

# WELCOME

SCOTT ALTMAN, PRESIDENT & CHIEF EXECUTIVE OFFICER



PHOTO CREDIT: AARON CONWAY

It is my pleasure to welcome you to Walt Disney Concert Hall and to this extraordinary concert by the Los Angeles Master Chorale! Your presence and enthusiasm are instrumental in fostering a community bound by the love of music.

At the core of our mission lies a profound belief in the power and transformative art of music. Music has the extraordinary ability to uplift spirits, inspire change, and ignite the flames of hope in even the darkest of times. From Bach's 18<sup>th</sup>-century spiritual rumination, Margaret Bonds's 20<sup>th</sup>-century civil rights struggle, to Dr. Zanaida Stewart Robles's contemplation of moral leadership in the 21<sup>st</sup> century, the music in the *I Believe* concert is filled with great strength of purpose in every phrase and note. Pianist and Classical California KUSC host and resident artist Lara Downes joins us for this magnificent program—both on stage and off. The Chorale and KUSC partnered with Lara on her *I Believe* Workshop, which brought together 300 students from the Neighborhood Academic Initiative and our own High School Choir Festival, to spotlight the work of Margaret Bonds and encourage the students to think about their own credo and express it in a creative way—in a sentence, a poem, picture, or musically.

We are grateful to the National Endowment for the Arts for its grant to realize this concert, and to Neeyah Lynn Rose Stephens for her special support

of our collaboration with Classical California KUSC to record the performance and rebroadcast it on April 22.

I hope you will plan to join us on Monday, April 29, for GALA 2024 honoring the Grammy® Award-nominated multi-talented singer-songwriter Rufus Wainwright. I am excited to experience my first Master Chorale “Surround Sing” on gala night, and to spend an unforgettable evening together with you in support of this beloved ensemble.

As we look ahead, we are thrilled to celebrate our 60<sup>th</sup> Anniversary in the 2024/25 season. It's a season recognizing our journey to today and focusing brightly on our future. It's an abundance of riches—with the US Premiere of *Dream Requiem* by Rufus Wainwright; classics by Rachmaninoff and Tchaikovsky; works by groundbreaking women Alice Parker, Reena Esmail, and Germaine Franco; and Chorale fan-favorites *Carmina Burana*, *O Magnum Mysterium* by Morten Lauridsen, and *Cloudburst* by Eric Whitacre. Please consider joining us by renewing your subscription or participating as a new member, and become a part of our story.

With warm regards,

A handwritten signature in black ink, appearing to read "Scott Altman".

Scott Altman  
President & Chief Executive Officer

# I BELIEVE:

## THE MUSIC OF BACH, BONDS & ROBLES

SATURDAY, APRIL 6, 2024 AT 2 PM

SUNDAY, APRIL 7, 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

LARA DOWNES, piano

CHLOÉ VAUGHT\*, soprano

JAMAL MOORE\*, bass

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*The Song of Significance* (WORLD PREMIERE)

Dr. Zanaida Stewart Robles (b. 1979)

Text by Seth Godin (b. 1960)

*Fürchte dich nicht, ich bin bei dir, BWV 228*

(Do not fear, I am with you)

Johann Sebastian Bach (1685–1750)

*Singet dem Herrn ein neues Lied, BWV 225*

(Sing to the Lord a new song)

Lisa Edwards, portative organ

Eva Lymenstull, viola da gamba

### INTERMISSION

*Wachet auf, ruft uns die Stimme, BWV 645*

(Sleepers Awake)

Lara Downes, solo piano

Johann Sebastian Bach

arr. Ignaz Friedman (1882–1948)

*Spiritual Suite*

Lara Downes, solo piano

1. Valley of the Bones

2. The Bells

3. Troubled Water

Margaret Bonds (1913–1972)

*Credo*

Lara Downes, piano

1. I Believe in God

2. Especially Do I Believe in the Negro Race

Chloé Vaught\*, soprano

3. I Believe in Pride of Race

4. I Believe in the Devil and His Angels

5. I Believe in the Prince of Peace

6. I Believe in Liberty

Jamal Moore\*, bass

7. I Believe in Patience

Margaret Bonds

Text by W.E.B. Du Bois (1868–1963)

\*23/24 JENNIFER DIENER SOLOIST

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*This program is made possible by generous support from the National Endowment for the Arts, the Susan Erburu Reardon and George Reardon Commissioning Fund, the Jennifer Diener Soloist Fund, and Neeyah Lynn Rose Stephens.*

# I BELIEVE Credo WORKSHOP

On March 23, 2024, 300 students from both the USC Neighborhood Academic Initiative and our High School Choir Festival attended an education event at the Taper Hall of Humanities on the USC campus in collaboration with KUSC and the Master Chorale. The event was hosted by our own Grant Gershon, Kiki & David Gindler Artistic Director, and our special guest this evening, renowned pianist, activist, and KUSC host and resident artist Lara Downes. During the event, the student audience learned about the music of Margaret Bonds and the words of W.E.B. Du Bois, which helped them form their own “I Believe” statements. You’ll see these student statements around the concert hall and in our supertitles before the concert and during intermission. What is **YOUR I Believe Credo**?

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“I BELIEVE THAT ANYONE CAN MAKE CHANGE  
AS LONG AS THEY WORK FOR IT.” —2024 HSCF STUDENT

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LOS ANGELES  
**MASTER CHORALE**  
WALT DISNEY CONCERT HALL



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## 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.

AmaWaterways is the Official River Cruise Line of the Los Angeles Master Chorale.

**PERENCHIO**  
FOUNDATION  
Supporting Arts in Los Angeles



# MUSIC TO BELIEVE IN

THOMAS MAY

*Credere* (ancient Latin for “to believe”), the root for words like “credible” and “creed,” is etymologically related to *cor*—Latin for “heart” (as in cordial or concord). The act of trusting or believing connotes the act of placing one’s heart in a person or idea. How fitting that at heart, as it were, our language images the concept of belief in such a viscerally physical and intimate way. Even when abstracted into a system of religious faith shared by a community—as in the formal Credo section of the Mass that countless composers have set to music—a profession of belief or faith is, after all, profoundly personal and resonates deeply with our sense of individual identity.

In her brand-new piece *The Song of Significance*, Dr. Zanaida Stewart Robles vividly depicts this individual perspective regarding what it means to believe in something as an integral part of our well-being. When she received the commission, Robles determined that she wanted to write “something that would be relevant and inspirational” without being tethered to the tradition of sacred music.

Robles turned to an unconventional source: the writings of the marketing strategist, entrepreneur, and motivational speaker Seth Godin. For years, she has been following his highly popular blog, collecting sayings and maxims that grabbed her attention and sensing that “there’s music in there somewhere.” Robles became convinced that Godin’s observations convey “a message that would be great to hear in a musical context.” Godin not only gave his blessing but shared the draft of his latest work-in-progress, *The Song of Significance: A New Manifesto for Teams* (which was published in 2023).

From these sources, Robles put together the text for her new a cappella work for double choir. Godin’s *Song of Significance* addresses the malaise and sense of disconnection in our working lives that seemed to grow more acute during the pandemic. Surveying people around the world, Godin found that what makes a job satisfying is not remuneration but the “chance to make a difference, to be treated with respect and dignity.” Ultimately, this is another variation on

the notion of utopia, a society where people find creative fulfillment through their labor—“a new way of going back to work” that rights the wrongs of industrialism, chief among which has been to turn humans into mere cogs.

An award-winning composer, conductor, vocalist, and teacher committed to social justice, Robles has given musical form and expression to Godin’s message of “how we need, as humans, to sing the song of significance.” As the chorus affirms, to Robles’s music, this song is “the resonant meaning of our life and labor.” And, she adds, this is a song “worth believing in, because it’s the key to a better way of living.”

The piece opens with huge chords by the combined choirs that mirror the bold statement: “I believe. This is the way.” This emerges as “a mantra that starts to become twisted and gnarled,” according to the composer, and then “spins out, as if to say: this belief might not be as powerful as we thought it was. The tenors and basses start questioning it.” It is at this point that the anthemic “song of significance” itself starts.

Robles combines thick, colorful harmonies and extended chords with energetic counterpoint and dance-like rhythms. Her architectural use of the two choirs underscores “this sense of an ongoing dialogue between them,” says Grant Gershon, Kiki & David Gindler Artistic Director of the Los Angeles Master Chorale. “It allows for different levels of musical contrast as different voices reflect on the text.”

Another model for Robles’s intricate choral writing is J.S. Bach in his motets, which he composed for unique occasions (as opposed to the predetermined cycle of the liturgical calendar and its associated cantatas). The funeral motet *Fürchte dich nicht* (“Do not fear”), which may date from Bach’s Weimar years, combines texts from *Isaiah* with a hymn by the 17<sup>th</sup>-century Lutheran theologian Paul Gerhardt. In the second of its two movements, Bach ingeniously sets the chorale melody for the soprano line against a double fugue in the lower voices.

A three-movement motet from 1726 or 1727, *Singet dem Herrn ein neues Lied* (“Sing to the Lord a new song”) resembles a choral concerto in its fast-slow-fast pattern. Bach may have composed it to train his students at the St. Thomas School in Leipzig. The Bach authority Christoph Wolff writes that the texts of the outer movements (from Psalms 98 and 150) were well suited “for teaching how such a piece of music fit into the daily lives and duties of the choral scholars.” The slower middle movement sets a hymn text by the early Lutheran reformer Johann Gramann.

The seed for this program, according to Gershon, was a desire to explore the work of Margaret Bonds, one of the most unjustly neglected composers of the 20<sup>th</sup> century. The innovative Lara Downes has become a passionate advocate for Bonds, with whom she feels a special affinity. Downes believes it is important not to confine the great Black American composers who have been rediscovered in recent years “to a certain time and place.” Defining these artists by labels like the Harlem Renaissance or the Civil Rights Movement makes their achievements seem like distant time capsules. “If there’s one thing that we’ve learned,” says Downes, “it is that our lives are very much the same and the issues that *Credo* is addressing are still very real.”

Bonds came of age in Chicago as a child prodigy encouraged by sympathetic parents. Early on, she found a mentor in Florence Price and became the first Black musician to perform as a piano soloist with the Chicago Symphony. Yet despite the renown she gained as both a composer and a performer, Bonds was able to publish only a fraction of her music. Some 75% of her prolific output of more than 400 compositions “remains unheard, unstudied, untaught—silenced by the same system of musical commerce that would have easily almost automatically published her works if her name had been Samuel Barber, Leonard Bernstein, or Aaron Copland,” observes John Michael Cooper, an authority who has written the first book-length biography of Bonds (due to be published later this year or in 2025).

Downes first introduces Bonds’s music by performing the three-movement *Spiritual Suite*, which the composer-pianist wrote for her own

use as encores to bring her recitals to a rousing conclusion. These are much more than mere “arrangements” of famous spirituals—“Dry Bones,” “Peter, Go Ring Dem Bells,” and “Wade in the Water,” respectively, for each of the three movements—but multifaceted pianistic fantasies that artfully weave jazz idioms with European Romantic stylings. A well-known keyboard arrangement of Bach’s chorale fantasia from the cantata *Wachet auf* (“Sleepers Awake”) illustrates a parallel tradition of artful elaboration of a preexisting source known to the community.

The great sociologist, historian, polymath, and civil rights activist W.E.B. Du Bois (1868–1963) wrote eloquently of the legacy of African American spirituals, and his own *Credo* affirms his patient faith in “the tardy triumph of Joy and the mad chastening of Sorrow.” This prose poem initially appeared in 1904 and, according to Cooper, “became the single most influential racial-justice manifesto of the 20<sup>th</sup> century before Dr. Martin Luther King, Jr.’s speech for the March on Washington in 1963.”

From 1964–66, Bonds transformed this text into a powerful cantata in seven movements for chorus and solo soprano and baritone. “It’s a beautifully crafted piece,” says Gershon. “Her writing for the voices demonstrates a clear empathy for singers and such a knowledge of the choral instrument.” He praises Bonds’s extraordinary gift for melody and her ability “to create a rhythmic and formal structure from the prose that is very song based and intrinsically musical.”

*Credo* was premiered in Washington, D.C., in 1967, the year Bonds’s close friend and frequent artistic partner Langston Hughes died—a crushing loss to the composer that impelled her to leave her home in New York and move to Los Angeles. She initially scored *Credo* with solo piano accompaniment (the version we hear) but later prepared a version for orchestra, which was performed in Los Angeles by the LA Philharmonic under Zubin Mehta shortly after Bonds’s death in 1972. Her white publisher had requested Bonds to modify the text, but she refused to compromise, and *Credo* consequently remained unpublished until 2020. Still, as Cooper reports, Bonds anticipated an era “when *Credo* will move all over the world.” The time is long past overdue.

*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 23<sup>rd</sup> 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 Allgemein* 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 make 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*, *Florença 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.

# DR. ZANAIDA STEWART ROBLES

COMPOSER



Dr. Zanaida Stewart Robles is an award-winning Black American female composer, vocalist, and teacher. She is a fierce advocate for diversity and inclusion in music education and performance. Authentic interpersonal connection and relationship building are core principles of her teaching and performance methods. Born, raised, and educated in Southern California on the unceded lands of the Tongva-Gabrielino peoples, she is in demand as a composer, vocalist, clinician and adjudicator for competitions, festivals, and conferences related to choral and solo vocal music.

Dr. Robles's original music has been performed by professional ensembles, community choirs, educational institutions, churches, and individuals worldwide. In addition to her self-published music, her works are published by E.B. Marks Music, Pavane Publishing, Stainer and Bell, Oxford University Press, and Hinshaw Music. Her compositional style can be described as energized, soulful, contrapuntal, harmonically colorful, rhythmically driven, heavily modal, occasionally with African elements and touches of progressive rock.

Dr. Robles serves on the advisory board for the California Choral Directors Association as Repertoire and Resources Chair for Choral Composition. For three years, she served as President of the Board of Directors for Tonality. As a performing arts instructor at Harvard-Westlake Upper School in Studio City, CA, Dr. Robles conducts the Chamber Singers, Jazz Singers, Bel Canto Treble Choir, and Wolverine Chorus for tenors and basses. She is also the director of music at Neighborhood Unitarian Universalist Church in Pasadena, CA where she

oversees the Neighborhood Chorus, Neighborhood Bells, and the Neighborhood Youth Choir. Dr. Robles served for five years as music director for "Project Messiah" with Street Symphony—an organization that engages communities directly affected by homelessness and incarceration in LA County through performances, workshops, and teaching artistry. While studying at the University of Southern California (USC), she conducted the USC Thornton University Chorus for two years. Prior to this, she worked at the Los Angeles County High School for the Arts (LACHSA) for 7 years where she was the director of classical choirs and taught vocal fundamentals, sight singing, and music theory. Under her direction, the LACHSA Classical Choirs performed for numerous festivals, concerts, and special events at Walt Disney Concert Hall, the Hollywood Bowl, and in other venues throughout Southern California.

As a concert soprano soloist, studio vocalist for film and television, and professional ensemble singer, Dr. Robles has sung throughout the United States and in parts of Europe, New Zealand, and Australia. Her film, television, and video game credits include *Glee*, *Tinkerbell: Pirate Fairy*, *Godzilla*, *Minions*, *Creed*, *The Lego Movie*, *Despicable Me 3*, *Star Wars: The Last Jedi*, *Venom*, *Game of Thrones in Concert*, *Smallfoot*, *Frozen 2*, *Underwater*, *Mulan*, *Call of Duty: Black Ops Cold War*, and *NieR in Concert*.

Dr. Robles holds a Doctor of Musical Arts degree from the USC Thornton School of Music, a Master of Music degree from CSU Northridge, a Bachelor of Music degree from CSU Long Beach, and she is a graduate of the Los Angeles County High School for the Arts.

# SOLOISTS



**LARA DOWNES**  
PIANO

Pianist, cultural catalyst, and *New York Times* Sunday Crossword clue Lara Downes has been called “a musical ray of hope” by *NBC News* and “an explorer whose imagination is fired by bringing notice to the underrepresented and forgotten” (*The Log Journal*). An iconoclast and trailblazer, her dynamic work as a sought-after soloist, a Billboard Chart-topping recording artist, a producer, curator, arts activist, and advocate positions her as a cultural visionary on the national arts scene. She was honored as 2022 Classical Woman of the Year by *Performance Today*.

Downes’s recent and upcoming onstage adventures include guest appearances with The Philadelphia Orchestra, the Boston Pops, Detroit Symphony Orchestra, Louisville Orchestra, and Indianapolis Symphony Orchestra, with recitals and residencies at Ravinia, the Gilmore Festival, Washington Performing Arts, Caramoor, and the Cabrillo Festival, among many others. Her creative collaborations with diverse artists including Rhiannon Giddens, Thomas Hampson, Judy Collins, Daniel Hope, Yo-Yo Ma, and the Miró Quartet explore shared creative perspectives across genres and traditions. Lara’s forays into the broad landscape of music have created a unique series of acclaimed recordings, including her most recent release *Love at Last* on the Pentatone label, which debuted at the top of the Billboard and Amazon charts and was featured on an NPR Tiny Desk concert. Downes’s transformative album *America Again* was selected by NPR as one of “10 Albums that Saved 2016” and hailed as “a balm for a country riven by disunion” by the *Boston Globe*.

Lara is a highly visible media presence in her role as the creator and host of *AMPLIFY with Lara Downes*, an NPR Music video series soon launching its third season in partnership with Classical California. She is the creator and curator of Rising Sun Music, a label dedicated to making first recordings of music by Black composers from the 18<sup>th</sup> century to the present day.

Learn more at [LaraDownes.com](http://LaraDownes.com).



**CHLOÉ VAUGHT**  
SOPRANO

Chloé Vaught is a musical renaissance woman, excelling in vocal styles and genres across the board such as baroque, jazz, gospel, experimental, and more. She has performed with Los Angeles Opera Chorus, Los Angeles Master Chorale, Los Angeles Philharmonic, HEX Vocal Ensemble, Seraphic Fire, Synchrony, San Francisco Opera Chorus, and even went on tour with Björk alongside Tonality for her Cornucopia Tour in 2022. Chloé can also be heard on a variety of film scores such as *Black Panther: Wakanda Forever*, *Sing 2*, and *Space Jam: A New Legacy*. She has participated as a vocal fellow at prestigious Young Artist Programs, such as the Ravinia Steans Music Institute, the Castleton Vocal Immersion Program, and the Aspen Music Festival.

Chloé has a BA in Vocal Performance from UCLA. Under the mentorship of the renowned Michelle DeYoung, Chloé’s dedication to refinement of her craft remains resolute. Chloé seeks to open doors in opera and classical music, ensuring vitality, relevance, and accessibility to audiences of every background.



**JAMAL MOORE**  
BASS

Jamal Moore is an internationally acclaimed singer, songwriter, and recording artist. Known for his smooth, rich tone and his cross-style versatility, Jamal brings a captivating artistry to everything he touches, be it pop, classical, gospel, or jazz.

A regular collaborator with Beyoncé, Jamal has performed at Coachella Festival, the Kobe & Gianna Bryant Memorial service, on Disney’s new *The Lion King* soundtrack, and on Beyoncé’s GRAMMY® Award-nominated single, *Break My Soul*. He has also toured globally with Kanye West as a member of gospel sensations, Sunday Service Collective. On screen, Jamal has performed on The Academy Awards (with Rihanna), BET Awards (with Kirk Franklin), *Jimmy Kimmel Live*, *The Tonight Show with Jimmy Fallon*, and Netflix documentaries, Beyoncé’s *Homecoming* and *Black is King*. Jamal was also a finalist on NBC’s *The Sing-Off* and can be heard as the singing voice of “Synth” on Dreamworks/Hulu series, *Trolls*.

With a degree in Opera from New York’s Eastman School of Music, Jamal remains active in the classical music space, having recently been featured as the soloist for the Pasadena Symphony & Pops Holiday Candlelight Concert.

# LOS ANGELES MASTER CHORALE

## SOPRANO

Christina Bristow  
Graycen Gardner  
Kelci Hahn  
Elissa Johnston  
Caroline McKenzie  
Beth Peregrine  
Sunmi Shin  
Kathryn Shuman  
Addy Sterrett  
Chloé Vaught  
Suzanne Waters  
Andrea Zomorodian

## ALTO

Garineh Avakian  
Monika Bruckner  
Mindy Ella Chu  
Janelle DeStefano  
Callista Hoffman-Campbell  
Sharon Chohi Kim  
Sharmila G. Lash  
Lindsay Patterson Abdou  
Laura Smith Roethe  
Jessie Shulman  
Niké St. Clair  
Kristen Toedtman

## TENOR

Casey Breves  
Matthew Brown  
Bradley Chapman  
Adam Faruqi  
Jon Lee Keenan  
Dermot Kiernan  
Charlie Kim  
Joey Krumbein  
Matthew Miles  
Robert Norman  
Evan Roberts  
Darita Seth

## BASS

Michael Barnett  
Kevin Dalbey  
Dylan Gentile  
Will Goldman  
Luc Kleiner  
Chung Uk Lee  
Ben Lin  
Brett McDermid  
Jamal Moore  
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.*



**SAVE THE DATE**

# GALA 2024

**APRIL 29, 2024  
WALT DISNEY CONCERT HALL**

**HONORING  
RUFUS WAINWRIGHT**

Praised by the *New York Times* for his “genuine originality,” Rufus Wainwright has established himself as one of the great vocalists, songwriters, and composers of his generation. The GRAMMY® Award-nominated singer-songwriter has released ten studio albums. The most recent release *Folkocracy* is a celebration of his folk music roots with artists such as Chaka Khan, Brandi Carlile, and John Legend, among others. Wainwright continues to win acclaim as an opera and classical composer with *Prima Donna* and *Hadrian*, and is currently working on *Dream Requiem*, co-commissioned by the Los Angeles Master Chorale.

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# 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 January 1, 2023, through January 31, 2024. Special thanks to our multi-year donors, whose gifts ensure a healthy base for our future.

*\*In memoriam*

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## 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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Jennifer Diener	Ron Myrick	Tom Strickler
Hon. Michael W. Fitzgerald and Arturo Vargas	Steven P. Neiffer and Eric Lassiter*	Kristan and Philip A. Swan
Patrick R. Fitzgerald	Courtland Palmer	Andrea and Gregory Williams
William and Patricia Flumenbaum		

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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.

Denise and Robert Hanisee	Elizabeth and Justus Schlichting	William M. Tully <i>in loving memory of Jane W. Tully</i>
Jenny S. Kim and Chip W. Baik	Laney and Tom* Tchentini	
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Jerrie Paula Ortega-Brown and Abbott L. Brown	Berkeley and Kristin Harrison	Molly Munger and Stephen English	Grace Sheldon-Williams and Greg Williams
Dr. Ann Graham Ehringer	Jennifer Hoang and Brian Krechman	Naseem Nixon	Jason Subotky and Anne Akiko Meyers
Kathleen Elowitz	Terry Knowles and Marshall Rutter	Casper Partovi and Jackie Petitto	<i>in honor of Grant Gershon</i>
Frank and Berta Gehry		Melissa and Alex Romain	

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# APR 2024

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*Funny Girl*

CENTER THEATRE GROUP

@ Ahmanson Theatre

Thru 4/28/24

**TUE 2 APR / 8:00 p.m.**

*Schubert's Octet: Chamber Music with the LA Phil*

LA PHIL

@ Walt Disney Concert Hall

**TUE 2 APR / NOON - 11:00 p.m.**

*Music off the Wall*

THE MUSIC CENTER

@ Jerry Moss Plaza

& Plaza Gallery

Thru 5/4/24

(Tuesday - Sunday)

**WED 3 APR / 8:00 p.m.**

*Yo-Yo Ma & Kathryn Stott*

*Colburn Celebrity Recital*

LA PHIL

@ Walt Disney Concert Hall

**THU 4 MAR / 8:00 p.m.**

*Elgar and Vaughan Williams*

LA PHIL

@ Walt Disney Concert Hall

Thru 4/7/24

**SAT 6 APR / 8:00 p.m.**

*La Traviata*

LA OPERA

@ Dorothy Chandler Pavilion

Thru 4/27/24

**SAT 6 APR / 2:00 p.m.**

*I Believe: The Music of*

*Bach, Bonds & Robles*

LOS ANGELES MASTER

CHORALE

@ Walt Disney Concert Hall

4/7/24 at 7:00 p.m.

**TUE 9 APR / 8:00 p.m.**

*UNSTILL LIFE*

*Colburn Celebrity Recital*

LA PHIL

@ Walt Disney Concert Hall

**FRI 12 APR / 8:00 p.m.**

*Saint-Saëns' Organ Symphony*

LA PHIL

@ Walt Disney Concert Hall

Thru 4/14/24

**SAT 13 APR / 8:00 p.m.**

*Feinstein's at the Taper*

CENTER THEATRE GROUP

@ Mark Taper Forum

**TUE 16 APR / 8:00 P.M.**

*John Adams Conducts the*

*LA Phil New Music Group*

LA PHIL

@ Walt Disney Concert Hall

**THU 18 APR / 8:00 p.m.**

*The Labèques, Muhly,*

*and Dessner*

LA PHIL

@ Walt Disney Concert Hall

Thru 4/21/24

**SAT 20 APR / 7:30 p.m.**

*Patti LuPone in Concert*

LA OPERA

@ Dorothy Chandler Pavilion

**SAT 20 APR / 8:00 p.m.**

*Herbie Hancock*

LA PHIL

@ Walt Disney Concert Hall

**SUN 21 APR / 7:30 p.m.**

*Anna Lapwood*

*Organ Recital*

LA PHIL

@ Walt Disney Concert Hall

**WED 24 APR / 8:00 p.m.**

*Yefim Bronfman*

*Colburn Celebrity Recital*

LA PHIL

@ Walt Disney Concert Hall

**FRI 26 APR / 8:00 p.m.**

*Bartók and Brahms*

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@ Walt Disney Concert Hall

Thru 4/28/24

**SAT 27 APR / 11:00 a.m.**

*Very Special Arts Festival*

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THE MUSIC CENTER

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**SUN 28 APR / 7:30 P.M.**

*CTG: The Gala 2024*

CENTER THEATRE GROUP

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**TUE 30 APR / 8:00 p.m.**

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*Music - Green Umbrella*

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