
7:30 PM

REDCAT 04

ROY AND EDNA
DISNEY CALARTS
THEATER
Chantal Akerman:
Portraits of the Artist
as a Young Girl
8:30 PM

CENTER
THEATRE
GROUP 05
Thru 5/15

MARK TAPER FORUM
Father Comes Home
From The Wars
(Parts 1, 2 & 3)
8:00 PM

REDCAT 07

ROY AND EDNA
DISNEY CALARTS
THEATER
The Ensemble
at CalArts:
MINIMALIST means
8:30 PM

LA PHIL 08
Thru 4/10

WALT DISNEY
CONCERT HALL
Brahms & Liszt
8:00 PM

LA PHIL 09
Thru 4/16

WALT DISNEY
CONCERT HALL
Toyota Symphonies
for Youth: Spirit
of the Cello
11:00 AM

LA PHIL 12

WALT DISNEY
CONCERT HALL
*American
Chamber Music*
8:00 PM

LA PHIL 13

WALT DISNEY
CONCERT HALL
Les Violons du Roy
8:00 PM

LA PHIL 14
Thru 4/16

WALT DISNEY
CONCERT HALL
Josefowicz
Plays Adams
8:00 PM

THE
MUSIC
CENTER 15
Thru 4/17

DOROTHY CHANDLER
PAVILION
Complexions
Contemporary Ballet
7:30 PM



Photo by Moriah Geist

LA
MASTER
CHORALE 16
Thru 4/17

WALT DISNEY
CONCERT HALL
Alexander's Feast
2:00 PM

REDCAT 16
Thru 4/17

ROY AND EDNA
DISNEY CALARTS
THEATER
*Isabelle Schad and
Laurent Goldring:
Der Bau (The Burrow)*
8:30 PM

REDCAT 18

ROY AND EDNA
DISNEY CALARTS
THEATER
*Radical Intimacies:
The 8mm Cinema
of Saul Levine*
8:30 PM

LA PHIL 19

WALT DISNEY
CONCERT HALL
21c Liederabend,
op. LA
8:00 PM

LA PHIL 21
Thru 4/24

WALT DISNEY
CONCERT HALL
Saint-Saëns &
Mendelssohn
8:00 PM

LA PHIL 24

WALT DISNEY
CONCERT HALL
SOUNDS ABOUT
TOWN: Colburn
Orchestra
7:00 PM

REDCAT 25

ROY AND EDNA
DISNEY CALARTS
THEATER
Textures of Life:
Film and the Art of
Tacita Dean
8:30 PM

LA PHIL 26

WALT DISNEY
CONCERT HALL
Perahia in Recital
8:00 PM

REDCAT 27

ROY AND EDNA
DISNEY CALARTS
THEATER
Tetsuya Umeda
8:30 PM

LA PHIL 29
Thru 4/30

WALT DISNEY
CONCERT HALL
Grieg with Thibaudet
11:00 AM

LA PHIL 29

WALT DISNEY
CONCERT HALL
Keith Jarrett
8:00 PM