

LOS ANGELES

MASTER CHORALE

WALT DISNEY CONCERT HALL



PICTURED:
COURTNEY TAYLOR, SOPRANO

VERDI REQUIEM

JUNE 8 & 9, 2024

GRANT GERSHON, KIKI & DAVID GINDLER ARTISTIC DIRECTOR
JENNY WONG, ASSOCIATE ARTISTIC DIRECTOR
REENA ESMAIL, SWAN FAMILY ARTIST-IN-RESIDENCE

THE
MUSIC
CENTER

60

performances
MAGAZINE

WELCOME

SCOTT ALTMAN, PRESIDENT & CHIEF EXECUTIVE OFFICER



PHOTO CREDIT: AARON CONWAY

It is with immense gratitude and joy that I welcome you to the Verdi Requiem concert, the final performances of our 2023/24 season. Your unwavering support has been the cornerstone of the Los Angeles Master Chorale's success throughout this remarkable time. It has truly been my honor to get to know many of you during my inaugural season with the Master Chorale and I look forward to deepening connections next year!

With these special performances of Verdi's extraordinary Requiem, we also pay tribute to the late Lillian Pierson Lovelace, whose decades of friendship and generosity to the Master Chorale are reflected in our most ambitious and visionary projects. We are honored to welcome dear friends and members of the Lovelace family to Walt Disney Concert Hall to celebrate the life of a true Master Chorale legend.

As we bid farewell to this auspicious season, our attention turns with anticipation to the 2024/25 60th Anniversary Season. Since 1964, the GRAMMY® Award-winning Los Angeles Master Chorale has been captivating local and global audiences with world-class performances

and leaving an indelible mark on the world of music. For the 2024/25 Season, in honor of our 60th Anniversary, we are shining a light on our extraordinary past, magnificent present, and brilliant future.

From the special, one-night-only 60th Anniversary Concert to THREE world premieres to a spectacular Mozart arrangement of Handel's *Messiah*—the upcoming season is filled with passion, innovation, and the unparalleled artistry that defines YOUR Chorale. We invite you to join us for this season of celebration as we continue to redefine what it means to make beautiful music together.

Your generosity and enthusiasm fuel our mission and inspire us to reach ever greater heights. Thank you. Cheers to 59 years, and here's to many more!

Sincerely,

Scott Altman
President & Chief Executive Officer

P.S. Please consider a tax-deductible donation to our Spring Fund Drive which supports our award-winning music education programs. Thanks to a generous challenge gift from Board Secretary Courtland Palmer, your donation will be matched up to \$50,000.

LOS ANGELES

MASTER CHORALE

WALT DISNEY CONCERT HALL

Hailed as America's finest major chorus, the GRAMMY® Award-winning Los Angeles Master Chorale celebrates six decades of excellence and artistry. The 2024/25 Season features world premieres, classic favorites, and a special 60th Anniversary Concert.



YEARS

2024/25 SEASON AT A GLANCE

SING JOYFULLY

A 60th Anniversary Celebration Concert!

Sunday, October 6, 2024 at 7 pm

ALL YOU NEED IS LOVE | LA Sings!

Sunday, November 10, 2024 at 7 pm

FESTIVAL OF CAROLS

Saturday, December 7, 2024 at 2 pm

HANDEL-MOZART MESSIAH

Sunday, December 15, 2024 at 7 pm

MESSIAH SING-ALONG | LA Sings!

Monday, December 16, 2024 at 7:30 pm

LIFT EVERY VOICE

Jason Max Ferdinand Conducts!

Sunday, January 19, 2025 at 7 pm

CARMINA BURANA

Sunday, March 16, 2025 at 7 pm

RUFUS WAINWRIGHT'S DREAM REQUIEM

Sunday, May 4, 2025 at 7 pm

NEW RENAISSANCE

Sunday, June 1, 2025 at 7 pm



GRANT GERSHON
Kiki & David Gindler Artistic Director



JENNY WONG
Associate Artistic Director



REENA ESMAIL
Swan Family Artist-in-Residence

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VERDI REQUIEM

VERDI REQUIEM

SATURDAY, JUNE 8, 2024 AT 2PM
SUNDAY, JUNE 9, 2024 AT 7PM
WALT DISNEY CONCERT HALL

GRANT GERSHON

Kiki & David Gindler Artistic Director

JENNY WONG

Associate Artistic Director

REENA ESMAIL

Swan Family Artist-in-Residence

LOS ANGELES MASTER CHORALE
GRANT GERSHON, conductor
ANA MARÍA MARTÍNEZ, soprano
MELODY MOORE, mezzo-soprano
SEAN PANIKKAR, tenor
PEIXIN CHEN, bass

This program is presented in loving memory of Lillian Pierson Lovelace.

Messa da Requiem

Giuseppe Verdi (1813–1901)

- I. Requiem and Kyrie
- II. Dies irae
- III. Offertorio
- IV. Sanctus
- V. Agnus Dei
- VI. Lux aeterna
- VII. Libera me, Domine

This concert will be performed without intermission.

This program is supported by The Blue Ribbon and by a generous grant from the Lloyd E. Rigler–Lawrence E. Deutsch Foundation, in gratitude for Terry Knowles' leadership and dedication to the Los Angeles Master Chorale.

THE
Blue Ribbon

ACKNOWLEDGMENTS

The Los Angeles Master Chorale acknowledges our presence on the ancestral and unceded territory of the Tongva people and their neighbors, whose ancestors ruled the region we now call Southern California for at least 9,000 years. We pay respects to the members and elders of these communities, past and present, who remain stewards, caretakers, and advocates of these lands, river systems, and ocean waters.

The Los Angeles Master Chorale's 2023/24 season is made possible by generous support from the Perenchio Foundation, the Colburn Foundation, the National Endowment for the Arts, the Los Angeles County Board of Supervisors through the Department of Arts and Culture, and the LA County Department of Arts and Culture as part of Creative Recovery LA, an initiative funded by the American Rescue Plan.

The Los Angeles Master Chorale's Swan Family Artist-in-Residence is made possible by Kristan and Philip Swan.

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Program and artists subject to change. Latecomers will be seated at the discretion of House Management.

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

IN MEMORIAM



LILLIAN PIERSON LOVELACE 1927-2024

The board, singers, and staff of the Los Angeles Master Chorale express heartfelt sadness at the passing of Lillian Pierson Lovelace on January 16, 2024, in Montecito, California.

Beloved wife, mother, and gracious philanthropist, Lillian was an Honorary Director of the Board of the Los Angeles Master Chorale, an extraordinarily generous donor, and a dear friend to our organization for decades.

Together with her late husband, Jon B. Lovelace, Lillian had a profound impact on many people and institutions throughout

Southern California. Her legacy and love for the Master Chorale made an indelible imprint on the organization in myriad ways, especially through her unwavering support of the Master Chorale's artistic vision under Grant Gershon and ambitious projects such as *Lagrime di San Pietro*, *Music to Accompany a Departure*, and Big Sing. The Chorale celebrated Lillian as our Philanthropic Honoree at GALA 2019.

Lillian is survived by her four children—Carey, Jim, Jeff, and Rob; seven grandchildren; and two great-grandchildren. We are honored to dedicate our performances of the Verdi Requiem on June 8th and 9th to her memory.

A COSMIC CHORAL DRAMA

THOMAS MAY

With *Aida*'s triumphant premiere in 1871, Giuseppe Verdi was ready to draw the curtain on his composing career and spend his remaining years in comfortably secluded retirement. But the death of the novelist, poet, and patriot Alessandro Manzoni two years later revived a need for musical expression—and perhaps for leave-taking of a different sort.

Verdi tapped once more into the well, foreshadowing the miraculous re-emergence of his creative powers in his final years—following another period of silence—when he composed *Otello* and *Falstaff*.

Having resolved to set the Roman Catholic Requiem Mass, Verdi rushed to complete it in time for the first anniversary of Manzoni's passing. The premiere, which he conducted in May 1874, took place in the writer's native Milan—in the same church, San Marco, where his funeral had been held.

Manzoni had been a national icon ever since Verdi's youth, when he devoured his groundbreaking historical novel, *I promessi sposi* (*The Betrothed*). Published in the mid-1820s, it was regarded as the foundational epic of modern Italian literature. The author meanwhile became a cultural hero during Italy's struggle for national unification (much as Verdi himself had become). In short, Manzoni was a secular saint the composer preferred over the official ones.

The idea for a Requiem honoring a great cultural figure had actually first occurred to Verdi in 1868, when he proposed the idea of a composite project in memory of Gioachino Rossini, who died in November of that year. He lined up a dozen other Italian composers, each of whom was to contribute a separate movement. That memorial Requiem never took place, but Verdi was able to recycle his own contribution (the concluding "Libera me") for his new Manzoni Requiem.

Verdi avowed the anti-clerical position expected of a freethinker who flouted convention. He

showed little faith in the institutional Catholicism in which he had been raised, yet at the same time was driven to write music of soul-stirring profundity in response to the ecclesiastical ritual. The Requiem stands apart not just within the composer's career, but within the era. Few other works from the century's second half rival Verdi's success in breathing a fresh spirit of individuality into the enervated tradition of sacred music.

The conductor Hans von Bülow, Verdi's contemporary, notoriously dismissed the Requiem—without even bothering to attend the premiere—as “an opera in church guise” (though he later recanted). Yet musical ideas are worked out in much more intricate ways than they are in Verdi's operas, as the authority Roger Parker points out, “where contrast and tension between characters is so important a part of the effect.”

Certainly Verdi draws on his rich experience as an opera composer. Echoes of *Aida* and *Don Carlo* are woven into the score (including, in the “Lacrimosa,” the tune from an unused duet for the latter opera). The turbulent currents of the “Dies irae” moreover prefigure *Otello*'s storm music.

The Requiem is a testament in which Verdi gathers all of his musical knowledge. But he also *intensifies* this into something new and unprecedented. The act of writing a Requiem seemed to liberate Verdi from the limiting conventions of the opera stage and the constraints of psychological portraiture. The composer himself distinguished this score from his usual operatic style, cautioning that “one must not sing the Mass as one sings an opera.”

The format of the Requiem presented Verdi with an opportunity to express a cosmic drama in music. The four soloists emerge as archetypes for the human condition rather than characters limited to a specific plot. The chorus becomes the larger community among whom our lives play out. The orchestra, too, plays a crucial role, setting the stage for each turning point in this drama and

at the same time painting the Requiem's seven movements with distinctive colors and moods.

The mysterious, nearly inaudible beginning of the "Introit" sets the work in motion with an awe-inspiring eloquence. Slowly, thematic and harmonic motifs coalesce from the darkness and take shape—including a descending figure and a close-knit chromatic one. It is from these ideas that Verdi will generate much of the Requiem's material. In the Kyrie, the soloists emerge for the first time, with all their individuality, as the musical character warms up and gains a new depth from the addition of woodwinds.

The approach of some composers to the traditional Requiem is to emphasize the need for consolation of the survivors; others focus on the act of pleading for the deceased. Verdi's far more encompassing treatment evokes an existential quest for redemption. The immense space allotted to the ten-part "Dies irae" (also known as the *Sequentia*), which lasts nearly 40 minutes, confirms the epic scale of Verdi's conception.

The tempest and terror of the "Day of Judgment"—complete with hammer strokes from the bass drum—thrill with what has become the sonic signature of the Requiem. Yet this is just one part of a tremendous emotional spectrum. The *Sequentia* is a microcosm of the Requiem as a whole, re-enacting the work's shifting poses of fear, anxiety, hope, remembered faith . . . So, too, the singers' perspectives are never constant but continually alternate—between observers and participants, commentators and agents—as they express conditions ranging from shell-shocked despair to childlike faith.

The principle of contrast—in mood, texture, vocal setting, instrumentation, dynamics—is essential to Verdi's musical strategy. After the onslaught of the "Dies irae," the call of the last trumpets—performed by eight players, in one of Verdi's experiments with spatial acoustics—builds a sense of inexorable tension as prelude to the "Tuba mirum." Nerve-shattering pauses draw us in closer, while the solo bass (the first individual voice in the *Sequentia* to emerge from the "collective") stops short at the harsh reality of death, tripping on the word "mors."

An extraordinary variety of vocal combinations follows (several solo arias, a duet, a trio, and two quartets), with a cappella writing reserved for the "Pie Jesu." Verdi chooses selectively from his orchestral palette to find just the right tint: an eloquently mournful bassoon in "Quid sum miser" and the cello for the lullaby-like sweetness of the "Recordare." The storm that opened the "Dies irae" returns several times, like a fate motif, while the movement's close anticipates the ambiguity foregrounded at the end of the Requiem.

In the Offertorio, "Domine Jesu Christe" unfurls in a rainbow of melody, and the splendid quartet writing takes an ecstatic turn in the "Hostias." Not only does Verdi draw on his operatic experience: he also alludes to actual ecclesiastical traditions through his use of counterpoint and chantlike elements.

The Sanctus divides the chorus into two bodies, yet there is nothing ponderous about the music, which whizzes by in a frothy, joy-filled fugue—the most compact of the Requiem's movements. In contrast, the haunting but simple Agnus Dei is Verdi's modern-day gloss on chant. The movement proceeds as a series of textural variations on a repeated melody: the soprano and mezzo (who sing an octave apart) alternate with the chorus.

The "Lux aeterna" contains hints of a death march but moves toward transcendent hope. As the final movement begins, we realize that the soprano has been absent from the foregoing in order to make a most dramatic entry in the "Libera me."

Verdi divides this movement into multiple sections to powerful effect. At first, the soprano is dazed and stammers with anxiety—as if about to embark on a mad scene. Verdi then briefly recapitulates the "Dies irae," which had crept in as a barely subdued threat. But as the music sinks into the lower depths, the strains that opened the Requiem returns, gently reconfigured for soprano and a cappella chorus.

Verdi has brought us back, with moving symmetry, to where we started. As a capstone for the work, he introduces another extraordinary fugue. Yet its intensity finally wanes, and the complex profusion of lines comes to rest on a repeated monotone. Instead of certain triumph, Verdi ends with a prolonged chord that sounds at once final and unresolved.

Thomas May is the program annotator for the Los Angeles Master Chorale.

GRANT GERSHON

KIKI & DAVID GINDLER ARTISTIC DIRECTOR



Hailed for his adventurous and bold artistic leadership, Grant Gershon, Kiki & David Gindler Artistic Director, celebrates his 23rd anniversary season with the Los Angeles Master Chorale, which he transformed into the “best-by-far major chorus in America” (*Los Angeles Times*).

In 2022, Grant and the Chorale received the GRAMMY® Award for Best Choral Performance followed by Chorus America’s 2022 Korn Founders Award for his career-spanning leadership in the field of choral music.

In July of 2023, Grant and the Chorale made a triumphant return to the famed Salzburg Festival with *Music to Accompany a Departure* (Heinrich Schütz), directed by Peter Sellars. About the performances, the *Süddeutsche Zeitung* declared “Everything is warmth, radiance and emotion,” and the *Augsburger Allgemeine* wrote “And what a choir! Flawless intonation . . . light-flooded transparency and an almost unearthly tonal richness.” In the 2023/24 season, the Chorale toured this groundbreaking production to Chicago and Toronto, and made its final stop at Stanford University on April 26, 2024.

Grant enjoys a close working relationship with many of the leading composers of our time, including his long-time collaborator, John Adams. Grant led the world premiere performances of Adams’s opera *Girls of the Golden West* with the San Francisco Opera, and his theater piece *I Was Looking at the Ceiling and Then I Saw the Sky* for the Lincoln Center Festival. Adams wrote his two-piano masterpiece *Hallelujah Junction* specifically for Grant, who premiered it with fellow pianist Gloria Cheng. Grant also led the world premieres of two operas that have quickly become classics: Daniel Catán’s *Il Postino* (LA Opera) and Ricky Ian Gordon’s *The Grapes of Wrath* (Minnesota Opera). With the Chorale, he has led countless premieres of works by composers including Esa-Pekka Salonen,

Steve Reich, Tania León, Reena Esmail, Gabriela Lena Frank, and Louis Andriessen, among many others.

In addition to the GRAMMY® Award-winning (Best Choral Performance) *Mahler: Symphony No. 8* with Gustavo Dudamel and the LA Philharmonic, Grant’s discography with the Chorale includes recordings of music by Nico Muhly, Henryk Górecki, David Lang, and Steve Reich for Decca, Nonesuch, and Cantaloupe Records. He has also led the Chorale in performances for several major motion picture soundtracks, including, at the request of John Williams, *Star Wars: The Last Jedi* and *The Rise of Skywalker*. On film he has conducted *Gianni Schicchi* and *Il Postino* with LA Opera for Sony Classical.

As resident conductor of LA Opera, Grant led the acclaimed West Coast premiere of Philip Glass’s *Satyagraha*. He made his company debut with a rapturously received run of *La Traviata* in 2009, and subsequently conducted productions of *Il Postino*, *Madama Butterfly*, *Carmen*, *Florenzia en el Amazonas*, *Wonderful Town*, *The Tales of Hoffmann*, and *The Pearl Fishers*, among others. Grant has frequently led opera performances with the National Symphony Orchestra at Wolf Trap National Park for the Performing Arts.

In New York, Grant has appeared at Carnegie Hall, Alice Tully Hall, and at the historic Trinity Wall Street. He has been featured 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; Teatro Colón in Buenos Aires, the Barbican in London, and the Paris Philharmonie. He has had the honor of working closely with numerous legendary conductors including Claudio Abbado, Pierre Boulez, James Conlon, Gustavo Dudamel, Zubin Mehta, Simon Rattle, and his mentor, Esa-Pekka Salonen.

GUEST ARTISTS


ANA MARÍA MARTÍNEZ
 SOPRANO

GRAMMY® Award-winner Ana María Martínez is considered to be one of the foremost sopranos of her time. In addition to an international career

that spans the world's most important opera houses and concert halls, Ms. Martínez continues to explore her role as a leader in the industry and as an advocate and educator to the next generation of musicians. To that end, in 2019 she joined Houston Grand Opera as their first-ever Artistic Advisor, and following a two-year appointment as Artist-in-Residence at The Shepherd School of Music at Rice University, in July 2021 she became a Professor in their Department of Voice.

A winner of the 15th Annual *OPERA NEWS* Awards, Ana María's repertoire encompasses opera's most intriguing and diverse leading ladies, and she engages her audiences season after season with signature roles, spellbinding debuts, and a myriad of captivating recordings. In addition to starring roles on the opera stage, she engages in such diverse opportunities as voicing the role of opera singer Alessandra in season three of Amazon's *Mozart in the Jungle*, to performing in tribute to operatic legend Justino Díaz at the 44th Annual Kennedy Center Honors (CBS), to proudly representing her birthplace of Puerto Rico as an honoree and performer in the 62nd Annual Puerto Rican Day Parade in New York City. She is honored to have been a 2021 recipient of Houston Mayor Sylvester Turner's Hispanic Heritage Award in the Arts, and to be named one of Houston's "50 Most Influential Women of 2020-2021" by *Houston Woman Magazine*.

On stage, Ms. Martínez is known worldwide for her stunning portrayals of the title roles of *Rusalka*, *Carmen*, and Florencia in *Florencia en el Amazonas*, as well as Mimi in *La bohème*, Cio-Cio-San in *Madama Butterfly*, Elisabetta in *Don Carlo*, Solea in *El Gato Montes*, Donna Elvira in *Don Giovanni*, Tatyana in *Eugene Onegin*, Nedda in *Pagliacci*, Liù in *Turandot*, Marguerite in *Faust*, Alice Ford in *Falstaff*, Desdemona in *Otello*, and Amelia in *Simon Boccanegra*. These roles have taken her to the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Los Angeles Opera, San Francisco Opera, Washington National Opera, Opera de Puerto Rico, Santa Fe Opera, and Dallas Opera, as well as to Opera National de Paris, Vienna Staatsoper, Bayerische Staatsoper, De Nederlandse Opera, Teatro Colon in Buenos Aires, Glyndebourne Festival, and the Royal Opera House Covent Garden, among countless others.


MELODY MOORE
 MEZZO-SOPRANO

Melody Moore is enjoying a thriving career on the world's leading stages, prompting *Opera News* to label her "a revelation," and of her sold-out appearance at Carnegie Hall to rave, "As I left the auditorium, I could only think: more of Moore, please."

Recent career highlights include a house and role debut at Seattle Opera in the title role of Janáček's *Káťa Kabanová*; appearances with San Francisco Opera in the title role of *Tosca*, Susan Rescorla in *Heart of a Soldier*, Mimi in *La bohème*, and the Countess in *Le nozze di Figaro*; Houston Grand Opera as Julie in *Show Boat*, Marta in the American premiere of Weinberg's *The Passenger*, the title role in *Carmen*, Dorabella in *Così fan tutte*; Washington National Opera as the title role of Catán's *Florencia en el Amazonas*, Phillip Glass's *Appomattox*, and in Francesca Zambello's highly acclaimed production of Wagner's full *Ring* cycle; LA Opera as *Tosca*, the Countess in *Le nozze di Figaro*, and in productions of *Der Zwerg* and *Der Zerbrochene Krug*; Opéra de Montréal as Cio-Cio San in *Madama Butterfly*; Glimmerglass Festival as Lady Macbeth in Verdi's *Macbeth* and Senta in *Der fliegende Holländer*; Lincoln Center Festival in *The Passenger*; English National Opera as Mimi and as Marguerite in *Faust*.

On the concert stage, Ms. Moore has appeared with the Atlanta Symphony Orchestra for Bruckner's *Te Deum* led by Music Director Donald Runnicles; Bard SummerScape Festival as the title role in *Turandot*; Bavarian Radio Symphony in performances and a recording of excerpts of Gordon Getty's opera, *Plump Jack*, conducted by Ulf Shirmer and with the New Century Chamber Orchestra conducted by Nadja Salerno-Sonnenberg. She has joined Rufus Wainwright for gala concerts at the Kimmel Center in Philadelphia and at Roy Thomson Hall in Toronto.

A Masters of Music graduate of the Cincinnati Conservatory of Music, Melody Moore is a former Adler Fellow of San Francisco Opera and an alumni of the prestigious Merola program.

GUEST ARTISTS



SEAN PANIKKAR
TENOR

Sean Panikkar continues “to position himself as one of the stars of his generation . . . His voice is unassailable—firm, sturdy, and clear, and he employs it with maximum dramatic versatility” [Opera News]. The tenor is lauded by the public and press alike for his impressive vocal agility, impeccable musicianship, and a keen dramatic sense throughout a broad range of principal roles on leading international operatic stages.

Highlights of the 2023/24 season include a debut at the Royal Opera House, Covent Garden in a new production of *Das Rheingold* directed by Barrie Kosky and led by Music Director Sir Antonio Pappano, a new production of *Die Fledermaus* directed by Barrie Kosky at the Bayerische Staatsoper under the baton of Music Director Vladimir Jurowski, a new production by Peter Sellars of *The Gambler* at the Salzburg Festival, a new production of *Ædipus Rex* staged by Wayne McGregor at Dutch National Opera, and a revival at the Metropolitan Opera of Pulitzer Prize-winning composer Kevin Puts’s hit new opera, *The Hours*.

Sean Panikkar is a member of Forte, the operatic tenor group combining voices from different cultures into one incredible sound. The trio was created and debuted on *America’s Got Talent* having never met until only days before their first audition. During the 2013 season of the popular variety show, Forte was seen and heard by tens of millions of television viewers in national broadcasts on NBC. Their self-titled debut recording on Columbia Records was released in November 2013 and a follow-up recording, *The Future Classics*, was released in 2015.



PEIXIN CHEN
BASS

Peixin Chen is recognized for his majestically resonant bass voice and a keen dramatic instinct that he brings to a wide range of roles on the international opera stage. His repertoire spans from the comic characters of Donizetti, Mozart, and Rossini to the strong and serious roles of Puccini, Verdi, and Wagner. Peixin Chen has worked with an illustrious array of conductors and directors including Harry Bicket, James Conlon, Eun Sun Kim, Sebastian Lang-Lessing, Lorin Maazel, Enrique Mazzola, Zubin Mehta, Giancarlo del Monaco, Andrés Orozco-Estrada, Michel Plasson, David Pountney, James Robinson, Esa-Pekka Salonen, Patrick Summers, Krzysztof Urbanski, and Francesca Zambello.

Performances of the 2023/24 season include a debut at the Teatro Real as Sparafucile in *Rigoletto* conducted by Nicola Luisotti, a return engagement with Los Angeles Opera for Commendatore in *Don Giovanni* led by Music Director James Conlon, and a debut with the Los Angeles Philharmonic in a fully-staged presentation of *Das Rheingold* under the baton of Music Director Gustavo Dudamel. Additional highlights of the season include a debut at the Salzburg Festival in a new production by Peter Sellars of Prokofiev’s *The Gambler*, and *Turandot* both at the Metropolitan Opera led by Oksana Lyniv and Marco Armiliato and at Washington National Opera conducted by Speranza Scappucci. The latter production features a newly composed ending to Puccini’s otherwise unfinished fantasy story by GRAMMY® Award-winning composer and playwright Christopher Tin, known for his film and video game soundtracks, and acclaimed playwright and screenwriter Susan Soon He Stanton.

LOS ANGELES MASTER CHORALE

SOPRANO

April Amante
Tamara Bevard
Christina Bristow
Lauren Doyel
Hayden Eberhart
Claire Fedoruk
Harriet Fraser
Graycen Gardner
Katya Gruzglina
Kelci Hahn
Ayana Haviv
Karen Hogle Brown
JuHye Kim
Sarah Lonsert
Caroline McKenzie
Beth Peregrine
Holly Sedillos
Sunmi Shin
Kathryn Shuman
Addy Sterrett
Courtney Taylor
Rebecca Tomlinson
Chloé Vaught
Suzanne Waters

ALTO

Garineh Avakian
Aleta Braxton
Monika Bruckner
Janelle DeStefano
Carmen Edano
Amy Fogerson
Michele Hemmings
Callista
Hoffman-Campbell
Shabnam Kalbasi
Sharon Chohi Kim
Sharmila G. Lash
Hannah Little
Sarah Lynch
Adriana Manfredi
Cynthia Marty
Margaurite Mathis
Julia Metzler
Alice Kirwan Murray
Laura Smith Roethe
Jessie Shulman
Niké St. Clair
Nancy Sulahian
Ilana Summers
Kimberly Switzer
Kristen Toedtman
Tracy Van Fleet

TENOR

Casey Breves
Matthew Brown
Bradley Chapman
Adam Faruqi
Michael Jones
Berj Karazian
Jon Lee Keenan
Dermot Kiernan
Charlie Kim
Shawn Kirchner
Marcus Klotz
Joey Krumbein
Charles Lane
Michael Lichtenauer
Kyuyoung Lee
JJ Lopez
Sal Malaki
Matthew Miles
Robert Norman
David Rakita
Evan Roberts
Edmond Rodriguez
Darita Seth
Todd Strange
Matt Thomas

BASS

Derrell Acon
Michael Barnett
Mark Beasom
Reid Bruton
John Buffett
David Castillo
Kevin Dalbey
Dylan Gentile
Will Goldman
Abdiel Gonzalez
Scott Graff
David Dong-Geun Kim
Luc Kleiner
Chung Uk Lee
Scott Lehmkuhl
Ben Han-Wei Lin
Brett McDermid
Jamal Moore
Steve Pence
Jim Raycroft
Adrien Redford
Mark Edward Smith
Shuo Zhai



*The Artists of the Los Angeles Master Chorale are represented by
the American Guild of Musical Artists, AFL-CIO, James Hayden, AGMA Delegate.*

LOS ANGELES MASTER CHORALE ORCHESTRA

VIOLIN I

Roger Wilkie
Concertmaster
Joel Pargman
*Associate
Concertmaster*
Margaret Wooten
*Assistant
Concertmaster*
Florence Titmus
Leslie Katz
Carrie Kennedy
Liliana Filipovic
Nicole Bush
Ana Landauer
Radu Pieptea
Rafael Rishik
Susan Rishik

VIOLIN II

Elizabeth Hedman
Principal
Cynthia Moussas
Associate Principal
Linda Stone
Steve Scharf
Anna Kostyuchek
Mui-Yee Chu
Julie Rogers
Steven Zander
Colleen Coomber
Kathleen Robertson

VIOLA

Shawn Mann
Principal
Andrew Picken
Associate Principal
Dmitri Bovaird
Karolina Naziemiec
Aaron Oltman
Linnea Powell
Rodney Wirtz
Kate Vincent

CELLO

Cécilia Tsan
Principal
Nadine Hall
Associate Principal
Dane Little
Maggie Edmondson
Julie Jung
Youna Choi

BASS

Peter Doubrovsky
Principal
Tim Eckert
Associate Principal
Frances Wu
Abraham Gumroyan

FLUTE

Geri Rotella
Principal
Lisa Edelstein
Sara Andon

OBOE

Leslie Reed
Principal
Michele Forrest

CLARINET

Gary Bovyer
Principal
Phil O'Connor

BASSOON

William May
Principal
Duncan Massey
William Wood
Theresa Treuenfels

HORN

Steve Becknell
Principal
Daniel Kelley
Amy Sanchez
Jenny Kim
Aija Mattson-Jovel

TRUMPET

David Washburn
Principal
Marissa Benedict
Ryan Darke
Erick Jovel
Jim Witt
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*The players of the Los Angeles Master Chorale Orchestra are represented
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THANK YOU

REBECCA TOMLINSON

The Los Angeles Master Chorale would like to express our profound thanks to soprano Rebecca Tomlinson for her artistry and vocal prowess over the last 10 seasons. Rebecca has

been an essential member of our soprano section during that period and has strongly contributed to the success of this ensemble. She will forever remain a close part of the Master Chorale family.

STEVE SCHARF

We bid a fond farewell to our long-time violinist, Steve Scharf, as he retires from the Los Angeles Master Chorale Orchestra at the end of this season. Steve has been making glorious music with us for 34 seasons; many

of those years as our orchestra manager. We wish Steve all the best on his new endeavors as he leaves Southern California, where he has been a part of the music scene for over 55 years. Thank you, Steve!

IN MEMORIAM



ANN GRAHAM EHRINGER, PH.D. 1938-2024

The board and staff of the Los Angeles Master Chorale express profound sadness at the passing of Ann Graham Ehringer on March 6, 2024, in Los Angeles, California. Alumni director and beloved friend of the Los Angeles Master Chorale for decades, Ann served on the board from 2003 to 2014 and was re-elected in 2022. Her business and management experience across a wide range of private and non-profit organizations, combined with her passion for choral music, were deeply valued by the Chorale. Ann's leadership and service helped to create the effective, collegial and collaborative culture of governance for which the board of directors is known today.

DON FERRONE

It is with great sadness that we share the news that our long-time principal bass player, Don Ferrone, passed away earlier this season. Don was a cherished member of our organization and has played on countless

performances with us over the last 30-plus years. He has left an indelible mark on the Los Angeles Master Chorale Orchestra, as well as with the LA Opera Orchestra. Don will be deeply missed, but his legacy will live on.

DONOR RECOGNITION 2023/24 SEASON

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 from April 1, 2023, through April 30, 2024. Special thanks to our multi-year donors, whose gifts ensure a healthy base for our future.

**In memoriam*

LEADERSHIP CIRCLE

The Leadership Circle (\$100,000+) honors and celebrates the Los Angeles Master Chorale's most distinguished donor community. Established in 2019 with a challenge grant from the Abbott L. Brown Foundation, the Leadership Circle enables transformative projects—from commissioning, recording, and artistic innovation, to ambitious community engagement programming and touring productions. Members receive exclusive recognition and event experiences throughout the year.

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in loving memory of
Jane W. Tully
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ARTISTIC DIRECTOR'S CIRCLE

The Artistic Director's Circle brings together generous Los Angeles Master Chorale donors in support of the bold vision of Grant Gershon, Kiki & David Gindler Artistic Director. As key stakeholders, members play a vital role in advancing our mission and programs through significant contributions of \$50,000–\$99,999. Enjoy special opportunities throughout the season to engage with artists, singers, and the music we love.

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OUR YEAR IN EDUCATION



VOICES WITHIN

is our 10-week in-school program that combines Teaching Artists and 5th grade classrooms to collaboratively write lyrics and melodies for a set of songs based

on a theme pulled from their studies. Lucille Roybal-Allard and San Antonio Elementary Schools chose the themes “Art Movements in History” and “The Maya & the Aztecs,” while Rowan Avenue and Belvedere Elementary Schools chose the themes “East LA” and “Puebla, Mexico.” Each school presented their new songs in culmination performances to an enthusiastic audience of students and parents.



HIGH SCHOOL CHOIR FESTIVAL

This year marked the 35th Anniversary of our High School Choir Festival. Over 800 student participants from 29 high schools in

Southern California worked on music over the school year to present a culminating performance on May 3 at Walt Disney Concert Hall. Acclaimed singer/conductor Melanie DeMore was our Danner Family Guest Artist and the student singers premiered *Follow the Sun*, a new commission with music by Saunder Choi and lyrics by Brian Sonia-Wallace (both LA Master Chorale Teaching Artists). Festival Day is best summed up by a student from Granada Hills Charter High School, “I loved hearing all the choirs come together to create a beautiful sound and the immediate unity that all the choirs had, everyone felt so inclusive, and it felt like a home away from home.”



ORATORIO PROJECT

was born out of our Voices Within program and combines Teaching Artists with a high school choir to collaborate over 20 weeks to create

a 45-minute oratorio. This year we worked with students from Granada Hills Charter High School. At four culmination performances in February, the students, artists from the Chorale, and student instrumentalists performed the original work titled *(un)American: The Oratorio*, based on the House Un-American Activities Committee created in 1938. A student participant said of the program, “before the Oratorio Project, I was a bundle of nerves every time I had to present or speak in front of my classmates. But after my last presentation, I realized that it was the first time I didn’t shake in front of the class. I could finally share my thoughts without feeling nervous.”



YOUTH CHORUS LA

In anticipation of an official launch coming this fall, Youth Chorus LA (YCLA), the Chorale’s newest pilot education program, took its fledgling flight in the

spring. Under the direction of Sarah Gonzalez, Youth Chorus Director, 60 student singers from two of our partner schools in Huntington Park rehearsed every week for 10 weeks in preparation for their combined performance of “Lift My Voice” on May 17. They performed a joy-filled program of songs advocating for equality and social justice to a fully packed house. Looking ahead to the fall, YCLA plans to maintain a satellite location in Huntington Park and launch another in East LA.

THANK YOU

TO ALL OUR WONDERFUL SINGERS, COMPOSERS, GUEST ARTISTS,
AND PATRONS WHO MADE THE 2023/24 SEASON SHINE!



HEAVEN + EARTH



ANNE AKIKO MEYERS AND FRIENDS AT LUX RECEPTION



BILLY CHILDS, PIANO WITH ANNE AKIKO MEYERS, VIOLIN



GUEST CONDUCTOR JERRY KOHL
AT MESSIAH SING-ALONG



SHANDELA CONTRERAS



MESSIAH SING-ALONG



JAMAL MOORE WITH NEEYAH LYNN ROSE STEPHENS



DR. ZANAIDA STEWART ROBLES AT I BELIEVE RECEPTION

PHOTO CREDIT: JAMIE PHAM

ROGER WAGNER SOCIETY



Named for Los Angeles Master Chorale's founding music director, the Roger Wagner Society honors and recognizes individuals who have expressed their commitment to the art of choral music by making an endowment or planned gift benefitting the Master Chorale.

Through this support, Roger Wagner Society members ensure the long-term fiscal stability of the Master Chorale by creating a legacy that preserves a vital cultural resource for future generations.

The Master Chorale works with The Music Center Foundation as our partner in the secure investment and stewardship of your planned gift.

To learn more about becoming a member of the Roger Wagner Society, please contact Elizabeth Greenway, Chief Advancement Officer, at egreenway@lmasterchorale.org or 213-972-3114.

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* *In memoriam*

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JUNE 2024

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Natalie Merchant
LA PHIL
@ Walt Disney Concert Hall

SUN 2 JUN / 2:00 p.m.
Turandot
LA OPERA
@ Dorothy Chandler Pavilion
Thru 6/8/24

TUE 4 JUN / 7:00 p.m.
**The Music Center's
Spotlight Grand Finale**
THE MUSIC CENTER
@ Walt Disney Concert Hall

WED 5 JUN / 8:00 p.m.
A Strange Loop
CENTER THEATRE GROUP
@ Ahmanson Theatre
Thru 6/30/24

THU 6 JUN / 7:30 p.m.
**Joel Thompson's
Fire and Blue Sky**
LA OPERA
@ Dorothy Chandler Pavilion

SAT 8 JUN / 2:00 p.m.
Verdi's Requiem
LOS ANGELES
MASTER CHORALE
@ Walt Disney Concert Hall
Thru 6/9/24

SAT 15 JUN / 7:00 p.m.
Taper Legacy Reading Series
CENTER THEATRE GROUP
@ Mark Taper Forum

SUN 15 JUN / 7:30 p.m.
Renée Fleming in Recital
LA OPERA
@ Dorothy Chandler Pavilion

FRI 21 JUN / 7:00 p.m.
**The Music Center's Dance DTLA
Bollywood**
THE MUSIC CENTER
@ Jerry Moss Plaza at
The Music Center

FRI 21 JUN / 7:30 p.m.
**The Joffrey Ballet's
Anna Karenina**
THE MUSIC CENTER
@ Dorothy Chandler Pavilion
Thru 6/23/24

FRI 28 JUN / 7:00 p.m.
**The Music Center's Dance DTLA
Salsa**
THE MUSIC CENTER
@ Jerry Moss Plaza at
The Music Center

Visit musiccenter.org for additional information on all upcoming events.



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ABERNETHY'S

Abernethy's is a destination restaurant offering an ever-changing culinary experience. Located on Jerry Moss Plaza at The Music Center, Abernethy's presents emerging chefs from across Los Angeles County, who create inventive and personalized dishes inspired by the diverse people and cultures that fill the heart of Los Angeles. It's the story of LA – related and plated by the chefs who tell it best.



VIEW THE MENU

