



LOS ANGELES  
MASTER  
CHORALE

# Celebrate Christmas

AT  
WALT DISNEY CONCERT HALL



DECEMBER 2011

performances  
MAGAZINE

# HIGH NOTES

from Subscriber/Donors Katy & Shaun Tucker\*



Photo: Alex Berliner

We love December: holiday parties on the weekends, getting together with family and friends and, of course, astounding musical experiences. "There aren't many cultural institutions that do the holidays like the Los Angeles Master Chorale," states the *Downtown News*. We completely agree!

This year's offerings treat us to a festival of carols showcasing works by the Chorale's very own composer/arranger Shawn Kirchner; a quartet of classical gems, including Poulenc's *Christmas Motets* and Morten Lauridsen's *O Magnum Mysterium*, originally written for the Chorale and commissioned by long-time Board member, Marshall Rutter, in honor of his wife, Terry; and two performances of Handel's beloved *Messiah* - one a sing-along for the audience and the other sung to perfection by the Master Chorale.

Since we began subscribing over five years ago, we've always looked forward to the variety of music programmed by Music Director Grant Gershon. We're thrilled to be part of an organization that keeps the Christmas choral tradition alive and vibrant with world-class performances of classical favorites alongside new choral works and arrangements by today's most gifted composers.

These are among the many reasons we're proud to be both subscribers and donors to the Los Angeles Master Chorale. With that said, please join us and lift a glass as we toast another joyous season with the Master Chorale and wassail our way through December at Walt Disney Concert Hall.

Cheers!

\* Shaun Tucker serves on the LAMC Board of Directors; he is Vice President of the Capital Group Companies with which the Master Chorale has had a long-time partnership.

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TONIGHT'S PERFORMANCE

# Holiday Wonders: Festival of Carols

Saturday, December 3 & 10 at 2 pm  
Walt Disney Concert Hall

Los Angeles Master Chorale  
Grant Gershon, conductor  
John West, organ  
Shawn Kirchner, piano  
Lisa Edwards, piano

***Here We Come A-Caroling***

English Wassail Song

***Deck The Hall***

Welsh Carol, arr. John Rutter  
(b. 1945)

***Joy to the World with All This Night My Heart Rejoices*** arr. Shawn Kirchner  
(b. 1970)

***Sweet Was the Song***

Matthew Brown  
(b. 1978)

***The First Noël (Sing Along)\****

English Carol

***Once In Royal David's City***

Henry J. Gauntlett  
arr. Shawn Kirchner

***One Sweet Little Baby***

Glenn McClure  
arr. Shawn Kirchner

***Gloria***

John Rutter

*(15 minute intermission)*

**Who am I, O Child of Wonder?**Michael J. Lewis  
arr. Shawn Kirchner**Hark! The Herald Angels Sing (Sing Along)\***

English Carol

**Silent Night**Franz Gruber  
arr. David O (b. 1970)**Angels We Have Heard On High**French Carol, arr. Donald McCullough  
(b. 1957)**Brightest and Best**

Men of the Chorus

Southern Harmony, 1835, arr. Shawn Kirchner

**Bring a Torch, Jeanette, Isabella**

Women of the Chorus

arr. Shawn Kirchner

**Lo, How a Rose E'er Blooming**

Gary Foster, saxophone

German Carol, arr. Shawn Kirchner

**Behold New Joy: Ancient Carols of Christmas**

WORLD PREMIERE

Shawn Kirchner

\* The texts for the Sing-Along songs can be found on page 6.

PASADENA  
SHOWCASE  
HOUSE  
*for the Arts*

Holiday Wonders is funded, in part, by grants from the **Bank of America Charitable Foundation** and the **Pasadena Showcase House for the Arts**.



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

## FEATURED ARTISTS



### Shawn Kirchner

COMPOSER/  
ARRANGER

**Born:** June 22, 1970 in Bloomfield, Iowa, along with his triplet brother and sister

**With LAMC:** 10 seasons as a tenor with the Chorale, also appeared as a soloist for Pärt's *Miserere* and Ramirez' *Missa Criolla*, and as pianist for various concerts; LAMC commissioned his Neruda sonnet setting, *Tu Voz*

**Education:** MA in Choral Conducting (University of Iowa) with William Hatcher; BA in Peace Studies (Manchester College); recently mentored in choral arranging and music philosophy by Alice Parker

**Best Known for:** his arrangement of the Kenyan song *Wana Baraka*, now performed throughout the choral community worldwide

**Christmas:** was music director for *Enter the Light of Life*, a 2004 CBS Christmas Eve special featuring his carol arrangements, many of which LAMC has programmed on holiday concerts

**Published by:** Boosey & Hawkes and Santa Barbara (SBMP); after the LAMC premiere of *Heavenly Home* in May 2010, Boosey elected to publish this work, along with two LAMC audience favorites: *Silent Night* and *Brightest & Best*

**Current Projects:** *Beyond Brokeback*, a staged reading featuring original bluegrass/country songs from *Meet Me on the Mountain*, his *Brokeback Mountain*-inspired CD, was presented at Chicago's Auditorium Theatre in November 2011; *Ancient Carols of Christmas*, premiered today at Holiday Wonders; an ongoing jazz songwriting project



### John Rutter

COMPOSER

**Born:** September 24, 1945 in London

**Education:** attended the Highgate School at the same time as John Tavener; studied music at Clare College, Cambridge

**Conductor:** a popular guest conductor and clinician all over the world; in 1981 he founded the ensemble The Cambridge Singers, and that ensemble has recorded more than 30 albums of his compositions

**Awards and honors:** in 1988 became a Fellow of the Guild of Church Musicians; in 1996 received the Lambeth Doctorate of Music from the Archbishop of Canterbury in recognition of his contribution to church music; in 2007 received a CBE from Queen Elizabeth for services to music; in 2008 was made an honorary Bencher of the Middle Temple

**Compositions:** are mainly choral, including Christmas carols, anthems, and extended works such as his *Gloria*, *Magnificat* and *Requiem*



### John West

ORGAN

**Education:** initial studies of the organ began at the age of 13 under the tutelage of Richard Purvis at Grace Cathedral, San Francisco; BA in Piano Performance, Willamette University; Master of Music degree with Honors from the New England Conservatory of Music

**Solo appearances:** the New York Philharmonic, Pasadena Symphony; featured artist at the American Guild of Organists' Region IX Convention and the Los Angeles Chapter of the American Guild of Organists; international recitals in Russia, Canada, and South America

**He has played:** all the major instruments in Southern California including the Hazel Wright Organ at the Crystal Cathedral, the organs of First Congregational Church Los Angeles and a 2004 mini-recital here at Walt Disney Concert Hall

**Radio appearances:** featured solo artist for the longest running radio show for the organ, *Pipedreams*, with Michael Barone, February 2000

**Compositions:** *Fanfare on 'Sine Nomine'* and *Now Thank We All Our God* published by Augsburg Fortress; Choral works published by Lawson-Gould, NY

**Recordings:** solo organ discs: *Rev'd Up Organ!*, *The Roar of the Furies* and *The Sounds of Sirens*

**Most recent:** Featured Organist for the 2011 release of the Disney Hall Organ DVD and Featured Organist for the 100th year celebration of the American Guild of Organists, Los Angeles, June 2010

**Film and Television:** Recording session singer on hundreds of movie soundtracks and television shows; served as Chairman of the Singer Committee at the Screen Actors Guild, 2003-2006

# LOS ANGELES MASTER CHORALE

## SOPRANO

Tamara Bevard  
 Karen Hogle Brown  
 Hayden Eberhart  
 Claire Fedoruk  
 Rachelle Fox  
 Harriet Fraser  
 Ayana Haviv  
 Marie Hodgson  
 Susan Judy  
 Emily Lin  
 Virenia Lind  
 Margaurite Mathis-Clark  
 Deborah Mayhan  
 Caroline McKenzie  
 Holly Shaw Price  
 Sunjoo Yeo

## ALTO

Nicole Baker  
 Leanna Brand  
 Aleta Braxton  
 Monika Bruckner  
 Amy Fogerson  
 Michele Hemmings  
 Saundra Hall Hill  
 Callista Hoffman  
 Kyra Humphrey  
 Leslie Inman  
 Farah Kidwai  
 Adriana Manfredi  
 Alice Kirwan Murray  
 Niké St. Clair  
 Kimberly Switzer  
 Tracy Van Fleet

## TENOR

Matthew Brown  
 Daniel Chaney  
 Pablo Corá  
 Jody Golightly  
 Timothy Gonzales  
 J. Wingate Greathouse  
 Steven Harms  
 Brandon Hynum  
 Jon Lee Keenan  
 Shawn Kirchner  
 Charles Lane  
 Michael Lichtenauer  
 Christian Marcoe  
 George Sterne  
 Todd Strange

## BASS

Melvir Ausente  
 Joseph Bazyouros  
 Mark Beasom  
 Michael Blanchard  
 Kevin Dalbey  
 Greg Davies  
 Michael Freed  
 Gregory Geiger  
 Dylan Gentile  
 Abdiel Gonzalez  
 Scott Graff  
 Scott Lehmkuhl  
 Edward Levy  
 Steve Pence  
 Jim Raycroft  
 Vincent Robles

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

## ORCHESTRA

### TRUMPET

David Washburn *Principal*  
 Marissa Benedict  
 Kevin Brown  
 Timothy Hall

### TROMBONE

Steve Suminsky *Principal*  
 Terry Allen  
 Kenneth Kugler

### TUBA

Douglas Tornquist *Principal*

### PERCUSSION

Mark Zimoski *Principal*  
 John Wakefield

### PERFORMANCE MANAGER

Steve Scharf

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Robert Dolan

# THANK YOU

## Bank of America



BANK OF AMERICA  
 CHARITABLE FOUNDATION, INC.

We wish to thank Bank of America Charitable Foundation, Inc. for its continued support of *Holiday Wonders: Festival of Carols*. Each year Bank of America generously underwrites tickets for dozens of families from local service organizations to attend this joyous holiday tradition. Thank you, Bank of America Charitable Foundation!

## PASADENA SHOWCASE HOUSE FOR THE ARTS

The Los Angeles Master Chorale salutes the many dedicated volunteer members of the Pasadena Showcase House for the Arts (PSHA). Since 1948, PSHA has awarded more than \$18 million in gifts and grants to non-profit organizations that support local cultural and educational music programs for youth. The Chorale is especially grateful for a grant from PSHA which helps fund *Holiday Wonders: Festival of Carols*. Bravo, Ladies of the Pasadena Showcase House for the Arts!



PASADENA  
 SHOWCASE  
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 for the Arts

## SING-ALONG TEXT

### The First Noël

The first Noël the angel did say,  
Was to certain poor shepherds in fields  
as they lay.  
In fields where they lay keeping their sheep  
On a cold winter's night that was so deep.  
Noël, Noël, Noël, Noël,  
Born is the King of Israel.

They looked up and saw a star  
Shining in the East beyond them far  
And to the earth it gave great light  
And so it continued both day and night.  
Noël, Noël, Noël, Noël,  
Born is the King of Israel!

### Hark! The Herald, Angels Sing

Hark the herald angels sing,  
"Glory to the newborn King!  
Peace on earth and mercy mild,  
God and sinners reconciled!"  
Joyful, all ye nations rise,  
Join the triumph of the skies:  
With the angelic host proclaim,  
"Christ is born in Bethlehem!"  
Hark! The herald angels sing,  
"Glory to the newborn King!"

Christ by highest heav'n adored,  
Christ the everlasting Lord!  
Late in time behold Him come,  
Offspring of a Virgin's womb.  
Veiled in flesh the Godhead see,  
Hail the incarnate Deity,  
Pleased as man with man to dwell,  
Jesus, our Emmanuel.  
Hark! The herald angels sing,  
"Glory to the newborn King!"



## SUNDAYS AT 4 PM

LA Master Chorale's broadcast series on Classical KUSC FM 91.5 begins again December 18, 2011. Thanks, in part, to the generosity of the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission, you can tune in each Sunday to hear your favorite concerts from Walt Disney Concert Hall rebroadcast for your listening pleasure! You'll also enjoy interviews with Grant Gershon as he reflects on his first ten years with the LA Master Chorale. Hosted by Alan Chapman, this 7-week series highlights favorite concert moments over the past few years.

The Voice of Walt Disney Concert Hall on Classical KUSC FM 91.5:

#### December 18 at 4 pm

Respighi *Laud to the Nativity*  
Pinkham *Christmas Cantata*  
Rutter *Gloria*  
Lauridsen *O Magnum Mysterium*  
*Performed December 14, 2008*

#### December 25 at 4 pm

Poulenc *Four Christmas Motets*  
Distler *The Christmas Story*  
Ferko *A Festival of Carols*  
Lauridsen *O Magnum Mysterium*  
*Performed December 11, 2011*

#### January 1 at 4 pm

Martin *Mass for Double Choir*  
Muhly *Bright Mass with Canons and First Service*  
O'Regan *Confirma hoc Deus*  
Daniel-Lesur *Le cantique des cantiques*  
*Performed January 31, 2010*

#### January 8 at 4 pm

Byrd *Four-Part Mass*  
Britten *Missa Brevis in D*  
Weir *Two Human Hymns*  
Britten *Hymn to St. Cecilia*  
Tavener *Song for Athene*  
*Performed January 30, 2011*

#### January 15 at 4 pm

Mark Grey *Mugunghwa: Rose of Sharon*  
with violinist Jennifer Koh  
and selected Korean works  
*Performed March 6, 2011*

#### January 22 at 4 pm

Bartók *Four Slovak Folk Songs*  
Tormis *Karelian Destiny, A cycle of Runic Songs*  
Brahms *Zigeunerlieder*  
Poulenc *Chansons Françaises*  
Copland *Old American Songs*  
*Performed March 29, 2009*

#### January 29 at 4 pm

Haydn *Heilig Mass*  
Messiaen *Trois petites liturgies*  
*Performed May 3, 2009*

# VOICES WITHIN from start to finish

The LA Master Chorale's award-winning *Voices Within* is an artist residency program designed for fifth graders that teaches students to express their creativity by composing and performing their own original songs.

WEEKS  
1 - 2

## Getting Started

Three *Voices Within* teaching artists (a composer, a lyricist, and a singer) work with students on topics relating to what they're studying in school. These topics, ranging anywhere from the Fibonacci sequence to the Underground Railroad, are matched to the students by interest, grouping them into teams of collaborators. To help tap their creativity, students break down fears and barriers through theatrical games, free-form writing and other team-building fun.



WEEKS  
11 - 12

## Performing Their Songs

At the end of the residency, students have the opportunity to perform their songs in a school-wide assembly for their families and peers. As part of this performance, students perform alongside professional singers from the LA Master Chorale - a thrill for all the participants involved - in the final culmination of their weeks of hard work.



WEEKS  
3 - 7

## Composing Lyrics & Melodies

Students then learn the basics of song building: Verse, Chorus, Bridge and Tag. They are also taught how melodies, rhythm, tempo and dynamics convey emotion. Why does Verdi's *Dies Irae* sound dark and scary while Steve Reich's *Desert Music* sound airy and celestial? What kind of emotions do they want *their* songs to convey? Students individually write their thoughts to paper and collaborate as a group to find commonalities and themes. With the help of the lyricist, students merge their words and ideas into a single collective chorus. Then with their understanding of how lyrics relate to music - which words should be emphasized; where the melody should go up or down; whether it should sound happy or sad (major/minor) - students are asked to sing and improvise melodic lines of their own to "intone" their words into a melody, which the composer records, transcribes and helps the students finesse throughout the process.

WEEKS  
8 - 10

## Rehearsing, Singing & Memorizing

After their songs have been composed and polished, students then become a chorus and begin practicing their melodies. The singer leads the students' rehearsals, coaching on memorization and choral technique (watch the conductor and blend with your neighbor!) as well as performance behavior and giving positive support to their peers. During these three weeks, students become increasingly confident with their singing voices and excited about performing the songs they've created.

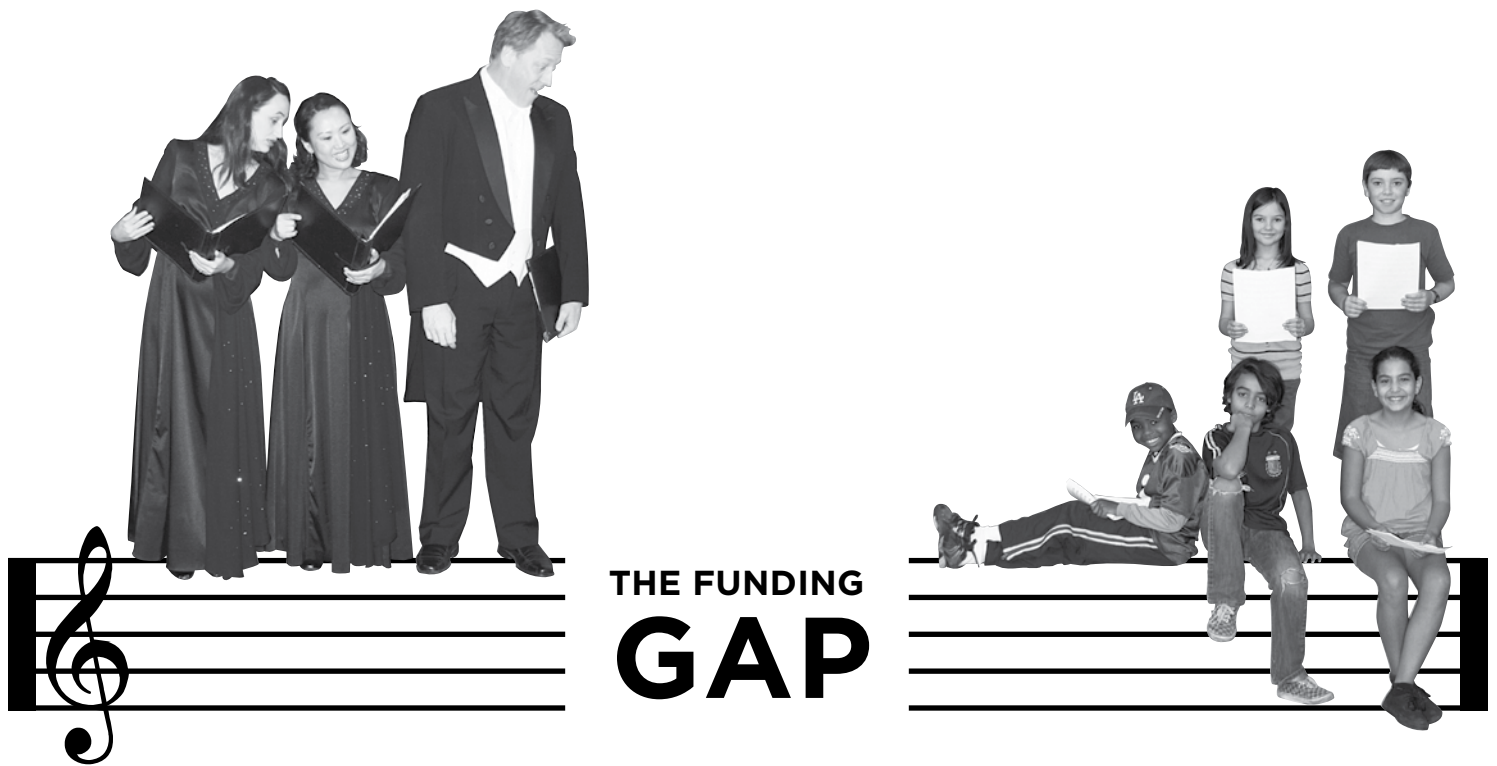


To learn more about the Los Angeles Master Chorale's education programs, visit [LAMC.ORG](http://LAMC.ORG) or contact Lesili Beard, Education Programs Manager at [lbeard@lamc.org](mailto:lbeard@lamc.org) or 213-972-3113.





Did you know that ticket sales cover only 35% of our expenses?  
You can help fill in the gap.



Don't let them fall  
off the clef.

Make a year-end contribution today!

Online: [LAMC.ORG](http://LAMC.ORG)

Phone: 213-972-3138



TONIGHT'S PERFORMANCE

# Rejoice! A Classical Christmas

Sunday, December 11 at 7 pm  
 Walt Disney Concert Hall

Los Angeles Master Chorale  
 Grant Gershon, conductor

***The Christmas Story***

Jon Lee Keenan, EVANGELIST  
 Adriana Manfredi, MARY  
 Michael Lichtenauer, ANGEL  
 Claire Fedoruk, ELIZABETH  
 Reid Bruton, HEROD  
 Scott Graff, SIMEON

Hugo Distler  
 (1908-1942)

*(15 minute intermission)*

***Four Motets for the Christmas Season***

O Magnum Mysterium  
 Quem Vidistis Pastores Dicit  
 Videntes Stellam  
 Hodie Christus Natus Est

Francis Poulenc  
 (1899-1963)

***O Magnum Mysterium***

Morten Lauridsen  
 (b. 1943)

***A Festival of Carols***

The Angel's Song  
 Go, Tell It On the Mountain  
 The Sky Can Still Remember  
 Do You Know the Song That the Angels Sang  
 Christmas Bells  
 Karen Hogle Brown, SOPRANO  
 Risa Larson, SOPRANO  
 Marcia Dickstein, HARP

Frank Ferko  
 (b. 1950)



**KUSC** is our Proud Media Partner

Tonight's ListenUp! with Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 6 pm. ListenUp! can be heard online after the concert at [www.lamc.org](http://www.lamc.org).

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# A Medium for Rejoicing

What is it that gives music its power to move us so deeply — even at times to transform us? One key to the remarkable effect of this art has to do with how musical performance intimately combines the dimensions of feeling and thought, which are otherwise so often sundered in our everyday lives. Take the emotion of joy. Considered as an abstraction, the feelings it produces can seem vague, requiring contrast with their opposite for better definition.

Yet music is capable not just of delineating a whole spectrum of joyful emotions — from giddiness and delight to intense ecstasy — but also of creating a form, a context, in which these subtly shaded differences “make sense.” And when this power is channeled through voices raised in song, it becomes an ideal medium to express the many kinds of joy inspired by the Christmas story. Tonight’s program transports us into the true spirit of the holidays — the call to rejoice that tends to get obscured — as four composers from the 20th and 21st centuries contemplate the familiar narrative of the Nativity from distinct angles.

Despite a tragically foreshortened career, **Hugo Distler** (1908-1942) ranks among the leading figures of German sacred music in the first half of the last century. An illegitimate child raised by grandparents, the intensely devout Distler came of age in the free-wheeling interwar years of the Weimar Republic. Many commentators have depicted Distler as a victim hounded by disapproving officials of the Third Reich, though he was entrusted with and accepted prominent positions even as his private revulsion grew. Eventually Distler responded to the pressures of his situation by taking his life at the age of 34. “It appears,” writes Nick Strimple in his survey of 20th-century choral music, “that he saw the futility of attempting to serve both God and Nazis, and came to terms with his own conscience unequivocally.”

Distler rejected the luxuriant subjectivity and lavish rhetoric of late Romanticism, championing in its place a revival of choral music inspired aesthetically by Renaissance and early Baroque masters and theologically by Reformation ideals. In a way, Distler’s choral and organ works take the populist notion of *Gebrauchsmusik* that emerged in the 1920s — music meant to be part of life rather than art for art’s sake — and adapt it to the spiritual realm. *Die Weihnachtsgeschichte* (*The Christmas Story*), composed in 1933 during his tenure as organist at the Church of St. Jacobi in Lübeck, marries his revival of earlier forms with music intended for worship, though the clarity of its sound world belies the technical challenges the score poses for the singers.

Heinrich Schütz (1585-1672), Bach’s great predecessor, became a predominant musical model for Distler’s reforms of Protestant sacred music — particularly in *The Christmas Story* and in a parallel work he composed earlier in the same year, the *Choralpassion*, which drew on his deep admiration for Schütz’s Passion settings. Both works might be described as compact oratorios or, as biographer Larry Palmer labels them, “chorale partitas,” in which a recurring chorale melody functions as the central structural device (not unlike a Baroque chorale fantasia for organ). *The Christmas Story* — which we hear performed in a version set to English texts — uses the gentle melody from the 16th-century German carol *Es ist ein Ros’ entsprungen* (“Lo, How a Rose e’er Blooming”) to form the spine for the Gospel-based narrative surrounding the birth of Jesus. From these materials Distler constructs an innovative form of chamber music drama for a cappella choir and soloists. Linked together by passages of recitative, the carol (harmonized as a chorale) appears seven times: the final recurrence recapitulates the first, while the other five present variations on it. All of this in turn is framed by two choral motet settings of texts from the Old and New Testaments, respectively, to begin and conclude the work.

The opening motet sets the stage through the nuanced approach to word setting and underlying meaning so characteristic of Distler’s choral music. Contrasting with the gloomy waiting “in darkness” is the promise of light bursting through, interspersed with pregnant pauses. Notice especially the rhythmic intricacy of the phrasing — a signature of Distler. In this score he even dispenses with conventional bar lines that are shared by all the voices to ensure the independent rhythmic shape of each part. (The resulting subtlety offsets the predictability of four-square phrases and is immediately apparent even in the first statement of the simple chorale tune.) The ensuing chorale variations use these techniques to render the story more vivid. The fourth, for example, suggests a rocking “cradlesong,” while the next variation finds the joyful news being shared by the shepherds in antiphonally contrasting choirs extended to eight parts.

In addition to the tenor Evangelist as narrator, the recitatives incorporate brief roles for the soloists who re-enact the main events: the Annunciation, the birth of Christ, the reaction by Herod and the Wise Men, and the song of praise by Simeon as Jesus is presented in the Temple. Here Distler resorts to an archaizing mode flavored by pentatonic motifs and tracing speech rhythms, though sometimes adorned with melismas. Two pairs of brief choruses add a theatrical touch to the swift-paced narrative. Distler brings a dramatic dimension to the meditative

function of the chorales as well, weaving them cleverly into the unfolding tale, as in the setting of Mary's Magnificat that gracefully descants above the chorale's third appearance. By the final motet (to a text from the Gospel of John), the darkness is firmly dispelled in a joyous proclamation (marked *molto gioioso*) of the universal good news.

Like Distler, **Francis Poulenc** (1899-1963) found fresh ways to convey the Christmas story, filtering his own appreciation of choral textures from early music through a contemporary prism. *Quatre motets pour le temps de Noël* (*Four Christmas Motets*) moreover serve as a vehicle to reclaim faith within a secular world. While Distler's Lutheran convictions provided a guiding thread through his music, Poulenc had gained fame as an insouciant bon vivant and musical "hooligan" in the 1920s. It took the sudden death of a close friend in a horrific car accident in 1936 to trigger a conversion and lead the composer back to the Catholicism in which he had been raised. The immediate musical result was a wonderful series of sacred music pieces, including the Mass in G and the Lenten motets *Quatre motets pour un temps de pénitence*.

Following his *Stabat Mater* from more than a decade later, toward the end of 1951, Poulenc began composing a group of motets for four-part a cappella choir. They represent a sunny counterpart to the earlier penitential quartet. *Four Christmas Motets* set Latin texts associated with the Liturgy of the Hours (Matins, Vespers, etc.) from various points throughout the Christmas season (with a special emphasis here placed on seeing, on witnessing the miracle).

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While Distler's Lutheran convictions provided a guiding thread through his music, Poulenc had gained fame as an insouciant bon vivant and musical "hooligan" in the 1920s.

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Poulenc's animated musical treatments resemble four brightly colored and individuated altar panels, in contrast to the softer glow of Distler's fresco. *O Magnum Mysterium* shows how deftly Poulenc manipulates his vocal lines to vary texture and atmosphere: the sopranos float serenely above a mystical foundation of barely audible harmonies from the other voices. Sharply contrasted dynamics offer dramatic variety as well. *Quem vidistis* etches a crystalline neo-classicism, while the props of the visionary star and the Magi's gifts in *Videntes stellam* evoke deliciously clear musical images. Poulenc meanwhile never entirely renounced the arch urbanity of his earlier style. But the Puckish sparkle of *Hodie, Christus natus est* here serves a purpose: start-stop feints and off-kilter accents underline joy not as a distant utopia, but an experience to be celebrated in the present moment.

It was through his work as composer in residence for the Master Chorale (between 1994 and 2001) that **Morten Lauridsen** established himself as one of the best-loved American composers in today's choral scene — a status the composer, who was born in Washington State in 1943, continues to hold. *O Magnum Mysterium* is a key work from the beginning of his residency and is intimately connected to the Christmas season, both in its substance and in its origins. Then President of the

Master Chorale, Marshall Rutter, commissioned this radiant a cappella motet as a Christmas gift for his wife, Terry Knowles, who currently serves as President. The Latin text comprises a mere 23 words. Yet Lauridsen imbues them with a sense of sacred awe at the central paradox of the Christmas miracle which they evoke: the paradox that the most joyful manifestation of the divine occurs amid the humblest circumstances.

The luminous melody given at the outset recurs in varied form as Lauridsen seamlessly weaves together the subsections into which he has divided the text. Its radiance repeatedly pierces through the harmonic context, like glints of precious metal. The composer writes that, along with "the constant purity" of polyphony from Renaissance sacred music, he was inspired by a still life by Spanish Baroque painter Francisco de Zurbarán: in particular by the "aura of mystery" it projects through the simple, everyday objects of its composition. Lauridsen observes that he wanted to achieve a similarly "transforming spiritual experience within what I call 'a quiet song of profound inner joy'" — to write a piece "to resonate immediately and deeply into the core of the listener, to *illumine* through sound."

Another longstanding close tie with an acclaimed choral ensemble is responsible for the piece which rounds out our holiday program. Associated for most of his career with Chicago, Ohio native **Frank Ferko** spent the period between 2001 and 2003 as composer in residence with the Dale Warland Singers. The celebrated choir commissioned him to write *A Festival of Carols* to celebrate its 30th anniversary in 2002 and premiered the work during its annual Echoes of Christmas concerts that year. In addition to the demands Ferko knew he could confidently make of his a cappella singers, his scoring calls for a virtuoso harpist.

Instead of the usual medley of familiar Christmas carols you often find braided and arranged into a suite, Ferko has written entirely new settings of the words for divided mixed chorus. In fact, even the words mix easily recognized hymns with obscurities, drawing on five different 19th-century American poets: Robert Lowry (1826-1899), John W. Work, Jr. (1872-1925), Phillips Brooks (1835-1893), Abner P. Cobb (1854-1923), and Henry Wadsworth Longfellow (1807-1882). Framing and unifying the cycle is the resounding Latin cry of the angels, "Gloria in excelsis Deo."

While most Christmas carols in the early years of the United States originated from Europe, writes Ferko, the 19th century "produced an abundance of new texts by American writers, and these were also set to music by American composers." *A Festival of Carols* continues this tradition by providing "entirely new melodies and harmonizations, with the harp used both as an accompanying instrument and as an intrinsic thread within the larger musical fabric." A hush of open-mouthed syllables begins *The Angel's Song* and reminds us of the wonder that precedes joy, while sudden shifts in the dancing meter of *Go, Tell It on the Mountain* enhance the surprise of delight. The center of the cycle, *The Sky Can Still Remember*, ripples with gentle lyricism; *Do You Know the Song that the Angels Sang* spotlights the women's voices. For *Christmas Bells*, Ferko flecks the homophonic choral writing with tinkling harp figures and concludes his *Festival* with an exuberant chord of C major, sustained by the chorus against ecstatic harp glissandos.

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

# Grant Gershon

MUSIC DIRECTOR



Photo: Alex Berliner

**"...under Gershon, the Master chorale seems to be able to master anything..."-**

— LOS ANGELES TIMES

Now in his eleventh season, Grant has led more than 100 performances with the Chorale at Disney Hall. In addition to conducting acclaimed performances of the classics, he has expanded the choir's repertoire significantly by conducting a number of world premieres: *Mugunghwa: Rose of Sharon* by Mark Grey; *You Are (Variations)* by Steve Reich; *Requiem* by Christopher Rouse; *City of Dis* by Louis Andriessen; *Sang* by Eve Beglarian; *A Map of Los Angeles* by David O; *Spiral XII* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music's Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezoz (Prayers)* by Tania León

#### Other appearances:

Los Angeles Philharmonic, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Santa Fe Opera, Houston Grand Opera, Minnesota Opera, Utah Opera, Juilliard Opera Theatre, Lincoln Center, Zankel Hall, Teatro Colón and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; world premiere performances of *The Grapes of Wrath* by Ricky Ian Gordon and *Ceiling/Sky* by John Adams

#### Other current assignments:

Associate Conductor/Chorus Master at LA Opera; made his Santa Fe Opera debut in 2011 conducting Peter Sellars' new production of Vivaldi's *Griselda*; led the world premiere performances of Daniel Catán's *Il Postino* with LA Opera in September 2010; led all 8 performances of *La Traviata* with LA Opera in 2009

#### Previous assignments:

Assistant Conductor for the Los Angeles Philharmonic, Berlin Staatsoper, Salzburg Festival, Festival Aix-en-Provence

**Member of:** USC Thornton School of Music Board of Councilors, Chorus America Board of Directors

**On disc:** Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); *A Good Understanding* (Decca), *Glass-Salonon* (RCM), *You Are (Variations)* (Nonesuch) and *Daniel Variations* (Nonesuch) with the Master Chorale; *The Grapes of Wrath* (PS Classics)

#### Prepared choruses for:

Claudio Abbado, Pierre Boulez, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, Esa-Pekka Salonen

**On film/tv:** vocal soloist in *The X-Files (I Want to Believe)*; conducted choral sessions for films *I Am Legend*, *Charlie Wilson's War*, *Lady in the Water*, and *License to Wed*; accompanied Kiri Te Kanawa and José Carreras on *The Tonight Show*

## Los Angeles Master Chorale



Photo: Steve Cohn

**"The sonic production of the Master Chorale is, simply, awesome."**

— CLASSICAL VOICE

In 1964 a Founding Resident Company of the Music Center; now in its 48th season!

#### Music Directors:

Grant Gershon, since 2001; Paul Salamunovich, 1991-2001; John Currie, 1986-1991; Roger Wagner, 1964-1986

**Accomplishments:** 27 commissions; 74 premieres of new works, of which 43 are World Premieres; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2000 and 2008) for *Voices Within*

**In the community:** a 12-week residency program *Voices Within* that teaches songwriting and collaborative skills to more than 300 students each year; an annual High School Choir Festival celebrating its 23rd year in 2012; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at culmination performances and the High School Choir Festival; master classes; invited dress rehearsals

**On disc:** with Music Director Grant Gershon includes Nico Muhly's *A Good Understanding* (Decca); Philip Glass' *Itaipú* and Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* (RCM); and Steve Reich's

*You Are (Variations)* and *Daniel Variations* (both on Nonesuch); with Music Director Emeritus Paul Salamunovich include the Grammy Award®-nominated *Lauridsen - Lux Aeterna, Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Durufle's *Messe "Cum Jubilo"*

**On film:** Motion picture soundtracks with Grant Gershon include *Lady in the Water*, *Click* and *License to Wed*. Soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*

## LOS ANGELES MASTER CHORALE

**SOPRANO**

Samela Beasom  
 Tamara Bevard  
 Karen Hogle Brown  
 Hayden Eberhart  
 Claire Fedoruk  
 Rachelle Fox  
 Harriet Fraser  
 Marie Hodgson  
 Risa Larson  
 Emily Lin  
 Virenia Lind  
 Margaurite Mathis-Clark  
 Deborah Mayhan  
 Caroline McKenzie  
 Holly Shaw Price  
 Sunjoo Yeo

**ALTO**

Nicole Baker  
 Leanna Brand  
 Aleta Braxton  
 Monika Bruckner  
 Amy Fogerson  
 Michele Hemmings  
 Saundra Hall Hill  
 Callista Hoffman  
 Leslie Inman  
 Farah Kidwai  
 Adriana Manfredi  
 Alice Kirwan Murray  
 Niké St. Clair  
 Kimberly Switzer  
 Kristen Toedtman  
 Tracy Van Fleet

**TENOR**

Matthew Brown  
 Daniel Chaney  
 Pablo Corá  
 Jody Golightly  
 Timothy Gonzales  
 Brandon Hynum  
 Jon Lee Keenan  
 Shawn Kirchner  
 Charles Lane  
 Michael Lichtenauer  
 Dominic MacAller  
 Sal Malaki  
 Christian Marcoe  
 George Sterne  
 Todd Strange

**BASS**

Melvir Ausente  
 Joseph Bazyouros  
 Mark Beasom  
 Michael Blanchard  
 Reid Bruton  
 Kevin Dalbey  
 Greg Davies  
 Michael Freed  
 Gregory Geiger  
 Dylan Gentile  
 Abdiel Gonzalez  
 Scott Graff  
 Scott Lehmkuhl  
 Jim Raycroft  
 Vincent Robles

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

## FEATURED ARTISTS



**Jon Lee Keenan**  
 TENOR

**Seasons with Chorale:** 5

**Hometown:** Carson City, NV

**Previous Chorale solos:** Haydn's *Theresienmesse*, Handel's *Messiah*, Charpentier's *Messe de minuit pour Noël*, Bach's *St. Matthew Passion*, Mozart and Handel's *Messiah*

**Education:** BM in Vocal Performance, Music Education, and Jazz Studies from UNLV; MM in Choral Conducting from CSULA (coursework completed); MM in Vocal Arts from USC; currently pursuing a DMA in Vocal Arts at USC

**Opera Performances:** Don Ottavio in *Don Giovanni*, Antonio and Luzio (cover) in Wagner's second opera *Das Liebesverbot* (USC Thornton Opera), Fenton in *Falstaff* (in Cagli, Italy), Male Chorus in *The Rape of Lucretia* (USC Thornton Opera), Tamino in *The Magic Flute* with Opera Nova (Santa Monica)

**Recordings:** Featured soloist with the Santa Fe Desert Chorale on *Christmas in Santa Fe*

**Also known as:** an accomplished jazz bassist



**Adriana Manfredi**  
 MEZZO-SOPRANO

**Seasons with Chorale:** 9

**Hometown:** Costa Mesa, CA

**Previous Chorale solos:** Lang's *the little match girl passion*, Bach's *St. Matthew Passion*, Britten's *Ceremony of Carols*, Haydn's *Harmoniemesse*

**Education:** Oberlin College, California Institute of the Arts (CalArts)

**Has appeared as a guest artist with:** Long Beach Opera, Los Angeles Chamber Singers, Eighteen Squared, CalArts New Century Players

**As a guest soloist:** *Tehillim* by Steve Reich at Skirball Cultural Center

**Opera Roles:** The Frog/Woodpecker in Janáček's *The Cunning Little Vixen*; Cherubino in Mozart's *Le nozze di Figaro*

**Movie soundtracks include:** *Lady in the Water*, *Click*

**Has toured with:** Helmuth Rilling, Bachakademie Festival Ensemble Stuttgart/Berlin



**Marcia Dickstein**  
 HARP

**As a soloist:** with orchestras in Louisville, Seattle, Los Angeles, San Francisco, Geneva, as well as the Los Angeles Master Chorale, Roger Wanger and William Hall Chorales, and over 1000 outreach concerts

**Commissioned and premiered:** over 125 compositions by American composers

**Recordings:** award-winning *3 Friends*, *Chamber Music of Arnold Bax* and the latest with the Debussy Trio, *Look Ahead* (Klavier, Koch, Harmonia Mundi and RCM labels); played on over 350 film scores

**Founder/Artistic Director of:** The Debussy Trio, now in its 23rd year, which has performed worldwide, on NPR radio, and on commercial and public television

**Positions:** currently plays with the Long Beach Symphony and Santa Barbara Chamber Orchestra; Adjunct Professor of Harp at California State University Long Beach, Westmont College in Santa Barbara, and CalPoly San Luis Obispo

## COMPOSERS



### Hugo Distler

COMPOSER

**Born:** June 24, 1908 in Nuremberg, Germany

**Died:** November 1, 1942 in Berlin

**Education:** studied piano, music theory and history while in school; attended Leipzig Conservatory where he originally studied conducting and piano, but was advised to take composition and organ instead; studied with Grabner, Ramin, and Högnér

**Works:** *Geistliche Chormusik, Mörike Chorliederbuch* (recognized as most important German secular a cappella collection of 20th century); *Der Jahreskreis, Choralpassion, Kleine Orgelchoral-Bearbeitungen, Elf kleine Klavierstücke für die Jugend, Neues Chorliederbuch, Orgelsonate* (Trio)

**Involved in:** *Orgelbewegung*, a movement dedicated to a return to the organ sound of the Baroque and pre-Baroque; joined the Nazi Party in 1933 reluctantly, but his continued employment depended on it

**Influenced by:** Riemann's counterpoint teaching, Protestant chorales, Bach, Schütz; the basis of his work was a rediscovery of old forms and genres

**Positions:** organist at Jakobkirche in Lübeck; head of chamber music at Lübeck Conservatory; taught at Württemberg Hochschule für Musik; in 1940 appointed to teach composition, organ and choral conducting at Staatliche Akademische Hochschule für Musik in Stuttgart; director of Berlin State and Cathedral Choir



### Francis Poulenc

COMPOSER

**Born:** January 7, 1899 in Paris

**Died:** January 30, 1963 in Paris

**Education:** his mother was an amateur pianist and taught him to play; first formal musical training was with Charles Koechlin in 1921

**Les Six:** the group of young French and Swiss composers in Jean Cocteau's social circle that included Poulenc, Milhaud, Auric, Durey, Honegger and Tailleferre

**Religion:** while raised Roman Catholic, it wasn't until the death of a friend and subsequent visit to the shrine of the Black Virgin of Rocamadour that he experienced a life changing transformation, which began a sizable output of liturgical and religious music, beginning with the *Litanies à la Vierge Noire*

**Works:** composed music in genres including art song, solo piano music, chamber music, oratorio, opera, ballets, and orchestral music as well as choral music



### Morten Lauridsen

COMPOSER

**Born:** February 27, 1943 in Colfax, Washington

**Began his association with the LAMC:** in 1985 when Roger Wagner conducted his *Mid-Winter Songs on Poems by Robert Graves* at the Dorothy Chandler Pavilion

**Was the LAMC composer-in-residence:** from 1994 until 2001

**The LAMC has premiered his:** *O Magnum Mysterium, Lux Aeterna, Ave Maria, Voici le Soir* (from *Nocturnes*)

**The LAMC has recorded:** *Lux Aeterna, Les Chanson des Roses, Ave Maria, Mid-Winter Songs*, and *O Magnum Mysterium* on the Grammy Award®-nominated album *Lauridsen - Lux Aeterna* (1998)

**Preparing the next generation of composers:** as Distinguished Professor of Composition at the University of Southern California's Thornton School of Music

**Awards:** in 2006, named an "American Choral Master" by the National Endowment for the Arts; in 2007, was awarded the National Medal of the Arts "for his composition of radiant choral works combining musical beauty, power, and spiritual depth"

**International popularity:** by the end of the 20th century, he eclipsed Randall Thompson as the most frequently performed American choral composer; his music has been recorded on over 200 CDs and has received several Grammy® nominations



### Frank Ferko

COMPOSER

**Born:** June 18, 1950 in Barberton, Ohio

**Education:** began taking piano at age nine; worked as a church organist at the age of 14 and conducted a small church choir at 16; received a BM in piano and organ performance from Valparaiso University, an MM in music theory from Syracuse University and a DMA in Composition from Northwestern University

**Works performed by:** Nederlands Kamerkoor, VU-Kamerkoor, Oost-Nederlands Kamerkoor, Jubilate Singers, Commotio, Holst Singers, Cantori New York, Cerddorion, Conspirare, Seattle Pro Musica, Choral Arts, Opus 7, Vocal Arts Ensemble of Cincinnati, Magnum Chorum, Ars Nova Singers, Lutheran Choir of Chicago, South Bend Chamber Singers, Bella Voce; was Composer-in-Residence with the Dale Warland Singers from 2001-2003

**Popular works:** *Hildegard Organ Cycle, Hildegard Motets, A Practical Program for Monks, Stabat Mater*

**Has articles published in:** *Choir & Organ* and *The Diapason*

**Awards and honors:** ASCAP awards every year since 1989; awards from Meet the Composer, American Composers Forum, American Music Center, Arts International and the American Guild of Organists; received the Individual Artist's Fellowship from the Illinois Arts Council four times; they also awarded him the International Travel Exchange grant for presentations of his music in The Netherlands and Ireland

Photo: FrankFerko.com

## TEXT AND TRANSLATIONS

### *Quatre motets pour le temps de Noël*

by Francis Poulenc

#### **O MAGNUM MYSTERIUM\***

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in praesepeio.

Beata virgo, cujus viscera meruerunt  
portare Dominum Christum. Alleluia!

#### **QUEM VIDISTIS PASTORES? DICITE**

Quem vidistis, pastores? dicite,  
annunciate nobis: in terris quis apparuit?  
Natum vidimus et choros Angelorum  
collaudantes Dominum.  
Dicite quidnam vidistis?  
et annunciate Christi Navitatem.

#### **VIDENTES STELLAM**

Videntes stellam Magi,  
gavisi sunt gaudio magno  
et intrantes domum,  
obtulerunt Domino aurum,  
thus, et myrrham.

#### **HODIE CHRISTUS NATUS EST**

Hodie Christus natus est,  
Hodie Salvator apparuit,  
Hodie in terra canunt Angeli,  
laetantur Archangeli,  
Hodie exsultant justi, dicentes:  
Gloria in excelsis Deo. Alleluia!

#### **O GREAT MYSTERY**

O great mystery,  
and wondrous sacrament,  
that animals should see the newborn Lord  
lying in their manger.

Blessed is the Virgin whose womb was worthy  
to bear the Lord Jesus Christ. Alleluia!

#### **WHOM DO YOU SEE, SHEPHERDS? TELL US**

Whom do you see, Shepherds? Tell us,  
proclaim to us: who has appeared on the earth?  
We saw the newborn child  
and choirs of Angels praising the Lord.  
Tell us, what have you seen?  
and announce the Birth of Christ.

#### **SEEING THE STAR**

Seeing the star,  
the Magi rejoiced exceedingly with great joy  
and entering the house,  
they offered the Lord gold,  
frankincense, and myrrh.

#### **TODAY CHRIST IS BORN**

Today Christ is born,  
Today the Savior has appeared,  
Today the Angels sing,  
the Archangels rejoice,  
Today the righteous rejoice, saying:  
Glory to God in the highest. Alleluia!

\* *O Magnum Mysterium* by Morten Lauridsen uses the same text as Poulenc's work of the same name.





**TONIGHT'S PERFORMANCE**

# Messiah Sing-Along

**Monday, December 12 at 7:30 pm**  
 Walt Disney Concert Hall

**Los Angeles Master Chorale**

Grant Gershon, conductor  
 Ayana Haviv, soprano  
 Tracy Van Fleet, mezzo-soprano  
 Jon Lee Keenan, tenor  
 Steve Pence, bass-baritone

**Messiah**

George Frideric Handel  
 (1685-1759)

**Part the First**

- |     |             |  |               |
|-----|-------------|--|---------------|
| 1.  | Sinfonia    | (Overture)                                 |               |
| 2.  | Recitative  | Comfort ye my people                       | Mr. Keenan    |
| 3.  | Aria        | Ev'ry valley shall be exalted              | Mr. Keenan    |
| 4.  | Chorus      | And the glory of the Lord                  |               |
| 5.  | Recitative  | Thus saith the Lord                        | Mr. Pence     |
| 6.  | Aria        | But who may abide                          | Mr. Pence     |
| 7.  | Chorus      | And He shall purify                        |               |
| 8.  | Recitative  | Behold, a virgin shall conceive            | Ms. Van Fleet |
| 9.  | Aria/Chorus | O Thou that tellest good tidings to Zion   | Ms. Van Fleet |
| 12. | Chorus      | For unto us a child is born                |               |
| 13. | Pifa        | Pastoral Symphony                          |               |
| 14. | Recitative  | There were shepherds abiding in the field  | Ms. Haviv     |
|     | Recitative  | And lo, the angel of the Lord              | Ms. Haviv     |
| 15. | Recitative  | And the angel said unto them               | Ms. Haviv     |
| 16. | Recitative  | And suddenly, there was with the angel     | Ms. Haviv     |
| 17. | Chorus      | Glory to God in the highest                |               |
| 18. | Aria        | Rejoice greatly, O daughter of Zion        | Ms. Haviv     |
| 19. | Recitative  | Then shall the eyes of the blind be opened | Ms. Van Fleet |
| 20. | Aria        | He shall feed his flock                    | Ms. Van Fleet |
|     | Aria        | Come unto Him                              | Ms. Haviv     |
| 21. | Chorus      | His yoke is easy                           |               |

*(15 minute intermission)*

**Part the Second**

22. Chorus	Behold the Lamb of God	
23. Aria	He was despised	Ms. Van Fleet
24. Chorus	Surely He hath borne our griefs	
25. Chorus	And with His stripes	
26. Chorus	All we like sheep	
27. Recitative	All they that see Him laugh Him to scorn	Mr. Keenan
28. Chorus	He trusted in God	
42. Recitative	He that dwelleth in heaven	Mr. Keenan
43. Aria	Thou shalt break them	Mr. Keenan
44. Chorus	Hallelujah	

**Part the Third**

45. Aria	I know that my Redeemer liveth	Ms. Haviv
46. Chorus	Since by man came death	
Chorus	By man came also	
Chorus	For as in Adam all die	
Chorus	Even so in Christ	
47. Recitative	Behold, I tell you a mystery	Mr. Pence
48. Aria	The trumpet shall sound	Mr. Pence
53. Chorus	Worthy is the Lamb	
Chorus	Amen	



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

## FEATURED ARTISTS



**Ayana Haviv**

SOPRANO

**Seasons with Chorale:** 8

**Hometown:** Jerusalem, Israel

**Previous Chorale solos:** Handel's *Messiah*; Haydn's *Heilig Mass*; Bach's *St. Matthew Passion*

**Also performs with:** Los Angeles Opera Chorus, Los Angeles Chamber Singers/Cappella; freelance soloist and chorister in films, television, and video games

**As a soloist:** Third Swallow in *Die Vögel* with Los Angeles Opera; sang in *Much Ado About Nothing* at Shakespeare's Globe Theatre in London; numerous solos with Los Angeles regional ensembles including Brahms' *Ein Deutsches Requiem*; Shostakovich's *From Jewish Folk Poetry*; Shulamit Ran's *O the Chimneys*; Betty Olivero's *Zima'ar*; Rossini's *Inflammatus*; Mozart's Mass in C Minor and Requiem; Vaughan Williams' *Dona Nobis Pacem*; Dov Seltzer's *Yiddish Song Cycle*

**Film/Television credits include:** *Avatar*, *The Next Three Days*, *Cowboys & Aliens*, *The Green Lantern Animated Series*, *America's Next Top Model*, *2012*, *Dorothy of Oz*, *The Rite*, *Hop*, *Cats & Dogs 2*, *Leave*, *The Philanthropist*, *My Super Sweet 16*, *Alpha Dog*, *What to Bring to America*, *The Hills Run Red*, *Cirque du Freak: The Vampire's Assistant*, and many more

**Other recordings:** Nico Muhly's *A Good Understanding* with the LAMC, 2010; *A Symphony of Hope: The Haiti Project*, 2011; numerous solo recordings with Walt Disney Records; many video games, including *James Bond: Quantum of Solace*, *God of War*, *Fight Night*, *Prince of Persia: The Forgotten Sands*; and many more

**Awards and Honors:** Grammy® for Best Ensemble Performance, for Cappella's 2007 *Padilla: Sun of Justice*



**Tracy Van Fleet**

MEZZO-SOPRANO

**Seasons with Chorale:** 12

**Hometown:** San Marino, CA

**Previous Chorale solos:** James Newton's *Mass*, Duruflé's *Requiem*, Handel's *Messiah*, Haydn's *Heilig Mass*, Mozart's *Requiem* and *Coronation Mass*, *Maestro Dinner*, miscellaneous "drive-by" solos

**Education:** BM and MM in vocal performance, University of Southern California

**Opera performances:** *Carmen* in Bizet's *Carmen*; *Flora* in Verdi's *La Traviata*, *Tisbe* in Rossini's *La Cenerentola*, *Lola* in Mascagni's *Cavalleria Rusticana*, *Witch & Mother* in Humperdink's *Hänsel und Gretel*, *Katisha* in Gilbert & Sullivan's *Mikado*, *Ruth* in *Pirates of Penzance*, *Buttercup* in *HMS Pinafore*, *Duchess* in *The Gondoliers*

**Has appeared as a guest artist with:** Los Angeles Opera, Los Angeles Philharmonic, Hollywood Bowl Orchestra, San Diego Opera, Opera Pacific, Pacific Symphony, Opera Colorado, San Diego Symphony

**As a soloist:** Naples Philharmonic, Los Angeles Bach Festival, Pasadena Symphony, San Diego Chamber Orchestra, Pasadena Pops Orchestra, USC Symphony & Chorus, USC Contemporary Music Ensemble, Santa Monica Symphony, Santa Barbara Choral Society, Lyric Opera San Diego, Colorado Gilbert & Sullivan Festival, Opera A La Carte, Arapahoe Philharmonic (Colorado)

**Recordings:** Steve Reich's *You Are (Variations)* on Nonesuch; James Newton *Mass* original recording; *Vignettes: Ellis Island*; Donald Crockett's *The Face*

**Film/Television credits include:** *Click*, *Cowboys and Aliens*, *For Colored Girls*, *Lady in the Water*



**Jon Lee Keenan**

TENOR

**Seasons with Chorale:** 5

**Hometown:** Carson City, NV

**Previous Chorale solos:** Haydn's *Theresienmesse*, Handel's *Messiah*, Charpentier's *Messe de minuit pour Noël*, Bach's *St. Matthew Passion*, Mozart and Handel's *Messiah*

**Education:** BM in Vocal Performance, Music Education, and Jazz Studies from UNLV; MM in Choral Conducting from CSULA (coursework completed); MM in Vocal Arts from USC; currently pursuing a DMA in Vocal Arts at USC

**Opera Performances:** Don Ottavio in *Don Giovanni*, Antonio and Luzzo (cover) in Wagner's second opera *Das Liebesverbot* (USC Thornton Opera), Fenton in *Falstaff* (in Cagliari, Italy), Male Chorus in *The Rape of Lucretia* (USC Thornton Opera), Tamino in *The Magic Flute* with Opera Nova (Santa Monica)

**Recordings:** Featured soloist with the Santa Fe Desert Chorale on *Christmas in Santa Fe*

**Also known as:** an accomplished jazz bassist



**Steve Pence**

BASS-BARITONE

**Seasons with Chorale:** 7

**Hometown:** Costa Mesa, CA

**Education:** BM from Chapman University and two MM degrees from New England Conservatory

**Previous Chorale solos:** Jesus in Bach's *St. Matthew Passion*; Mozart/Handel *Messiah*; Bach's *Christmas Oratorio*; Handel's *Messiah*; Haydn's *Creation*, *Lord Nelson Mass*, and *Theresienmesse*

**Opera Performances:** Sciarrone in *Tosca*, Figaro in *Le Nozze di Figaro*, and Nonancourt in Nino Rota's *Il Cappello di Paglia di Firenze*

**As a soloist:** Beethoven's Ninth Symphony at UCLA's Royce Hall with the American Youth Symphony, Britten's *War Requiem* with Cypress Masterworks, Walton's *Belshazzar's Feast* and Vaughan Williams' *Dona Nobis Pacem* with the Cuesta Master Chorale, Bach's Mass in B Minor with the Los Angeles Bach Festival, Mozart's Mass in C Minor with the Orange County Catholic Chorale, Mendelssohn's *Elijah* with Lark Society

## ORCHESTRA

## VIOLIN 1

Steve Scharf *Concertmaster*  
Margaret Wooten  
*Assistant Concertmaster*  
Elizabeth Hedman  
Florence Titmus  
Leslie Katz  
Amy Wickman

## VIOLIN 2

Jayne Miller *Principal*  
Cynthia Moussas  
*Assistant Principal*  
Nina Evtuhov  
Jeffrey Gauthier  
Linda Stone  
Ana Kostyuchek

## VIOLA

Kazi Pitelka *Principal*  
Andrew Picken  
*Assistant Principal*

Dmitri Bovaird  
Brett Banducci

## CELLO

Dane Little *Principal*  
Delores Bing  
*Assistant Principal*  
Nadine Hall  
Maurice Grants

## BASS

Donald Ferrone *Principal*  
Anne Atkinson  
*Assistant Principal*

## OBOE

Joel Timm *Principal*  
Michele Forrest

## BASSOON

John Steinmetz *Principal*

## TRUMPET

Marissa Benedict *Principal*  
Kevin Brown

## TYMPANI

Theresa Dimond *Principal*

## HARPSICHORD

Lisa Edwards *Principal*

## ORGAN

William Beck *Principal*

## PERFORMANCE MANAGER

Steve Scharf

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## Messiah Sing-Along Hallelujah Chorus Guest Conductor JIM LYERLY

The Los Angeles Master Chorale welcomes guest conductor Jim Lyerly as the intrepid leader of the Hallelujah Chorus at the Messiah Sing-Along this year. Jim is a long-time admirer and supporter of the Master Chorale.

Jim was the enthusiastic winner of our Opening Night Gala auction opportunity to conduct the Hallelujah Chorus and his fierce bidding was motivated by the fact that his talented wife Tracy Van Fleet, tonight's mezzo-soprano soloist, would be at his side for this special occasion. This is a unique chance for Jim to conduct his talented wife Tracy and her fellow soloists as well as the 2200 strong chorus in the Hallelujah Chorus tonight at Walt Disney Concert Hall.

An avid sportsman, particularly USC football, Jim's favorite season, however, is the LAMC's concert series for which he has held season tickets for many years. He is well known to Chorale members for his rousing applause and shouts of appreciation for their spectacular performances. Please join us in a great show of appreciation to Jim for his dedication and most generous support of the Master Chorale.

Jim also has a great passion for charitable giving and doing. He is a strong supporter of Harambee Christian Ministries (Pasadena) and the Catholic Charities of America (Joplin).

Jim's daughters Tara and Wesley are in attendance tonight as is his mother-in-law Charlotte Van Fleet and future son-in-law Adam Moerschell. Jim wishes each of you a wonderful holiday season as well as peace and goodwill in the coming new year!



Grant Gershon and Jim Lyerly

Photo: Alex Berliner



**TONIGHT'S PERFORMANCE**

# Handel: *Messiah*

**Sunday, December 18 at 7 pm**  
 Walt Disney Concert Hall

**Los Angeles Master Chorale**  
 Grant Gershon, conductor  
 Sunjoo Yeo, soprano  
 Janelle DeStefano, mezzo-soprano  
 Daniel Chaney, tenor  
 Abdiel Gonzalez, baritone

***Messiah***

George Frideric Handel  
 (1685-1759)

**Part the First**

- |     |             |  |                        |
|-----|-------------|--|------------------------|
| 1.  | Sinfonia    | (Overture)                                 |                        |
| 2.  | Recitative  | Comfort ye my people                       | Mr. Chaney             |
| 3.  | Aria        | Ev'ry valley shall be exalted              | Mr. Chaney             |
| 4.  | Chorus      | And the glory of the Lord                  |                        |
| 5.  | Recitative  | Thus saith the Lord                        | Mr. Gonzalez           |
| 6.  | Aria        | But who may abide                          | Mr. Gonzalez           |
| 7.  | Chorus      | And He shall purify                        |                        |
| 8.  | Recitative  | Behold, a virgin shall conceive            | Ms. DeStefano          |
| 9.  | Aria/Chorus | O Thou that tellest good tidings to Zion   | Ms. DeStefano          |
| 10. | Recitative  | For behold, darkness shall cover the earth | Mr. Gonzalez           |
| 11. | Aria        | The people that walked in darkness         | Mr. Gonzalez           |
| 12. | Chorus      | For unto us a child is born                |                        |
| 13. | Pifa        | Pastoral Symphony                          |                        |
| 14. | Recitative  | There were shepherds abiding in the field  | Ms. Yeo                |
|     | Recitative  | And lo, the angel of the Lord              | Ms. Yeo                |
| 15. | Recitative  | And the angel said unto them               | Ms. Yeo                |
| 16. | Recitative  | And suddenly, there was with the angel     | Ms. Yeo                |
| 17. | Chorus      | Glory to God in the highest                |                        |
| 18. | Aria        | Rejoice greatly, O daughter of Zion        | Ms. Yeo                |
| 19. | Recitative  | Then shall the eyes of the blind           | Ms. DeStefano          |
| 20. | Aria        | He shall feed his flock                    | Ms. DeStefano, Ms. Yeo |
| 21. | Chorus      | His yoke is easy                           |                        |

*(15 minute intermission)*

## Part the Second

- |                |  |               |
|----------------|--|---------------|
| 22. Chorus     | Behold the Lamb of God                         |               |
| 23. Aria       | He was despised                                | Ms. DeStefano |
| 24. Chorus     | Surely He hath borne our griefs                |               |
| 25. Chorus     | And with His stripes we are healed             |               |
| 26. Chorus     | All we like sheep have gone astray             |               |
| 27. Recitative | All they that see Him laugh Him to scorn       | Mr. Chaney    |
| 28. Chorus     | He trusted in God                              |               |
| 29. Recitative | Thy rebuke hath broken his heart               | Mr. Chaney    |
| 30. Aria       | Behold, and see if there be any sorrow         | Mr. Chaney    |
| 31. Recitative | He was cut off out of the land of the living   | Mr. Chaney    |
| 32. Aria       | But thou didst not leave his soul in hell      | Mr. Chaney    |
| 33. Chorus     | Lift up your heads, O ye gates                 |               |
| 37. Chorus     | The Lord gave the word                         |               |
| 38. Aria       | How beautiful are the feet                     | Ms. Yeo       |
| 39. Chorus     | Their sound is gone out                        |               |
| 40. Aria       | Why do the nations so furiously rage together? | Mr. Gonzalez  |
| 41. Chorus     | Let us break their bonds asunder               |               |
| 42. Recitative | He that dwelleth in heaven                     | Mr. Chaney    |
| 43. Aria       | Thou shalt break them                          | Mr. Chaney    |
| 44. Chorus     | Hallelujah                                     |               |

## Part the Third

- |                |                                   |                            |
|----------------|-----------------------------------|----------------------------|
| 45. Aria       | I know that my Redeemer liveth    | Ms. Yeo                    |
| 46. Chorus     | Since by man came death           |                            |
| 47. Recitative | Behold, I tell you a mystery      | Mr. Gonzalez               |
| 48. Aria       | The trumpet shall sound           | Mr. Gonzalez               |
| 49. Recitative | Then shall be brought to pass     | Ms. DeStefano              |
| 50. Aria       | O death, where is thy sting?      | Ms. DeStefano & Mr. Chaney |
| 51. Chorus     | But thanks be to God              |                            |
| 52. Aria       | If God be for us                  | Ms. Yeo                    |
| 53. Chorus     | Worthy is the Lamb that was slain |                            |

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Tonight's *ListenUp!* with Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 6 pm. *ListenUp!* can be heard online after the concert at [www.lamc.org](http://www.lamc.org).

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Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. 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.

# Messiah

## Handel's Atypical Masterpiece

### From Opera to Oratorio

Early in his career, the well-traveled, cosmopolitan Handel tried his hand at various forms of sacred music, including both the German Passion and the Italian oratorio. But it was to the opera stage that he directed much of his creative energy during his prime — above all to the genre of tragic opera set to Italian librettos (*opera seria*), with its story lines drawn from mythological or historical figures and its call for dazzling vocal display. *Messiah* actually belongs to a later period of transition, when Handel needed to reinvent himself. Despite his earlier successes writing opera for the London stage, by the late 1730s taste and fashion in his adopted country had shifted significantly. Poor box office, increasingly nasty competition, and the elaborate sets and pricey singers that were all part of the enterprise eventually made opera an unsustainable business model.

Handel had meanwhile been experimenting with a new brand of oratorio set to English texts — an approach that was rooted to some extent in another significant source of his success in England: his choral music and anthems for British patrons. He developed the English oratorio into a thrilling substitute for opera. Although Handel still had a few more operatic projects up his sleeve, by the time he composed *Messiah* in 1741, he had ceased writing Italian operas altogether and was channeling his muse into oratorios; these he continued to produce over the next decade until blindness overtook the composer.

A handy definition of Handel's English variation on the pre-existing oratorio format appears in the preface to *Samson* (on which he embarked just two weeks after completing *Messiah* and which is often considered its "twin"). An oratorio, writes *Samson*'s librettist Newburgh Hamilton, who used Milton's poetic drama *Samson Agonistes* as his source, is "a musical drama, whose subject must be Scriptural, and in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage" — a genre, in other words, that has it both ways. A sense of moral uplift is juiced along by the entertainment value of opera (but without the expense, costumes, and fussy, overpaid egos). Oratorio had an additional appeal in that it was more acceptable for emerging middle-class audiences wary of the scandal-tinged world of opera.

### A Controversial Classic

*Messiah*'s success over the ensuing centuries caused it to eclipse Handel's other works of music drama — operas and oratorios alike — and even gave it a reputation as the quintessential English oratorio. Yet Handel and his librettist, Charles Jennens, took a risk by shaping *Messiah* as they did: in many ways it swerves away from the norm. Indeed, the oratorio

initially touched off a controversy that raged for several years back in London, despite the acclaim *Messiah* received when it was first introduced to Dublin audiences at the conclusion of the 1741-42 season. (Handel had been invited to spend that year in Ireland.) The composer seems to have anticipated the resistance it would face when he brought *Messiah* to London in 1743, and so he billed the work simply as a "New Sacred Oratorio."

*Messiah*'s method of setting actual scriptural texts and its evocation of Jesus within a secular genre that could be performed "for diversion and amusement" even triggered charges of blasphemy — although these were leveled against the secular context of the performances rather than Handel's music itself. Thereafter, the only times Handel led *Messiah* in a non-secular space were in his last years, when he gave midday performances in the newly built chapel of the Foundling Hospital. (The fact that the composer donated proceeds from *Messiah* concerts to charitable causes added to the work's allure.) In any case, this was a short-lived cultural skirmish, and annual performances of *Messiah* during the composer's final decade became a highlight of the season. These always took place in the spring, at Eastertide. It was only after Handel's death that the association of *Messiah* with the Christmas season became firmly embedded.

### Messiah's Structure and Music

Charles Jennens — a wealthy patron who was nevertheless alienated from contemporary English politics — juxtaposes extracts from both the Old and New Testaments to represent the basic narrative of Christian redemption. Rather than a biographical sketch of the life of Jesus, *Messiah* concerns the very idea of divinity becoming manifest in human history (hence the lack of the definite article—"Messiah," not "the Messiah" — in the title).

There is very little dramatic impersonation of characters: the narrative is indirect and suggestive — and, as has been often noted, downright confusing to anyone not familiar with the implied events involving the life of Jesus. Jennens divides the libretto into three acts (although he calls them "parts"), much like the organization of a baroque opera. Part One centers around prophecy and the nativity of Jesus, ending with his miracles. This is the part of the oratorio that is most closely tied to the Christmas season. Following its evocation of hope comes a concise retelling of the Passion story of sacrifice in Part Two. Part Three concludes with the implications of Christ's redemption of humanity from the fall of Adam.

Handel was above all a man of the theater, and his operatic genius for establishing the mood to suit a given situation is everywhere apparent. Overall, his musical choices zoom in on the universal emotions that underlie each stage of the Christian redemption narrative. Whereas he typically accomplishes this in the operatic arena through a chain of richly expressive arias, *Messiah* makes use of greater structural diversity. Part One establishes a basic pattern of recitative, aria, and chorus, which then allows for further variation in the other two parts. Handel moreover freely avails himself of the full spectrum of international styles, with which his experience had made him well acquainted. *Messiah* draws on an encyclopedic variety of choral textures, interspersing these with a profusion of individually characterized arias. Highly elaborate counterpoint is juxtaposed with homophonic choruses as solid as granite, while majestic French postures and soulful Italianate lyricism further enliven the score. And what an astonishing range of colors Handel's palette contains. Though the actual instrumentation is remarkably economical, Handel uses it with a characteristic genius for reinforcing the pacing of the drama. For example, in Part One he withholds the trumpets until "Glory to God" but then keeps them in the wings again until the "Hallelujah!" chorus at the end of Part Two (which refers not to the moment of Christ's resurrection, as is sometimes mistakenly thought, but to the triumph of redemption).

Handel moreover reveals his mastery of a range of psychological expression that transcends stereotypical baroque "affects" or moods. In Part One alone, he paints the fathomless darkness of the sense of universal waiting for a savior but also includes the tranquil oasis of the instrumental "Pastoral Symphony" (*Pifa* refers to the music of shepherds) as well as the dancingly exuberant gestures of "Rejoice greatly, O daughter of Zion." Over and over, Handel finds freshly inventive ways to add to the venerable tradition of "painting" words (and their subtexts) through music. One of the pleasures of hearing *Messiah* repeatedly is to discover subtler surprises within the familiar patterns. We immediately sense the "straying" lines of "All we like sheep" — but the same chorus also shifts from a cheerful demeanor into the minor mode to deepen the sense of pathos when the consequences of human failure are depicted.

Amid all this variety, by the end of Part Three Handel has taken us on a journey that will later become familiar — and re-secularized — in the symphonies of Beethoven and his followers: the passage from darkness to enlightenment and final victory. Of course the "Hallelujah!" chorus introduces one of the most remarkable musical challenges a composer could face, which is to avoid a sense of anti-climax in what follows. Yet that's exactly what Handel accomplishes, pressing his inspiration further in the simple, direct affirmation of "I know that my Redeemer liveth" and the soaring certainty of "The trumpet shall sound." And in the choral finale, as the voices weave their threads together in Handel's fugal setting of "Amen," this final word acquires an all-encompassing resonance — a serenely chanted, transporting "Om."

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

## So What Exactly Is an Oratorio?

The word "oratorio" comes from the Italian for a hall of prayer, but by Handel's time works of this genre were being performed in secular venues as a substitute for the far more expensive — and sometimes ideologically forbidden — project of staged opera. (This differs from J.S. Bach's Passions, which were intended for liturgical performance.) The oratorio originated in Italy around the same time as opera and similarly represents a kind of musical drama, though one performed without costumes and scenery. But it tends to recount stories that are religious in nature (whether drawn from the Bible or from literary sources that use the Bible). And in an oratorio the chorus, which usually played a minor part at best in the earlier, aria-centered forms of opera, takes on a far more prominent role. Handel had begun experimenting with an English-language format of the oratorio for his aristocratic patrons as early as 1718, but with his shift away from Italian opera in the late 1730s, his new approach to oratorio took wing and became a creative focus throughout the 1740s.

## Versions of *Messiah*

There is, simply put, no clear "gold standard" or ultimate version of the score for *Messiah*. Handel himself introduced changes during the revivals he led in his final years, taking into account the strengths or limitations of particular soloists and players he had available. The complex history of performance traditions in the nearly 270 years since the first *Messiah* tended at first toward increasing expansion of choral and orchestral forces, followed by a pendulum swing in recent decades back to dimensions that reflect practices in Handel's own time. Typically — even in such "reworkings" as Mozart's version of *Messiah* — a few cuts from Part Two are made, as is the case in this performance, which segues from the chorus in No. 33 to No. 37.

Grant Gershon studied an early edition of the score published in 1777 (a gift of composer Morten Lauridsen) as he was preparing for this performance. In general, he remarks, the most important decision comes down to which soloists sing which arias: "You tailor that to the singers you have at hand, just as in Handel's own time. Above all, I wanted to balance the solo duties as equally as possible, so that all the soloists have something meaningful to do in all three parts."



## SOLOISTS



**Sun Joo Yeo**

SOPRANO

**Seasons with Chorale:** 12

**Hometown:** Seoul, Korea

**Education:** Master of Music in Vocal Arts from University of Southern California

**Has appeared as a guest artist**

**with:** Los Angeles Opera, Los Angeles Philharmonic, Hollywood Bowl Orchestra, Wagner Ensemble, William Hall Master Chorale, Pasadena Classical Singers, Ojai Music Festival, Boston Pops Orchestra

**Solo appearances include:**

Beethoven's Ninth Symphony, Haydn's *The Creation*, Gounod's *Mass Solemnies*, Handel's *Messiah*, Ligeti's *Clocks and Clouds*, Fauré's Requiem



**Janelle DeStefano**

MEZZO-SOPRANO

**Seasons with Chorale:** 2

**Hometown:** San Diego, CA

**Education:** DMA from USC Thornton School of Music, Master of Music Westminster Choir College

**Opera performances:** Romeo in *I Capuletti e i Montecchi*, Dido in *Dido and Aeneas*, Third Lady in *Die Zauberflöte* and the title role in Britten's *The Rape of Lucretia*

**Has appeared as a guest artist**

**with:** The Inland Valley Symphony, La Jolla Symphony and Chorus, Grossmont Symphony, Bach Collegium San Diego, early music group *El Mundo*

**As a soloist:** Bach's *Magnificat*, B Minor Mass and *St. Matthew Passion*, Vivaldi's *Gloria*, Handel's *Dixit Dominus*, Mozart's Requiem, Respighi's *Laud to the Nativity*, Szymanowsky's *Stabat Mater*, Beethoven's Ninth Symphony

**Has toured with:** The San Diego Opera Ensemble

**Film/Television credits include:** portrayal of the gypsy, Maria, in *La Alegria de la Huerta* at the Jarvis Zarzuela Festival (available on DVD)-was hailed as the "pick of the Chueca" by Zarzuela.net

**Awards and Honors:** winner Metropolitan Opera National Council Auditions, San Diego District; the National Association of Teachers of Singing; the Musical Merit Foundation



**Daniel Chaney**

TENOR

**Seasons with Chorale:** 7

**Hometown:** Malta, Montana

**Previous Chorale solos:** James Newton's *Mass*, Handel's *Messiah*, Rachmaninoff's *All-Night Vigil*, Haydn's *Harmoniemesse* and *Mass in Time of War*, Ricky Ian Gordon's *Suite from the Grapes of Wrath*

**Education:** French Horn and Voice major, Lamont School of Music - Denver University

**Opera performances:** Spoletta in *Tosca*, Monostatos in *Magic Flute* and Giuseppe in *La Traviata* with the LA Opera; 10 years in the LA Opera Chorus

**As a soloist:** Tribute to Ernest memorial concert, Stravinsky's *Renard*, Lindberg *Graffiti* with the LA Phil at Disney Hall; The Alchemist in *Candide* and Bernstein's *Chichester Psalms* with the LA Phil at the Hollywood Bowl

**Movie/TV soundtracks include:** *Avatar*, *Tangled*, *The Rite*, *S.A.L.T.*, *The Sorcerer's Apprentice*, *Battle LA*, *Sex and the City 2*, *The Last Airbender*, *Oscar and Lucinda*, *Lady in the Water*, *Charlie Wilson's War*, *Watchmen*, *Medium*

**Has appeared as a guest artist with:** San Luis Obispo Mozart Festival, Roger Wagner Chorale, The Evangelist in the Los Angeles Bach Festival production of Bach's *Christmas Oratorio*

**Recordings:** James Newton *Mass* original recording



**Abdiel Gonzalez**

BARITONE

**Seasons with Chorale:** 4

**Hometown:** Long Beach, CA

**Previous Chorale solos:** James Newton's *Mass*, Chinary Ung's *Spiral XII*, Handel's *Messiah*, Bach's *St. Matthew Passion*, Vaughan Williams' *Fantasia on Christmas Carols*, Maestro Dinner, Copland's *The Boatman's Dance* and *The Dodger*, Señor and Junkman in *Candide*

**Education:** BA in Music from La Sierra University

**Opera Performances:** include Papageno in *Die Zauberflöte*, Enrico in *Lucia di Lammermoor*, Shrike in *Miss Lonelyhearts*, Mercutio in *Roméo et Juliette*, Pandolfe in *Cendrillon*, Athanaël in *Thaïs*, Morales in *Carmen*, Guglielmo in *Così fan Tutte*, King Melchior in *Amahl and the Night Visitors*, Pirate King in *The Pirates of Penzance*, Ko-Ko in *The Mikado*, Slook in *La Cambiale di Matrimonio*, Gasparro in *Rita*

**As a soloist:** Soloist in Handel's *Messiah*, Orff's *Carmina Burana*, Fauré's Requiem, Stravinsky's *Pulcinella* and *Renard*, Haydn's *Creation*, Mozart's Requiem and Mass in C Minor, Bach's *St. Matthew Passion* and *St. John Passion*, Vaughan Williams' *Fantasia on Christmas Carols* and *Five Mystical Songs*, Liszt's *Via Crucis*, Brahms' *Ein Deutsches Requiem*, and Britten's *War Requiem*

**Has toured with:** Opera A La Carte and Orange County Opera

**Musical theatre credits include:** Don Quixote in *Man of La Mancha*, Perchik in *Fiddler on the Roof*, Levi and the Butler in *Joseph and the Amazing Technicolor Dreamcoat*

**Awards and Honors:** 1st Place in the San Diego District Metropolitan National Council Auditions; 1st Place in the Opera 100 Competition; Vocal Fellow at the Music Academy of the West, Summer 2008

## LOS ANGELES MASTER CHORALE

**SOPRANO**

Tamara Bevard  
 Karen Hogle Brown  
 Hayden Eberhart  
 Claire Fedoruk  
 Rachelle Fox  
 Ayana Haviv  
 Marie Hodgson  
 Risa Larson  
 Virenia Lind  
 Caroline McKenzie

**ALTO**

Nicole Baker  
 Leanna Brand  
 Amy Fogerson  
 Michele Hemmings  
 Leslie Inman  
 Farah Kidwai  
 Adriana Manfredi  
 Alice Kirwan Murray  
 Niké St. Clair  
 Kristen Toedtman

**TENOR**

Matthew Brown  
 Pablo Corá  
 Jody Golightly  
 Timothy Gonzales  
 Brandon Hynum  
 Jon Lee Keenan  
 Shawn Kirchner  
 Charles Lane  
 Michael Lichtenauer  
 George Sterne

**BASS**

Melvir Ausente  
 Michael Blanchard  
 Kevin Dalbey  
 Gregory Geiger  
 Scott Graff  
 Scott Lehmkuhl  
 Edward Levy  
 Steve Pence  
 Jim Raycroft  
 Vincent Robles

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

## ORCHESTRA

**VIOLIN 1**

Ralph Morrison *Concertmaster*  
 Jayme Miller  
*Assistant Concertmaster*  
 Margaret Wooten  
 Elizabeth Hedman  
 Florence Titmus  
 Leslie Katz

**VIOLIN 2**

Steve Scharf *Principal*  
 Cynthia Moussas  
*Assistant Principal*  
 Nina Evtuhov  
 Amy Wickman  
 Jeffrey Gauthier  
 Linda Stone

**VIOLA**

Kazi Pitelka *Principal*  
 Andrew Picken  
*Assistant Principal*  
 Dmitri Bovaird  
 Brett Banducci

**CELLO**

Dane Little *Principal*  
 Delores Bing  
*Assistant Principal*  
 Nadine Hall  
 Maurice Grants

**BASS**

Donald Ferrone *Principal*  
 Anne Atkinson  
*Assistant Principal*

**OBOE**

Joel Timm *Principal*  
 Michele Forrest

**BASSOON**

John Steinmetz *Principal*

**TRUMPET**

Marissa Benedict *Principal*  
 Kevin Brown

**TYMPANI**

Theresa Dimond *Principal*

**HARPSICHORD**

Lisa Edwards *Principal*

**PERFORMANCE MANAGER**

Steve Scharf

**LIBRARIAN**

Robert Dolan

## COMPOSER

**George Frideric Handel**

**B.** February 23, 1685 in Halle, Germany

**D.** April 14, 1759 in London

**Education:** as a young man, studied organ, theory and composition with the organist of the Lutheran Marienkirche; attended law school at the urging of his father; left after one year to take a position as violinist and harpsichordist at the Hamburg Opera House; two years later his first two operas were premiered there

**Change of venue:** moved to England in 1712, where he became a favorite of royalty; the *Coronation Anthems* he composed for George II's coronation in 1727 have been performed at every subsequent British coronation

**Prodigious output:** 42 operas, 29 oratorios, more than 120 cantatas, trios and duets, numerous arias, chamber music, odes and serenatas, and 16 organ concerti; contributed to every musical genre current in his time, including inventing and establishing the English oratorio

**Most popular works:** *Messiah*, *Water Music*, *Israel in Egypt*, *Music for the Royal Fireworks*

## HANDEL'S MESSIAH

## PART THE FIRST

## OVERTURE

**Recitative** (Tenor)

Comfort ye my people, saith your God; speak ye comfortably to Jerusalem and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: prepare ye the way of the Lord, make straight in the desert a highway for our God.

**Air** (Tenor)

Every valley shall be exalted and every mountain and hill made low, the crooked straight and the rough places plain.

**Chorus**

And the glory of the Lord shall be revealed, and all flesh shall see it together for the mouth of the Lord hath spoken it.

**Recitative** (Bass)

Thus saith the Lord of Hosts: yet once a little while and I will shake the heavens and the earth, the sea and the dry land, and I will shake all nations and the desire of all nations shall come. The Lord whom ye seek shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in. Behold, He shall come, saith the Lord of Hosts.

**Air** (Bass)

But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire.

**Chorus**

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

**Recitative** (Alto)

Behold, a virgin shall conceive and bear a son, and shall call his name Emmanuel, "God with us."

**Air** (Alto) and **Chorus**

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength. Lift it up, be not afraid, say unto the cities of Judah: Behold your God! Arise, shine, for thy light is come and the glory of the Lord is risen upon thee.

**Recitative** (Bass)

For Behold, darkness shall cover the earth and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

**Air** (Bass)

The people that walked in darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined.

**Chorus**

For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace!

**Pifa** (Pastoral Symphony)**Recitative** (Soprano)

There were shepherds abiding in the field keeping watch over their flock by night.

**Recitative** (Soprano)

And lo! the angel of the Lord came upon them and the glory of the Lord shone round about them, and they were sore afraid.

**Recitative** (Soprano)

And the angel said unto them: Fear not, for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the city of David, a Saviour, which is Christ the Lord.

**Recitative** (Soprano)

And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:

**Chorus**

Glory to God in the highest, and peace on earth, goodwill toward men.

**Air** (Soprano)

Rejoice greatly, O daughter of Zion. Shout, O daughter of Jerusalem! Behold, thy King cometh unto thee! He is the righteous Saviour, and He shall speak peace unto the heathen.

**Recitative** (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

**Air** (Alto and Soprano)

He shall feed His flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him all ye that labour and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

**Chorus**

His yoke is easy and His burthen is light.

## PART THE SECOND

**Chorus**

Behold the Lamb of God that taketh away the sin of the world.

**Air** (Alto)

He was despised and rejected of men; a man of sorrows and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair. He hid not His face from shame and spitting.

**Chorus**

Surely He hath borne our griefs, and carried our sorrows. He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

**Chorus**

And with His stripes we are healed.

**Chorus**

All we like sheep have gone astray, we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.

**Recitative** (Tenor)

All they that see Him laugh Him to scorn: they shoot out their lips and shake their heads, saying:

**Chorus**

He trusted in God that He would deliver Him. Let Him deliver Him if he delight in him.

**Recitative** (Tenor)

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

**Air** (Tenor)

Behold, and see if there be any sorrow like unto His sorrow.

**Recitative** (Tenor)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

**Air** (Tenor)

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.

**Chorus**

Lift up your heads, O ye gates, and be ye lift up ye everlasting doors and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

**Chorus**

The Lord gave the word, great was the company of the preachers.

**Air** (Soprano)

How beautiful are the feet of them that preach the gospel of peace and bring glad tidings of good things.

**Chorus**

Their sound is gone out into all lands, and their words unto the ends of the world.

**Air** (Bass)

Why do the nations so furiously rage together? Why do the people imagine a vain thing? The kings of the earth rise up and the rulers take counsel together against the Lord and against His Anointed.

**Chorus**

Let us break their bonds asunder, and cast away their yokes from us.

**Recitative** (Tenor)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

**Air** (Tenor)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

**Chorus**

Hallelujah: for the Lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of His Christ, and He shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah!

**PART THE THIRD****Air** (Soprano)

I know that my Redeemer liveth and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

**Chorus**

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

**Recitative** (Bass)

Behold, I tell you a mystery: we shall not all sleep but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

**Air** (Bass)

The trumpet shall sound and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

**Recitative** (Alto)

Then shall be brought to pass the saying that is written: death is swallowed up in victory!

**Aria** (Alto and Tenor)

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin and the strength of sin is the law.

**Chorus**

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

**Aria** (Soprano)

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea, rather that is risen again, who is at the right hand of God, who makes intercession for us.

**Chorus**

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne and unto the Lamb, for ever and ever. Amen.

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Our wonderful Circle of Friends provides the resources necessary to sustain this world-class, professional choral ensemble and outstanding education programs that reach out to the next generation of music aficionados. These gifts are critical to the artistic excellence that we all have come to expect from the Los Angeles Master Chorale.

Thank you to our many friends - individuals, foundations, corporations and government agencies - who support us through generous gifts to the annual fund. Please consider making your gift to join these visionary and generous patrons of great music.

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## Red Carpet World Premiere Party

\$2,500 GOLDEN BATON CIRCLE

Sunday, April 29, 2012

Experience a behind the scenes event at Disney Hall: Walk the Red Carpet to meet composer Gabriela Lena Frank, musicians of Huayucaltia and other friends of the Master Chorale backstage in Choral Hall following her world premiere on "Andes to the Sea."

## Maestro &amp; Friends On-stage Dinner and Salon

\$5,000 MAESTRO CIRCLE

Friday, June 15, 2012

Enjoy a sumptuous dinner and fine wines while being serenaded by 3 talented singers from the Master Chorale, with Maestro Grant Gershon at the piano. All from the best view in the house: onstage at Walt Disney Concert Hall!

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*This listing reflects gifts made from January 1, 2011 to November 15, 2011. To report an error, omission or change in your listing, please contact us.*

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## UP NEXT

*Bruckner &  
Stravinsky*

### **Bruckner & Stravinsky**

Sunday, February 12 at 7 pm  
Bruckner | Mass in E minor  
Stravinsky | Symphony of Psalms

### **Bach: St. John Passion**

Saturday, March 31 at 8 pm  
Sunday, April 1 at 7 pm

Bach | St. John Passion  
with *Musica Angelica Baroque  
Orchestra*

### **Andes to the Sea**

Sunday, April 29 at 7 pm

Galián | Salseo  
Grau | Caramba  
other vibrant Venezuelan songs  
Gabriela Lena Frank | WORLD  
PREMIERE  
with *Huayacaltia*

### **Tribute to Górecki**

Sunday, June 10 at 7 pm

Górecki | Lobgesang  
Brahms | Schaffe in mir,  
Gott, ein rein Herz  
Górecki | Five Marian Songs  
Górecki | Miserere

## GUEST APPEARANCES *at Walt Disney Concert Hall & Shrine Auditorium*

### **SHOSTAKOVICH ORANGO**

Dec 3 & 4, 2011

WORLD PREMIERE  
LA Philharmonic  
Esa-Pekka Salonen, conducting  
Peter Sellars, directing  
Walt Disney Concert Hall

### **MAHLER SYMPHONY NO. 2**

Jan 22, 2012

Simón Bolívar Symphony  
Orchestra of Venezuela  
Gustavo Dudamel, conducting  
Walt Disney Concert Hall

### **MAHLER SYMPHONY NO. 3**

Jan 24, 2012

Simón Bolívar Symphony  
Orchestra of Venezuela  
Gustavo Dudamel, conducting  
Walt Disney Concert Hall

### **MAHLER SYMPHONY NO. 8**

Feb 4, 2012

LA Philharmonic  
Simón Bolívar Symphony  
Orchestra of Venezuela  
Gustavo Dudamel, conducting  
Shrine Auditorium

### **BEETHOVEN**

#### **MISSA SOLEMNIS**

April 13, 14 & 15, 2012

LA Philharmonic  
Herbert Blomstedt, conducting  
Walt Disney Concert Hall

### **MOZART DON GIOVANNI**

May 18, 20, 24 & 26, 2012

LA Philharmonic  
Gustavo Dudamel, conducting  
Paul Curran, directing  
Frank Gehry, architect  
Walt Disney Concert Hall

### **ADAMS THE GOSPEL ACCORDING TO THE OTHER MARY**

May 31, Jun 1, 2 & 3, 2012

WORLD PREMIERE  
LA Phil commission  
LA Philharmonic  
Gustavo Dudamel, conducting  
Walt Disney Concert Hall

Please visit [LAPhil.com](http://LAPhil.com) for concert times, tickets and information

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Photo: Lee Salem



Board member Ann Graham Ehringer with son Wade Graham.

"There are such joys for me in making a planned gift to the LAMC endowment fund ... and joys at so many levels.

They range from the "global": contributing to the future of choral music—the repertoire, knowledge and familiarity of this most intimate of musical expressions;

to the more immediate: the thrilling experiences of enjoying, sharing and supporting this truly peerless group of singers and music director in our extraordinary concert hall;

to the very personal: sharing with my children and grandchildren the importance of family support for the arts that bring us so much pleasure, and expanding their educations about both classical and contemporary music, and sharing the beautiful experiences of being there together — all of us sharing the music, the singers, Grant, and WDCH, even being downtown together for very special evenings in this great city.

We feel privileged to be a small part of the LAMC. And we enjoy it all tremendously. We thank the musicians who are the LAMC, and Grant, and our amazing staff, and all the supporters of LAMC who make all this possible ... and bring us such joys. Encore! Encore!"

— Ann Graham Ehringer

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**Online: LAMC.ORG**





# DECEMBER AT THE MUSIC CENTER

## THURSDAY, DECEMBER 1

7:30 PM The Joffrey Ballet - *Nutcracker*  
Dance at the Music Center /  
Dorothy Chandler Pavilion

2:00 PM *Bring It On: The Musical*  
& 8:00 PM Center Theatre Group /  
Ahmanson Theatre  
**Runs through December 10**

8:00 PM *Vigil*  
Center Theatre Group /  
Mark Taper Forum  
**Runs through December 18**

## FRIDAY, DECEMBER 2

2:00 PM The Joffrey Ballet - *Nutcracker*  
& 7:30 PM Dance at the Music Center /  
Dorothy Chandler Pavilion

8:00 PM Salonen Conducts  
Shostakovich's Orango  
LA Phil / Walt Disney Concert Hall  
**Runs through December 4**

## SATURDAY, DECEMBER 3

11:00 AM Kitka & Czechoslovak-American  
& 12:30 PM Marionette Theatre  
World City at the Music Center /  
W.M. Keck Children's Amphitheatre,  
Walt Disney Concert Hall (FREE)

2:00 PM Holiday Wonders:  
A Festival of Carols  
Los Angeles Master Chorale /  
Walt Disney Concert Hall  
**Runs through December 10**

2:00 PM The Joffrey Ballet - *Nutcracker*  
& 7:30 PM Dance at the Music Center /  
Dorothy Chandler Pavilion

## SUNDAY, DECEMBER 4

2:00 PM The Joffrey Ballet - *Nutcracker*  
Dance at the Music Center /  
Dorothy Chandler Pavilion

## TUESDAY, DECEMBER 6

8:00 PM Chamber Music  
LA Phil / Walt Disney Concert Hall

## THURSDAY, DECEMBER 8

8:00 PM PACIFIC STANDARD TIME:  
The Hollywood Sound  
LA Phil / Walt Disney Concert Hall  
**Runs through December 11**

## SATURDAY, DECEMBER 10

8:00 PM Boston Symphony Orchestra  
Presented by LA Phil /  
Walt Disney Concert Hall

## SUNDAY, DECEMBER 11

7:00 PM Rejoice! A Classical Christmas  
Los Angeles Master Chorale /  
Walt Disney Concert Hall

## MONDAY, DECEMBER 12

7:30 PM *Messiah* Sing-Along  
Los Angeles Master Chorale /  
Walt Disney Concert Hall

## TUESDAY, DECEMBER 13

8:00 PM Handel's *Messiah*  
Presented by LA Phil /  
Walt Disney Concert Hall  
**Runs through December 14**

## THURSDAY, DECEMBER 15

8:00 PM A Chanticleer Christmas  
Presented by LA Phil /  
Walt Disney Concert Hall

## FRIDAY, DECEMBER 16

11:00 AM Labadie Conducts Mozart  
LA Phil / Walt Disney Concert Hall  
**Runs through December 18**

6:30 PM Music Center Holiday Sing-Along  
- 8:00 PM Active Arts at the Music Center /  
Music Center Plaza (FREE)

8:00 PM Holiday Organ Spectacular  
Presented by LA Phil /  
Walt Disney Concert Hall

## SATURDAY, DECEMBER 17

11:30 AM Holiday Sing-Along  
& 2:30 PM Presented by LA Phil /  
Walt Disney Concert Hall

## SUNDAY, DECEMBER 18

7:00 PM Handel: *Messiah*  
Los Angeles Master Chorale /  
Walt Disney Concert Hall

## MONDAY, DECEMBER 19

8:00 PM The Klezematics  
Presented by LA Phil /  
Walt Disney Concert Hall

## TUESDAY, DECEMBER 20

8:00 PM A Swingin' Christmas with  
John Pizzarelli and Jessica Molaskey  
Presented by LA Phil /  
Walt Disney Concert Hall

## SATURDAY, DECEMBER 31

7:00 PM New Year's Eve with Pink Martini  
& 10:30 PM Presented by LA Phil /  
Walt Disney Concert Hall