

WELCOME

FROM JEAN DAVIDSON, PRESIDENT & CEO



It is my great pleasure to welcome you to these performances of Eric Whitacre's *The Sacred Veil*. A world premiere always brings a heightened sense of excitement, and it is particularly gratifying for the Los Angeles Master Chorale to present this important new work by Eric who holds the position of our Swan Family Artist-in-Residence.

To describe *The Sacred Veil* as a deeply personal work is understatement. As detailed in the program notes, the genesis of this work was a tragedy in the life of Eric's close friend, poet and lyricist Charles Anthony Silvestri who lost his wife to cancer. Unable to write about the experience for a long time, when he finally did — in the form of the poems that comprise the text of *The Sacred Veil* — Silvestri then made an incredible gesture of trust and love, placing his words in Eric's care.

When the Master Chorale and Eric performed one of the first completed sections "I Fall" in June 2017, there was an immediate sense that this work was extraordinary, deeply touching those who heard it and sung it. Composing a new work is difficult at the best of times; for this to be such a labor of love brings its own set of challenges and we are privileged to bring something so meaningful to the concert hall.

So much of what we do relies on the relationships we build, be they with artists, composers, our audiences, our community, or our donors. This weekend's performances epitomize how these relationships nourish new works and bring into being music

that connects us. I am especially grateful for the support of our Board Chair Philip A. Swan and the Swan Family Trust for their continued support of Eric's position with us, and to the generous sponsors of *The Sacred Veil*: the National Endowment for the Arts, Linda J. Hodge, Faith Raiguel and Billy Weber, Kathleen and James Drummy, Denise and Robert Hanisee, Susan Erburu Reardon and George Reardon, Sonia Messer Randazzo, Dr. Bradley R. Straatsma, The Aaron Copland Fund for Music, Lorri and Steve Benson, and Arthur and Marjorie Fine. I would also like to acknowledge our co-commissioners, the Monash Performing Arts Center in Australia.

Eric's innate ability to galvanize the diverse voices of the choral community throughout the world is continually reinforced by his many projects and the powerful connections he makes. Humanity, friendship, grief, and love collide in *The Sacred Veil*. It reminds us to treasure the ones we love and it instructs us in how we can remember the lost. Thank you for being here with us to listen.

Jean Davidson, President & CEO

THE SACRED VEIL

SATURDAY, FEBRUARY 16, 2019 AT 2 PM
 SUNDAY, FEBRUARY 17, 2019 AT 7 PM
 WALT DISNEY CONCERT HALL

GRANT GERSHON
 Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

ERIC WHITACREconductor
 CHARLES ANTHONY SILVESTRIlyricist
 SUZANNE WATERSsoprano
 CÉCILIA TSANcello soloist
 ROBIN GRAYlighting designer

I THANK YOU GOD FOR MOST THIS AMAZING DAY
 ERIC WHITACRE (B 1970)

THE SACRED VEIL ERIC WHITACRE

- I. THE VEIL OPENS
- II. I AM HERE
- III. DARK AND DISTANT I
- IV. HOME
- V. MAGNETIC POETRY
- VI. WHENEVER THERE IS BIRTH
- VII. I'M AFRAID
- VIII. INTERLUDE: I AM HERE; AND OUR BELOVED ONES DRAW NEAR
- IX. DELICIOUS TIMES
- X. DARK AND DISTANT II
- XI. DEAR FRIENDS
- XII. YOU RISE, I FALL
- XIII. CHILD OF WONDER

The Sacred Veil was co-commissioned by the Los Angeles Master Chorale and the Monash Performing Arts Center in Australia.

This work is made possible with generous support from the National Endowment for the Arts, Linda J. Hodge, Faith Raiguel and Billy Weber, Kathleen and James Drummy, Denise and Robert Hanisee, Susan Erburu Reardon and George Reardon, Sonia Messer Randazzo, Dr. Bradley R. Straatsma, The Aaron Copland Fund for Music, Lorri and Steve Benson, and Arthur and Marjorie Fine.

The Los Angeles Master Chorale's Swan Family Artist-in-Residence is made possible by the Swan Family Trust.

The production is supported by donors to the Artistic Innovation Fund: Philip A. Swan, and Priscilla and Curtis Tamkin.

BETWEEN HERE AND ETERNITY

REVEALING *THE SACRED VEIL*
 by Thomas May



“Orpheus, playing his lyre, sang to himself/ His songs of you, dear wife ... Singing he went/ ... through the murky grove where Terror dwells...” This passage comes from Book IV of the ancient Roman poet Virgil’s *Georgics*, which builds up to an indelible retelling of the myth of Orpheus and Eurydice (here in David Ferry’s beautiful translation).

Thanks to Monteverdi, as well as its treatment by subsequent composers, the story of Orpheus and the quest for his lost beloved has acquired the status of a foundational myth in Western music: a myth attesting to the power of music itself. What composer wouldn’t be tempted to conjure the effect Virgil describes when he writes of “the unsubstantial phantom shapes” of the dead being moved by the sound of Orpheus’ music?

Virgil’s version ends in tragedy, Orpheus forever separated from Eurydice because of his fateful backward glance. Yet it is tragedy and mourning that motivate his song in the first place. This is what makes the Orpheus myth emblematic for the profound interconnection between grief and art, which has the ability to heal as it helps us cope: it grapples with the fundamental pattern of human experience, with our longing for permanence in the face of our transient reality. In *The Sacred Veil* Eric Whitacre, the Master Chorale’s Swan Family Artist-in-Residence and Charles Anthony Silvestri have woven a contemporary counterpart that joins music and poetry, giving voice to both unfathomable sorrow and indestructible love.

“We realized that this is a powerful undertaking,” remarks Silvestri when asked to describe the motivation behind his largest-ever project with longtime collaborator Whitacre. “With *The Sacred Veil*, we’ve touched a third rail in our society, which doesn’t do grief well.” Master Chorale audiences were given a foretaste of the emotional intensity to which Silvestri refers in June 2017, during a program celebrating the 20th anniversary of Morten Lauridsen’s *Lux Aeterna*. The concert included what

would become *The Sacred Veil*’s second-to-last movement “You Rise, I Fall,” depicting the moment of loss, when the beloved passes away and leaves the living to begin the struggle of carrying on.

Like the Orpheus narrative, the deathbed scene in a contemporary hospital triggers the tangle of associations that accompany a universal archetype. Yet Whitacre’s music responds here—and throughout *The Sacred Veil*—to poetry inspired by intimately personal experience of love and early, devastating loss.

One of his first reactions before embarking on the larger-scale work, recalls Silvestri, was anxiety as to whether he would be able to go into “this deep and dark place.” The unnamed beloved here is the poet’s wife Julie, who had died of cancer years before he began the project with Whitacre. “By itself, ‘You Rise, I Fall’ was devastating for me to write. Julie had been dead for a dozen years, and I found myself right back there. It was like picking the scab off and again feeling the fresh wound.” At the same time, giving himself permission to write these texts “allowed me to revisit my grief in a very powerful way. In a way, I understood I hadn’t fully grieved, because I hadn’t processed it in art.”

A native of Nevada (like Whitacre), Silvestri is not only a prolific poet and collaborator but also an accomplished painter with an expertise in medieval manuscript illumination and Gothic and Renaissance art. As a highly sought-after lyricist, he has enriched the realm of contemporary choral music by contributing texts for leading composers such as Whitacre and Ola Gjeilo. Silvestri also commands the unusual talent of being able to write fluently in Latin, creating texts for secular and sacred music occasions. This month also brings the publication of *A Silver Thread* (GIA Publications), an anthology-retrospective of nearly two decades of Silvestri’s lyric poems that have been sung all over the world. And on top of his artistic career, Silvestri is a scholar and

historian who teaches ancient and medieval history at Washburn University in Kansas.

The Sacred Veil differs in scale and scope from the other works produced to date by the creative partnership between Silvestri and Whitacre. The poet is responsible for penning the words to some of Whitacre’s signature pieces, such as *Sleep* (2000), which revisits Robert Frost’s untouchable-by-copyright *Stopping By Woods on a Snowy Evening*; the gorgeously shimmering Latin of *Lux Aurumque* (2000); and the neo-Elizabethan sonnet *Her Sacred Spirit Soars* (2002). According to Whitacre, as a team they’ve tried out “just about every possible combination of working together you could imagine. We’ve worked side by side like a song-writing team and have even tried exchanging roles, with Tony writing the music to one of my poems.”

But both Whitacre and Silvestri understood from the outset that the stakes were of an altogether different order with *The Sacred Veil*. Indeed, it began unexpectedly when the poet was visiting Los Angeles in the fall of 2016 to attend the funeral of a beloved aunt. As usual when in town, he stayed with Whitacre—the two speak of each other as if they were actual brothers—and had brought along a poem he intended to read at the funeral.

The poem was originally written at the request of another composer before Silvestri decided to use it to commemorate his aunt. “I began wondering what Eric would do with this,” he recalls, and proceeded to leave a copy of the poem on the composer’s piano while he was attending the funeral. “When I came back, Eric had already set it to music, like lightning in a bottle.” For his part, Whitacre points out that his usual process is to memorize a poem he is setting so that he can “live with it for a time before composing. But this time I was moved to start improvising on it right away.” It was Whitacre who broached the idea of turning this into the entrée into a much longer work coalescing around the image of (in the composer’s phrasing) “a ribbon of energy between the world of the living and those who have passed beyond.” This ribbon or veil “becomes very thin” at the framing moments of birth and death.

This seed poem, “The Veil Opens,” is now situated as the first of *The Sacred Veil’s* thirteen movements and is structurally germinal for the entire work as well. Explains Silvestri: “That poem has thirteen lines, and each in turn became the seed for a whole movement, either rhythmically, melodically, or mystically.” With that initial spark, he combined poetic with philosophical and spiritual ideas to trace the course of a couple’s love story and to make sense of the inevitability of loss and grief.

“My idea is that there is a veil between finitude here on this side of eternity and on the other side,” says Silvestri. “Souls pass back and forth during births and deaths. Hospitals and emergency rooms are the sacred places where these occur.”

Reimagining his countless visits with Julie in hospitals, the poet began to perceive them as “liminal spaces between this world and the next.”

Another crucial part of Silvestri’s concept involves the matter of perspective, as embodied in the lean, brutally simple lines of “You Rise, I Fall”: “We are here, left behind, after our loved ones have died. So we go on living and await the day we might be reunited. That’s from our perspective. But what happens if we switch that and think of the perspective of the one who has died? They are in eternity, which by definition means where there is no

time or space as we know these according to the fixed laws of the universe. From that perspective, we have always already been in eternity with the person who has died and will be there forever with them. The loved ones we have lost are right here. But once I cross the veil back into this world again, I am bound by space and time and I experience reality from a finite perspective.”

In fact, “You Rise, I Fall” was among the first poems Silvestri wrote following the seed poem. He composed *The Sacred Veil* piecemeal, making those texts the “platform” for a cyclical narrative that traces his personal journey with Julie and “the process of moving through the veil to this world and then back through the veil.” Across the thirteen poems, the narrative perspective likewise shifts. Silvestri was also inspired by the role of the ancient Greek chorus voicing a perspective that pulls back from the events to decipher a larger message.

Whitacre has responded to these shifts with configurations that change with each section: full chorus and ensemble in the framing movements and at other turning points, for example, and solo soprano at the beloved’s first crossing of the veil (i.e., her birth) in the second movement (“I Am Here”). Whitacre’s instrumental soundscape mixes strings, piano, and such percussion as bowed crotales and singing bowls.

The poems have been painstakingly tailored. Silvestri notes that Whitacre’s “always fluid” composing process means that “he changes things all the time at the last possible second. I provide the text and then walk away, and he goes into the cave. We touch base often, but a lot happens that I don’t know about.” Overall, he estimates, “I must have written 150% of what we see in the final work, since I always give Eric more than what he needs. He sifts it and trims the fat, like the director of a play who cuts a scene to make the whole more powerful.”

For Grant Gershon, Kiki & David Gindler Artistic Director of the Master Chorale, the scale of *The Sacred Veil* evokes works such as Rachmaninoff’s *All Night Vigil*, “which is also not much more than an hour but so densely packed with material” that it conveys a full, cathartic experience on its own terms. As a brief prelude to *The Sacred Veil*, the Master Chorale performs Whitacre’s setting of e.e. cummings’ “i thank You God for most this amazing day.”

“We all have experienced loss,” says Gershon, “and *The Sacred Veil* is an embodiment how we can allow music to help us to process these searing emotions. It is remarkable that almost every example of music I can think of that helps us deal with grieving involves singing. It might be a piece as direct and familiar as *Amazing Grace* or as complex yet still deeply personal as the Brahms *German Requiem*. Still, this common denominator of music for the voice uses music in a way that creates a communal sense of sharing the experience and opening ourselves up together to these feelings.”

Silvestri hopes the result of experiencing *The Sacred Veil* together “won’t be just like going to another concert. Everybody has a story and a place they don’t want to touch. It is my hope and Eric’s hope that the Master Chorale’s performance of this work can encourage people to go to their place of pain and think about the person they have lost—and help them come to terms with it.”

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

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Alannah Garnier
Kelci Hahn
Karen Hogle Brown
Suzanne Waters
Elyse Willis
Andrea Zomorodian

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Sharmila G. Lash
Sarah Lynch
Julia Metzler
Eleni Pantages
Laura Smith Roethe
Jessie Shulman
Leslie Inman Sobol
Niké St. Clair
Ilana Summers

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Jon Lee Keenan
Dermot Kiernan
Charlie Kim
Michael Lichtenauer
Robert Norman
Anthony Ray
Todd Strange
Matt Thomas
Jimmy Traum

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John Buffett
Dylan Gentile
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Luc Kleiner
Ben Lin
Brett McDermid
Adrien Redford
Mark Edward Smith

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VIOLA

Shawn Mann

DOUBLE BASS

Don Ferrone

PERCUSSION

John Wakefield

VIOLIN II

Joel Pargman

CELLO

Michael Kaufman

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

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 Grant Gershon, Kiki & David Gindler Artistic Director, and Jean Davidson, President and CEO. Grammy Award-winning composer Eric Whitacre currently serves as the ensemble’s Swan Family Artist-in-Residence. Created 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. During the 2018/19 season the Master Chorale will embark on a national and international tour with its acclaimed production of *Lagrime di San Pietro* directed by Peter Sellars and conducted by Gershon and Associate Conductor Jenny

Wong. 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. The Master Chorale has an esteemed recording catalog and has appeared frequently on film scores and soundtracks, most recently *Star Wars: The Last Jedi*.

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 presents an annual High School Choir Festival bringing teenagers from around the Southland to perform in Walt Disney Concert Hall. The Festival celebrates its 30th year in 2019. In July 2018 the Master Chorale presented Big Sing California, the largest group singing event in state history, encompassing a concert in Disney Hall that was broadcast live to venues in five other cities in California and also livestreamed online.

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ERIC WHITACRE

CONDUCTOR & COMPOSER



Grammy®-winning composer and conductor Eric Whitacre is one of the most popular musicians of our time. His concert music has been performed throughout the world by millions of amateur and professional musicians alike, while his groundbreaking Virtual Choirs have united singers from over 120 different countries. A graduate of the prestigious Juilliard School of Music, Eric currently holds the position of Artist-in-Residence with the Los Angeles Master Chorale having completed a five-year term as Composer-in-Residence at the University of Cambridge, UK.

As conductor of the Eric Whitacre Singers he has released several chart-topping albums including bestseller, *Light and Gold*. Eric has conducted choral and orchestral concerts around the globe, including sold-out concerts with the London Symphony Orchestra, Royal Philharmonic Orchestra, and the Minnesota Orchestra. In addition to collaborations with legendary Hollywood composer Hans Zimmer, he has worked with British pop icons Laura Mvula, Imogen Heap, and Annie Lennox.

A charismatic speaker, Eric has given keynote addresses for many Fortune 500 companies and global institutions including Apple, Google, the World Economic Forum in Davos, the United Nations Speaker's Programme and two main stage TED talks.

In his role with the Master Chorale, Eric has conducted the ensemble in performances of his own works including the West Coast Premiere of "I Fall" in June 2017, and the U.S. Premiere of his Christmas-themed work *The Boy Who Laughed at Santa Claus* in December 2017. He was a guest conductor at Big Sing L.A. in June 2017 and was the host and galvanizing force of Big Sing California in July 2018, uniting thousands of choral singers around the world through live concerts and a livestream. Eric will be the guest conductor of the 30th Annual High School Choir Festival in Walt Disney Concert Hall on May 3 and will return to conduct the Festival of Carols concerts in the Master Chorale's 2019/20 season.

GUEST ARTISTS

CHARLES ANTHONY SILVESTRI
LYRICIST

Lyricist, author, and composer Charles Anthony Silvestri has worked with other artists from all over the world to create texts tailor-made for their commissions and specific artistic needs. He enjoys the challenge of solving these creative problems and has provided custom choral texts, opera libretti, program notes, and other writing for composers including Eric Whitacre, Ola Gjeilo, and Dan Forrest, and for groups

ranging from high schools to the Houston Grand Opera, from the King's Singers to the San Francisco Gay Men's Chorus, from Westminster Choir College to Westminster Abbey. As a clinician Silvestri speaks to choirs, classes, and concert audiences about his works, the creative process, the marriage of words and music, and about his collaborative relationships with composers. He is the author of *A Silver Thread* (GIA 2019), a retrospective of almost 20 years of his lyric poetry. He lives with his children in Lawrence, KS. For more on Silvestri's work see www.charlesanthonysilvestri.com.

CÉCILIA TSAN
CELLO

Praised by the *L.A. Times* for her "... uncompromising musical character and towering technique", French born cellist Cécilia Tsan graduated from the Paris Conservatory *summa cum laude* and is a prizewinner at the Barcelona, Florence and Paris International Competitions. An international soloist and chamber musician, she has recorded several CDs and hundreds of movie soundtracks in Hollywood. She serves as Principal Cello with

Long Beach Symphony Orchestra and the Los Angeles Master Chorale Orchestra. She is also the Artistic Director of the music series at Mount Wilson Observatory. Recent performances include John Williams *Memoirs of a Geisha*, Dvorak and Elgar Cello Concertos, and Brahms' Double Concerto. In Paris, she performed the world premiere Eric Tanguy's piano trio written for her and also played the West Coast premiere of his second concerto. Cécilia has served as Principal Cello for the Academy Awards, the Emmys, *American Idol*, and *Dancing with the Stars*.

SUZANNE WATERS
SOPRANO

Suzanne Waters, soprano, is known for her versatility in live performance as well as the recording studio. Previous LA Master Chorale solo performances include Eric Whitacre's *Hurt*, *Cloudburst*, and *Lux Aurumque*, and Shawn Kirchner's *Songs of Ascent*. Other guest artist appearances include Esa-Pekka Salonen's *Five Images After Sappho* and William Schuman's *In Sweet Music* with the distinguished Jacaranda

concert series. Suzanne is also a featured soloist on many film scores including *Creed 2*, *The Nun*, *Wrinkle in Time*, *Downsizing*, *Transformers: The Last Knight*, and *Despicable Me 3*, as well as several TV shows including *The Tick*, *S.W.A.T.*, *Gotham* and the Academy Awards.

ROBIN GRAY
LIGHTING DESIGNER

Robin Gray designs lighting environments for projects all over the globe. Her diverse client list includes art, entertainment, finance, and technology companies such as TED, the Milken Institute, Google, ABC, and the LA Philharmonic. Robin is about to begin her third season as head lighting designer at the Hollywood Bowl. She is a member of the International Guild of Cinematographers, and has been lighting various corners of the universe since joining with Academy Lighting Consultants in 1989.



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For more information, contact Elizabeth Greenway, Chief Advancement Officer, at 213-972-3114 or egreenway@lamasterchorale.org.

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AN INTERVIEW WITH PHILIP A. SWAN



Philip A. Swan was appointed Chair of the Los Angeles Master Chorale Board of Directors in June 2018. Phil first became a member of the Master Chorale's Board of Directors in 1998, serving a 10-year term. He rejoined the board in 2012. Particularly supportive of fostering new work, Phil currently underwrites the Artist-in Residence position held by composer/conductor Eric Whitacre. Previously, the Swan Family Trust underwrote a three-year Composer-in-Residence position for Shawn Kirchner, who premiered three new works with the Master Chorale from 2012-2015, including a major work for orchestra and choir titled *Songs of Ascent* that was reprised to open the 2017/18 season. We talked to Phil about his support of new work.

Q: What is your earliest memory of experiencing and appreciating contemporary music?

A: When I was a student at Colorado College in the early 1980s. I remember student groups and visiting artists performing an array of contemporary music.

Q: When did you first become aware of being able to actively support work by living composers?

A: Marshall Rutter's support of Morten Lauridsen's *O Magnum Mysterium*. [In 1994 the Los Angeles Master Chorale performed

the world premiere of Lauridsen's *O Magnum Mysterium*. The work was commissioned by one of the Master Chorale's co-founders Marshall Rutter while Lauridsen was serving as the organization's first Composer-in-Residence. The commission was a gift to Rutter's wife, former Master Chorale President & CEO, Terry Knowles. The Master Chorale will celebrate the 25th anniversary of this premiere with a performance of the work in December 2019.]

Q: How do you feel about new works being performed alongside master works?

A: I love the way Grant [Gershon] and Jenny [Wong] have paired new works with masterworks. It's one of the important ways to access new music as well as giving the oldies a breath of fresh air. I love thinking of art of all forms as a continuum across time. The Los Angeles Master Chorale does a lot of that.

Q: Why is supporting new work and contemporary composers important to you, and why would you recommend others consider doing so?

A: It's a vital way to keep performing arts organizations relevant and vibrant. And, I savor the personal relationships I have with the artists I have supported, most recently Ellen Reid and Eric Whitacre. There's really no better feeling than hearing work that I have had a part of supporting.

ROGER WAGNER SOCIETY ENDOWMENT AND PLANNED GIVING

The Los Angeles Master Chorale established the Roger Wagner Society to honor and recognize donors who have expressed their commitment to the art of choral music through a planned or endowment gift. Through this support, Society members ensure the long-term 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.

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FEBRUARY

FRI 01 FEB / 8:00 p.m.

Linda Vista
CENTER THEATRE GROUP
@ Mark Taper Forum
Thru 2/17

FRI 01 FEB / 8:00 p.m.

Britten & Strauss
LA PHIL
@ Walt Disney Concert Hall
Thru 2/3

FRI 01 FEB / 8:30 p.m.

The Wooster Group:
*The B-Side: "Negro Folklore
from Texas State Prisons,"*
A Record Album Interpretation
REDCAT
@ Roy And Edna Disney /
CalArts Theater
Thru 2/3

FRI 01 FEB / 12:15 p.m.

Grand Park's LUNCH À LA PARK:
Yoga reTREAT
@ Grand Park
Performance Lawn
Every Wed/Fri

SUN 03 FEB / 7:30 p.m.

Paul Jacobs
LA PHIL
@ Walt Disney Concert Hall

MON 04 FEB / 8:30 p.m.

Madison Brookshire: *Pure Time*
REDCAT
@ Roy And Edna Disney /
CalArts Theater

TUE 05 FEB / 11:00 a.m.

Grand Park's LUNCH À LA PARK:
Food Trucks
@ Grand Park
Every Tue/Wed/Thu

TUE 05 FEB / 8:00 p.m.

Matthew Bourne's *Cinderella*
CENTER THEATRE GROUP
@ Ahmanson Theatre
Thru 3/10

WED 06 FEB / 8:00 p.m.

Chinese New Year
LA PHIL
@ Walt Disney Concert Hall
Thru 2/7

FRI 08 FEB / 8:00 p.m.

Buddha Passion
LA PHIL
@ Walt Disney Concert Hall
Thru 2/9

FRI 08 FEB / 8:30 p.m.

Kevin Young
REDCAT
@ Roy And Edna Disney /
CalArts Theater

SAT 09 FEB / 11:30 p.m.

*Sleepless: The Music Center
After Hours*
THE MUSIC CENTER
@ Dorothy Chandler Pavilion

SUN 10 FEB / 7:30 p.m.

Accademia Bizantina
LA PHIL
@ Walt Disney Concert Hall

MON 11 FEB / 8:30 p.m.

Malcom Le Grice:
Before and After Cinema
REDCAT
@ Roy And Edna Disney /
CalArts Theater

TUE 12 FEB / 8:00 p.m.

Kodo: *Evolution*
LA PHIL
@ Walt Disney Concert Hall

THU 14 FEB / 6:00 p.m.

Grand Park Lovers Rock
— Valentine's Day
@ Grand Park

FRI 15 FEB / 8:00 p.m.

Fluxus: *Fluxus Spotlight:*
Knowles/Ikeda
LA PHIL
@ Walt Disney Concert Hall

SAT 16 FEB / 7:00 p.m.

Eric Whitacre's *The Sacred Veil*
LA MASTER CHORALE
@ Walt Disney Concert Hall
Thru 2/17

SAT 16 FEB / 8:00 p.m.

William Grant Still & the
Harlem Renaissance:
Symphony No. 1
LA PHIL
@ Walt Disney Concert Hall

SUN 17 FEB / 2:00 p.m.

William Grant Still &
the Harlem Renaissance:
Symphony No. 4
LA PHIL
@ Walt Disney Concert Hall

TUE 19 FEB / 8:00 p.m.

All-Brahms
LA PHIL
@ Walt Disney Concert Hall

THU 21 FEB / 7:30 p.m.

Christiane Jatahy:
What if they went to Moscow?
REDCAT
@ Roy And Edna Disney /
CalArts Theater
Thru 2/24

SAT 23 FEB / 11:00 a.m.

Toyota Symphonies for Youth:
William Grant Still & The
Harlem Renaissance
LA PHIL
@ Walt Disney Concert Hall

SAT 23 FEB / 8:00 p.m.

Snarky Puppy &
The Los Angeles Philharmonic
LA PHIL
@ Walt Disney Concert Hall

TUE 26 FEB / 8:00 p.m.

Chamber Music from
Latin America
LA PHIL
@ Walt Disney Concert Hall

TUE 26 FEB / 8:00 p.m.

Dudamel Conducts Mahler
LA PHIL
@ Walt Disney Concert Hall
Thru 3/3