

WELCOME

FROM JEAN DAVIDSON, PRESIDENT & CEO



Welcome to the Los Angeles Master Chorale's 54th season! Thank you for your patronage. There is nothing like attending a live choral performance at Walt Disney Concert Hall — where the acoustics are among the best in the world — to experience musicians, conductor, and audience coming together to share a rare moment of connection during our daily — and routinely digitally-focused — lives. This season we will share a range of musical experiences together.

We begin the 2017/18 season in celebratory style with Carl Orff's wildly popular *Carmina Burana* with Grant Gershon on the podium. This concert demonstrates our full vocal force, featuring all 100 of our singers and our orchestra. This is noteworthy because this season is our first as a fully professional ensemble. Previously a blend of professional and supplemental singers, this significant change makes us one of the largest professional choral groups in the world. You will also see our singers featured in the marketing materials for the season, including the playful image for *Carmina Burana* shot at our own neighborhood "tavern," Kendall's Brasserie.

This concert is also a celebration of a great American composer and conductor, Leonard Bernstein. We honor his indelible legacy by performing his life-affirming *Chichester Psalms* as part of the "Bernstein at 100" festivities taking place all over the world.

In the spirit of music making us world citizens, we will welcome María Guinand from Venezuela to conduct our *Día de los Muertos* program on October 29. This concert is timed to coincide with the Getty-led Pacific Standard Time: LA/LA, an "ambitious

exploration of Latin America and Latino art in dialogue with Los Angeles."

Looking towards Christmas, Swan Family Artist-in-Residence Eric Whitacre returns December 2 and 9 to conduct *Festival of Carols*, and Jenny Wong will make her Disney Hall solo conducting debut with *Bach: The Six Motets* on December 10. This season we are delighted to promote Jenny to the position of Associate Conductor. Since beginning her tenure with us, Jenny has quickly and firmly established herself as a talented and respected member of the Master Chorale family with her fine technique and artistic acumen. Topping off our holiday programming are the beloved *Messiah* and *Messiah Sing-Along* concerts.

While "O Fortuna" may speak to the fickleness of luck, we begin this new season full of optimism and excitement. We know that our successes are not a matter of fortune, but the result of our continued pursuit of artistic excellence and — most of all — the support and generosity shown by our audiences and supporters. We are so glad you are here.

Jean Davidson, President & CEO

CARMINA BURANA

SATURDAY, SEPTEMBER 23, 2017 · 2 PM
SUNDAY, SEPTEMBER 24, 2017 · 7 PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

SO YOUNG PARK soprano
NICHOLAS PHAN tenor
STEPHEN POWELL baritone
LOS ANGELES CHILDREN'S CHORUS, ANNE TOMLINSON artistic director

BEHOLD, HOW GOOD

CHORAL MASTERWORKS BY BERNSTEIN AND ORFF

by Thomas May



“This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.” Leonard Bernstein’s timeless statement — made in response to the assassination of President Kennedy, and shortly before he received a request to compose what would become *Chichester Psalms* — reminds us that we need him more than ever.

As it happens, next year marks the centenary of the great man’s birth, and the music world will devote two seasons to celebrating what Bernstein achieved and what he stood for. “Bernstein at 100,” as the hashtag goes, officially kicked off on Friday at the Kennedy Center, the venue founded to carry forward JFK’s vision for the role of the arts in an advanced nation. In 1971, for the Kennedy Center’s grand opening, Bernstein composed the music theater work *Mass* (which promises to be one of the Los Angeles Master Chorale’s highlights with the LA Philharmonic in February).

Chichester Psalms is an ideal work to launch the Master Chorale’s new season. “It makes a wonderful complement to *Mass* and allows us to perform two of Leonard Bernstein’s greatest choral works in the same season,” says Artistic Director Grant Gershon. He notes as well that this setting of sacred texts, which remains among Bernstein’s most beloved compositions, still has much to tell us today about the vitality and uplifting power of choral music.

In this sense, *Chichester Psalms* pairs effectively with another modern choral classic, *Carmina Burana*. Bernstein and Carl Orff shared a democratic passion for communicating the power of music. “Another common thread is that both pieces have this big, open-hearted, larger-than-life quality that is all embracing,” notes Gershon.

CRISIS IN MUSIC, CRISIS IN FAITH — But the exuberance we encounter in *Chichester Psalms* was hard-won. Bernstein likened what he referred to as “the crisis in music” — basically,

the loss of belief in a shared musical language — with a “crisis in faith” that had been exacerbated by the horrors of the 20th century. *Chichester Psalms* exemplifies one of the ways he found to respond to both crises at once — if only for a brief time. Bernstein came back to these issues again and again, above all in *Mass*, arguably his masterpiece.

The request mentioned above, which Bernstein received in December 1963, came from the Dean of the Cathedral of Chichester in Sussex. “Many of us would be very delighted if there was a hint of *West Side Story* about the music,” the Dean added. Bernstein was then in the middle of his tenure leading the New York Philharmonic but took a sabbatical during which he wrote the requested new piece, intended for a festival of combined English cathedral choirs to take place in the summer of 1965. The proposal was at first for a setting of just one Psalm. Bernstein decided instead to fashion a suite of three movements, setting texts from a total of six psalms.

Using the working title *Psalms of Youth*, he set the texts in the original Hebrew — which language, it’s interesting to note, had also been incorporated into Bernstein’s recently completed Third Symphony (“*Kaddish*”), a profoundly somber work dedicated to the memory of the slain JFK. In contrast to the darkness of the *Kaddish Symphony*, Bernstein intentionally underscored the rejuvenating element of *Chichester Psalms* (the title he ultimately chose, concerned that *Psalms of Youth* might be mistaken as a piece for young performers). “The soprano and alto parts are written with boys’ voices in mind,” he wrote in the preface to the score, while the solo in the middle movement should be sung “by a boy or a countertenor” (the vocal representation of a young David) — although Bernstein allowed for women’s voices to be used instead.

The sabbatical found Bernstein trying to write various pieces in a style that he, as a serious composer, was “supposed” to follow: in a distinctly experimental, “post-tonal” idiom. But he

CHICHESTER PSALMS LEONARD BERNSTEIN (1918–1990)

I.
Psalm 108, verse 2
Psalm 100

II.
Psalm 23
Psalm 2, verses 1–4

III.
Psalm 131
Psalm 133, verse 1

Christina Bristow, soprano
Callista Hoffman-Campbell, mezzo-soprano
Matthew Tresler, tenor
David Dong-Geun Kim, bass
Jamie Felix-Toll, boy soprano

INTERMISSION

CARMINA BURANA CARL ORFF (1895–1982)

Fortuna Imperatrix Mundi
(Luck, Empress of the World)

I.
Primo Vere (In Springtime)
Uf Dem Anger (On the Green)

II.
In Taberna (In the Tavern)

III.
Cour d’Amours (Court of Love)
Blanziflor et Helena (Blanchefleur and Helen)

Fortuna Imperatrix Mundi



This concert is made possible with the generous sponsorship of Denise and Robert Hanisee.

felt it to be inauthentic: “After about six months of work I threw it all away. It just wasn’t my music; it wasn’t honest,” Bernstein later recalled. “The end result was the *Chichester Psalms* which is the most accessible, B-flat majorish tonal piece I’ve ever written.” *Chichester Psalms* might also be seen to reconcile the conflict between “serious” and “popular” styles that Bernstein felt so acutely. You’ll immediately note the overt, jazz-infused references to that unique energy of Broadway (especially in the second movement, when the chorus bursts in: “Why do the nations rage?”).

Each of the three movements is progressively longer. The first is compact and alludes to one of Bernstein’s heroes, Gustav Mahler (from his Eighth Symphony, another choral work addressing issues of faith). A thematic idea Bernstein introduces here recurs throughout as a unifying device. The hint of menace in that choral outburst of the second movement is brushed aside by the serene return of the soloist’s melody — the voice of faith shows a way beyond violence.

Yet darker currents come back in the instrumental prelude to the third movement. With a nod to Berg’s Violin Concerto, Bernstein evokes the reassuring ethos of a Bach-like chorale and then concludes *Chichester Psalms* with a plea for universal peace.

WHAT GOES UP MUST COME DOWN — It’s surprising to realize that the long-lived Carl Orff, who once fought in the First World War for his native Germany, died in 1982, only eight years before Bernstein. “Orff took nine-tenths of the style [in *Carmina Burana*] from Stravinsky’s *Les Noces* and the other tenth from Israeli horas,” Bernstein once quipped — though, it might be added, the *Carmina Burana* sound has been identified by several critics as one among the vast range of allusions to be found in Bernstein’s *Mass*.

Both composers shared a conviction in the virtues of music education and in the possibility of tapping into what they believed was an innate ability for people to enjoy music — as universal as the ability to communicate in language. Orff developed a method for teaching children that became widely influential.

Carmina Burana emerged against this background — and against Orff’s own problems with atonality while not wanting to reject the advances of Modernism wholesale. This is where the Stravinsky connection comes into play. Both Stravinsky’s choral works from the 1920s (especially *Les Noces*, the celebration of wedding festivities the Master Chorale performed last season) and the “primitivist” breakthrough ballets he wrote before the First World War for the Ballets Russes influence the sound world of this score.

Orff additionally shared with Stravinsky a fascination with reimagining the ancient world through modern eyes. Ancient Greek theater presented a model, in his view, in which all the performing arts had been amalgamated into a unified whole. This, coupled with his excited discovery of the medieval collection of poems he used as the texts for *Carmina Burana*, might make Orff sound like just another Wagnerian, but his music here is oriented toward the anti-Romantic spareness and stylization of Stravinsky.

Carmina Burana was conceived as a “scenic cantata” and was premiered in a staged version at Frankfurt Opera in 1937. Orff had something more ambitious in mind than the work that

has become so familiar from being excerpted in film scores and commercials: an impressive panoply of visuals, costumes, lighting, and dance. Indeed, he envisioned *Carmina Burana* as just one part of a triptych and went on to write two related cantatas on classical themes (*Catulli Carmina* and *Trionfo di Afrodite*), all of which were to comprise an evening-length trilogy (known collectively as *Trionfi*).

The idea for *Carmina Burana* was triggered by a chance discovery in a rare bookstore, where Orff came across an old edition of a miscellany of 254 medieval poems titled *Carmina Burana*. The poems had been found in a manuscript at a Benedictine monastery in the composer’s native Bavaria. (“Burana” is the Latin version of the German place-name for Beuern, the town where the monastery was located, and “Carmina” is simply the Latin plural for songs or poems.)

The manuscript was discovered in the early 19th century, around the time of reawakened interest in fairy tales and folk poetry (think *Des Knaben Wunderhorn* and the Grimm Brothers). The *Carmina* — mostly composed in Latin but with some medieval vernacular mixed in (Middle High German and Old Provençal) — had lain hidden in a monastery, but the subject matter of many of these poems is decidedly profane and satirical, praising the pleasures of Eros and other worldly pursuits.

The poems are thought to be the work of Goliards — the wandering hippies of the Middle Ages who took a break from their university studies and amused themselves with literary games. Their outlook was at a far remove from that of the troubadours Wagner cherished, who idealized the cult of romantic love. At first, the frank eroticism (including musical depictions of orgasm) did not sit well with the Nazi cultural arbiters in power at the time of the work’s premiere, but — an ongoing problem for Orff’s reputation — *Carmina Burana* did become popular during the Third Reich. (Orff was no Nazi, but the issue of his career during this period remains hotly debated.)

Orff’s full title emphasizes the profane and even pagan nature of the material: *Carmina Burana: Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis* (“Carmina Burana: Secular Songs for Singers and Choruses To Be Sung Together with Instruments and Magical Images”). Note there as well the centrality of the singers, whom the ensemble is there to accompany. His score seeks out the pristine, magical power of music itself — “enchant” means to enrapture, to cast a spell through singing.

Orff organized the cantata into 25 numbers framed by the image of ancient Roman goddess Fortuna as the “Empress of the World.” Fortune is the implacable force contrasted with the anarchic urges of desire illustrated in the cantata’s various narrative threads and mini-stories. We encounter a triptych of the sensual delights found in nature (“In the Springtime” and “On the Meadow” — numbers 3-10), in social life (“In the Tavern” — numbers 11-14), and in the amorous but bittersweet awakening of courtship (“Court of Love” — numbers 15-23).

The image of Fortuna as a turning wheel is mirrored by the cycle of the seasons, the unpredictable ups and downs of gambling, reversals of social roles, even — most graphically — a swan being turned on the spit. The most enchanting section of the score depicts the emotional highs and lows of sexual passion (the final vignette, “Blanziflor and Helena” — number 24).

In musical terms, Orff reinforces the imagery of desire’s repetitive patterns through his stripped-down use of striking rhythmic mottos and almost ritualistic refrains, as well as sharp contrasts in dynamics. As in Stravinsky’s version of Modernism, old-fashioned thematic development is jettisoned in favor of repetitive formulas and continual metrical variety. Using an expanded percussion section, Orff tends to build with large blocks of sound to reinforce the mostly choral vocal parts. It’s also possible to hear aspects of this score as anticipations of Minimalism.

Orff evokes a pre-Christian, pagan sensibility through clever word painting that, also as in Stravinsky, manages to sound simultaneously archaic and modern. The score alternates between moments of high-spirited exuberance and serene introspection — but pleasure and pain are, after all, revealed to be opposites of the same coin.

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



Hailed for his adventurous and bold artistic leadership and for eliciting technically precise and expressive performances from musicians, Grant Gershon is currently in his 17th season as the Kiki & David Gindler Artistic Director of the Los Angeles Master Chorale. The *Los Angeles Times* has said the Master Chorale “has become the most exciting chorus in the country under Grant Gershon,” a reflection on both his programming and performances.

During his tenure Gershon has led more than 200 Master Chorale performances at Walt Disney Concert Hall. A fervent champion of new music, he has led world premiere performances of major works by John Adams, Esa-Pekka Salonen, David Lang, Louis Andriessen, Christopher Rouse, Steve Reich, Morten Lauridsen, Ricky Ian Gordon, Gabriela Lena Frank, Shawn Kirchner, and Chinury Ung, among many others.

Gershon is the Resident Conductor of LA Opera. He made his acclaimed debut with the company with *La Traviata* in 2009 and has subsequently conducted *Il Postino*, *Madame Butterfly*, *Carmen*, *Florencia en el Amazonas*, *Wonderful Town*, and *The Tales of Hoffmann*. He will lead performances of *The Pearl Fishers* in October for the company. This season he will also conduct the world premiere of John Adams’ *Girls of the Golden*

West for San Francisco Opera. This new production is directed by Peter Sellars, with whom Gershon collaborated on the Master Chorale’s acclaimed production of Orlando di Lasso’s *Lagrime di San Pietro*. In New York, Gershon has appeared at Carnegie Hall and at Trinity Wall Street, as well as on the *Great Performers* series at Lincoln Center. Other major appearances include performances at the Ravinia, Aspen, Edinburgh, Helsinki, Salzburg and Vienna Festivals. He has worked closely with numerous conductors, including Claudio Abbado, Pierre Boulez, James Conlon, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, and his mentor, Esa-Pekka Salonen.

His discography includes two Grammy Award-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti’s *Grand Macabre* (Sony Classical); six commercial CDs with the Master Chorale and two live performance albums. He has also led the Master Chorale in performances for several major motion pictures soundtracks.

Mr. Gershon was named Outstanding Alumnus of the Thornton School of Music in 2002 and received the USC Alumni Merit Award in 2017. He is a member of the Board of Councilors for the Thornton School and the Board of Directors of Chorus America.

LOS ANGELES MASTER CHORALE AND ORCHESTRA

SOPRANO

April Amante
 Tamara Bevard
 Christina Bristow
 Karen Hogle Brown
 Emma-Grace Dunbar
 Hayden Eberhart
 Harriet Fraser
 Hilary Fraser-Thomson
 Alannah Garnier
 Colleen Graves
 Katya Gruzglina
 Kelci Hahn
 Virenia Lind
 Amy Mascio
 Deborah Mayhan
 Caroline McKenzie
 Lika Miyake
 Beth Peregrine
 Meredith Pyle
 Anna Schubert
 Holly Sedillos
 Carrah Stamatakis
 Courtney Taylor
 Rebecca Tomlinson
 Suzanne Waters
 Elyse Willis
 Andrea Zomorodian

ALTO

Garineh Avakian
 Lesili Beard
 Rose Beattie
 Carol Binion
 Leanna Brand
 Aleta Braxton
 Monika Bruckner
 Janelle Destefano
 Amy Fogerson
 Michele Hemmings
 Callista Hoffman-Campbell
 Sharmila Lash
 Sarah Lynch
 Cynthia Marty
 Margaurite Mathis-Clark
 Julia Metzler
 Alice Kirwan Murray
 Eleni Pantages
 Laura Smith Roethe
 Jessie Shulman
 Leslie Inman Sobol
 Niké St. Clair
 Nancy Sulahian
 Ilana Summers
 Kimberly Switzer
 Tracy Van Fleet

TENOR

Matthew Brown
 Timothy Gonzales
 Todd Honeycutt
 Blake Howard
 Jon Lee Keenan
 Charlie Kim
 Shawn Kirchner
 Bryan Lane
 Charles Lane
 Michael Lichtenauer
 Joseph Lopez
 Sal Malaki
 Matthew Miles
 Adam Noel
 Anthony Ray
 Todd Strange
 A.J. Teshin
 Matthew Thomas
 Jimmy Traum
 Matthew Tresler
 Nate Widelitz

BASS

Michael Bannett
 Michael Blanchard
 John Buffett
 Tim Campbell
 Kevin Dalbey
 Dylan Gentile
 Will Goldman
 Abdiel Gonzalez
 Scott Graff
 Stephen Grimm
 James Hayden
 David Dong-Geun Kim
 Kyungtae Kim
 Luc Kleiner
 Chung Uk Lee
 Scott Lehmkuhl
 Edward Levy
 Ben Lin
 Brett McDermid
 Cale Olson
 Jim Raycroft
 Adrien Redford
 Vincent Robles
 Douglas Shabe
 Mark Edward Smith
 Paul Sobosky
 Shuo Zhai

VIOLIN I

Roger Wilkie, *Concertmaster*
 Ana Landauer,
Associate Concertmaster
 Margaret Wooten,
Assistant Concertmaster
 Tamara Hatwan
 Flo Titmus
 Leslie Katz
 Nina Evtuhov
 Hana Kim
 Nicole Bush
 Radu Pieptea
 Irina Voloshina
 Lilliana Filipovic

VIOLIN II

Armen Anassian, *Principal*
 Cynthia Moussas,
Associate Principal
 Linda Stone
 Anna Kostyuchek
 Mui Yee Chu
 Juliann French
 Steve Scharf
 Jean Sudbury
 Colleen Coomber
 Kirsten Fife

VIOLA

Shawn Mann, *Principal*
 Andrew Picken,
Associate Principal
 Brett Banducci
 Dmitri Bovaird
 Karolina Naziemiec
 Aaron Oltman
 Kate Vincent
 Lissie Wilson

CELLO

Cecilia Tsan, *Principal*
 Delores Bing,
Associate Principal
 Ira Glansbeek
 Nadine Hall
 Dane Little
 Maggie Edmondson

BASS

Don Ferrone, *Principal*
 Peter Doubrovsky,
Associate Principal
 Tim Eckert
 Thomas Harte

FLUTE

Geri Rotella, *Principal*
 Lisa Edelstein
 Sarah Weisz

OBOE

Leslie Reed, *Principal*
 Michele Forrest
 Jennifer Johnson

CLARINET

Gary Bovyer, *Principal*
 Ralph Williams
 Phil O'Connor

BASSOON

William May, *Principal*
 William Wood
 Theresa Truenfels

FRENCH HORN

Steve Becknell, *Principal*
 Danielle Ondarza
 Allen Fogle
 Sarah Bach

TRUMPET

Marissa Benedict, *Principal*
 Rob Frear
 Dustin McKinney

TROMBONE

William Booth, *Principal*
 Al Veeh
 Terry Cravens,
Bass trombone

TUBA

P. Blake Cooper, *Principal*

HARP

JoAnn Turovsky, *Principal*
 Allison Allport

TIMPANI

Theresa Dimond, *Principal*

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LOS ANGELES MASTER CHORALE

The Los Angeles Master Chorale is widely recognized as the country's leading professional choir and one of Southern California's most vibrant cultural treasures. Hailed for its powerful performances, technical precision, and artistic daring, the Master Chorale is led by Artistic Director Grant Gershon and President and CEO Jean Davidson. Founded by legendary conductor Roger Wagner in 1964, it is a founding resident company of The Music Center and choir-in-residence at Walt Disney Concert Hall. Chorister positions are highly sought-after and the fully professional choir is a diverse and vocally dynamic group showcasing the many voices of L.A.

Presenting its own concert series each season, the Los Angeles Master Chorale performs choral music from the earliest writings to contemporary compositions striking a balance between innovation and tradition. It also frequently performs

with the Los Angeles Philharmonic at Disney Hall and the Hollywood Bowl. The Master Chorale has been awarded three ASCAP/Chorus America Awards for Adventurous Programming as well as Chorus America's prestigious Margaret Hillis Award for Choral Excellence. In 2017 it was inducted into the American Classical Music Hall of Fame.

Committed to community engagement and fostering music education in schools, the Los Angeles Master Chorale's education programs include Voices Within residencies that encourage students to write and perform their own songs, and an expansive Oratorio Project for high school students. The Master Chorale also presents an annual High School Choir Festival, which brings teenagers from around the Southland to perform in Walt Disney Concert Hall. lamasterchorale.org

SOLOISTS

SO YOUNG PARK SOPRANO



A native of South Korea, So Young Park thrills audiences with her "stunning" (*LA Times*) and "dead-accurate" (*New York Times*) voice in performances throughout the world. This season she joins the roster of the Metropolitan Opera to cover the role of Le Fée in Massenet's *Cendrillon* and returns to the LA Phil as soprano soloist in Esa-Pekka Salonen's *Wing on Wing*, and to Michigan Opera Theatre reprising the role of Gilda in Verdi's *Rigoletto*. Ms. Park trained as a Los Angeles Opera Domingo-Colburn-Stein Young Artist during which time she performed the roles of The Queen of the Night in *The Magic Flute*, Gossip in *The Ghosts of Versailles*, and Barbarina in *Le nozze di Figaro*. Last season, she covered the lead role of Dai Yu in San Francisco Opera's world premiere of Bright Sheng's *Dream of the Red Chamber*; returned to the LA Opera as Blondchen in *Abduction from the Seraglio*, as Daughter of Akhnaten in *Akhnaten*, and as Olympia in *The Tales of Hoffmann*. This summer she was a soloist for the Met Opera's recital series in New York and was a finalist in Plácido Domingo's prestigious Operalia competition.

NICHOLAS PHAN TENOR



American tenor Nicholas Phan has appeared with many of the leading orchestras in North America and Europe, including the Cleveland Orchestra, New York Philharmonic, Boston Symphony, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, BBC Symphony, English Chamber Orchestra, Strasbourg Philharmonic, and Royal Philharmonic. His many opera credits include appearances with LA Opera, Houston Grand Opera, Glyndebourne Opera, Maggio Musicale in Florence, Deutsche Oper am Rhein, and Frankfurt Opera. In both recital and chamber concerts, he has been presented by Carnegie Hall, London's Wigmore Hall, the Metropolitan Museum of Art, the Chamber Music Society of Lincoln Center, the Philadelphia Chamber Music Society, Atlanta's Spivey Hall, Boston's Celebrity Series, and the Library of Congress in Washington, DC. He also serves as artistic director of Collaborative Arts Institute of Chicago's Collaborative Works Festival. His recent solo album, *Gods and Monsters*, was released on Avie Records in January 2017.

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

SOLOISTS

STEPHEN POWELL
BARITONE



Stephen Powell brings his “rich, lyric baritone, commanding presence, and thoughtful musicianship” (*Wall Street Journal*) to a wide range of music. Mr. Powell has sung under the distinguished batons of such noted conductors as David Robertson, Robert Spano, Andrew Litton, Charles Dutoit, Marin Alsop, Leonard Slatkin, and David Zinman. His recent performances include *Carmina Burana* (Boston Symphony Orchestra, Philadelphia Orchestra), Britten’s *War Requiem* (Atlanta Symphony Orchestra at Carnegie Hall), Walton’s *Belshazzar’s Feast* (Houston Symphony), Leshnoff’s *Symphony No. 3* (Kansas City Symphony), *Messiah* (Philadelphia Orchestra), Prus in *The Makropulos Case* (San Francisco Opera), Iago in *Otello* and Jochanaan in *Salome* (Minnesota Orchestra), Germont in *La Traviata* (Seattle Opera, San Diego Opera), Oliver Jordan in Bolcom’s *Dinner at Eight* (Minnesota Opera), and the title roles of *Simon Boccanegra* (Warsaw), *Rigoletto* (Caramoor Festival), and *Macbeth* (Michigan Opera Theatre). He can be heard on the RCA Red Seal recording of Mahler’s *Symphony No. 8* (Tonhalle Orchester Zürich).

JAMIE FELIX-TOLL
BOY SOPRANO



Jamie Felix-Toll is a 13-year-old 8th grader at the Waverly School in Pasadena. He is currently appearing in LA Opera’s production of *Carmen*, and has appeared in three other LA Opera mainstage productions: *I Pagliacci*, *La bohème*, and *Tosca*. Jamie recently performed the role of Jaffett, Noah’s eldest son, in the LA Opera Community production of *Noah’s Flood*, conducted by James Conlon. He is in his 8th year with the Los Angeles Children’s Chorus, and is a proud member of the Concert Choir Ensemble. Additionally, Jamie has performed with the Los Angeles Philharmonic and the Los Angeles Master Chorale at Walt Disney Concert Hall and at the Hollywood Bowl, including singing *Missa Solemnis* conducted by Michael Tilson Thomas, *St. Matthew Passion* conducted by Grant Gershon, and the Mahler *Symphony No. 3* conducted by Gustavo Dudamel.

LOS ANGELES CHILDREN’S CHORUS



Anne Tomlinson, Artistic Director

Los Angeles Children’s Chorus (LACC), widely recognized for its agile *bel canto* sound and artistic excellence, has been lauded as “hauntingly beautiful” (*Los Angeles Times*), “astonishingly polished” (*Performances Magazine*), and “one of the world’s foremost children’s choirs” (*Pasadena Star News*). Founded in 1986 and led by Artistic Director Anne Tomlinson, LACC presents its own concerts and regularly performs with such organizations as LA Opera, Los Angeles Philharmonic, Los Angeles Master Chorale, and Jacaranda. The chorus serves 400 children from ages 6 to 18 in six choirs — Concert Choir, Chamber Singers, Young Men’s Ensemble, Intermediate Choir, Apprentice Choir, and Preparatory Choir — and a First Experiences in Singing program and First Experiences in Choral Singing Ensemble for 6–8-year-olds. LACC, recipient of Chorus America’s 2014 Margaret Hillis Award for Choral Excellence, tours internationally, is the subject of three documentaries and has appeared on NBC’s “The Tonight Show,” PBS’s “Great Performances,” BBC Radio and Public Radio International’s “From the Top.”

lchildrenschorus.org.

OCTOBER 29, 2017

DÍA DE LOS MUERTOS

DECEMBER 2 & DECEMBER 9, 2017

FESTIVAL OF CAROLS

WITH ERIC WHITACRE

DECEMBER 10, 2017

BACH: THE SIX MOTETS

DECEMBER 17, 2017

HANDEL’S MESSIAH

DECEMBER 18, 2017

37TH ANNUAL MESSIAH SING-ALONG

FEBRUARY 11, 2018

ISRAEL IN EGYPT

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JUNE'S BIG FINISH

The 2016/17 season concluded in June with a series of impactful events including three Lux Aeterna 20th anniversary concerts, a spectacular Gala honoring composer Morten Lauridsen that raised over \$550,000, our induction into the American Classical Music Hall of Fame, hosting around 500 of our peers at the Chorus America Annual Conference, and holding our inaugural Big Sing L.A., bringing over 1,200 people to Grand Park to sing together.

We thank everyone who helped to make this such an extraordinary month!

Grant Gershon accepts the medallion from the American Classical Music Hall of Fame



Big Sing L.A. in Grand Park



Master Chorale singers at Big Sing L.A.



Morten Lauridsen, Jean Davidson & David Gindler



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The Los Angeles Master Chorale established the Roger Wagner Society to honor and recognize individuals who have expressed their commitment to the art of choral music by making a gift to the Master Chorale's endowment or a planned gift benefitting the Los Angeles Master Chorale. 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 Los Angeles Master Chorale in 1964 and served as its Music Director until 1986.

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SEPTEMBER

FRI 1 SEPT / 7:00 p.m.

DANCE DTLA: Dance Downtown
Grand Park

FRI 1 SEPT / 8:00 p.m.

The Curious Incident of the Dog in the Night-Time
CENTER THEATRE GROUP
Ahmanson Theatre
Thru 9/10

FRI 1 SEPT / 8:00 p.m.

BIG L.A. PORTRAIT GALLERY
Grand Park
Thru 9/4

TUE 5 SEPT / 11:00 a.m.

LUNCHTIME! Food Trucks
Grand Park
Every Tues, Weds, Thurs

TUE 5 SEPT / 5:00 p.m.

Bootcamp
Grand Park
Every Tuesday thru Sept 27

SAT 9 SEPT / 7:00 p.m.

LA Opera
Carmen
Dorothy Chandler Pavilion
Thru 10/1

Opening night and the 9/23 performances are the only evening performances that start at 7 p.m. Check the schedule for details.

SUN 10 SEPT / 12:00 p.m.

Beat Swap Meet
Grand Park

WED 13 SEPT / 8:00 p.m.

Head of Passes
Center Theatre Group
Mark Taper Forum
Thru 10/22

SAT 16 SEPT / 1:00 p.m.

León Ferrari: *The Words of Others: León Ferrari and Rhetoric in Times of War*
REDCAT
Thru 12/17

SUN 17 SEPTEMBER / 2:00 p.m.

SUNDAY SESSIONS GETS DEEP
Grand Park

FRI SEPT 22 / 8:30 p.m.

Ism, Ism, Ism: Experimental Cinema in Latin America
REDCAT
Thru 9/24

SAT 23 SEPT / 2:00 p.m.

CARMINA BURANA
LA Master Chorale
Walt Disney Concert Hall
Thru 9/24

SAT 23 SEPT / 5:30 p.m.

PROUD Movie Night
Grand Park

TUE 26 SEPT / 7:00 p.m.

OPENING NIGHT CONCERT & GALA
MOZART—THE EARLY YEARS
LA Phil
Walt Disney Concert Hall

THURS 28 SEPT / 8:30 p.m.

FAUSTIN LINYEKULA/STUDIOS
KABAKO: Sur les traces de Dinozord
REDCAT
Thru 9/30

FRI 29 SEPT / 11:00 a.m.

Mozart: Final Piano Concerto
LA Phil
Walt Disney Concert Hall
Thru 10/1