

WELCOME

FROM JEAN DAVIDSON, PRESIDENT & CEO



Welcome to our final concerts of the 2018/19 season. From the silver screen to the opera house, these rousing chorus concerts embody so much of who the Los Angeles Master Chorale is by revealing the rich professional lives of our singers. Most of our singers boast prolific film and television soundtrack credits on their resumes, either as individuals or as members of the Master Chorale. Many are also members of the acclaimed LA Opera chorus. These concerts provide an opportunity to shine the spotlight on this rich repertoire. Overseeing it all is Grant Gershon, Kiki & David Gindler Artistic Director, who currently holds the position of Resident Conductor with LA Opera. Grant's opera credits are expanding worldwide; he recently conducted the European premiere of John Adams' *Girls of the Golden West* for Dutch National Opera, having conducted the world premiere in San Francisco in 2017. He also conducted the West Coast premiere of Philip Glass' *Satyagraha* last year for LA Opera. These productions have been hailed for their choral excellence.

Tonight's film chorus section is also a glittering reminder of the enormous wealth of composing talent found here in Los Angeles. From the legendary John Williams to the groundbreaking and gender-barrier-busting work of Germaine Franco and Pinar Toprak, the film composing community is embedded into the city's cultural fabric and internationally — perhaps even intergalactically! — renowned. I would like to thank our artistic consultant Edie Lehmann Boddicker for her invaluable help in

connecting us with many of the film composers featured this weekend, and I am delighted that many of them have been able to join us for these performances.

Both the opera and film aspects of this weekend's program remind us what a vibrant and creative city we live in, something that we try to reflect in all of our programming. From commissioning and performing works by Los Angeles composers, to embarking on new projects with L.A. artists such as our recently announced project with visual artist Doug Aitken, our upcoming *Sunrise: A Song of Two Humans* world premiere composed by Jeff Beal in January 2020, and being asked to be part of film projects such as *Star Wars: The Last Jedi*, we are so very proud to be the Voices of L.A.

The 2018-19 season has been one to remember and I thank you for being a part of it. I hope you will join us again for the vibrant and varied 2019-20 season beginning in October. But for now, sit back and let tonight's journey take you to places near and far, far, away, both cinematic and dramatic!

A handwritten signature in black ink that reads "Jean Davi". The signature is stylized and appears to be a first-name-only signature.

Jean Davidson, President & CEO

GREAT OPERA & FILM CHORUSES

SATURDAY, MAY 4, 2019 - 2 PM
SUNDAY, MAY 5, 2019 - 7 PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

GRANT GERSHON conductor
ANGELITO GARCIA boy soloist
DAVID KAKUK boy soloist
EDIE LEHMANN BODDICKER artistic consultant

Suite from *How to Train Your Dragon: The Hidden World* John Powell (b. 1963) (U.S. Premiere)

Bell Chorus from *Pagliacci* Ruggero Leoncavallo (1857-1919)

"The Last Jedi" from *Star Wars: The Last Jedi* John Williams (b. 1932)

Suite from *Star Trek* Michael Giacchino (b. 1967)

"Va, pensiero" from *Nabucco* Giuseppe Verdi (1813-1901)

"Dove's Loophole" from *TAG* Germaine Franco (b. 1962)

Main Theme from *Alice in Wonderland* Danny Elfman (b. 1953)
David Kakuk, boy soloist

Pilgrims' Chorus and Finale from *Tannhäuser* Richard Wagner (1813-1883)

INTERMISSION

Funeral Chorus from *Akhmaten* Philip Glass (b. 1937)

"Sikiliza Kwa Wahenga" from *Get Out* Michael Abels (b. 1962)
Caroline McKenzie, Marguerite Mathis-Clark, Sharmila G. Lash, Adrien Redford, soloists

"Anthem" from *Us* Michael Abels

"Proud Corazón" from *Coco* Germaine Franco
Angelito Garcia, boy soloist

"Ice Dance" from *Edward Scissorhands* Danny Elfman

Humming Chorus from *Madama Butterfly* Giacomo Puccini (1858-1924)

"Clouds Lifted" from *Smallfoot* Heitor Pereira (b. 1960)

"Papa Mama Loca Pipa" from *Despicable Me 3* Heitor Pereira

Main Theme from *Captain Marvel* Pinar Toprak (b. 1980)
Suzanne Waters, soprano

*This program is made possible with generous support from The Blue Ribbon and
the National Endowment for the Arts.*

LIGHTS, CAMERA, SING!

A SEASON FINALE FROM STAGE AND SCREEN
by Thomas May



John Williams conducting the Master Chorale and his orchestra
at the recording of the score for *Star Wars: The Last Jedi*.

When opera began to emerge in the late 16th century, it relied heavily on Renaissance interpretations of ancient theater (no matter how speculative and indeed mistaken we now know those to have been). So it makes sense that choruses significantly affected the very conception of the genre: as in the model from ancient Greek tragedy, the chorus provided commentary and even engaged in dialogue with the protagonists; they were also crucial in creating atmosphere. (Think of the "infernal spirits" versus the nymphs and shepherds in Monteverdi's *L'Orfeo*.)

And opera in turn has played an important role in the evolution of the cinema. Both art forms use the chorus for a vast range of expressive purposes, and the potential seems inexhaustible. Grand choruses account for some of the most exciting moments in opera being written today, while another renaissance might almost said to be under way in the ingenious ways that today's

film composers are incorporating choral music into their scores — as we will experience on this season finale program.

"Composers are finding new ways to use voice and choral music in film — not just the standard oooo's and aaaa's that supplement the sound of the orchestra, but more individual ways of using the voice, even to the point of creating language," remarks Grant Gershon, Kiki & David Gindler Artistic Director of the Master Chorale. In selecting these concerts' program, he turned to pieces "that have a very strong profile — for both the opera and film selections. I wanted to focus on music that paints a scene as well as music that helps to tell a story. Everything has a strong sonic profile — whether it's the goofiness of the minions singing in *Despicable Me* or the super-creepy atmosphere of the music for *Us*."

The opera selections turned out to be a good deal easier to select, given Gershon's lifelong familiarity with the repertoire and the enormous amount of potential material to choose from. "For me the revelation has been with the film scores." Rather than a mere "nostalgia trip" reveling in film hits from yesteryear, he made it a criterion to spotlight more recent scores as well as the diversity of composers at work in the field — a field in which the Master Chorale singers are actively involved. "The contribution of Edie Lehmann Boddicker as the artistic consultant on the film music programming cannot be under-valued," declares Gershon. "We simply would not have a program that is so relevant, diverse, and that epitomizes the excellence of this field without her."

Following is a brief guide to each of our program's selections:

Where have all the dragons gone? Inspired by Cressida Cowell's book series, the *How to Train Your Dragon* franchise imagines a more enchanted era when dragons intermingled with humans — and could even become their companions. *The Hidden World* is the third installment in the computer-animated action fantasy *HTTYD* trilogy and was released just this year. In his **Suite from *The Hidden World***, Los Angeles-based English composer **John Powell** (b. 1963) uses epic vocals to conjure the utopia sought by Toothless and the other dragons with the help of his special friend, Viking Hiccup Horrendous Haddock III — a place free from the predations of Grimmel the Grisly.

Our first opera selection comes from one of the most violent works in the repertoire. **Ruggero Leoncavallo's** (1857-1919) brief verismo masterpiece *I Pagliacci*, which premiered in 1892, has not lost its power to shock with its tale of murderous jealousy. But the **Bell Chorus** helps establish the calm before the storm. As the people in a small town wait for the evening comedy to be performed by a traveling theater troupe, the church bells signal Vespers while the younger villagers sing of the evening's promise of "light and love."

In his teens, **John Williams** (b. 1932) moved with his family to Los Angeles, where he got to work with masters of the film music trade like Bernard Herrmann and Franz Waxman. He has gone on to shape what audiences over the past four decades expect not only from film scores but even from "classical music" itself. Williams's very first score for *Star Wars* in 1977 made movie and music history, and he subsequently composed the scores for all seven other installments in the *Star Wars* space opera film franchise — including the most recently made, *The Last Jedi*, which was released in December 2017. He has announced that the ninth (to be released at the end of the year) will be his final *Star Wars* score. Williams is celebrated for his epic use of brilliantly orchestrated themes, but the chorus also gets to shine in this epic about an emerging generation of resistance heroes — in fact, the Master Chorale itself sings on the original soundtrack.

When Oscar-winning composer **Michael Giacchino** (b. 1967) agreed to write the music for J. J. Abrams's 2009 film *Star Trek* — the 11th installment in that uber-popular franchise, which introduced a new cast for the rebooted film series — he faced a lot of pressure in wanting to satisfy the enormous fan base of a show Giacchino himself had grown up loving. The epic results, played by a 107-piece orchestra and sung by a chorus of 40, did not disappoint. Giacchino wrote his own themes while also paying homage to the unforgettable original theme by Alexander

Courage (which in turn — by coincidence? — echoes a moment from the first movement of Mahler's Seventh Symphony).

Nabucco marked a turning point for young **Giuseppe Verdi** (1813-1901), who nearly abandoned his career before agreeing to try one more time by taking on a libretto based on the period of the ancient Israelites' captivity in Babylon. The chorus "**Va, pensiero**" is the best-known moment in a work in which the chorus in its own right serves as one of the main characters — here representing the collective memory of the enslaved Israelites longing for the homeland from which they were torn away. *Nabucco's* triumph in 1842 set Verdi's career into high gear, and it was sung during the composer's funeral procession nearly 60 years later.

The first Latina composer invited to join the Music Branch of the Academy of Motion Picture Arts and Sciences, **Germaine Franco** (b. 1962) is a trailblazer in the industry. She started out as a drummer and came to film composing via writing music for the stage, finding an especially helpful mentor in John Powell. Franco also became the first female composer to join the Dreamworks studio team. The 2018 comedy film **TAG**, which marked the directorial debut of Jeff Tomsic, is loosely based on a real-life story about a group of adult men who continue playing a particularly aggressive version of the childhood game of tag. "**Dove's Loophole**" comes from the climactic scene.

Much as opera has its storied partnerships (Mozart and Da Ponte, John Adams and Peter Sellars), the chemistry between composers and directors is responsible for some of the most remarkable film scores. **Danny Elfman** (b. 1953) wrote the music for Tim Burton's 1985 feature directorial debut (*Pee-Wee's Big Adventure*), the first of a remarkable legacy of collaborations that has included *Edward Scissorhands*, the *Batman* films, *The Nightmare Before Christmas*, and many more — including Burton's 2010 re-telling of the Lewis Carroll classic in his darkly fantastical, unique style. Elfman, a native Angeleno, writes magically for the chorus to create *Alice in Wonderland's* soundscape, centering his score around themes evoking the brave heroine.

For all the revolutionary attitude that drove him — impacting not only opera but ideas about theater and the arts in general — **Richard Wagner** (1813-1883) drew significant inspiration from the grand opera practices he later denounced. His early opera *Tannhäuser* — the first work he completed (1843) in Dresden after scoring his initial success there — is a case in point. Wagner adapted a medieval legend of redemption through love, dramatizing the plight of the troubadour Tannhäuser. An outsider rejected from his society after seeking extreme experience through sin, he must atone for his transgression by making a pilgrimage to Rome but is told by the Pope himself that forgiveness would be possible only if his wooden staff were to sprout fresh leaves. In this final scene from the opera, a group of Pilgrims is seen returning from Rome, singing one of Wagner's most memorable, long-limbed melodies and announcing that the miracle has in fact happened: Tannhäuser has been saved through the prayers of his beloved Elisabeth.

Philip Glass's (b. 1937) significance has long reached far beyond the world of contemporary classical music. His prolific activity writing music for film, which has given wider circulation to his signature style, is a natural development for a composer who thrives on the process of collaboration. Opera has been similarly

crucial to his work. In fact, Glass helped pave the way toward the renaissance in contemporary opera that continues to unfold with the three "portrait operas" that launched his career as an opera composer. The third of these, *Akhmaten* (1983), explores the spiritual revolution triggered by the 14th-century BCE Pharaoh who introduced the principle of monotheism before his dramatic downfall. His rise-and-fall story is foreshadowed by the funereal solemnities for his father Amenhotep III in the opening scene (sung in the ancient original language of the *Egyptian Book of the Dead*). The ritualistic drumming sets the stage for a musical pageant representing the old order that Akhnaten will challenge after he ascends the throne.

Hailing originally from Phoenix and growing up in rural South Dakota, **Michael Abels** (b. 1962) was a prodigy who began composing as a child. He later studied at the USC Thornton School of Music as well as the California Institute of the Arts. Along with acclaimed orchestral works such as the much-performed *Global Warming* (1991) and his 2000 opera *Homies & Popz* (written for LA Opera), Abels has become widely known for his collaborations with actor-director Jordan Peele. Abels was invited to write the music for Peele's first film, *Get Out*, the enormously successful, genre-defying indie release from 2017 that reflects on racism in allegedly "post-racial" contemporary America using a horrific twist on the 1967 *Guess Who's Coming to Dinner?* as its premise. *Get Out* revolves around an ill-fated visit by Chris, its young black protagonist, to meet the parents of his white girlfriend. Abels incorporates the Swahili phrase "**Sikiliza Kwa Wahenga**" ("listen to your ancestors") into the main title as a subliminal warning for Chris to be vigilant about his disturbing surroundings.

Released in March, *Us* is Abels's most-recent collaboration with Peele, this time drawing on the horror genre and an episode about the power of mirrors from *The Twilight Zone* to tell a super-spooky story of a family encountering its doppelgänger version. Characteristically, Peele reserves a key role for music in his film. Heard over the opening credits, "**Anthem**" is also a kind of musical warning about what lies ahead, warping the natural association of children's voices with innocence into something scary and unsettling. Abels even creates a nonsensical, Dr. Seuss-like language for this number, which he has described as sounding "like an evil march."

The 2017 Pixar fantasy film *Coco* tells a touching story of the living meeting their dead ancestors and the power of music. With lyrics by Adrian Molina, "**Proud Corazón**" composed by **Germaine Franco** and sung at the end of the film sums up the young hero Miguel's adventures on the Mexican tradition of the *Día de los Muertos*.

Danny Elfman had many fantastic images to work with when he began writing the music to *Edward Scissorhands*. Tim Burton's 1990 classic dark fantasy involves the outcast title character, an artificially created human left "unfinished" when his inventor suddenly dies. The lonely Edward's love interest is Kim, the daughter of the saleswoman who takes him in. Edward (played by Johnny Depp) uses his scissor-bladed hands to carve an ice sculpture in her image at Christmastime, inspiring the ethereal scene of Kim's "**Ice Dance**."

Giacomo Puccini (1858-1924) found his initial inspiration to create his beloved opera about the clash of cultures when he encountered David Belasco's one-act play *Madame Butterfly* as

part of a double bill while visiting London for a *Tosca* production. (The composer later made Belasco's *The Girl of the Golden West* into an opera as well.) Puccini's lack of English didn't hamper the overwhelming effect the story had on him — especially Belasco's wordless depiction of the young Japanese bride's all-night vigil as she waits for her American husband (who has abandoned her), assuming he will return. Puccini translated this theatrical effect (which made an innovative use of lighting) into the **Humming Chorus** (*Coro a bocca chiusa*, literally, "chorus [sung] with the mouth closed"), for sopranos and tenors. It takes place during the transition to what Cio-Cio San awaits as a new day of hope — though this tragically turns out to be an illusion.

Grammy-winning composer and musician **Heitor Teixeira Pereira** (b. 1960) made his entrée into creating music for films by writing songs (for *As Good As It Gets*). "**Clouds Lifted**" is the closing song off the 2018 film *Smallfoot*, one of the Brazil-born composer's more recent efforts. Directed by Karey Kirkpatrick, the computer-animated *Smallfoot* cleverly flips the script of the "abominable snowman." A society of Himalayan Yetis decides to ostracize one of their community, Migo, when he challenges them with his discovery of a "*smallfoot*" after he encounters a plane crash survivor who proves that the existence of humans isn't merely a myth.

Smallfoot is based on a children's book (unpublished) by screenwriter/ animator Sergio Pablos, who also hatched the idea for the *Despicable Me* franchise — a computer-animated film series about super-villain Felonious Gru. *Despicable Me 3* recounts Gru's travails after being recruited as an anti-villain agent — and his problems with the franchise's signature small yellow Minions, who want him to continue his career of villainy. Pereira has collaborated with the rapper/songwriter Pharrell Williams on the three installments of *Despicable Me* to date (2010, 2013, and 2017). As part of a talent competition in the film, the Minions sing "**Papa Mama Loca Pipa**," replacing the lyrics of Gilbert and Sullivan's "Major-General Song" (the famous patter song from *The Pirates of Penzance*) with nonsense syllables. It soon became a YouTube sensation.

We conclude not only with music from the highest-grossing film of the year (as of this writing) but another set of firsts in this evening's parade of breakthroughs. *Captain Marvel*, a saga involving the interstellar Kree-Skull conflict became the first Marvel Studios film to be headlined by a female superhero (Brie Larson). And its composer, **Pinar Toprak** (b. 1980), broke through the glass ceiling by becoming the first woman to score a Marvel Cinematic Universe film. After studying classical composition and jazz and getting a start as part of Hans Zimmer's studio, the Turkish-American composer has built her career writing music for video games, TV series, and a variety of film genres. Toprak immersed herself in the sounds of 1990s action movie scores, but it was while taking a walk that she came up with the unforgettable Carol Danvers (aka *Captain Marvel*) theme. "She's one of the most powerful beings in the universe, but she's also very human ... strong yet sensitive," remarked Toprak in a recent interview with *Variety*. "I wanted to hear the humanity instilled in the hero."

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

LOS ANGELES MASTER CHORALE

The Los Angeles Master Chorale is widely recognized as the country's leading professional choir and one of Southern California's most vibrant cultural treasures. Hailed for its powerful performances, technical precision, and artistic daring, the Master Chorale is led by Grant Gershon, Kiki & David Gindler Artistic Director, and Jean Davidson, President & CEO. Grammy Award-winning composer Eric Whitacre currently serves as the ensemble's Swan Family Artist-in-Residence. Created by legendary conductor Roger Wagner in 1964, it is a founding resident company of The Music Center and choir-in-residence at Walt Disney Concert Hall. Chorister positions are highly sought after and the fully professional choir is a diverse and vocally dynamic group showcasing the many voices of L.A.

Presenting its own concert series each season, the Los Angeles Master Chorale performs choral music from the earliest writings to contemporary compositions striking a balance between innovation and tradition. It also frequently performs with the Los Angeles Philharmonic at Disney Hall and the Hollywood Bowl. During the 2018-19 season the Master Chorale embarked on a national and international tour with its acclaimed production of *Lagrime di San Pietro* directed by Peter Sellars and conducted by Gershon and Associate Conductor Jenny

Wong. The Master Chorale has been awarded three ASCAP/Chorus America Awards for Adventurous Programming as well as Chorus America's prestigious Margaret Hillis Award for Choral Excellence. In 2017 it was inducted into the American Classical Music Hall of Fame. The Master Chorale has an esteemed recording catalog and has appeared frequently on film scores and soundtracks, most recently *Star Wars: The Last Jedi*.

Committed to community engagement and fostering music education in schools, the Los Angeles Master Chorale's education programs include Voices Within residencies that encourage students to write and perform their own songs, and an expansive Oratorio Project for high school students. The Master Chorale presents an annual High School Choir Festival bringing teenagers from around the Southland to perform in Walt Disney Concert Hall. The Festival celebrates its 30th year in 2019. In July 2018 the Master Chorale presented Big Sing California, the largest group singing event in state history, encompassing a concert in Disney Hall that was broadcast live to venues in five other cities in California and also livestreamed online.

THANK YOU

Each season we say farewell to distinguished members of the Los Angeles Master Chorale who have enriched the ensemble with their artistry and commitment. This season we say farewell to soprano **Rachelle Fox** and tenor **Jimmy Traum**.

LOS ANGELES MASTER CHORALE AND ORCHESTRA

SOPRANO

April Amante
Tamara Bevard
Christina Bristow
Hayden Eberhart
Claire Fedoruk
Harriet Fraser
Graycen Gardner
Colleen Graves
Katya Gruzglina
Ayana Haviv
Sarah Hawkey
Lauren Hayes

ALTO

Elizabeth Anderson
Garineh Avakian
Lesili Beard
Sarah Beatty
Rose Beattie
Leanna Brand
Monika Bruckner
Janelle DeStefano
Amy Fogerson
Saundra Hall Hill
Michele Hemmings
Callista Hoffman-Campbell

TENOR

Matthew Brown
Sam Capella
Bradley Chapman
Pablo Cora
Adam Faruqi
Timothy Gonzales
William Grundler
Steven Harms
Todd Honeycutt
Blake Howard
Jon Lee Keenan
Dermot Kiernan

BASS

Derrell Acon
Michael Bennett
Joe Bazyouros
Tim Campbell
David Castillo
Kevin Dalbey
Dylan Gentile
Will Goldman
Scott Graff
James Hayden
David Dong-Geun Kim
Luc Kleiner

Marie Hodgson
Karen Hogle Brown
Elissa Johnston
Deborah Mayhan
Caroline McKenzie
Jennifer Paz
Claire Pegram
Bethanie Peregrine
Anna Schubert
Holly Sedillos
Carrah Stamatakis
Suzanne Waters
Elyse Willis

Shabnam Kalbasi
Sharmila G. Lash
Sarah Lynch
Cynthia Marty
Margaurite Mathis-Clark
Alice Kirwan Murray
Laura Smith Roethe
Jessie Shulman
Leslie Inman Sobol
Niké St. Clair
Nancy Sulahian
Ilana Summers
Kimberly Switzer
Tracy Van Fleet

Shawn Kirchner
Bryan Lane
Michael Lichtenauer
Michael McDonough
Matthew Miles
Adam Noel
Robert Norman
Anthony Ray
Matt Thomas
Jimmy Traum
Matthew Tresler

Chung Uk Lee
Scott Lehmkuhl
Edward Levy
Matthew Lewis
Ben Lin
Brett McDermid
Michael Miersma
Jim Raycroft
Adrien Redford
Vincent Robles
Douglas Shabe
Mark Edward Smith
David Williams
Shuo Zhai

VIOLIN I

Roger Wilkie, *Concertmaster*
Jacqueline Brand,
Associate Concertmaster
Margaret Wooten,
Assistant Concertmaster
Eun Mee Ahn
Nicole Bush
Nina Evtuhov
Kirsten Fife
Liliana Filipovic
Neel Hammond
Leslie Katz
Florence Titmus

VIOLIN II

Elizabeth Hedman, *Principal*
Cynthia Moussas,
Associate Principal
Jacqueline Brand
Juliann French
Anna Kostyuchek
Miroslava Khomik
Linda Stone
Jean Sudbury

VIOLA

Shawn Mann, *Principal*
Alma Fernandez,
Associate Principal
Dmitri Bovaird
Karolina Naziemiec
Kate Reddish
Aaron Oltman

CELLO

Cécilia Tsan, *Principal*
Delores Bing
Nadine Hall
Ira Glansbeek
Maggie Edmondson
Charlie Tyler

BASSES

Don Ferrone, *Principal*
Peter Doubrovsky
Tim Eckert
Alex Al

FLUTES

Geri Rotella, *Principal*
Sarah Weisz
Lisa Edelstein

OBOES

Leslie Reed, *Principal*
Michele Forrest
Ted Sugata

CLARINETS

Gary Bovyer, *Principal*
Michael Grego
James Sullivan

BASSOON

William May, *Principal*
William Wood

HORNS

Steve Becknell, *Principal*
Kristy Morrell
Mark Adams
Nathan Campbell

TRUMPETS

Ryan Darke, *Principal*
James Wilt
Dustin McKinney

TROMBONE

William Booth, *Principal*
Al Veeh
Terry Cravens

TUBA

Doug Tornquist, *Principal*

HARP

JoAnn Turovsky, *Principal*

TIMPANI

Theresa Dimond, *Principal*

PERCUSSION

John Wakefield, *Principal*
Sidney Hopson
Scott Higgins
Pete Korpela

GUITAR

Paul Viapiano
Federico Ramos

KEYBOARD

Lisa Edwards, *Principal*

ORCHESTRA

PERSONNEL

MANAGER

Brady Steel

LIBRARIAN

KT Somero

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

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 currently in his 18th 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. A fervent champion of new music, 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.

Gershon is the Resident Conductor of LA Opera and most recently conducted the West Coast premiere of Philip Glass' *Satyagraha*. He made his acclaimed debut with the company with *La Traviata* in 2009 and has subsequently conducted *Il Postino*, *Madame Butterfly*, *Carmen*, *Florenca en el Amazonas*, *Wonderful Town*, *The Tales of Hoffmann*, and *The Pearl Fishers*. In November 2017 he conducted the world premiere of John Adams' *Girls of the Golden West* for San Francisco Opera with “rhythmic buoyancy and vigor” (*Classical Voice North America*). He made his Dutch National Opera debut conducting the Rotterdam Philharmonic Orchestra in performances of *Girls of the Golden West* in March 2019. In New York, Gershon has appeared at Carnegie Hall and at Trinity Wall Street, as well as on the *Great Performers* series at Lincoln

Center. Other major appearances include performances at the Ravinia, Aspen, Edinburgh, Helsinki, Salzburg and Vienna Festivals. 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.

In September 2018 he conducted a performance of the Master Chorale's Peter Sellars-directed production of Orlando di Lasso's *Lagrime di San Pietro* at the Ravinia Festival. In May 2019 he will conduct performances of *Lagrime* at Cal Performances, Berkeley, the Barbican Centre in London, Sage Gateshead, Cité de la Musique in Paris, and the Lensic Performing Arts Center in Santa Fe. In July 2019 Gershon and the Master Chorale will open the Salzburg Festival with a performance of *Lagrime*.

His discography includes two Grammy Award-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); six commercial recordings with the Master Chorale and two live performance albums. He has also led the Master Chorale in performances for several major motion pictures soundtracks including *Star Wars: The Last Jedi* at the request of composer John Williams.

Mr. 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

EDIE LEHMANN BODDICKER
ARTISTIC CONSULTANT

Edie Lehmann Boddicker is one of Los Angeles' busiest and blessed session singer/contractors having worked on hundreds of feature films, commercials, television shows and records. Edie's film work as vocalist/contractor/conductor include *Us*, *Tag*, *Wonder Park*, *The Lion King* (2019), *Solo*, *Dark Phoenix*, *Little, La La Land*, *Hidden Figures*, *Happy Feet 1 & 2*, *Ice Age 2, 3, & 4*, *The Lorax*, plus many more.

Besides singing/contracting for current recordings with Justin Timberlake, Katy Perry, Harry Styles, Herb Alpert, Richard Carpenter, Neil Young, and 30 Seconds to Mars, Edie has sung on classic albums for artists Aretha Franklin, Madonna, Quincy Jones, Michael Jackson, Thomas Dolby, and Barbra Streisand.

Edie began her career in music early, studying piano at USC from the age of eight and performing as a concert pianist until age 19.

Her acting career includes a two-year stint on *General Hospital* playing the role of concert pianist Katharine Delafield and 'The Big Show', playing the straight pianist opposite Victor Borge.

Edie resides in Encino with her husband, Michael (Mr. Synthplex) and their two college age children.

ANGELITO GARCIA
BOY SOLOIST

Angelito Garcia has been singing for two years at the Mariachi Festival of Rosarito, Mexico with the Mariachi Divas. In 2016 he was invited on Telemundo for the *Un Nuevo Día* program to perform a tribute to Juan Gabriel. In 2017 Angelito participated in the Univision show *Pequeños Gigantes* where he sang a duet with Luis Coronel and won second place.

As a member of Southern California Children's Chorus, Angelito was highlighted in the 'Tis The Season program at Segerstrom Concert Hall last December. In June of 2018, he had the opportunity to travel to Iceland and sing with the chorus in the Harpa Concert Hall in Reykjavik.

2018 was an exciting year for Angelito as he was invited to audition for *America's Got Talent*. He chose to sing in Spanish to represent the Latino community, his audition receiving a standing ovation from judges and the audience. His participation on *America's Got Talent* has resulted in many amazing opportunities for Angelito and has seen him gain a massive number of followers on social media.

DAVID KAKUK
BOY SOLOIST

David Kakuk is currently in his second year as a member of the Los Angeles Children's Chorus. With the chorus, he performed in the Los Angeles Philharmonic's "Sounds About Town" program at Walt Disney Concert Hall. In 2018, he performed in the children's choruses for the U.S. premiere of Andrew Norman's *A Trip to the Moon* with the LA Phil and for Engelbert Humperdinck's *Hansel and Gretel* with LA Opera.

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MARCH 28 & 29, 2020

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COME AWAY TO THE SKIES: A CELEBRATION OF ALICE PARKER

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RACHMANINOFF'S ALL-NIGHT VIGIL

SUBSCRIPTIONS AVAILABLE NOW



GALA 2019 was held on Saturday, March 23, honoring Lillian Pierson Lovelace for her remarkable philanthropic leadership and artist Doug Aitken for his artistic excellence.

Over 300 guests gathered at the Marciano Art Foundation for the event that included a preview performance of a new collaboration between the Master Chorale and Aitken, and raised a record amount in support of the Master Chorale's concerts and youth education programs.

Special thanks to our Gala Host Committee chaired by Dr. Annette L. Ermshar: Raymundo Baltazar, Jennifer Cox, Cindy Frischling, Kiki Ramos Gindler, Martha Groves, Agnes Lew, Dan Monahan, Marian H. Niles, Marie Noorbergen, Sonia Randazzo, Mimi Techentin, Tracy Van Fleet, and Jann Williams.



Cynthia Ermshar, Jean Davidson, President & CEO, Dr. Annette L. Ermshar, honoree Doug Aitken, and Terri Kohl.



Grant Gershon, Kiki & David Gindler Artistic Director, and honoree Lillian Pierson Lovelace.



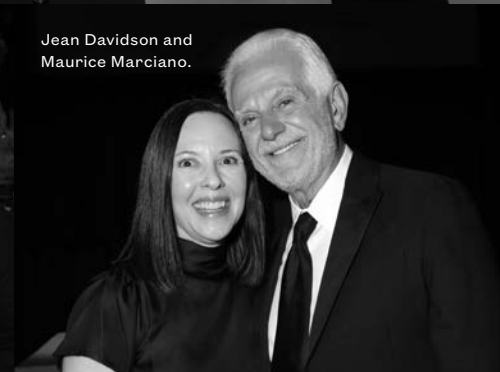
Jerry Kohl and Philip Swan, Chair of the Master Chorale Board of Directors.



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Composer Michael Abels and Sterling Scott.



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We sincerely thank the following individual donors, who have contributed \$300 or more to the annual fund and special events, and institutional donors of \$1,000 or more, from January 2018 to March 2019.

Special thanks to our multi-year donors, whose gifts ensure a healthy base for our future.

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

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WELCOME

TO DR. MADISON RICHARDSON AND PETER RYBOLT

Jean Davidson, President & CEO, and Philip A. Swan, Chair of the Board of Directors, are pleased to welcome Dr. Madison Richardson and Peter Rybolt to the Los Angeles Master Chorale Board of Directors.

DR. MADISON RICHARDSON



Dr. Madison Richardson received his medical degree, with honors, from Howard University. He graduated at the top of his medical class and was inducted into Alpha Omega Alpha Honor Medical Fraternity. Subsequently, Dr. Richardson completed his residency in otolaryngology at Walter Reed Medical Center, and he then completed a fellowship in head and neck cancer at Johns Hopkins Hospital with Dr. Robert Chambers.

Dr. Richardson is board certified by the American Board of Otolaryngology and is a member of the American Medical Association, the American College of Surgeons, and the American Head and Neck Society. He has been in practice since 1984 and many professional singers are among his patients.

He previously served as Chief of the Head and Neck Surgery Program at Walter Reed Medical Center. He has also served on the faculties of USC and UCLA. Recently, Dr. Richardson served as Chief of the Division of Otolaryngology at Cedars-Sinai Medical Center, and he is also a member of the Medical Board of California.

His cultural philanthropic activities have included: LA Opera Board and LA Opera League member (2004-2008); Natural History Museum of Los Angeles County trustee (2008); KCET board member; and LA Philharmonic board member during the Walt Disney Concert Hall campaign. When he's not working, Dr. Richardson enjoys many hobbies. He is a retired international polo player, a collector and reader of books, and an avid, world-traveled, fly fisherman. He has three daughters and three granddaughters.

PETER RYBOLT



Peter Rybolt is a vice president with Analysis Group, Inc., where he specializes in financial modeling and damages assessment in commercial litigation, chiefly in the areas of copyright and trademark. Past engagements include cases involving the major studios, television networks, global distributors, game publishers, and internationally known creative artists. He has examined such questions as the value of copyright and the apportionment of profits, whether box office performance is a useful predictor of television ratings, and the factors affecting network license fees.

In other practice areas, Mr. Rybolt has supported economists Timothy J. Riddiough and Kerry D. Vandell in wide-ranging assessments of the causes and consequences of the real estate crisis; Harvard law and business professor Guhan Subramanian on issues related to corporate governance; and USC professor emeritus Jerry Arnold on *In re Calpine Corporation*, which led to the largest application of substantive consolidation in bankruptcy in U.S. history.

He brings extensive industry knowledge to the Master Chorale board, with more than a dozen years in senior leadership positions in the performing arts. He continues to provide consulting support to arts organizations, advising clients on market and competitive analysis, benchmarking, and the deployment of data in strategic decision-making. He has a BFA in theatre from Webster College Conservatory of Theatre Arts in St. Louis, and an MBA from the University of Southern California.

ROGER WAGNER SOCIETY ENDOWMENT AND PLANNED GIVING

The Los Angeles Master Chorale established the Roger Wagner Society to honor and recognize donors who have expressed their commitment to the art of choral music through a planned or endowment gift. Through this support, Society members ensure the long-term stability of the Master Chorale by creating a lasting legacy that will help preserve a vital cultural resource for future generations. The Society is named for the late Roger Wagner, who founded the Master Chorale in 1964 and served as its Music Director until 1986.

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ListenUp! with artists and KUSC's Alan Chapman can be heard online after the concert at lamasterchorale.org.

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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.

MAY

WED 01 MAY / 8:00 p.m.

Falsettos
CENTER THEATRE GROUP
@ Ahmanson Theater
Thru 5/19

WED 01 MAY / 11:00 a.m.

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

WED 01 MAY / 12:15 p.m.

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

THU 02 MAY / 8:00 p.m.

Emanuel Ax Plays Mozart
LA PHIL
@ Walt Disney Concert Hall
Thru 5/5

THU 02 MAY / 12:15 p.m.

Grand Park's
LUNCH À LA PARK:
SPRING CONCERTS featuring
L.A.'s Youth Artists
@ Grand Park
Performance Lawn
Every Thu

SAT 04 MAY / 2:00 p.m.

Great Opera & Film Choruses
LA MASTER CHORALE
@ Walt Disney Concert Hall
Thru 5/5

SAT 04 MAY / 7:30 p.m.

El Gato Montes: The Wildcat
LA OPERA
@ Dorothy Chandler Pavilion
Thru 5/19

MON 06 MAY / 8:30 p.m.

Between Three Worlds:
Films by Akosua Adoma Owusu
REDCAT
@ Roy And Edna Disney /
CalArts Theater

FRI 10 MAY / 11:00 a.m.

Mozart with Dudamel
LA PHIL
@ Walt Disney Concert Hall
Thru 5/12

FRI 10 MAY / 8:00 p.m.

Lila Downs
LA PHIL
@ Walt Disney Concert Hall

SAT 11 MAY / 10:00 a.m.

Saturday Mornings
@ The Opera
— *German Opera Tales*
LA OPERA
@ Dorothy Chandler Pavilion

SUN 12 MAY / 7:30 p.m.

Pierre-Laurent Aimard
LA PHIL
@ Walt Disney Concert Hall

MON 13 MAY / 8:30 p.m.

Julie Murray:
Mysteries of the Visible World
REDCAT
@ Roy And Edna Disney /
CalArts Theater

WED 15 MAY / 8:00 p.m.

Happy Days
CENTER THEATRE GROUP
@ Mark Taper Forum
Thru 6/30

FRI 17 MAY / 8:00 p.m.

Lang Lang & Beethoven:
Piano Concerto No. 2
LA PHIL
@ Walt Disney Concert Hall
Thru 5/19

SAT 18 MAY / 8:00 p.m.

Beethoven: Piano Concertos
1 & 3
LA PHIL
@ Walt Disney Concert Hall

SAT 18 MAY / 8:30 p.m.

Maryanne Amacher:
Adjacencies (1965)
REDCAT
@ Roy And Edna Disney /
CalArts Theater

SUN 19 MAY / 7:30 p.m.

Iveta Apkalna
LA PHIL
@ Walt Disney Concert Hall

TUE 21 MAY / 8:00 p.m.

All-Beethoven
LA PHIL
@ Walt Disney Concert Hall

THU 23 MAY / 8:00 p.m.

Beethoven:
Piano Concertos 4 & 5
LA PHIL
@ Walt Disney Concert Hall
Thru 5/24

SAT 25 MAY / 8:00 p.m.

Masses by Haydn & Beethoven
LA PHIL
@ Walt Disney Concert Hall

THU 30 MAY / 8:00 p.m.

Dudamel Conducts
Mahler's Eighth
LA PHIL
@ Walt Disney Concert Hall
Thru 5/31

