

WELCOME

FROM JEAN DAVIDSON, PRESIDENT & CEO



Bienvenidos/Welcome to the Los Angeles Master Chorale's very first Día de los Muertos concert! The annual Mexican "Day of the Dead" festivities that take place around Los Angeles — including the vibrant altar displays by our Music Center neighbors in Grand Park — have long inspired us. This season we wanted to add a musical celebration into the mix and, as you will see in the program notes, our esteemed guest conductor, María Guinand, has devised a most spirited program around the themes of "death" and "celebration" from an engaging blend of contemporary composers. We are honored to have a choral conductor of such renown as María joining us for this concert and warmly welcome her back to Los Angeles.

In addition to being part of the Día de los Muertos holiday, this concert was also timed to coincide with the vast Getty-led initiative Pacific Standard Time: LA/LA. The number and breadth of art events taking place throughout the city this Fall is nothing short of incredible and I hope this concert encourages you to explore more Latin American and Latino art in Los Angeles.

Last month we were delighted to announce that our critically-acclaimed production of Orlando di Lasso's *Lagrime di San Pietro* directed by the incomparable Peter Sellars will be returning to Walt Disney Concert Hall for a special Gala performance on Sunday, March 18. The 2018 Gala will honor two of the Master Chorale's most indomitable and avid supporters,

Kiki and David Gindler for their leadership and also honor Peter Sellars for his remarkable artistic achievement. At the end of this season, David will be stepping down as the Chairman of our Board of Directors after a six-year tenure. In this role, David has been a true champion of Grant Gershon's artistic vision for the Master Chorale and it is not hyperbole to say that without Kiki and David's leadership, *Lagrime* may not have happened. I hope you can join us for this memorable evening.

We all know that music has the power to transcend borders and, with tonight's program, perhaps even the divide between life and death. In the coming seasons, *Lagrime* will prove to be the Master Chorale's ticket to the world with exciting touring plans currently being pursued and finalized. In the meantime, we invite you to take a journey with us tonight and let this music be a passport to the lost loved ones in your hearts.

A handwritten signature in black ink that reads "Jean Davi". The signature is fluid and cursive, with the first few letters being larger and more prominent.

Jean Davidson, President & CEO

DÍA DE LOS MUERTOS

LA MUERTE SONRIENTE (THE SMILING DEATH)

SUNDAY, OCTOBER 29, 2017 AT 7 PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

MARÍA GUINAND.....conductor

PART I: DEATH

LAMENTACIONES DE PROFETA JEREMÍAS
(LAMENTATION OF JEREMIAH)
Alberto Ginastera (1916–1983)

- I. O Vos Omnes
- II. Ego Vir Videns
- III. Recordare, Domine

TRES EPITAFIOS (THREE EPITAPHS)
Rodolfo Halffter (1900–1987)

- I. Para La Sepultura De Don Quijote
(For The Grave Of Don Quijote)
- II. Para La Sepultura De Dulcinea
(For The Grave Of Dulcinea)
Ayana Haviv, soprano; Brad Chapman, tenor
- III. Para La Sepultura De Sancho Panza
(For The Grave Of Sancho Panza)

RÉQUIEM DE OSÚN (OSUN REQUIEM)
Calixto Álvarez (B. 1938)

- I. Requiem
- II. Confutatis
- III. Lacrymosa
- IV. Hostias
- V. Benedictus
Holly Sedillos, soprano

CONCIERTO PARA CORO (CONCERTO FOR CHOIR)
Miguel Astor (B. 1958)

Muerte De Antoñito El Camborio
(Death Of Antoñito El Camborio)
Tim Gonzales, tenor

PART II: CELEBRATION

UNICORNIS CAPTIVATUR
(THE UNICORN IS CAPTURED)
Ola Gjeilo (B. 1978)

CÁNTICO DE CELEBRACIÓN
(SONG OF CELEBRATION)
Leo Brouwer (B. 1939)

JUBIABÁ
Carlos Alberto Pinto Fonseca (1933–2006)
*Emma-Grace Dunbar, soprano;
Garineh Avakian, mezzo-soprano; Tim Gozales, tenor*

SALVE AL CELESTE SOL SONORO
(SONGS OF LIFE AND HOPE)
Alberto Grau (B. 1937)
*Elissa Johnston, soprano; Jessie Shulman, mezzo-soprano;
Abdiel Gonzalez, baritone*

*Octet: Andrea Zomorodian, Kelci Hahn, Sarah Lynch,
Niké St. Clair, Matt Brown, Michael Lichtenauer,
Luc Kleiner, and Shuo Zhai.*

EL GUAYABOSO (THE LIAR)
Guido López Gavilán (B. 1944)

LA MUERTE SONRIENTE (THE SMILING DEATH)
Diana Syrse (B. 1984)
*Ayana Haviv and Ilanna Summers, ayoyote; Dylan Gentile,
tambor tarahumara; Charlie Kim, tenor and death flute; Matt
Brown, ocarina*

This concert is generously sponsored by Marian and John Niles.

THE SMILING DEATH

by Thomas May



We are just a few days away from the Día de los Muertos holiday, which has in recent decades taken on an increasing presence across the United States. The imagery associated with it — the vibrant colors, candles and marigolds, decorated *ofrendas* (home altars paying homage to deceased love ones), sugar skulls, *pan de muerto*, skeleton-musicians, and the like — is especially familiar in Los Angeles, but the rich history of the holiday and its significance are not as well known among the general public.

For one, it should not be mixed up with neighboring Halloween, though, like the latter, Día de los Muertos originated from a blend of pre-Christian and Christian elements. Most closely associated with Mexico, it is rooted in pre-Columbian ritual, which became overlaid with beliefs and symbols of the Catholic Church. This syncretism influenced guest conductor María Guinand's curation of choices for her program — all of which are by living composers, with three exceptions. "Otherwise, I could have gone back to colonial music of the Baroque or pre-classical period in Hispanic America to find these themes, but the focus would have been on the religious values of Christianity and Catholicism," she explains. "I think Día de los Muertos has to do much more with this syncretism that exists in Latin America and that has flourished after independence. It combines different views and approaches. So I wanted to create a program that would be colorful and show the soul of the Latin American people."

Reflection on our ancestors and honoring our departed loved ones is at the heart of Día de los Muertos — not in a state of sadness, but with a spirit that embraces celebration: death, as Guinand remarks, perceived "not as a moment only of grief but also as an encounter with the other world, that mixes nostalgic happiness and the tragic at the same time: hence 'the smiling death.'" The tragic and the celebratory stand as counterparts for each half of the program she has devised.

We open, then, with one of the landmark composers of Latin America. Last year's celebrations of his centenary brought Alberto Ginastera (1916–1983) a bit more into focus, though too much of this Argentine composer's music remains unaccountably neglected. His Op. 14 *Lamentaciones del Profeta Jeremías* (Lamentation of Jeremiah) is from Ginastera's early period and is one of only three choral pieces he wrote. At the time, he had come to notice for his ballet music.

Dating from Ginastera's exile in the United States for his anti-Perón protests, *Lamentaciones* was written in 1946, when the young composer was being mentored by Aaron Copland at the Berkshire Music Center.

Ginastera chose three texts from the "weeping prophet" Jeremiah mourning the Babylonian exile. Influences from Bartók and Stravinsky are especially noticeable in the grieving intensity of the first part, "O vos omnes," which pours out in fierce dissonances, emphasizing the specter of death and depicting an angry God. In contrast, a Renaissance flavor dominates in the despairing "Ego vir videns," which begins in meditative, solemn despair. The final "Recordare, Domine" turns a corner emotionally, becoming, as Guinand remarks, a prayer expressing "hope and possibilities for living" as the tempo speeds up for the joyous final section.

Rodolfo Halffter (1900-1987) left Madrid at the end of the Spanish Civil War and emigrated to Mexico. *Tres Epitafios* (Three Epitaphs), composed between 1947 and 1953, reveals the composer's desire to remain in touch with his native country's cultural legacy: it sets verse excerpts from Miguel Cervantes' *Don Quijote*. Halffter structures the work as a triptych of choral epitaphs from the tombs of Don Quijote (no. 1), Dulcinea (no. 2), and Sancho Panza (no. 3). Guinand says that in her selection of repertoire for the program, she also wanted to pay homage to "good literature, composers who set the work of good poets."

Halffter is mostly known for his compositions for piano, but this early work is fluently written for a cappella chorus, with straightforward, homophonic textures and harmonies; brief soprano and tenor solos accentuate the epitaph to the Knight of the Sorrowful Countenance's beloved Dulcinea.

Born in 1938 in Santa Isabel de las Lajas, Cuba, Calixto Álvarez studied for some years in the United States and Poland before returning to Cuba. He is especially known as a composer for the theater. Réquiem Osun originated in 1986 as an accompaniment to a staging in Havana of *Réquiem por Yarini*, the best-known play by Cuban playwright and singer Carlos Felipe. The play was written in 1955–60 and is based on the dramatic demise in 1910 of the Cuban pimp, politician, and racketeer Alberto Yarini y Ponce de León. In keeping with Felipe's mixture of sources — “Greek tragedy, Spiritism, and the syncretic Yoruba traditions of Cuba,” according to the Spanish literary scholar Robert Lima — Álvarez sets Yoruba religious chant together with the Latin of the tradition Catholic Requiem liturgy. Osun (or Oshun) is a female manifestation of the deity in the Yoruba religion, associated with fertility, love, and destiny.

Musically as well, Álvarez juxtaposes Afro-Cuban rhythms and traditional Yoruban chants (in the creolized Lucumí dialect used for Santería rituals) with European choral idioms. The result is a very socially aware piece, Guinand points out, which is “syncretic, innovative, and intercultural, it expresses this fusion of elements in a very simple but effective way.” One challenge it poses to the singers is “to change from the lyrical singing of Western tradition, experimenting with chest and open voice and other colors.”

Miguel Astor, born in 1958, comes from María Guinand's native city of Caracas. *Concierto para Coro* is a recent work, dating from 2016. Its three parts set poems by Federico García Lorca, including two from his collection *Romancero Gitano* (*Gypsy Ballads*), published in 1928.

We hear the third part, “Muerte de Antoñito El Camborio,” in which Astor uses mixed chorus, a solo tenor, and body percussion, evoking chant and Andalusian lament.

The poem depicts the murder of the young Roma bullfighter. “The essence of Lorca's poem is a very dramatic and very Spanish way of looking at death,” explains Guinand. Antoñito El Camborio had been captured by the Civil Guard before arriving in Seville (as described by the poem set in the second part); now he falls victim — “three spurts of blood” — to the piercing daggers of his cousins: “What they did not envy in others/now they envied in me.”

Following these four musical visions of death and tragedy, the program turns toward the celebratory side of Día de los Muertos, beginning with a composer from outside the Latin American cultural space. Ola Gjeilo, born in 1978 in Norway and currently based in New York, is acclaimed for his choral music. For Guinand, he offers a fascinating perspective on the conflation of death and celebration. Gjeilo's *Unicornis Captivatur* (The Unicorn Is Captured) additionally involves a variation on the return to medieval sources (chants, the Requiem) that is one of the program's threads.

Dating from 2001, *Unicornis Captivatur* was inspired by the composer's interaction with early music. The text comes from a collection of medieval chants, the Engelberg Codex, completed

around 1400 and in the possession of a Swiss monastery. The circle of life this menagerie of medieval creatures traces drew from Gjeilo music of awe, joy, and triumph.

With the composer, guitarist, and conductor Leo Brouwer (born in 1939 in Havana), we return to Cuba. His populist leanings are evident in his transcriptions of Beatles songs and hugely prolific catalogue of movie scores, but Brouwer was trained in Modernist circles as well. *Cántico de Celebración* is a self-explanatory hymn to joy, its rhythmic gestures infectious. “Sometimes, in the wheel of life, we are up, and sometimes we are down,” says Guinand. “It's a piece that expresses the idea, while we are up, let's celebrate and move our body.”

Another sense of celebration is conveyed by *Jubiabá* by Carlos Alberto Pinto Fonseca (1933–2006). Like the *Réquiem Osun*, *Jubiabá* reflects the Africa-derived Yoruba heritage brought over to the New World by slaves. Fonseca composed the piece in 1963 as a choral evocation of Yoruba ritual or *macumba* (a catch-all word covering the practices of syncretic religions in the composer's native Brazil — curiously, it can also refer to a musical instrument). More specifically, *Jubiabá* pays tribute to the Afro-Brazilians (mostly originating in Nigeria and Benin) who developed the Candomblé religious tradition. “Jubiabá” here is the high priest who presides over the ceremonies.

Striking a humorous note in our program is *El Guayaboso* (The Liar) by Guido López-Gavilán, a Cuban composer and conductor. Born in 1944, he was sent abroad to Moscow in the then-Soviet Union to study at the Tchaikovsky Conservatory, where he graduated in 1973. *El Guayaboso*, which was first composed in the 1960s for a youth chorus, is what the composer terms a “choral *guaguancó*” referring to the most popular of the types of rumba, associated “almost always very jovial spirit and recount[ing] a humorous or festive happening” with only percussion accompaniment. In the 1980s, López-Gavilán made this arrangement for mixed chorus, which asks the singers to vocalize the percussion parts. His text comes from memories of poems his grandmother used to read him: “I remembered these disparate rhymes, which probably emerged in a country fiesta in Matanzas province in the last years of the nineteenth century, and they appeared many years later in the text of *El Guayaboso*.”

Venezuelan Alberto Grau, who was born in 1937, founded the Schola Cantorum de Venezuela in 1967 — a choral society central to Venezuela's educational system, of which Guinand currently serves as chief conductor. Grau has been especially influential on the contemporary choral scene as both a composer and conductor. Commissioned by the Riga Youth Choir Kamer in 2010, *Salve al Celeste Sol Sonoro* sets two stanzas of a poem by the trailblazing Nicaraguan poet Rubén Darío (1867–1916). The original poem is actually titled *Programa Matinal* (*Morning Program*), but Grau has taken the first stanza's final line to name his composition: “Hail to the sonorous celestial Sun!”

Grau begins with the keyword “Sol” (Sun), sung by the divided choir, against which a baritone solo emerges with the first verse. The score even includes a part for “hands/feet,” the rhythmic line for the feet to be marked “with the heels, without lifting the toes.” The physicality of the piece extends to body movement, with instructions for how to choreograph shoulders and arms across the changing meters. Celebration is here allied to love and gratitude for life's beauty.

In conclusion is the piece whose title inspired María Guinand to create this program juxtaposing death with celebration. Diana Syrse is a composer and singer from Mexico City. Born in 1984, she has studied at CalArts and the Hochschule für Musik und Theater in Munich. *La Muerte Sonriente* (The Smiling Death) was commissioned in 2013 by the Túmben Paax Contemporary Vocal Ensemble and adapted the next year for six voices and “Pre-Hispanic percussion” for the Breakout Ensemble. Syrse wrote the text as well as music, and her piece takes us back to the Mexican origins of Día de los Muertos. Guinand admires the invention of Syrse’s use of onomatopoeic sounds and virtuoso writing for the voice, mingling fast-moving textures against lyrical lines. The instrumentation Syrse calls for includes two

ayoyotes (percussion instrument from the Aztecs), *tabor tarahumara* (a kind of tambourine from the indigenous people of northern Mexico), Aztec death flute, and ocarina.

“The word death is not pronounced in New York, in Paris, in London, because it burns the lips,” Octavio Paz, the Nobel Prize-winning poet, once wrote. “The Mexican, in contrast, is familiar with death, jokes about it, caresses it, sleeps with it, celebrates it, it is one of his favorite toys and his most steadfast love.”

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

2017/18 SEASON PROGRAMS

DECEMBER 2-18, 2017

CHRISTMAS AT WALT DISNEY CONCERT HALL

FEBRUARY 11, 2018

ISRAEL IN EGYPT

MARCH 18, 2018

GALA 2018 LAGRIME DI SAN PIETRO

MAY 13, 2018

REID & RILEY

JUNE 9 & 10, 2018

BRAHMS REQUIEM

GUEST APPEARANCES & EVENTS

LA PHIL: A MIDSUMMER NIGHT’S DREAM
November 2 – 5, 2017
Susanna Mälkki, Conductor
LAPHIL.COM

GRAND AVENUE ARTS: ALL ACCESS
November 4, 2017 11 am – 5pm
Free family-friendly day exploring arts
companies on Grand Avenue.

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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. In June 2017, the Master Chorale hosted Big Sing L.A., bringing people of all ages and abilities to Grand Park for a communal singing event. In 2018, this initiative will expand with Big Sing California engaging singers from throughout the state and connecting singers worldwide through streaming. lamasterchorale.org

LOS ANGELES MASTER CHORALE ARTISTS

SOPRANO

April Amante
Christina Bristow
Emma-Grace Dunbar
Rachelle Fox
Alannah Garnier
Kelci Hahn
Ayana Haviv
Elissa Johnston
Deborah Mayhan
Caroline McKenzie
Holly Sedillos
Rebecca Tomlinson
Suzanne Waters
Elyse Willis
Andrea Zomorodian

ALTO

Garineh Avakian
Rose Beattie
Aleta Braxton
Janelle DesStefano
Michele Hemmings
Callista Hoffman-Campbell
Shabnam Kalbasi
Sharmila Lash
Sarah Lynch
Margaurite Mathis-Clark
Laura Smith Roethe
Jessie Shulman
Leslie Inman Sobol
Niké St. Clair
Ilanna Summers
Kimberly Switzer

TENOR

Matthew Brown
Adam Faruqi
Timothy Gonzales
Steven Harms
Jon Lee Keenan
Charlie Kim
Shawn Kirchner
Bryan Lane
Charles Lane
Michael Lichtenauer
Joseph Lopez
Sal Malaki
Matthew Miles
Anthony Ray
Todd Strange
Jimmy Traum

BASS

Michael Bannett
Reid Bruton
David Castillo
Dylan Gentile
Will Goldman
Abdiel Gonzalez
Scott Graff
James Hayden
Luc Kleiner
Chung Uk Lee
Ben Lin
Brett McDermid
Vincent Robles
Mark Edward Smith
Shuo Zhai

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

MARÍA GUINAND

CONDUCTOR



María Guinand is Artistic Director of Schola Cantorum of Venezuela and conducts choral projects throughout Latin America, Europe, the United States, and Asia. Renowned as an authentic interpreter and trainer of Latin American choral music of the 20th and 21st centuries, she is a recipient of the Helmuth Rilling Preis (2009), the Robert Edler Preis für Chormusik (2000), and the Kulturpreis of the InterNationes Foundation (1998), three of the most distinguished prizes in choral music conducting.

A graduate of Bristol University in England, she studied choral conducting with Alberto Grau, and went onto further studies in conducting and musical education with Helmuth Rilling, Luigi Agustoni, and Johannes B. Goeschl.

Currently, she conducts two of Venezuela's most prestigious choirs, the Schola Cantorum de Venezuela and the Cantoría Alberto Grau, with both of whom she has toured extensively and won many awards. Always interested in new choral music, she has been involved in projects such as the premieres,

performances, and recordings of Osvaldo Golijov's *La Pasión según San Marcos* and John Adams' *A Flowering Tree*.

For over three decades, María Guinand has been the Associate Conductor and Advisor of Choral Symphonic Performances and Activities for El Sistema (FESNOJIV), the world-renowned music program in Venezuela. She teaches in the Master Degree Program for Choral Conductors at the University Simón Bolívar, where she has been a professor and conductor for 28 years.

As a choral promoter and Director of the Schola Cantorum of Venezuela Foundation, she contributes to the permanent establishment of choral music centers for children and youths of disadvantaged backgrounds in Venezuela and other Andean countries. As conductor of the Polar Foundation Choir she has actively contributed to the development of choral music in private enterprises. She served for 12 years as the Latin American Vice President of the International Federation for Choral Music. She is also editor of the "Música de Latinoamérica" collection at Earthsongs music editorial house.

CELEBRATING LIFE BY HONORING THE DEAD

Día de los Muertos — the Day of the Dead — is most strongly associated with Mexico but is celebrated throughout Latin America and in many Mexican-American communities, including Los Angeles. Its roots can be traced back more than 3,000 years to Aztec festivities featuring Mictecacihuatl, the “Lady of the Dead.” The holiday encompasses three days: All Hallow’s Eve (October 31), All Saints Day (November 1), and All Souls Day (November 2). Festivities are centered around celebrating the lives of the deceased by remembering and celebrating them in frank recognition that death is a natural part of the human experience. Events are somewhat like joyous family reunions where the dead are the guests of honor.

Offerings to the dead are presented on colorful altars (*ofrendas*) and also at gravesites. (One of Los Angeles’s largest and most popular events is held at the Hollywood Forever Cemetery.)

The altars are decorated with flowers — primarily marigolds — candles, *pan de muerto* (bread of the dead), incense, ceramic skulls, and pictures of loved ones. Food and drink that the deceased enjoyed is also offered.

One of the most prominent and ubiquitous images of Día de los Muertos is “La Catrina,” the elegant skeleton figure whose image was created more than a century ago by José Guadalupe Posada as a critique of Mexicans who pretentiously embraced the aristocratic ways of Europeans. Other skeletons and skulls (*calaca* and *calaveras*) appear everywhere during the holiday, in confectionery, as parade masks, and as dolls. *Calacas* and *calaveras* are almost always portrayed as enjoying life, often dressed in fancy clothes and entertaining poses.

GRAND PARK DÍA DE LOS MUERTOS ALTARS

OCTOBER 29 - NOVEMBER 5

In partnership with Self-Help Graphics & Art and Lore Productions, Grand Park will present 50 altars and art installations created by local artists and community groups in honor of Día de los Muertos. The altars, which will remain in the park all week long, will focus on the theme of the four elements and the ways in which nature intersects our lives.

Grand Park will offer free lunchtime tours, which will highlight the artwork and discuss the traditions of the holiday.



OPENING NIGHT FEAST

The Los Angeles Master Chorale celebrated the opening of its 54th season in September by transforming BP Hall into a decadent medieval tavern, embracing the themes of Carl Orff's *Carmina Burana* that was performed at the opening concerts. Much merrymaking ensued, including palm reading, feasting, magic, and music. Proceeds from the evening supported the Master Chorale's artistic vision and educational programs.



Grant Gershon, Cheryl Scheidemantle,
Anne Tomlinson

Julieta Ferrero, Marguerite, and
Andre Minassian.



THANK YOU

We are delighted to welcome Dr. Annette L. Ermshar and Mr. Dan Monahan (right) as the newest members of the LA Master Chorale's Artistic Director's Circle. They join a committed group of passionate supporters whose gifts of \$50,000 and more directly impact our core institutional programming and special initiatives.

Dr. Ermshar is a member of the Master Chorale's Board of Directors and a longtime supporter of the Master Chorale. We thank them for their generosity and commitment to supporting the goals and vision of our Artistic Director, Grant Gershon.



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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 from May 2016 to September 2017.

Your tax-deductible gifts are an investment in the artistic and educational programs of the Los Angeles Master Chorale. Support the music you love by making a donation today!!

For more information, contact Lindsey Lansburgh at 213-972-3138 or llansburgh@lamasterchorale.org.

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For a list of benefits and requirements for membership, contact Lindsey Lansburgh at 213-972-3138 or llansburgh@lamasterchorale.org

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MEET JENNIFER ROSENFELD

A NEW MEMBER OF THE BOARD OF DIRECTORS



Jennifer Rosenfeld joined the Los Angeles Master Chorale's Board of Directors in June. Jennifer is the CEO of iCadenza and President of Cadenza Artists. A chorister since high school, and throughout college and graduate school with the Stanford Chamber Chorale at Stanford University, she currently sings with Convivium, a choir in Northern California. Jennifer also sits on the Board of Directors of the Los Angeles Philharmonic Association and Classical KDFC.

Is there a piece that was your “gateway drug” to choral music?
Such a tough question! There are SO many. Claude Debussy's *Trois Chansons de Charles d'Orleans* was one of the pieces that got me hooked. It's short and sweet, but it captures what I love about choral music — how a cappella voices can create a uniquely mesmerizing atmosphere that illustrates text so perfectly. I love how Debussy blends medieval poetry with 20th century impressionism.

What was the pathway that brought you to the LA Master Chorale Board?
I've long considered choir to be my favorite way to participate in music-making. I've met many of my closest friends through singing and have been exposed to so much incredible music that I never would have otherwise encountered. I love that it is in many ways the most universal and accessible way to make music. The Master Chorale is a first-rate vocal ensemble and an organization that is committed to advancing choral music in so many ways, so I really wanted to get involved. Plus, I have so much admiration for my friends David and Kiki Gindler, who are passionate and committed supporters of the arts in L.A.

Your company, iCadenza, empowers artists in developing their careers; what is the most rewarding aspect of this work?
I've always been inspired by creators and performers — their relentless dedication, focus, and commitment to self-expression. The fact that I get to help artists broaden their impact and pursue their dream projects is a dream come true for me.

I truly believe that this is a fantastic time to be an artist — there is so much opportunity for those who are willing to seek it out.

What do you advise artists beginning their career?
My advice would be to take ownership of the fact that pursuing a career in music means being an entrepreneur and running your own business. Many artists relate to business in a very negative way, but embracing the business side opens up tremendous possibilities and it can be creatively rewarding, in addition to being financially rewarding. Also, remember that this industry (like any other, really) is all about relationships, so give priority to building deep, positive relationships with as many people as you can. We have tons of free resources on iCadenza to help artists find their way to a fulfilling and viable career.

Outside of the concert hall and office, where would we find you?
I have many musical hobbies — perhaps too many! It is very important to me to honor my own creative side. I take piano and composition lessons, sing in choir, and write music. I also recently took up the ukulele. And, I love to cook.

Read more about Jennifer at:
icadenza.com/reclaiming-identity-musician/

ROGER WAGNER SOCIETY ENDOWMENT AND PLANNED GIVING

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

OCTOBER

SUN 01 OCT / 10:00 a.m.

Grand Park Presents
La Feria de los Moles
GRAND PARK

SUN 01 OCT / 1:00 p.m.

The Red Shoes
CENTER THEATRE GROUP/
GLORYA KAUFMAN PRESENTS
DANCE AT THE MUSIC CENTER
Ahmanson Theatre

SUN 01 OCT / 2:00 p.m.

Carmen
LA OPERA
Dorothy Chandler Pavilion

SUN 01 OCT / 6:30 p.m.

Head of Passes
CENTER THEATRE GROUP
Mark Taper Forum
Thru 10/22

MON 02 OCT / 8:30 p.m.

Lee Anne Schmitt:
Purge This Land
REDCAT

TUE 03 OCT / 11:00 a.m.

EVERY TUE/WED/THU
LUNCHTIME! Food Trucks
GRAND PARK

TUE 03 OCT / 8:00 p.m.

All-Mozart
LA PHIL
Walt Disney Concert Hall
Thru 10/8

SAT 07 OCT / 7:30 p.m.

The Pearl Fishers
LA OPERA
Dorothy Chandler Pavilion
Thru 10/28

SAT 07 OCT / 8:30 p.m.

Angel City Jazz Festival
REDCAT

SUN 08 OCT / 11:00 a.m.

Grand Park & Ryman Arts Present
Make Your Mark in the Park

SUN 08 OCT / 7:30 p.m.

Jean-Baptiste Robin in Recital
LA PHIL
Walt Disney Concert Hall

MON 09 OCT / 8:00 p.m.

CDMX: Birdman Live
LA PHIL
Walt Disney Concert Hall
Thru 10/17

MON 09 OCT / 8:30 p.m.

Laura Poitras:
Short Film Disclosures
REDCAT

WED 11 OCT / 8:00 p.m.

Bright Star
CENTER THEATRE GROUP
Ahmanson Theatre
Thru 11/19

THU 12 OCT / 8:30 p.m.

Karen Finley: *The Expanded Unicorn*
Gratitude Mystery
REDCAT
Thru 10/15

SAT 14 OCT / 7:30 p.m.

Nabucco
LA OPERA
Dorothy Chandler Pavilion
Thru 11/19

MON 16 OCT / 8:30 p.m.

Double Vision:
Recent Films by Janie Geiser
REDCAT

WED 18 OCT / 8:00 p.m.

Until The Lions
THE MUSIC CENTER ON LOCATION
The Culver Studios
Thru 10/21

WED 18 OCT / 8:00 p.m.

Shaham in Recital
LA PHIL
Walt Disney Concert Hall

WED 18 OCT / 8:30 p.m.

Ellen Cantor: *Pinochet Porn*
REDCAT

THU 19 OCT / 8:00 p.m.

Mirga Conducts Mahler
LA PHIL
Walt Disney Concert Hall
Thru 10/21

SUN 22 OCT / 7:30 p.m.

Chicago Symphony Orchestra
LA PHIL
Walt Disney Concert Hall

MON 23 OCT / 8:30 p.m.

Fantasma Cromáticos:
8mm Visions of Claudio Caldini
REDCAT

TUE 24 OCT / 8:00 p.m.

Brahms & Hillborg
LA PHIL
Walt Disney Concert Hall

TUE 24 OCT / 8:30 p.m.

Sounding Limits:
The Music of Pascale Criton
REDCAT

WED 25 OCT / 8:00 p.m.

M. Ward • Rhiannon Giddens
LA PHIL
Walt Disney Concert Hall

THU 26 OCT / 8:30 p.m.

Guillermo Calderón: *Mateluna*
REDCAT
Thru 10/28

FRI 27 OCT / 8:00 p.m.

Symphonie fantastique
with Susanna Mälkki
LA PHIL
Walt Disney Concert Hall
Thru 10/29

SAT 28 OCT / 7:00 p.m.

Grand Park's Downtown
Día de los Muertos
Grand Park's Noche de Ofrenda
Grand Park

SUN 29 OCT

Grand Park Día de los Muertos
Altars
Thru 11/5

SUN 29 OCT / 7:00 p.m.

Día De Los Muertos
LOS ANGELES MASTER CHORALE
Walt Disney Concert Hall

MON 30 OCT / 8:00 p.m.

Israel Philharmonic Orchestra
LA PHIL
Walt Disney Concert Hall

TUE 31 OCT / 7:30 p.m.

Phantom of the Opera
LA PHIL
Walt Disney Concert Hall