

# WELCOME

FROM JEAN DAVIDSON, PRESIDENT & CEO



As we open our 2019–20 season, I want to share with you a very special moment for the Los Angeles Master Chorale that occurred over the summer. Since 2012, the Salzburg Festival in Austria has started each festival year with a series of sacred-music concerts. *Ouverture Spirituelle* was the name of the musical prelude this year, which regularly features well-known names and is dedicated to the dialogue of religions. This year's theme was *Lacrimae* ("tears") and featured the Los Angeles Master Chorale's Salzburg Festival debut with our production of *Lagrime di San Pietro*.

Salzburg—the birthplace of Mozart and one of the great musical capitals of the world—was the apogee of our international touring that has, thus far, taken us to seven countries, including Australia, Mexico, England, France, Austria, Germany, and the U.S. It was a moment of triumph for Grant Gershon, Kiki & David Gindler Artistic Director, and our singers. This tour has launched the Master Chorale to a level of international renown we have never experienced.

I wish you could have been there with us at the beautiful Kollegienkirche. As the final notes were sung, the hush of the audience was deafening, and, as I looked around, there was hardly a dry eye in the house. After several seconds of silence, the applause started, slowly at first, then growing to an uproarious standing ovation. At that moment, the Los Angeles Master Chorale had entered a new era.

Audiences all over the world have had the same response to *Lagrime*, which speaks volumes about the artistry, vision, and versatility of our musicians. As the London *Times* noted, "To commit 80 minutes of 16th-century, seven-part polyphony

entirely to memory, then sing it with perfect intonation almost defies belief." Plus, they perform it staged, with Peter Sellars-directed movement, all while conveying the intense emotion of the music.

So, what's next? This season, we will continue to ride the wave of the *Lagrime* momentum with performances in Toronto, Montreal, Hong Kong, Auckland, and more in the U.S., including a date near Los Angeles at the Musco Center for the Arts at Chapman University on March 19. Our newfound visibility has made international touring the new normal for the Los Angeles Master Chorale. We already have presenters around the world asking when we will be back.

We are now thrilled to begin our 2019–20 season here at home with a concert in memory of our beloved former board member Fred Ruopp. In pairing Bruckner's Mass No. 3 in F Minor and Osvaldo Golijov's magnificent *Oceana*, we hope to create that same feeling of connection that *Lagrime* inspires, the synthesis of many human voices harmonizing together to remind us that dissonance always leads to resolution, that we are all in this together, that we are not alone. So, please enjoy this evening, and welcome to our new season.

Jean Davidson,  
President & CEO

BRUCKNER'S  
GREAT MASS

SATURDAY, OCTOBER 19, 2019, 2 PM  
SUNDAY, OCTOBER 20, 2019, 7 PM  
WALT DISNEY CONCERT HALL

GRANT GERSHON  
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

GRANT GERSHON, conductor  
LUCIANA SOUZA, guest soloist  
ELISSA JOHNSTON, soprano  
JULIA METZLER, mezzo-soprano  
JOSEPH LOPEZ, tenor  
DERRELL ACON, baritone  
KRISTIN HAEGELIN, girl soprano

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**MASS NO. 3 IN F MINOR**  
**ANTON BRUCKNER (1824-1896)**

- I. Kyrie  
*Ms. Johnston, Mr. Acon, Chorus*
- II. Gloria  
*Ms. Johnston, Ms. Metzler, Chorus*
- III. Credo  
*Ms. Johnston, Ms. Metzler, Mr. Lopez,  
Mr. Acon, Chorus*
- IV. Sanctus  
*Ms. Johnston, Ms. Metzler, Mr. Lopez,  
Mr. Acon, Chorus*
- V. Benedictus  
*Ms. Johnston, Ms. Metzler, Mr. Lopez,  
Mr. Acon, Chorus*
- VI. Agnus Dei  
*Ms. Johnston, Ms. Metzler, Mr. Lopez,  
Mr. Acon, Chorus*

**INTERMISSION**

**OCEANA**  
**OSVALDO GOLIJOV (B. 1960)**

- I. Call  
*Ms. Souza*
- II. First Wave
- III. Second Wave
- IV. Second Call  
*Ms. Souza*
- V. Third Wave
- VI. Aria  
*Ms. Souza, Ms. Haegelin*
- VII. Coral del Arrefice (Chorale of the Reef)

*Tonight's concert is dedicated to the memory of Frederick J. Ruopp.*

*This program is made possible with generous support from the Dan Murphy Foundation,  
Chelsea Management Company, and Jenny Soonjin Kim and Chip Baik.*

# FROM THE INTIMATE TO THE UNFATHOMABLE: UNEXPECTED AFFINITIES IN BRUCKNER AND GOLIJOV

by Thomas May



It may seem hard to believe that the Los Angeles Master Chorale is performing the two works on this program for the very first time in its 55-year history. Though vastly different in outlook and in the very sounds they demand from the chorus, Anton Bruckner's Mass No. 3 in F Minor and *Oceana* by Osvaldo Golijov (pictured above), might have been tailor-made for the Master Chorale's signature aesthetic. When combined on the same program, they allow the ensemble to showcase its remarkable versatility.

"On the surface, Bruckner and Golijov sound absolutely nothing like each other," says Grant Gershon, Kiki & David Gindler Artistic Director of the Master Chorale. Returning from leading the Master Chorale's acclaimed performances at the Salzburg Festival of *Lagrime di San Pietro*, the Peter Sellars production that opened the 2016–17 season, Gershon explained the thinking behind this unusual juxtaposition of composers.

"Each one is so specific in terms of its individual sound world and has such a clarity of vision and intent that I thought it would be exciting to put them together. To me, as a concertgoer, that kind of variety is something I really enjoy. I embrace how different they are." At the same time, Gershon points out that the more he's been living with the Bruckner and Golijov scores, the more he has found that, "For all their uniqueness, they each combine moments that are very intimate and personal with global statements and an epic quality."

## BRUCKNER'S MASS IN F MINOR: RETURN FROM A CRISIS

If Anton Bruckner's symphonies are frequently approached as secular, wordless masses, immersive experiences that transform

the genre into a vehicle for abstract spiritual contemplation, the F-minor Mass contains musically ambitious moments that anticipate his mature symphonies.

Even had Bruckner never written the symphonies with which his name is first and foremost associated, Mass No. 3 in F Minor would stand as a masterful achievement. It bridges the Viennese Classical tradition with this composer's singular vision—a vision influenced in part by, but never truly congruent with, later 19th-century Romanticism—and marks the pivotal moment in his career just before he resettled in Vienna, where he made writing symphonies his project.

This is the third and final complete setting of the central Roman Catholic liturgy that Bruckner completed. All three of his masses date from the 1860s, though in 1875 he contemplated writing a requiem, for which he sketched only 18 measures; a setting of the *Te Deum*, his best known choral work, dates from the early 1880s. He composed the Mass No. 3 in F Minor between September 1867 and September 1868 and made numerous minute revisions over the years, even up to the period when he was working on his Symphony No. 9.

Bruckner undertook the F-minor Mass shortly after his release from treatment for a nervous breakdown. For three months in 1867, until early August, the composer had been confined to a sanitarium in Bad Kreuzen in his native Upper Austria. Biographers only have been able to speculate about the specific reasons that precipitated the crisis. According to Bruckner authority Paul Hawkshaw, "Overwork was certainly a factor. The stress of years of study followed by a period of intense compositional activity as well as the performances of the D-minor Mass must have contributed to it." Alongside such burnout, the composer's failed attempts to establish a personal relationship are also cited as a potential cause.

Bruckner's condition presented as an obsession with numbers. Hawkshaw observes: "He is reported to have counted such things as beads on necklaces, dots on clothes, windows in the town, leaves on trees, and even stars." This is a manifestation of Bruckner's famous "number mania," which left its mark on his compositional thinking in such techniques as the so-called Bruckner rhythm, a combination of two and three that permeated many of his compositions.

Despite his doctors' orders to avoid the exertion of composing, Bruckner completed the Mass No. 3 in F minor in an effort that on one level represented a declaration of renewed creativity following his stay at Bad Kreuzen. For the devoutly Catholic Bruckner, creativity was inextricably bound up with his faith, and finishing his work would have been an act of devotion, his own *heiliger Dankgesang*.

Bruckner had already committed himself to taking up a post teaching counterpoint at the Vienna Conservatory while still working on the F-minor Mass. He resettled there in the fall of 1868 to begin his teaching duties. Vienna became the composer's home thereafter, though he was ill-suited to life in the Habsburg capital. The Mass remained unperformed for several years—Bruckner recalled years later that a prospective conductor found it “too long and unsinkable”—and was not premiered until June 16, 1872, under Bruckner's own baton, at the Augustinerkirche.

Unlike the premiere of his Mass No. 1 in 1864, the first performance of the F-minor Mass met with a tepid response. In his review of the Mass No. 3 in F Minor, the formidable critic Eduard Hanslick, a fan of the first Mass, criticized the preparation of the performers, and hoped the new work would receive a better-rehearsed performance in the concert hall to attract a larger audience. This must have come to pass, as the Mass No. 3 in F Minor was among Bruckner's most frequently performed works in Vienna during his lifetime.

#### A LINK TO TRADITION, FORECASTING THE FUTURE

Mass No. 3 in F Minor is a setting of the typical six movements that make up the Roman Catholic mass. Bruckner calls for a standard classical orchestra with trumpets and trombones, along with mixed chorus and four solo singers. In his setting, one can hear in the integration of chorus and orchestra particular similarities with Beethoven's *Missa Solemnis* and the masses in A-flat and E-flat by Schubert, as well as Haydn's great mass settings.

The Kyrie begins with an aura of shadowy, humble intimacy, introducing a core motif of four descending notes that are germinal to the work. Following his luminous setting of the Christe, the Kyrie's return is enriched by a remarkable a cappella section. Bruckner transforms the descending figure into a jubilant gesture at the start of the Gloria (anchored, like the Credo, in C major). Throughout its sections, the division of labor between the chorus and soloists is especially appealing, as in the Gratias agimus and the Quoniam. Bruckner wraps up the movement with a monumental fugue.

The Credo, not surprisingly, offers the greatest musical variety and is rich in musical symbolism, such as the homophonic acclamations of faith and the Beethoven-inspired solo tenor setting of Et incarnatus (reminiscent of the lofty violin solo in the Benedictus of the *Missa Solemnis*). Despite his adulation of Wagner, Bruckner had no interest in the dramatic side of opera, but he shows a flair for word painting here that is worthy of the old masters. The miniature Passion narrative at the center explodes with joy at Et resurrexit. At the fugal end of the Credo, he finds a way to top the all-powerful fugue that had already come before in the Gloria, the counterpoint this time shot through with shouts of “Credo!”

Set in F major, the Sanctus uses powerful dynamic contrasts. Bruckner shifts to an intensely lyrical mode (in A-flat major) for the Benedictus—the equivalent of one of his lofty slow movements—and ends with a very brief reprise of the extroverted Hosanna. Sudden harmonic turns in the Agnus Dei point ahead to the symphonic Bruckner, as does the structure of this movement's climax at “Dona nobis pacem.”

Gershon observes that the Mass in F Minor contains many such moments that anticipate Bruckner's signature sonorities in the

mature symphonies, such as “block-like passages that seem to exist in their own space, followed by another. But at the same time, some listeners may find surprising how intimate and personal so much of this music feels—especially the pleading and quiet sonority of the ending.” It is in the conclusion of the work where Bruckner reconnects us to the Kyrie, reprising its descending four-note motif, now in the major.

#### COMBINING IMPULSES FROM NERUDA AND BACH: GOLIJOV'S OCEANA

A link to spiritual themes figures significantly in the music of Osvaldo Golijov as well. His breakthrough work, *The Dreams and Prayers of Isaac the Blind*, is a chamber composition from 1994 merging string quartet and klezmer traditions. It was inspired by the work of Yitzhak Saggi Nehor, a 13th-century Kabbalist mystic from Provence. *Dreams and Prayers* was followed two years later by *Oceana*. The Bach expert and choral conductor Helmuth Rilling commissioned *Oceana* for his Oregon Bach Festival, which premiered it in June 1996 as part of the series Cantatas of the Americas, with Maria Guinand conducting.

That connection to Rilling later led to the creation of what remains Golijov's best-known work: *La Pasión según San Marcos*, one of four Passion settings commissioned in 2000 by Rilling as contemporary responses to J.S. Bach's Passions (alongside contributions by Sofia Gubaidulina, Tan Dun, and Wolfgang Rihm). As it happens, one of the most affecting passages in Golijov's St. Mark Passion is the episode recounting Peter's tears, an aria titled *Lúa descolorida* (“Colorless Moon”)

Born in 1960 in La Plata, Argentina, to parents of Russian and Romanian origin, Golijov absorbed early memories of his ancestors' Old World Yiddish background and was deeply influenced by his mother's Orthodox Jewish faith. He sang in the choir at his local synagogue from an early age and later formulated his artistic outlook from a highly varied blend of traditional classical music, klezmer, the tango innovations of fellow Argentinian Astor Piazzolla, and electronic and experimental directions. He found mentors in George Crumb and the late Oliver Knussen after moving to the U.S. in 1986. Golijov settled in New England, where he is still based.

Golijov's love of poetry is evident in such works as his 2003 opera *Ainadamar (Fountain of Tears)*, which sets a Spanish libretto by David Henry Hwang that explores the life and legacy of the poet Federico García Lorca. *Oceana* fuses this love of poetry with the presence of J.S. Bach as a model. Its textual source is from Pablo Neruda (1904–1973), who personally knew Lorca before the latter's assassination by right-wing forces during the Spanish Civil War. Bach serves as the structural inspiration for *Oceana*. The guiding idea behind Helmuth Rilling's Cantatas of the Americas—foreshadowing the Passion 2000 project—was to juxtapose contemporary composers who worked within a New World context and their responses to the spirituality of Bach's cantatas.

*Oceana* has no place for actual biblical texts, but there is a similarity to Bach's procedure insofar as his cantata texts also incorporate the work of contemporary poets meditating on the spiritual themes at hand. Neruda, who was awarded the Nobel Prize in Literature in 1971, was a member of the Communist Party of his native Chile and an outspoken atheist, yet his odes to nature exude such fervent passion that they might at the same time be compared to a pantheistic outlook.

"Immersed in these memories, I suddenly have to wake up," writes Neruda in his *Memoirs*. "It's the sound of the sea ... The ocean—rather than my watching it from my window, it watches me with a thousand eyes of foam ... Years that are so far away! Reconstructing them, it's as if the sound of the waves I hear now touched something inside me again and again ..." The poet and Neruda translator Ben Belitt posits a link between the Chilean master and Homer: "No reader of the lives of Pablo Neruda can miss the singing of his Sirens ... His insular and oceanic gods work themselves into the very fabric and time of his story as persistently as Poseidon and Athena weave their theophanies into the fortunes of Odysseus."

*Oceana* (often translated into English as *Ocean Lady*) is one of the ten poems Neruda published in his 1961 collection *Cantos ceremoniales* (*Ceremonial Songs*). Likening the Latin American poet to Bach in his ability to make art of the most daily elements surrounding us—including the environment we take for granted—Golijov has stated: "My aim in *Oceana* was, like Bach, to transmute passion into geometry. This is, in my mind, the clue to both Bach's and Neruda's work." In the listener, Golijov hopes to elicit "the emotion of hearing order, inevitable and full of light: every note in its place, as in Bach, every word in its place, as in Neruda."

Thomas May, program annotator for the Los Angeles Master Chorale, writes about the arts and blogs at [memeteria.com](http://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. 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.

The Master Chorale performs 13 concerts during its 2019–20 season as a resident company of Walt Disney Concert Hall. Performances include Bruckner's Mass No. 3 in F Minor and Osvaldo Golijov's *Oceana*, Rachmaninoff's *All-Night Vigil*, and Fauré's Requiem. Also on the season are world premieres of music by Gabriel Kahane and Derrick Spiva, and music by Caroline Shaw, Nilo Alcala, Shawn Kirchner, and Diana Syre as part of a tribute concert to choral legend Alice Parker; the West Coast premiere of Nilo Muhly's *The Faire Starre*, commissioned by the Master Chorale; music by Dale Trumbore, Morten Lauridsen, and Matthew Brown; and the world premiere of a new soundtrack by Emmy Award winner Jeff Beal (*House of Cards*) to the classic 1927 movie *Sunrise: A Song of Two Humans*, directed by F.W. Murnau. Christmas offerings include annual Festival of Carols and *Messiah* performances.

The Los Angeles Master Chorale has performed in more than 500 concerts with the Los Angeles Philharmonic at both Walt Disney Concert Hall and the Hollywood Bowl, and has toured with the orchestra to Europe and throughout the United States.

Golijov develops a seven-movement structure for the five stanzas of *Oceana*, which depict the varied facets of this all-embracing element. His cantata mirrors a Bach cantata in the interweaving of solo aria and chorale into the larger structure. Overall, the chorus is given an even greater role, for, as the composer writes, "Neruda's voice is a chorus, too powerful for a single voice to handle ..."

The soundscape lies worlds apart from that of a Bach cantata: a battery of flutes, amplified guitars, harp, strings, and percussion (talking drums, dumbek, rain stick, shekere, and maracas) serves as the instrumental ensemble, while the words are sung by double chorus, girl soprano, and a singer employing Brazilian jazz style.

Composed in 1996, when the threat of global climate change still seemed relatively abstract in comparison with our situation in 2019, *Oceana* celebrates what Golijov describes as "water and longing, light and hope, the immensity of South America's nature and pain" by transforming all this "into pure musical symbols, which nevertheless should be more liquid than the sea and deeper than the yearning that they represent."

Since the 2018–19 season, the Master Chorale has been touring its production of *Lagrime di San Pietro*, directed by Peter Sellars, with performances in London and Paris, and at the Salzburg Festival.

Praised for its definitive performances, the Los Angeles Master Chorale is also committed to recording the choral repertoire. Its esteemed discography includes seven recordings under Gershon, the most recent being *the national anthems / the little match girl passion* by David Lang on Cantaloupe Records. Albums released under former music director Paul Salamunovich on RCM include the Grammy Award-nominated *Lauridsen: Lux Aeterna*, a recording that helped to secure the work's place as a modern masterpiece. The Master Chorale is featured with Gershon on the soundtracks of many major motion pictures, including *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 also presents an annual High School Choir Festival, which brings teenagers from around the Southland to perform in Disney Hall. In May 2019, the High School Choir Festival celebrated 30 years as one of the longest running and wide reaching arts education programs in Southern California. 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 livestreamed online.

# LOS ANGELES MASTER CHORALE AND ORCHESTRA

## SOPRANO

April Amante  
Eliza Bagg  
Tamara Bevard  
Christina Bristow  
Karen Hogle Brown  
Emma-Grace Dunbar  
Hayden Eberhart  
Claire Fedoruk  
Harriet Fraser  
Graycen Gardner  
Katya Gruzglina  
Kelci Hahn  
Marie Hodgson  
Virenia Lind  
Deborah Mayhan  
Caroline Mckenzie  
Jennifer Paz  
Alina Roitstein  
Anna Schubert  
Holly Sedillos  
Courtney Taylor  
Rebecca Tomlinson  
Suzanne Waters  
Elyse Willis  
Sunjoo Yeo  
Andrea Zomorodian

## ALTO

Garineh Avakian  
Rose Beattie  
Aleta Braxton  
Monika Bruckner  
Mindy Chu  
Janelle Destefano  
Amy Fogerson  
Michele Hemmings  
Callista Hoffman-Campbell  
Shabnam Kalbasi  
Sharmila A. Lash  
Sarah Lynch  
Adriana Manfredi  
Cynthia Marty  
Margaurite Mathis-Clark  
Alice Kirwan Murray  
Eleni Pantages  
Laura Smith Roethe  
Jessie Shulman  
Leslie Inman Sobol  
Nike St. Clair  
Nancy Sulahian  
Ilana Summers  
Kimberly Switzer  
Kristen Toedtman  
Tracy Van Fleet

## TENOR

Matthew Brown  
Bradley Chapman  
Pablo Corá  
Adam Faruqi  
Timothy Gonzales  
Steven Harms  
Blake Howard  
Jon Lee Keenan  
Dermot Kiernan  
Charlie Kim  
Shawn Kirchner  
Bryan Lane  
Charles Lane  
Michael Lichtenauer  
Sal Malaki  
Matthew Miles  
Robert Norman  
David Rakita  
Anthony Ray  
Matt Thomas  
Matthew Tresler  
Nate WidELITZ

## BASS

Derrell Acon  
Michael Bannett  
Mark Beasom  
Michael Blanchard  
Reid Bruton  
David Castillo  
Kevin Dalbey  
Dylan Gentile  
William Goldman  
Abdiel Gonzalez  
Scott Graff  
James Hayden  
Benjamin Johns  
Jared Jones  
David Dong-Geun Kim  
Luc Kleiner  
David Kress  
Chung Uk Lee  
Scott Lehmkuhl  
Edward Levy  
Matthew Lewis  
Ben Lin  
Brett McDermid  
Steve Pence  
Jim Raycroft  
Mark Edward Smith  
Shuo Zhai

## FIRST VIOLINS

Roger Wilkie  
*Concertmaster*  
Marisa Sorajja  
*Associate Concertmaster*  
Rafael Rishik  
*Assistant Concertmaster*  
Liliana Filipovic  
Nicole Bush  
Lisa Dondlinger  
Etienne Gara  
Kelly Bunch  
Sooah Kim  
Myroslava Khomik  
Fernando Arroyo  
Bethany Mennemeyer

Juliann French  
Jean Sudbury  
Colleen Coomber  
Kirsten Fife

## VIOLAS

Diana Wade  
*Principal*  
Dmitri Bovaird  
*Associate Principal*  
Brett Banducci  
Karolina Naziemiec  
Kate Reddish  
Lissie Wilson  
Mike Whitson  
Virginie d'Avezac

## BASSES

Peter Doubrovsky  
*Principal*  
Tim Eckert  
*Associate Principal*

James Bergman  
Jeff Bandy

## FLUTES

Sarah Weisz  
*Principal*  
Lisa Edelstein  
Amy Tatum  
*Alto Flute*

## OBOES

Sarah Beck  
*Principal*  
Michele Forrest

## CLARINETS

Gary Bovyer  
*Principal*  
Michael Grego

## BASSOONS

William Wood  
*Principal*  
Theresa Truenfels

## HORNS

Steve Becknell  
*Principal*  
Danielle Ondarza

## TRUMPETS

David Washburn  
*Principal*  
Ryan Darke

## TROMBONES

Steve Suminsky  
*Principal*  
Amy Bowers  
Terry Cravens

## HARP

Elizabeth Zosseder  
*Principal*

## GUITARS

Scott Tennant  
*Principal*  
Brian Head

## TIMPANI

Scott Higgins  
*Principal*

## PERCUSSION

John Wakefield  
*Principal*  
Steve Hernandez

## ORCHESTRA

PERSONNEL  
MANAGER  
Brady Steel

## LIBRARIAN

KT Somero

## SECOND VIOLINS

Elizabeth Hedman  
*Principal*  
Nina Evtuhov  
*Associate Principal*  
Linda Stone  
Steve Scharf  
Anna Kostyucheck  
Mui-Yee Chu

## CELLOS

Charles Tyler  
*Principal*  
Delores Bing  
*Associate Principal*  
Maggie Edmondson  
Arash Amini  
Yoshika Masuda  
Isaiah Gage

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

*The players of the Los Angeles Master Chorale Orchestra are represented by the American Federation of Musicians.*

# GRANT GERSHON

KIKI & DAVID GINDLER ARTISTIC DIRECTOR



Hailed for his adventurous and bold artistic leadership and for eliciting technically precise and expressive performances from musicians, Grant Gershon is beginning his 19th season as the Kiki & David Gindler Artistic Director of the Los Angeles Master Chorale. The *Los Angeles Times* has said the Master Chorale “has become the most exciting chorus in the country under Grant Gershon,” a reflection on both his programming and performances.

During his tenure, Gershon has led more than 200 Master Chorale performances at Walt Disney Concert Hall in programs encompassing choral music from the earliest writings and pillars of the repertoire through to contemporary compositions. He has led world premiere performances of major works by John Adams, Esa-Pekka Salonen, David Lang, Louis Andriessen, Christopher Rouse, Steve Reich, Morten Lauridsen, Ricky Ian Gordon, Gabriela Lena Frank, Shawn Kirchner, Ellen Reid, and Chinary Ung, among many others.

During the Master Chorale’s 2019–20 season, Gershon will lead performances of Bruckner’s Mass No. 3 in F Minor and Rachmaninoff’s *All-Night Vigil*, the West Coast premiere of Nico Muhly’s *The Faire Starre*, the world premiere of a new soundtrack to the landmark film *Sunrise: A Song of Two Humans* by Jeff Beal, and music by Gabriel Kahane, Caroline Shaw, and Dale Trumbore. Gershon will also conduct the 2020 High School Choir Festival performances with close to 1,000 students in Disney Hall, providing professional guidance to the next generation of choir singers.

In July 2019, Gershon and the Master Chorale opened the famed Salzburg Festival with its production of *Lagrime di San Pietro*, directed by Peter Sellars, which toured Europe and the U.S. throughout the 2018–19 season. The performances in Salzburg received standing ovations and rave reviews from such outlets as the *Suddeutsche Zeitung*, which called *Lagrime* “painfully beautiful” (*Schmerzliche schön*). In his review of the premiere

of *Lagrime*, Mark Swed of the *Los Angeles Times* noted that the production “is a major accomplishment for the Master Chorale, which sang and acted brilliantly. It is also a major accomplishment for music history.”

Gershon is the Resident Conductor of LA Opera, and in this capacity conducted the West Coast premiere of Philip Glass’s *Satyagraha* in November 2018. He made his acclaimed debut with the company with *La Traviata* in 2009 and has subsequently conducted *Il Postino*, *Madame Butterfly*, *Carmen*, *Florenzia en el Amazonas*, *Wonderful Town*, *The Tales of Hoffmann*, and *The Pearl Fishers*. In 2017, he made his San Francisco Opera debut conducting the world premiere of John Adams’s *Girls of the Golden West* directed by Peter Sellars, who also wrote the libretto, and made his Dutch National Opera debut with the same opera in March 2019. Gershon and Adams have an enduring friendship and professional relationship that began 27 years ago in Los Angeles when Gershon played keyboards in the pit for *Nixon in China* at LA Opera. Since then, Gershon has led the world premiere performances of Adams’s theater piece *I Was Looking At The Ceiling And Then I Saw The Sky*, premiered his two-piano piece *Hallelujah Junction* (with Gloria Cheng), and conducted performances of *Harmonium*, *The Gospel According to the Other Mary*, *El Niño*, *The Chairman Dances*, and choruses from *The Death of Klinghoffer*.

In New York, Gershon has appeared at Carnegie Hall and at the historic Trinity Wall Street, and has performed on the Great Performers series at Lincoln Center and the Making Music series at Zankel Hall. Other major appearances include performances at the Ravinia, Aspen, Edinburgh, Helsinki, Salzburg, and Vienna festivals, the South American premiere of the LA Opera’s production of *Il Postino* in Chile, and performances with the Baltimore Symphony and the Coro e Orchestra Del Teatro Regio Di Torino in Turin, Italy. He has worked closely with numerous conductors, including Claudio Abbado, Pierre Boulez, James Conlon, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, and his mentor, Esa-Pekka Salonen.

His discography includes the Grammy Award-nominated recordings of *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti’s *Grand Macabre* (Sony Classical); six commercial CDs with the Master Chorale, including *Glass-Salonen* (RCM), *You Are (Variations)* (Nonesuch), *Daniel Variations* (Nonesuch), *A Good Understanding* (Decca), *Miserere* (Decca), and *the national anthems* (Cantaloupe Music); and two live-performance albums, the Master Chorale’s *50th Season Celebration* recording and *Festival of Carols*. He has also led the Master Chorale in performances for several major motion pictures soundtracks, including, at the request of John Williams, *Star Wars: The Last Jedi*.

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

## GUEST ARTISTS

DERRELL ACON  
BARITONE

Bass-baritone Derrell Acon is a uniquely accomplished performer whose repertoire ranges from the comic to the tragic, and even the sensual. In 2017, Acon performed the roles of Jake and Jim in the New York Harlem Productions tour of *Porgy and Bess*, making his debuts at Semperoper Dresden, Hamburgische Staatsoper, Deutsches Theater München, Kölner Philharmonie, Alte Oper Frankfurt,

Haifa Congress Center, Tel-Aviv Charles Bronfman Hall, and Teatro Petruzzelli di Bari. In 2018, he debuted as Escamillo in Opera Ithaca's *Carmen*, Zuniga in Pacific Opera Project's *Carmen*, and Rocco in Heartbeat Opera's *Fidelio*.

KRISTIN HAEGELIN  
GIRL SOPRANO

Kristin Haegelin is a 17-year-old junior at Polytechnic School in Pasadena and is an 11-year veteran of the Los Angeles Children's Chorus. She recently performed with the Los Angeles Master Chorale and the Los Angeles Philharmonic in Stravinsky's *Persephone* conducted by Esa-Pekka Salonen and directed by Peter Sellars. Additionally, she has appeared in several concert performances at Walt Disney

Concert Hall and the Hollywood Bowl, including John Adams's *El Niño*, Leonard Bernstein's *Mass*, Orff's *Carmina Burana*, and Verdi's *Otello*. Previously, she has performed with the LA Opera in the mainstage production of *Tosca* and has also participated in LA Opera's summer camp for six years, performing such notable roles as the Owl in the *White Bird of Poston* composed by Eli Villanueva, and the Cat in *Brundibár*, composed by Hans Krása.

ELISSA JOHNSTON  
SOPRANO

Recently cited by *The New York Times* for her "especially lovely" singing, Elissa Johnston enjoys performing repertoire ranging from Bach, Handel, and Mozart to Messiaen, Carter, Unsuk Chin, and Helmut Lachenmann. In April, Johnston made her Carnegie Hall debut with the Pacific Symphony under Carl St. Clair, singing the soprano role of Sarada Devi in Philip Glass's *The Passion of Ramakrishna* as part of the Hall's

yearlong celebration of Philip Glass's 80th birthday. Other recent appearances include Handel's *Israel in Egypt* and Stravinsky's *Les Noces* with the Los Angeles Master Chorale, Dvořák's *Ciganske melodie* at Le Salon de musiques, and performances of *SPIRAL XII* and *AURA*, both by Chinary Ung, in San Diego and Syracuse. Highlights of the 2018-19 season included Haydn's *Creation* with the Pacific Chorale and Symphony under Robert Istad and performances of the touring Peter Sellars production of *Lagrime di San Pietro* with the Los Angeles Master Chorale.

JOSEPH LOPEZ  
TENOR

Joseph Lopez received his bachelor's and master's degrees in opera performance from the Bob Cole Conservatory of Music at Cal State Long Beach. In the Metropolitan Opera National Competition he received an Encouragement Award and advanced to the regional level. He was awarded first place in the Center Stage Opera Vocal Competition where he also received the Audience Favorite and the LA Opera

Encouragement awards. Joseph was selected to be the tenor soloist for the Taos Opera Institute and was an artist with the Utah Opera Music Festival, where he covered the role of Rodolfo. Other roles include Don Ottavio in *Don Giovanni*, Alfredo in *La Traviata*, Tamino in *The Magic Flute*, Foresto in *Attila*, Ferrando in *Così fan tutti*, Franz and Spalazani in *Tales of Hoffmann*, Tanzmeister in *Ariadne auf Naxos*, and Le Doyen de la Faculté in *Cendrillon*. Joseph is a member of the Los Angeles Opera chorus and Los Angeles Master Chorale where he performs regularly at Walt Disney Concert Hall and the Hollywood Bowl with the LA Phil.



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**JULIA METZLER**  
MEZZO-SOPRANO



Los Angeles-based soprano Julia Metzler is an active opera singer and concert soloist. Her recent and upcoming roles include Vitellia in *La Clemenza di Tito*, Fiordiligi in *Così fan tutte*, Mrs. P in *The Man who Mistook his Wife for a Hat*, Micaëla in *Bizet's The Tragedy of Carmen*, and the title role in Gustav Holst's *Savitri*. Ms. Metzler has performed as a soloist with both the LA Philharmonic and with

the Master Chorale, most recently in Bach's *Magnificat* and Handel's *Messiah*. A frequent opera competitor, Ms. Metzler was a 2018 Metropolitan Opera National Council Awards National Semifinalist. In 2011, Ms. Metzler participated in the I Sing International Festival, a summer program designed to introduce western singers to Mandarin as a lyric language. She has subsequently sung at the National Center for Performing Arts with the China National Symphony Orchestra, the Hangzhou Grand Theater, the Suzhou Culture and Arts Centre, and the Great Hall of the People in Tiananmen Square in Beijing. Ms. Metzler holds degrees in vocal performance from San Francisco Conservatory of Music and from UCLA.

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**LUCIANA SOUZA**  
GUEST SOLOIST



Grammy Award winner Luciana Souza is one of jazz's leading singers and interpreters. Born in São Paulo, Brazil, Souza's work transcends traditional musical boundaries. Souza has performed and recorded with Herbie Hancock, Paul Simon, James Taylor, Bobby McFerrin, Maria Schneider, Danilo Perez, Guillermo Klein, John Patitucci, and many others. She has been a prominent soloist in important

new works by composers Osvaldo Golijov, Derek Bermel, Patrick Zimmerli, Rachel Grimes, Angelica Negron, Shara Nova, Caroline Shaw, and Sarah Kirkland Snider, performing with the New York Philharmonic, the Atlanta Symphony Orchestra, the LA Phil, the Los Angeles Chamber Orchestra, the American Composers Orchestra, the Los Angeles Guitar Quartet, and A Far Cry. She spent four years on faculty at Berklee College of Music, where she received a bachelor's degree in jazz composition. Souza earned a master's in jazz studies from the New England Conservatory of Music and taught for four years at Manhattan School of Music.

Ms. Souza is represented by Unlimited Myles, Inc.

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**OSVALDO GOLIJOV**  
COMPOSER



Osvaldo Golijov grew up in an Eastern European Jewish household in La Plata, Argentina. Born to a piano teacher mother and physician father, Golijov was raised surrounded by classical chamber music, Jewish liturgical and klezmer music, and the new tango of Astor Piazzolla. Since the early 1990s, Golijov has enjoyed collaborations with some of the world's leading chamber music ensembles, such as the Kronos Quartet

and the St. Lawrence String Quartet. Golijov has received acclaim for his groundbreaking works such as *La Pasión según San Marcos*, his opera *Ainadamar*, and the clarinet quintet *The Dreams and Prayers of Isaac the Blind*, as well as music he has written for the films of Francis Ford Coppola. Golijov served as the Debs Composer's Chair at Carnegie Hall during the 2012-13 season. He is Loyola Professor of Music at College of the Holy Cross in Worcester, MA, where he has taught since 1991.

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# LEADERSHIP CIRCLE

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The Abbott L. Brown Foundation (ALBF) has awarded a challenge grant to support the Los Angeles Master Chorale's mission and programs. The ALBF will match up to a total of \$100,000 funded contributions to the newly formed Leadership Circle, founded by Abbott L. Brown and Jerrie Paula Ortega-Brown (above).

"I was proud to serve on the board of directors and as chairman in the late 1980s when the Los Angeles Master Chorale was actively building upon its reputation as the leading choral ensemble in the country," said Brown. "The establishment of the Leadership Circle will help enable the Master Chorale to share its groundbreaking programs and the joy of choral music more broadly in our local communities and throughout the world."

Los Angeles Master Chorale President & CEO Jean Davidson said, "On behalf of the Master Chorale, we are extremely grateful for Abbott's support and generosity. This gift to establish the Master Chorale's first ever Leadership Circle is a wonderful recognition of our current efforts and successes, and helps secure the foundation for our broader aspirations for the future."

The Leadership Circle honors and celebrates the Los Angeles Master Chorale's most distinguished donor community. Members enable transformative projects—from commissioning, recording, and artistic innovation, to ambitious community engagement programming and touring productions—and receive exclusive recognition and event experiences throughout the year. The minimum membership commitment is \$100,000 and may be fulfilled over a three-year period.

The Los Angeles Master Chorale, a resident company at Walt Disney Concert Hall and the country's preeminent professional choir, has increased its budget by 46% in the last four years. The Master Chorale's recent growth is matched by its ambitious initiatives, designed to present and perform choral music in fresh and engaging ways for today's audiences, and to encourage all to practice the art of singing through its community education programs.

The Los Angeles Master Chorale's signature touring production, Orlando di Lasso's *Lagime di San Pietro*, directed by Peter Sellars, opened the Salzburg Festival on July 20 and 21, 2019, followed by additional tour dates throughout the 2019–20 season, which also features Master Chorale-commissioned works by composers Gabriel Kahane and Derrick Spiva Jr., and the world premiere of a new score by Emmy Award winner Jeff Beal for F.W. Murnau's 1927 Academy Award-winning film *Sunrise: A Song of Two Humans*.

During this year's GALA 2019, held on March 23, 2019, Grant Gershon, Kiki & David Gindler Artistic Director, unveiled the first phase of a visionary collaboration between the Los Angeles Master Chorale and acclaimed artist and filmmaker Doug Aitken. Aitken and Gershon have been collaborating on this new large-scale work over the past year. Conceived in multiple movements, the fully realized work, to be presented during the 2020–21 season, will place Master Chorale singers in an outdoor environment for a performance that invites viewers to move around as they listen, experiencing the music as an interactive soundscape.

For information about how to join the Leadership Circle, please contact Elizabeth Greenway, Chief Advancement Officer, at 213-972-3114 or [egreenway@lamasterchorale.org](mailto:egreenway@lamasterchorale.org).

## ABOUT THE ABBOTT L. BROWN FOUNDATION

Abbott L. Brown started his professional career in Los Angeles with the international accounting firm of Price Waterhouse upon graduating from Lehigh University in 1965. During Mr. Brown's 25-year career with Price Waterhouse, he was managing partner for the Southern California region of seven offices and served a broad range of companies. From 1990–1994, he was executive vice president and chief financial officer of Sony Pictures Entertainment, the parent company of Columbia Pictures, Tri-Star Pictures, Merv Griffin Enterprises, and Loews Theatres. From 1994 to 1998, Mr. Brown was managing director and chief financial officer of Pacific Capital Group, a Beverly Hills-based merchant banking firm. Mr. Brown served in various capacities related to Pacific Capital Group investments, including serving on various boards and management roles. Pacific Capital Group founded Global Crossing in 1997 where Mr. Brown was an executive officer and member of its board of directors. Mr. Brown left Global Crossing in early 2000. Mr. Brown founded Ridgestone Corporation in 1997, a family-controlled investment firm based in Los Angeles that invests directly in publicly traded equity securities, private equity transactions, venture capital transactions, and real estate. He has served on the board of directors of both public and private companies, and is active in community activities, currently serving on the board of trustees of Claremont McKenna College as a life trustee, co-chairman of the Claremont Investment Management Company and Saint John's Health Center Foundation where he is a past chairman. He is also a past chairman of the Los Angeles Master Chorale, serving on the board from 1984–1989. Mr. Brown has three sons and lives in Brentwood with his wife, Jerrie, and enjoys golf and sailing.

## IN MEMORIAM

FREDERICK J. RUOPP  
APRIL 15, 1930–APRIL 19, 2019



Fred Ruopp was a man of steadfast faith and optimism. When people shared their worries with him, he told them, "If someone were to tell my parents that the Great Depression would come, followed by the greatest war the world had ever seen, they might never have had children."

Born in Chicago to Frederick O. and Evelyn C. Ruopp, Fred attended York High School in Elmhurst, Illinois. He earned his Bachelor of Science in banking and finance with honors from the University of Illinois at Urbana-Champaign in 1952. After serving in the Korean War in an army artillery battery unit, Fred was hired by the First National Bank of Chicago, Trust Division, where he met his wife-to-be Joyce M. Bowker. At the same time, he attended graduate school at night and earned his M.B.A. in finance at Kellogg School of Northwestern University. In 1963, Fred moved with his family to California, doing trust and investment work with Crocker Citizens National Bank. He then went on to Occidental Life Insurance Co., working as a senior analyst and portfolio manager. He was recruited six years later to Lehman Brothers' New York City office. In 1971, he returned to Los Angeles, settling in Encino, and founded Chelsea Management Company, an investment counseling firm. He continued to be active at Chelsea and served as chairman of the board until his death at 89.

Fred was passionately dedicated to Catholic philanthropies, serving on several boards, including Thomas Aquinas College (where he served for 37 years), St. Anne's, St. John of God, and, more recently, The Daniel Murphy Foundation. He was a member of Beta Gamma Sigma, The Order of Malta, and the Los Angeles Chapter of Serra Club. He was a faithful parishioner at Our Lady of Grace in Encino. He also enjoyed membership in the California Club, where he held many business meetings.

Fred balanced work and pleasure seemingly with ease. A world traveler and avid reader, he also adored opera and classical music, and was a longtime supporter and board member of the Los Angeles Master Chorale. He loved the outdoors; fishing trips to Sitka, Alaska; and many adventures in Cabo San Lucas, including having a home built from the ground up. He treasured time spent with family and enjoyed many travels with them.

Fred was predeceased by his beloved wife Joyce Ruopp, sister Joan (Warren) Rohn, and son Christopher J. Ruopp. He is survived by his sister Evelyn Retamal, brother John (Barbara) Ruopp, son Frederick J. Jr. (Susan) Ruopp, granddaughters Rubi and Sarah Ruopp, his many nieces and nephews, and his special friend Linda Beaven.

## ADMINISTRATION

Grant Gershon  
*Kiki & David Gindler Artistic Director*

Jean Davidson  
*President & CEO*

**Artistic**

Eric Whitacre  
*Swan Family Artist-In-Residence*  
Jenny Wong  
*Associate Conductor*  
Lisa Edwards  
*Pianist/Musical Assistant*

**Artistic Production and Operations**

Kevin Koelbl  
*Chief Production Officer*  
Susie McDermid  
*Senior Production Manager*  
Stephen Salts  
*Production Manager*  
Robert Heath  
*Tour Company Manager*  
Pamela Sailing  
*Stage Manager*  
Brady Steel  
*Orchestra Manager*  
KT Somero  
*Orchestra Music Librarian*

**Advancement**

Elizabeth Greenway  
*Chief Advancement Officer*  
Janet Lomax  
*Interim Institutional Giving Manager*  
Brian Tillis  
*Special Events Manager*  
Brandon Massey  
*Annual Fund Manager*  
Myrna Diaz  
*Executive Assistant and Board Liaison*

**Education**

Lesili Beard  
*Director of Education*  
Matthew Brown  
*Teaching Artist*  
Saunder Choi  
*Teaching Artist*  
Douglas Cooney  
*Teaching Artist*  
Amy Fogerson  
*Teaching Artist*  
Kelci Hahn  
*Teaching Artist*  
Alice Kirwan Murray  
*Teaching Artist*  
Brett Paesel  
*Teaching Artist*

**Finance and Administration**

Steven Neiffer  
*Chief Financial Officer*  
Allie Fukushima  
*Accounting and Compensation Specialist*  
Seun Mokuolu  
*Finance Associate*  
Esther Palacios  
*Office Manager*

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Mark A. Berry  
*Chief Marketing Officer*  
Samantha Sung  
*Creative Manager*  
Selia Aponte  
*Marketing Coordinator*  
Lisa Bellamore  
*Public Relations*

**Consultants**

Base Design  
*Design Firm*  
Crescent Communications  
*Lisa Bellamore*  
David Lieberman Artists  
*Booking Representation*  
Dream Warrior Group  
*Web Design*  
Jackson Lewis  
*Counsel*  
Singer Lewak  
*Auditor*  
Smash Event  
*Gerry Huffman*  
Theater Direct  
*Ticket Services*

**Walt Disney Concert Hall**

Greg Flusty  
*House Manager*  
Jeff Wallace  
*Stage Manager*  
Ronald Galbraith  
*Master Carpenter*  
John Phillips  
*Property Master*  
Terry Klein  
*Master Electrician*  
Kevin F. Wapner  
*Master Audio/Video*

*Photo credits: Jean Davidson and Grant Gershon by Tao Ruspoli and Marie Noorberger; Derrell Acon by Suzanne Vinnik; Kristin Haegelin by Jána Howard; Luciana Souza by Kim Fox; Osvaldo Golijov by Robson Fernandjes*

# Featured Events at The Music Center

**TUE 01 OCT / 11:00 a.m.**

**Grand Park's Lunch À La Park:  
Food Trucks**

@ Grand Park  
Every Tue/Wed/Thu

**TUE 01 OCT / 8:00 p.m.**

**A Play Is a Poem**  
CENTER THEATRE GROUP  
@ Mark Taper Forum  
Thru 10/13

**TUE 01 OCT / 8:30 p.m.**

**A Farewell to Angela Ricci Lucchi  
With Yervant Gianikian**  
REDCAT  
@ Roy and Edna Disney/  
CalArts Theater

**WED 02 OCT / 12:15 p.m.**

**Grand Park's Lunch À La Park:  
Yoga reTreat**  
@ Grand Park  
Every Wed/Fri

**WED 02 OCT / 7:30 p.m.**

**La Boheme**  
LA OPERA  
@ Dorothy Chandler Pavilion  
Thru 10/6

**WED 02 OCT / 8:00 p.m.**

**Latin History for Morons**  
CENTER THEATRE GROUP  
@ Ahmanson Theatre  
Thru 10/20

**THU 03 OCT / 8:00 p.m.**

**Angel City Jazz Festival**  
REDCAT  
@ Roy and Edna Disney/  
CalArts Theater  
Thru 10/5

**THU 03 OCT / 8:00 p.m.**

**Dudamel Conducts  
Gershwin & Ravel**  
LA PHIL  
@ Walt Disney Concert Hall  
Thru 10/6

**SUN 06 OCT / 10:00 a.m.**

**La Feria de los Moles**  
@ Grand Park

**SUN 06 OCT / 11:00 a.m.**

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

**MON 07 OCT / 8:30 p.m.**

**Lana Lin:  
The Cancer Journals Revisited**  
REDCAT  
@ Roy and Edna Disney/  
CalArts Theater

**TUE 08 OCT / 8:00 p.m.**

**Beethoven's Late Genius**  
LA PHIL  
@ Walt Disney Concert Hall  
Thru 10/6

**THU 10 OCT / 8:00 p.m.**

**Dudamel Conducts Music  
from the Americas**  
LA PHIL  
@ Walt Disney Concert Hall  
Thru 10/13

**FRI 11 OCT / 8:30 p.m.**

**"Shadows Crossing: Tones of  
Voice Continued," a lecture by  
Cedar Sigo**  
REDCAT  
@ Roy and Edna Disney/  
CalArts Theater

**SAT 12 OCT / 11:00 a.m.**

**Toyota Symphonies for Youth:  
Copland's America**  
LA PHIL  
@ Walt Disney Concert Hall

**SAT 12 OCT / 7:30 p.m.**

**The Light in the Piazza**  
LA OPERA  
@ Dorothy Chandler Pavilion  
Thru 10/20

**SAT 12 OCT / 3:00 p.m.**

**2019 Eyeworks Festival  
of Experimental Animation**  
REDCAT  
@ Roy and Edna Disney/  
CalArts Theater  
Thru 10/12

**TUE 15 OCT / 8:00 p.m.**

**Conversations with Nick Cave:  
An Evening of Talk & Music**  
LA PHIL  
@ Walt Disney Concert Hall  
Thru 10/19

**FRI 18 OCT / 8:00 p.m.**

**Salonen Conducts  
Tchaikovsky & Bartók**  
LA PHIL  
@ Walt Disney Concert Hall

**FRI 18 OCT / 8:30 p.m.**

**WITKACY / Two-Headed Calf**  
REDCAT  
@ Roy and Edna Disney/  
CalArts Theater  
Thru 10/25

**SAT 19 OCT / 2:00 p.m.**

**Bruckner's Great Mass**  
LA MASTER CHORALE  
@ Walt Disney Concert Hall  
Thru 10/20

**SUN 20 OCT / 7:30 p.m.**

**Javier Camerena**  
LA OPERA  
@ Walt Disney Concert Hall

**WED 23 OCT / 8:00 p.m.**

**The New One**  
CENTER THEATRE GROUP  
@ Ahmanson Theatre  
Thru 11/24

**THU 24 OCT / 7:30 p.m.**

**Mariinsky Ballet & Orchestra**  
THE MUSIC CENTER  
@ Dorothy Chandler Pavilion  
Thru 10/27

**THU 24 OCT / 7:00 p.m.**

**Centennial Birthday  
Celebration Concert & Gala**  
LA PHIL  
@ Walt Disney Concert Hall

**FRI 25 OCT / 8:00 p.m.**

**Mehta's Mahler**  
LA PHIL  
@ Walt Disney Concert Hall

**SAT 26 OCT / 7:00 p.m.**

**Grand Park's Downtown  
Día de los Muertos**  
@ Grand Park  
Thru 11/3

**SAT 26 OCT / 8:00 p.m.**

**Salonen & Sibelius**  
LA PHIL  
@ Walt Disney Concert Hall

**SUN 27 OCT / 2:00 p.m.**

**Beethoven's Ninth  
with Dudamel**  
LA PHIL  
@ Walt Disney Concert Hall

Visit [musiccenter.org](https://musiccenter.org) for additional information on all upcoming events.

   @musiccenterla

