

WELCOME

FROM JEAN DAVIDSON, PRESIDENT & CEO



Tonight's concert falls at a stimulating time in the Los Angeles Master Chorale's calendar; it is the penultimate concert in our current 2018-19 season and follows last month's announcement of the 2019-20 season. It also precedes one of our most glamorous events, GALA 2019, by six days and, program-wise, it could be said that it embodies the past, present, and future of the Master Chorale.

The Duruflé Requiem was a particular favorite of two of our former Music Directors, founding conductor Roger Wagner and Paul Salamunovich, both of whom were contemporaries of Duruflé. Wagner conducted the Master Chorale's first performances of the Requiem in 1966 and Salamunovich conducted our most recent performance of it in 2005. Tonight it is our Associate Conductor Jenny Wong's turn, marking yet another milestone in her exhilarating tenure with us which, this season, has included leading international performances of our touring production of *Lagrime di San Pietro* and preparing the chorus for last month's critically-acclaimed performances of the U.S. premiere of Tan Dun's *Buddha Passion* with the LA Phil and Gustavo Dudamel.

We are so proud to call Dale Trumbore a contemporary of ours and to bring her beautiful *How to Go On* to Walt Disney Concert Hall. Based in Los Angeles, Trumbore will also feature in our

2019-20 season on a program celebrating the 25th anniversary of Morten Lauridsen's *O Magnum Mysterium*. Trumbore was a student of Lauridsen's, building on the numerous connections that bind this world of choral music together in such meaningful ways.

I hope that you enjoy tonight's performance and consider renewing your subscription or purchasing a new one for the 2019-20 season. It is also not too late to join us next Saturday night for our exciting GALA 2019 being held at the Marciano Art Foundation and including an exclusive preview of a work commissioned from visual artist Doug Aitken, who we are honoring alongside one of our most fervent champions, Lillian Pierson Lovelace. As with tonight's concert, the Gala salutes our history while also celebrating a vibrant future.

A handwritten signature in black ink, reading "Jean Davidson". The signature is fluid and cursive, with a large, stylized "J" and "D".

Jean Davidson, President & CEO

THE DURUFLÉ REQUIEM

SUNDAY, MARCH 17, 2019 AT 7 PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

JENNY WONGconductor
JESSIE SHULMANmezzo-soprano
CHUNG UK LEEbass-baritone
NAMHEE HANorgan
CÉCILIA TSANcello

REQUIEM, OP. 9
MAURICE DURUFLÉ (1902-1986)

I. INTROIT

II. KYRIE

III. DOMINE JESU CHRISTE

IV. SANCTUS

V. PIE JESU

VI. AGNUS DEI

VII. LUX AETERNA

VIII. LIBERA ME

IX. IN PARADISUM

INTERMISSION

HOW TO GO ON
DALE TRUMBORE (B. 1987)

I. HOW
Kelci Hahn, soprano; Sarah Lynch, mezzo-soprano; Scott Graff, baritone

II. TO SEE IT

III. HOWEVER DIFFICULT

IV. SOMETIMES PEACE COMES
Callista Hoffman-Campbell, mezzo-soprano

V. REQUIESCAT
Callista Hoffman-Campbell, mezzo-soprano

VI. KNOWING THE END
Kelci Hahn, soprano; Adriana Manfredi, mezzo-soprano; James Hayden, bass

VII. RELINQUISHMENT
Bethanie Peregrine, soprano; Sarah Lynch, mezzo-soprano; Ilana Summers, mezzo-soprano; Scott Graff, baritone

VIII. WHEN AT LAST
Bethanie Peregrine, soprano; Sarah Lynch, mezzo-soprano; Ilana Summers, mezzo-soprano; Jimmy Traum, tenor;

This performance of How to Go On by Dale Trumbore is made possible with the generous support of the National Endowment for the Arts and The Aaron Copland Fund for Music.

THE ART OF LOSS

REQUIEMS SACRED AND SECULAR
by Thomas May



Jenny Wong, Associate Conductor

“As artists, we often talk about and perform works that deal with grief,” observes Jenny Wong, the Los Angeles Master Chorale’s Associate Conductor. “I think that if you present a piece that deals with grief and with direct, raw emotions — with texts that speak so directly to people — you have a responsibility to be aware of where you are leading the audience emotionally.” Wong is describing the trajectory of both of the works that we will experience on this evening’s program — and of their relationship in conjunction with each other.

Completed in 1947 and first heard as a broadcast over French Radio on All Souls Day of that year, Maurice Duruflé’s Requiem is not only the composer’s main calling card but has kept its place among the most-beloved choral compositions produced in the 20th century.

The score’s consoling qualities are never saccharine but emanate a sincerity that has enhanced the Duruflé Requiem’s popularity: as Wong points out, the composer manages to convey “an overarching sense of acceptance and comfort — showing that comfort is achievable especially with the final *In paradisum* section. He gives us a sense that we can find comfort together. And yet now, in 2019, many of us are questioning that again. So we continue to ask: how do we go on?

The timeless issue of how to go on — both on the individual level and as a society — has acquired a special sense of urgency in an era so riven by discord and fear. In her work titled just that, *How to Go On*, Dale Trumbore has created a breathtakingly beautiful “secular requiem” for our broken times.

Taking account of how we process grief, says Trumbore, “I thought of how music has the potential to meet someone where they are when they are coping with loss. I don’t think we can shorten that process, but we can make it easier on ourselves by making space for what we feel and moving through that space.” In *How to Go On*, she creates “room to hold these many emotions when we already know the end of the story and are facing our own mortality.”

DURUFLÉ’S REQUIEM — “This Requiem is not an ethereal work singing of detachment from human concerns,” Maurice Duruflé observed. “In the unchanging form of Christian prayer, it reflects the anguish of humanity faced with the mystery of its final end.”

In approaching his Requiem, it’s useful to point out that Duruflé became immersed in traditional ecclesiastical music at a very young age. His involvement as a boy chorister at Rouen Cathedral — he started singing there in 1912, when he was 10 — left a lasting mark. Along with attending the associated choir school, he gravitated toward the organ and continued studying that instrument at the Conservatoire in Paris, also taking composition lessons. Paris exposed Duruflé to the great tradition of French organ playing under such mentors as Louis Vierne — who famously died while at his beloved instrument. Duruflé served as organist at Saint-Étienne-du-Mont, where he shared that position for much of his tenure with his organist wife.

Duruflé published barely more than a dozen compositions, which can be divided between those for keyboard (organ or piano)

and his choral compositions. His years at Rouen impressed on the future composer a lifelong reverence for the tradition of Gregorian chant, and he internalized a habit of self-critical perfectionism from his composition teacher, Paul Dukas.

Ravel and Debussy were also influences — especially for the ways in which they incorporated archaic elements reminiscent of the old church modes from Gregorian chant. Duruflé singled out Ravel’s orchestral music and Debussy’s *Prelude to the Afternoon of a Faun* for special admiration, and his Requiem is often discussed from the perspective of Impressionist music.

Not every composer who sets the ancient liturgical prayers used in the Roman Catholic Mass for the Deceased chooses to treat the exact same sequence of texts. This explains some of the differences in content between the Duruflé and other Requiem settings by, say, Mozart or Verdi. Like Fauré, with whose setting his own is often compared, Duruflé omits the long *Dies irae* sequence depicting the wrathful Day of Judgment from his nine movements. On the other hand, he includes prayers associated with the procession to burial that are often left out of other settings, thus ending with *In paradisum* — though *Libera me* does refer to the “Day of Wrath,” while two lines of the *Pie Jesu* derive from the end of the *Dies irae*.

“I THOUGHT OF HOW MUSIC HAS THE POTENTIAL TO MEET SOMEONE WHERE THEY ARE WHEN THEY ARE COPING WITH LOSS.”

This choice, as well as the relatively restrained mood conveyed by Duruflé’s approach, has encouraged the Fauré comparison. Duruflé himself preferred to emphasize his connection to Catholic tradition: “I have simply tried to surround myself with the style suitable to the Gregorian chants as well as the rhythmic interpretation of the Benedictines of Solesmes.” Duruflé here refers to a movement to restore Gregorian chant that took root — in the wake of the devastations of monasteries during the French Revolution — at the monastery in Solesmes (northwest France), which became an archival center for such musical research. His preoccupation with the legacy of Gregorian chant was an essential impetus for his setting of the Requiem, which he completed in 1947 and dedicated to the memory of his father.

There’s some debate about the origins of the work, which unfolded under the shadow of the Vichy puppet government during German occupation of France. Duruflé was commissioned to write a “symphonic poem,” and that commission eventually morphed into the Requiem. Though he scored it originally for chorus, soloists, and orchestra, the first version he published (in 1948) was with organ accompaniment (with solo cello in the *Pie Jesu*); a version for chorus, organ, and reduced orchestra followed in 1961.

The Requiem’s enormous popularity attests to the fact that what Duruflé accomplished in addressing the ultimate questions transcends any specific faith and indeed offers something to secular audiences as well. Similarly, Gregorian chant, which dates as far back as the 5th century and was so closely associated with the Catholic Church, here shows a universal resonance that feels timeless.

The original chant itself, which Duruflé borrowed heavily as the source for his melodies, features long lines sung in unison, without regular meter — thus calling for a breath-like flexibility of expressiveness and phrasing. Duruflé wrote that he had “endeavored to reconcile as much as possible the Gregorian rhythm ... with the demands of modern metrical notation,” adding that the form of each movement was “generally inspired by the form suggested by the liturgy.”

The Requiem also benefits from a beautiful sense of proportion in its parts as well as its emotional trajectory, exploiting internal echoes between movements: compare the *Domine Jesu Christe* with *Libera me*, for example. The third movement (*Domine Jesu Christe*) is notably longer than the relatively brief other eight movements.

Soft dynamics predominate over long stretches (as in the opening); as a result, Duruflé’s comparatively rare use of loud volume in certain passages has more impact. Subtle reflection is favored over aggressive emphasis. Even Duruflé’s polyphony — weaving multiple independent vocal lines into a coherent structure — is restrained rather than attention-grabbing: for instance, in the fugue arrayed across the four choral lines at the beginning of the *Kyrie*.

Domine Jesu Christe includes some of the work’s darkest passages. Recalling the beginning of the *Introit* in its first measures, the *Sanctus* presents the climax of the first half of the work at “Hosanna in excelsis.” After this comes the most “Fauré-esque” movement: Duruflé’s touching setting of the *Pie Jesu*.

The Gregorian chant source is readily discernible in the *Agnus Dei*, but so are the composer’s “modernized” harmonies and nuanced accompaniments. Cast in two parts, the *Lux aeterna* features choral writing of notable tenderness. Yet the assumption that Duruflé’s Requiem is focused only on “serenity” is not entirely accurate. *Libera me* takes into account the fearful emotions of death, building to a forceful climax. Only after this does the work conclude — how differently from Mahler’s celestial vision in his Fourth Symphony! — with its heavenly destination. Here, wrote the composer, is contained “the ultimate answer of

Faith to all the questions, by the flight of the soul to Paradise.” Yet Duruflé also brings us full circle: “Requiem,” the word heard at the very beginning, is the last to be sung.

DALE TRUMBORE’S *HOW TO GO ON* — Jenny Wong points to a gift shared by Maurice Duruflé and Dale Trumbore for writing “recognizable and seemingly simple, repetitive musical themes that are also supported by at times ambiguous but incredibly satisfying harmonies. The play of harmony and time in both composers is so powerful and at the same time always serves the text.”

Trumbore recalls that she had wanted to write a requiem (“with a lowercase r”) ever since singing in Verdi’s setting while an undergraduate. The occasion to fulfill that desire came in the form of a commission from the non-profit, Southern California-based Choral Arts Initiative and its director Brandon Elliott. In July 2016 they premiered the piece, and their album *How to Go On: The Choral Works of Dale Trumbore* contains a recording of the music made at St. Mark Presbyterian Church in Newport Beach. Trumbore received the 2017 ASCAP Young Composers Award for *How to Go On*, which has already garnered an impressive number of additional performances around the country.

Her largest-scale composition to date, *How to Go On* began to take shape in the summer of 2015. As Trumbore notes in a reflection on composing it, she prepared to write a “secular requiem” and “to make peace with the notion of my own mortality” from the point of view of an acknowledged agnostic. Armed with several collections of poetry by admired writers and such books as *The Places That Scare You* by the Buddhist nun Pema Chödrön, Trumbore embarked on a two-week residency at Brush Creek Foundation for the Arts in Saratoga, Wyoming.

But along with the seriousness of the task she had undertaken, the composer found herself bonding with other artist residents, and the resulting sense of camaraderie also made its way into her music. She writes: “If *How to Go On* is about confronting loss and mortality after a loved one’s death — and it is — it is also exactly what the title promises. It’s about accepting everything we do or don’t know about death and going on to create a meaningful, beautiful life for ourselves.”

A resident of the Eagle Rock neighborhood, Trumbore (who was born in 1987) studied as a graduate student at the University of Southern California with Morten Lauridsen — an ideal mentor to impart the art of responding to texts with inspired sensitivity. She cites her aunt and godmother, Julie Kane, a former Poet Laureate of Louisiana (2011–13), as a role model for her own life as an artist. And three living American poets provided the skeleton for Trumbore’s masterful a cappella composition: Barbara Crooker (with whom she has previously collaborated on choral settings and art songs), Amy Fleury, and Laura Foley.

“While there are no exact allusions to the Latin Requiem Mass texts and it is less grounded in the afterlife,” Trumbore explains, “the piece draws on those overall themes: concern with what happens after we die and what we cannot know. As a whole, it grapples with the prospect of confronting our own mortality in the face of our grief over a loved one’s death, the weight of all that.”

The first poem she determined to set became the final part of the eight-movement work: Fleury’s “When at Last,” which

revolves around “this very secular image of our bodies feeding the life cycle and going into the earth. It became the core of the entire piece. Everything that comes before is moving toward this last movement.” Initially, Trumbore considered writing a 20-minute composition for chorus and chamber ensemble, but other poems kept claiming her attention until the work grew substantially in dimension. She sketched out about 80% of it during the two-week span of her Saratoga residency, composing six to eight hours per day.

A major difference from traditional Requiem settings, including Duruflé’s: Trumbore’s piece is “more about asking questions than being able to know any definite answers. When we lose someone, the question we ask is: How can we go on?” Jenny Wong contrasts the clear directionality, heading towards Paradise, in Duruflé with “the sense of reality” in *How to Go On*: “Dale shows that our sense of grief and hope for healing is not directional and does not have a logical timing. Anguish and fear and doubt attack us in everyday life, and not always when we expect it.”

That very indeterminacy influenced Trumbore’s concept of the structure of the work — even the title is both implied question and suggested answer, both at the same time. She allows for the movements to be presented in different orders from the one in which they are published/recorded, requesting only that “When at Last” be the final movement when all eight are performed (they may also be excerpted as part of a concert). Jenny Wong has decided to use an order different from that of the premiere (and the recording). She observes that it has been artistically fulfilling “to have the license to curate an experience for the audience which connects imagery in the poetry, textual connections, musical motives, key areas and resolutions, and, most importantly for me, the emotional flow.”

The composer explains that this element of choosing the order “leaves room for other human choices.” There are even choices to be made for some of the notes in the many solo passages. “When we move through grief, we don’t have control. It can be beautiful to lose that control.” Another reflection of the natural grief process is apparent in Trumbore’s decision to set Barbara Crooker’s epigrammatic poem twice, under the titles “How” and “Knowing the End.” “When we are grieving, we tend to find ourselves not only asking ourselves the same questions but saying the same words over and over. So I put the stress on different parts in these different movements.” Another musically symbolic strategy is the alternation between the ensemble and various soloists. Trumbore became attentive to the distinctive quality of the individual voice confronting grief in contrast to how we universally express our emotions. “The first thing I noticed was that I chose texts that alternate between first person and second person and third. I liked the idea of alternating between questions and more straightforward suggestions.”

Trumbore’s music reflects these constantly shifting perspectives and “the sounds we make when we are upset.” A signature use of swooping glissandos, for example, suggests not only the gesture of sighing but “the notes between the notes,” the “emotions within the emotions — and things we can’t express.”

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

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 & 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 has embarked 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

SOPRANO

April Amante
Emma-Grace Dunbar
Harriet Fraser
Alannah Garnier
Kelci Hahn
Ayana Haviv
Karen Hogle Brown
Elissa Johnston
Bethanie Peregrine
Anna Schubert
Rebecca Tomlinson

ALTO

Garineh Avakian
Amy Fogerson
Callista Hoffman-Campbell
Sharmila G. Lash
Sarah Lynch
Adriana Manfredi
Laura Smith Roethe
Leslie Inman Sobol
Jessie Shulman
Niké St. Clair
Nancy Sulahian
Ilana Summers
Tracy Van Fleet

TENOR

Matthew Brown
Bradley Chapman
Adam Faruqi
Charlie Kim
Bryan Lane
Charles Lane
Michael Lichtenauer
Anthony Ray
Todd Strange
Matt Thomas
Jimmy Traum
Nate Widelitz

BASS

Michael Bannett
Reid Bruton
Dylan Gentile
Abdiel Gonzalez
Scott Graff
James Hayden
Chung Uk Lee
Edward Levy
Ben Lin
Adrien Redford
Jim Raycroft
Shuo Zhai

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

GUEST ARTISTS

JENNY WONG
ASSOCIATE CONDUCTOR



A native of Hong Kong, Jenny Wong was one of the youngest conductors to win two consecutive World Champion titles at the World Choir Games (China, 2010) and the International Johannes Brahms Choral Competition (Germany, 2011), conducting the Diocesan Girls' School Choir from Hong Kong. Wong has conducted and performed in Germany, Austria, Mexico, New Zealand, Australia, South Korea, China, and across the United States.

Wong assumed the position of Associate Conductor of the Los Angeles Master Chorale in 2017, after first becoming Assistant Conductor in 2016. She made her solo conducting debut at Walt Disney Concert Hall conducting the six Bach Motets BWV 225-230, and has conducted on various Master Chorale programs. She has prepared choruses for Gustavo Dudamel and the LA Philharmonic, including the US premiere of Tan Dun's *Buddha Passion* this season, as well as for Susanna Mälkki, Eric Whitacre, Maria Guinand, and Music Academy of the West.

Wong has conducted the Los Angeles Master Chorale in performances of Orlando di Lasso's *Lagrime di San Pietro*, staged by Peter Sellars, at the Melbourne International Arts Festival in Melbourne, Australia, the Festival Internacional Cervantino in Guanajuato, the Palacio de Bellas Artes in Mexico City, Mexico, at Carolina Performing Arts at University of North Carolina, Chapel Hill, and the Wallis Annenberg Center for Performing Arts in Beverly Hills. Wong also conducted Grammy-winning ensemble Phoenix Chorale in Phoenix, Arizona, as a finalist candidate for their Artistic Director position.

Wong received her Doctor of Musical Arts and Master of Music from the University of Southern California, where she also taught choral conducting, was conductor of the USC Apollo Men's Choir and recipient of the USC Chamber Singers Award. She earned her undergraduate degree in voice performance at the University of Illinois, Urbana-Champaign with highest honors.

DALE TRUMBORE
COMPOSER



Dale Trumbore is a Los Angeles-based composer and writer whose music has been praised by the New York Times for its "soaring melodies and beguiling harmonies." Trumbore's compositions have been performed widely in the U.S. and internationally by ensembles including the American Contemporary Music Ensemble (ACME), Los Angeles Master Chorale, Los Angeles Children's Chorus, Modesto Symphony, Pacific Chorale, Pasadena Symphony, The Singers – Minnesota Choral Artists, and VocalEssence.

Trumbore is composer-in-residence for Choral Chameleon and was previously composer-in-residence for Nova Vocal Ensemble. She has been an artist-in-residence at Brush Creek Foundation for the Arts, Copland House, Dorland Mountain Arts Colony, the Helene Wurlitzer Foundation of New Mexico, and Willapa Bay AiR.

How to Go On, Choral Arts Initiative's album of Trumbore's choral works, debuted at #6 on Billboard's Traditional Classical Chart. Choral Arts Northwest, The Esoterics, Helix Collective, New York Virtuoso Singers, and soprano Gillian Hollis have also commercially recorded works by Trumbore. Her music is published through Boosey & Hawkes, G. Schirmer, and MusicSpoke.

As a composer who works frequently with words, Trumbore is passionate about setting to music poems, prose and found text by living writers. She has written extensively about overcoming creative blocks and establishing a career in music in essays for 21CM, Cantate Magazine, the Center for New Music, MusicSpoke, and NewMusicBox. She is currently at work on her first book, *Staying Composed*.

Trumbore holds a dual degree in Music Composition and English from the University of Maryland and a Master of Music degree in Composition from the University of Southern California. A New Jersey native, Trumbore lives in the Eagle Rock neighborhood of L.A. with her fiancé and their two cats. Hear more of Trumbore's music at daletrumbore.com.

GUEST ARTISTS

CHUNG UK LEE
BASS



Korean-born conductor and bass baritone Chung Uk Lee studied with Dr. Young-Jo Lee and holds a Bachelor of Music in Composition and Music Theory from Yonsei University in Seoul, Korea. Since moving to Los Angeles, he studied orchestra conducting with Hans Beer, voice with Bard Suverkrop, and choral music with Dr. William Dehning. He holds a Masters of Music in Choral Music at University of Southern California.

While studying at USC, he was awarded a full scholarship and also he was assistant conductor of the University Chorus and taught choral conducting. As a singer, he has precise pitch and a warm, rich voice. He sang the role of Kezal in Smetana's *Prodna nebesta* with the USC Opera, and has been a soloist in performances of Handel's *Messiah*, Kodaly's *Budvari Te Deum*, two late Haydn masses, J.S. Bach's *St. Matthew Passion*, and Verdi's *Requiem* at USC. He is current member of Los Angeles Master Chorale and has sung bass solo for *Messiah* and *St. Matthew Passion* performances. He is the music director of the Los Angeles Chamber Choir, California Children's Choir.

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*.

JESSIE SHULMAN
SOPRANO



Mezzo-soprano Jessie Shulman is an accomplished concert soloist, SAG-AFTRA session singer, voice teacher, and roster chorister with the Los Angeles Master Chorale. Equally at home in the world of opera, Jessie has been praised for her "plum-velvet mezzo voice" and "warm velvety sound". Her roles include Cherubino (*Le nozze di Figaro*), Nicklausse (*Les contes d'Hoffmann*), Kate Julian (*Owen Wingrave*), Annio (*La clemenza*

di Tito), Madama la Rose (*La gazzetta*), Tisbe (*La Cenerentola*), and Dorothée (*Cendrillon*), among others. As a concert soloist and chamber musician, Ms. Shulman has performed works such as Handel's *Messiah*, Beethoven's Symphony No. 9, Verdi's *Requiem*, Haydn's *Missa in Angustiis*, Mozart's *Vesperae solennes de confessore*, Berlioz's *Les nuits d'été*, and Respighi's *Il tramonto*. Ms. Shulman is a former member of the Chicago Symphony Chorus, Cincinnati Opera Chorus, and Music of the Baroque. She received her Master's degree from the University of Cincinnati College-Conservatory of Music, and her Bachelor's degree from California State University, Long Beach. Learn more at www.jessieshulman.com.

NAMHEE HAN
ORGAN



Namhee studied piano from age eight, and now holds Master's and Doctoral degrees in both Organ Performance and Applied Linguistics from UCLA. She has honed her naturally sensitive and fluid, technically robust music making working with coaches such as Marie-Claire Alain, David Craighead, Jean Guillou, Paul Jacobs, Marilyn Keiser, Luigi Tagliavini, and Todd Wilson.

Namhee has been featured at National and Regional Conventions of the American Guild of Organists. She performs in major Southland concert settings, as well as on selected church organs nationally and internationally. Some of her recent performance venues include Cal Poly Arts (San Luis Obispo), St. John the Divine and Grace Church (New York), St. Paul's Cathedral (Melbourne), and Christ Church St. Laurence (Sydney). She has collaborated with the Los Angeles Master Chorale, Pacific Symphony, and Southwest Chamber Music.

Recording projects include playing solo and duo organ pieces for "The Story of the Walt Disney Concert Hall Organ."



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The Los Angeles Master Chorale is honored to recognize the individuals and institutions that generously support our world-class professional choral ensemble and impactful education programs.

We sincerely thank the following individual donors, who have contributed \$300 or more to the annual fund and special events, and institutional donors of \$1,000 or more, from December 2017 to February 2019. Special thanks to our multi-year donors, whose gifts ensure a healthy base for our future.

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MARCH

FRI 01 MAR / 8:00 p.m.

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

FRI 01 MAR / 8:00 p.m.

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

FRI 01 MAR / 8:30 p.m.

Courtney Bryan
REDCAT
@ Roy And Edna Disney /
CalArts Theater

FRI 01 MAR / 12:15 p.m.

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

SAT 02 MAR / 7:30 p.m.

The Clemency of Titus
LA OPERA
@ Dorothy Chandler Pavilion
Thru 3/24

MON 04 MAR / 8:30 p.m.

Sharon Lockhart:
Rudzienko and Podwórka
New Films From Poland
REDCAT
@ Roy And Edna Disney /
CalArts Theater

TUE 05 MAR / 11:00 a.m.

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

TUE 05 MAR / 8:00 p.m.

Lackawanna Blues
CENTER THEATRE GROUP
@ Mark Taper Forum
Thru 4/21

TUE 05 MAR / 8:00 p.m.

Bryce Dessner's *Triptych*
(*Eyes of One on Another*)
LA PHIL
@ Walt Disney Concert Hall

WED 06 MAR / 8:00 p.m.

Anne-Sophie Mutter
• Lambert Orkis
LA PHIL
@ Walt Disney Concert Hall

THU 07 MAR / 8:00 p.m.

Dudamel & Yuja Wang
LA PHIL
@ Walt Disney Concert Hall

SUN 10 MAR / 7:30 p.m.

Tafelmusik Baroque
Orchestra
LA PHIL
@ Walt Disney Concert Hall

WED 13 MAR / 8:00 p.m.

Eric Owens and
Lawrence Brownlee
• Craig Terry
LA PHIL
@ Walt Disney Concert Hall

SAT 16 MAR / 8:00 p.m.

Nils Frahm
LA PHIL
@ Walt Disney Concert Hall

SUN 17 MAR / 7:00 p.m.

The Duruflé Requiem
LA MASTER CHORALE
@ Walt Disney Concert Hall

SAT 23 MAR / 8:00 p.m.

Oscar, with Love
LA PHIL
@ Walt Disney Concert Hall

SUN 24 MAR / 7:30 p.m.

Iron & Wine with Orchestra
LA PHIL
@ Walt Disney Concert Hall

MON 25 MAR / 8:30 p.m.

Anouk de Clercq:
Future Images
REDCAT
@ Roy And Edna Disney /
CalArts Theater

TUE 26 MAR / 8:30 p.m.

Ever Present Orchestra:
Works by Alvin Lucier
REDCAT
@ Roy And Edna Disney /
CalArts Theater

WED 27 MAR / 7:30 p.m.

Music 101:
A Symphonic Spectacular
LA PHIL
@ Walt Disney Concert Hall

THU 28 MAR / 8:00 p.m.

Gershwin & Ravel
LA PHIL
@ Walt Disney Concert Hall
Thru 3/31