

DECEMBER 2012



LOS ANGELES
MASTER
CHORALE

presents

Christmas

AT WALT DISNEY CONCERT HALL



Photo: Ken Hively

performances
MAGAZINE

HIGH NOTES

*From Director of Development
Patrick Morrow*



SEASON'S GREETINGS!

As the newest member of the LA Master Chorale administrative team, I was thrilled to be asked to write the 'High Notes' for our December program book. This will be my first holiday season enriched by the magic of the LA Master Chorale, and I can't wait to take it all in! Throughout the month of December, Grant Gershon's inspired musical direction and festive programming offers something for everyone: favorite holiday carols, classical works to invoke the spirit of the season, the majesty of Handel's *Messiah* — all performed to perfection courtesy of the unparalleled vocal abilities of the Chorale — and our immensely popular (and for many Angelenos a holiday tradition!) *Messiah Sing-Along*.

To be able to enjoy these amazing performances first-hand is truly something to be thankful for. Such experiences simply would not be possible without the loyal subscribers and generous donors whose support enables the Master Chorale to reach thousands each year in communities both near and far through performances, community engagement, recordings and broadcasts.

As we look ahead with hope and optimism to the new year and the Chorale's 50th Anniversary next season, we will continue our mission to grow and expand the Chorale's impact and reach. In this season of giving, please consider a year-end gift to the Chorale to help us achieve this important goal of bringing the beauty and power of the human voice to an ever-expanding audience.

With many thanks to you, all of us at the Los Angeles Master Chorale send you our warmest wishes for a joyous holiday season and look forward to seeing you here at Walt Disney Concert Hall for many more performances in the New Year.

Happy Holidays!

A handwritten signature in black ink, appearing to read 'Patrick Morrow', with a long horizontal flourish extending to the right.

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LOS ANGELES
MASTER
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AT WALT DISNEY CONCERT HALL

Grant Gershon
The Kiki & David Gindler Music Director

HOLIDAY WONDERS FESTIVAL OF CAROLS

Saturday, December 8 & 15 at 2 pm | Walt Disney Concert Hall

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

<i>Here We Come A-Caroling</i>	English Wassail Song
<i>Deck The Hall</i>	Welsh Carol arr. John Rutter (b. 1945)
<i>Angels We Have Heard on High</i>	French Carol arr. Donald McCullough (b. 1957)
<i>Behold New Joy</i>	Shawn Kirchner (b. 1970)
<i>Silent Night</i>	Franz Gruber arr. David O (b. 1970)
<i>Brightest and Best</i>	Southern Harmony, (1835) arr. Shawn Kirchner
<i>Bring a Torch, Jeanette, Isabella</i>	French Carol arr. Shawn Kirchner
<i>Aleith Neiri</i> Ayana Haviv, SOPRANO	Chaim Parchi (b. 1947) arr. Joshua Jacobson (b. 1948)
<i>The First Noël (Sing Along)*</i>	English Carol
<i>One Sweet Little Baby</i>	Glenn McClure arr. Shawn Kirchner
<i>Glory, Glory, Glory to the Newborn King</i> Caroline McKenzie, SOPRANO	Moses Hogan (1957-2003)

— INTERMISSION —



Holiday Wonders: Festival of Carols is made possible, in part, by grants from the Pasadena Showcase House for the Arts and the Bank of America Charitable Foundation.

THE KOREA TIMES

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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.

<i>It's the Most Wonderful Time of the Year</i>	George Wyle (1916-2002) Eddie Pola (1907-1995) arr. Hawley Ades (1908-2008)
<i>Ding Dong Merrily On High</i>	arr. T. Frederick H. Candlyn (1892-1964)
<i>En lo más azul del cielo</i>	Emilio Dublanc arr. Ariel Quintana (b. 1965)
<i>Hiney Mah Tov</i>	arr. Iris Levine (b. 1957)
<i>White Christmas</i>	Irving Berlin (1888-1989) arr. Deke Sharon (b. 1967)
<i>The Twelve Days of Christmas</i>	arr. John Rutter
<i>Santa Claus Is Coming To Town</i> (Sing Along)*	John Frederick Coots (1897-1985) Haven Gillespie (1888-1975)
<i>Have Yourself A Merry Little Christmas</i>	Hugh Martin (1914-2011) arr. Ken Neufeld
<i>Lo, How a Rose E'er Blooming</i> Doug Masek, SOPRANO SAXOPHONE	German Carol arr. Shawn Kirchner
<i>A Christmas Garland</i>	Conrad Susa (b. 1935)

*Sing Along texts can be found on page 6.

FEATURED ARTISTS



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; MM degree with Honors from the New England Conservatory of Music

Solo appearances: 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 performances in Russia, Canada, and South America as well as many domestic concerts

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

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 in the Disney Hall Organ DVD documentary and Featured Organist for the 100th year celebration of the American Guild of Organists, Los Angeles Chapter, 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



Lisa Edwards

PIANO

Official Position: Pianist/Musical Assistant of the Los Angeles Master Chorale

Education: undergraduate studies in piano performance at North Texas State University; MM in Keyboard Collaborative Arts at USC (with honors)

Has performed with: Los Angeles Master Chorale, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Santa Barbara Symphony

Recordings: Steve Reich's *You Are (Variations)* and *Daniel Variations* on Nonesuch

Previous faculty positions include: California State University Long Beach, Glendale Community College, Pasadena City College, Idyllwild Arts Festival

Other positions: San Marino Community Church, Stephen S. Wise Temple, Congregation Kol Ami

SHAWN KIRCHNER *Swan Family Composer in Residence*

A true lover of Christmas carols right from the get-go, Shawn remembers his parents' four-record set of the *Reader's Digest: Joyous Music for Christmastime*. "They're still some of the best choral arrangements out there to this day!" says Shawn. "I could never get rid of my record player, as we still listen to these every year while we decorate the tree." Many of Shawn's carol arrangements originated in 2004, when CBS Television invited his denomination, the Church of the Brethren (a historic peace church), to create a program for the network's televised Christmas Eve Service with music reflecting their diverse congregations. Shawn was identified as the top guy for the job and with only two months' notice, was charged with the task of recruiting a nation-wide pool of Brethren musicians and arranging almost all of the carols for the occasion.



Photo: Jonathan Vandiver

Shawn grew up in Bloomfield, Iowa with his triplet brother and sister, and had his first public performance of a composition when he was eight years old. He later attended the University of Iowa and Manchester University, where he studied Peace Studies, and was recently mentored in choral arranging by Alice Parker. Many choral arrangements have been performed throughout the choral world and one in particular, *Wana Baraka*, was featured at Windsor Castle as part of Her Majesty Elizabeth II's Diamond Jubilee Celebration this past May! Shawn was appointed a three year position as LAMC's Swan Family Composer in Residence beginning July 1, 2012.

Keep a look out for his new commission for LAMC, which will be premiered during this season's final concert, *American Songs & Spirituals* on Sunday, June 2 at 7 pm.

LOS ANGELES MASTER CHORALE

SOPRANO

Suzanne Anderson
Samela Beasom
Tamara Bevard
Hayden Eberhart
Shelly Edwards
Claire Fedoruk
Colleen Graves
Ayana Haviv
Marie Hodgson
Karen Hogle Brown
Susan Judy
Risa Larson
Virenia Lind
Elyse Marchant Willis
Deborah Mayhan
Caroline McKenzie
Lika Miyake
Marnie Mosiman
Holly Shaw Price
Karen Whipple Schnurr
Anna Schubert
Suzanne Waters
Sunjoo Yeo

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Bradley Chapman
Jody Golightly
Timothy Gonzales
J. Wingate Greathouse
Steven Harms
Brandon Hynum
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Sean McDermott
Adam Noel
John Russell
George Sterne
Todd Strange
Matthew Thomas

BASS

Joseph Bazyouros
Mark Beasom
Michael Blanchard
Reid Bruton
Greg Davies
Michael Freed
Gregory Geiger
Dylan Gentile
Will Goldman
Abdiel Gonzalez
Stephen Grimm
Kyungtae Kim
Scott Lehmkuhl
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THANK YOU

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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!



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• HOUSE FOR THE ARTS
• The Los Angeles Master Chorale
• salutes the many dedicated volunteer
• members of the Pasadena Showcase
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• PSHA has awarded more than \$18
• million in gifts and grants to non-profit
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• and educational music programs for
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• *Holiday Wonders: Festival of Carols*. Bravo,
• Pasadena Showcase House for the Arts!



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• KOREA TIMES

• The Korea Times has been an outstanding
• champion of the Los Angeles Master
• Chorale ever since our *Stories from
• Korea* concert in March 2011. We thank
• the Korea Times for their continued
• commitment to the choral arts and for
• being our media sponsor for this concert.



SING-ALONG TEXT

The First Noël

Traditional English Carol

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.

Santa Claus is Coming to Town

Lyrics by Haven Gillespie

You better watch out, you better not cry,
better not pout, I'm telling you why:
Santa Claus is coming to town!

He's making a list, and checking it twice,
gonna find out who's naughty and nice.
Santa Claus is coming to town.

He sees you when you're sleepin',
he knows when you're awake.
He knows if you've been bad or good
so be good for goodness sake.

Oh! You better watch out, you better not cry,
better not pout, I'm telling you why:
Santa Claus is coming to town!



Enriching Lives



ON AIR

Los Angeles Master Chorale

Tune in to Classical KUSC 91.5 FM on Sundays at 7 pm for a seven week broadcast series of your favorite LAMC performances. You can also listen to each of these performances streamed online at kusc.org for one week following their broadcast date. This series is sponsored in part by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.

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

December 23, 2012 at 7 pm

A Festival of Carols!

Favorite carols and songs of the season, sung to perfection by the Los Angeles Master Chorale

Performed December 10, 2011

December 30, 2012 at 7 pm

Rachmaninoff | Selections from the Liturgy of St. John Chrysostom

Haydn | Harmonie Mass

Performed October 12, 2008

January 6, 2013 at 7 pm

Pärt | De Profundis

Bruckner | Locus Iste

Bruckner | Os justi meditabitur sapientiam

Brahms | Laß dich nur nichts nicht dauren

Clearfield | Dream Variations

Brahms | Ave Maria

Sametz | Music's Music

Muhly | Expecting the Main Things From You

Performed February 22, 2009

January 13, 2013 at 7 pm

Sierra | Missa Latina

Performed May 31, 2009

January 20, 2013 at 7 pm

Pärt | Miserere

Monk | Weave

Monk | Night

Monk | Selections from Songs of Ascension

Performed April 11, 2010

January 27, 2013 at 7 pm

Haydn | The Creation

Performed April 10, 2011

February 3, 2013 at 7 pm

Górecki | Lobgesang

(Song of Praise)

Brahms | Schaffe in mir, Gott, ein rein Herz

Górecki | Pieśni Maryjne

(Marian Songs)

Górecki | Miserere

Performed June 10, 2012

BRAHMS REQUIEM

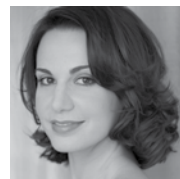
Sat, Jan 26 at 2 pm Grant Gershon, conductor
 Sun, Jan 27 at 7 pm Walt Disney Concert Hall

Lieberson | The World in Flower WEST COAST PREMIERE
Brahms | Ein Deutsches Requiem

A true masterpiece! The Brahms Requiem swells with lush, romantic sounds that will sweep you away in the acoustics of Disney Hall. To complement, Grant chose Peter Lieberson's *The World in Flower*, written to deliver a message of tolerance through what the *New York Times* describes a "rapturously lyrical work." A signature Gershon pairing of classic and new to create an unforgettable concert experience!



Yulia Van Doren,
Soprano



Kelley O'Connor,
Mezzo Soprano



Brian Mulligan,
Baritone

CONCERT STATS

115 singers | symphonic orchestra | soloists



TICKETS GOING FAST!

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Artists, programs, dates and prices subject to change.



LAMC INTERNATIONAL TOUR *with the LA Philharmonic*

On the eve of our 50th Anniversary Season, an international tour with the LA Philharmonic to London, Lucerne, Paris and New York in March 2013 provides an unprecedented opportunity to showcase the LA Master Chorale on the world stage. *The Gospel According to the Other Mary* was commissioned by the Los Angeles Philharmonic, Barbican Centre, Lincoln Center, Lucerne Festival, Zaterdag Matinee at the Concertgebouw Amsterdam, and Cité de la musique in Paris. Similar in scope to Adams' first oratorio *El Niño*, *The Gospel According to the Other Mary* completes the narrative by telling the story of Jesus' Passion, Crucifixion and Resurrection. The concert version premiered on May 31, 2012 by the LA Philharmonic and LA Master Chorale with Gustavo Dudamel conducting. The staged version created by Peter Sellars premieres at Walt Disney Concert Hall in March 2013, then tours to Europe.

TOUR SCHEDULE



LOS ANGELES
 Walt Disney Concert Hall
 March 7, 8 & 10, 2013



LONDON
 Barbican Centre
 March 16, 2013



LUCERNE
 KKL Luzern
 March 20, 2013



PARIS
 Salle Pleyel
 March 23, 2013



NEW YORK
 Lincoln Center
 March 27, 2013

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

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WHY WE GIVE

“I love the Master Chorale. Rather than give a little to multiple groups, I choose to donate mainly to LAMC because they need the support and I feel my donation makes a difference.”



—Rosemary Schroeder

“The Master Chorale is so worthwhile. I enjoy the music on a deep level and I’m proud to contribute in my own small way.”



—Curtis Ray Joiner

“This quality of musical performances cannot be supported by ticket prices alone, and requires contributions by those who can afford to give.”



—Bo and Sol Golomb

”

Grant Gershon
The Kiki & David Gindler Music Director

REJOICE!

Sunday, December 16 at 7 pm | Walt Disney Concert Hall

Los Angeles Master Chorale
 Grant Gershon, conductor

Lobet den Herrn, alle Heiden

Johann Sebastian Bach
 (1685-1750)

Gloria

Antonio Vivaldi
 (1678-1741)

Gloria in excelsis Deo
 Et in terra pax hominibus
 Laudamus te

Deborah Mayhan, SOPRANO | Ayana Haviv, SOPRANO

Gratias agimus tibi
 Domine Deus, Rex coelestis

Deborah Mayhan, SOPRANO

Domine Fili unigenite
 Domine Deus, Agnus Dei

Janelle DeStefano, MEZZO SOPRANO

Qui tollis peccata mundi
 Qui sedes ad dexteram Patris

Janelle DeStefano, MEZZO SOPRANO

Quoniam tu solus sanctus
 Cum Sancto Spiritu

— INTERMISSION —

Magnificat

Johann Sebastian Bach

Magnificat

Et exultavit spiritus meus

Harriet Fraser, SOPRANO

Vom Himmel hoch

Quia respexit

Risa Larson, SOPRANO

Omnes generationes

Quia fecit mihi magna

Steve Pence, BARITONE

Freut euch und jubiliert

Et misericordia

Niké St. Clair, MEZZO SOPRANO | Brandon Hynum, TENOR

Fecit potentiam

Gloria in excelsis Deo

Deposuit potentes

Brandon Hynum, TENOR

Esurientes implevit bonis

Niké St. Clair, MEZZO SOPRANO

Suscepit Israel

Risa Larson, SOPRANO | Harriet Fraser, SOPRANO | Niké St. Clair, MEZZO SOPRANO

Virga Jesse floruit

Risa Larson, SOPRANO | Steve Pence, BARITONE

Sicut locutus est

Gloria Patri



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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

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This concert is sponsored through the generosity of Violet Jabara Jacobs.



Praise & Glory

MONUMENTS OF MUSICAL REJOICING

by Thomas May

The impulse to rejoice takes on countless musical forms in J.S. Bach's works. By happy coincidence, it was the Christmas season of 1723 that provided what the eminent Bach scholar Christoph Wolff describes as "the first opportunity for an exhilarating musical statement" since the composer had taken on his new job in Leipzig, where he would remain until the end of his career 27 years later.

The ambitious *Magnificat* that Bach produced for the occasion was intended to give the city and his bosses an indelible impression of the role he expected music to play under his tenure — a role he would foster by replacing stale convention with innovative, challenging new compositions and musical practices. It stands out as a resplendent example of the remarkable artistic feats Bach set himself to accomplish as soon as he took over his duties in Leipzig, when he resolved to furnish complete annual cantata cycles of his own for each Sunday and feast day. The *Magnificat* originated as Bach's special response to that first Christmas Vespers service in Leipzig, and it is in its longer original form that we hear the work on the second half of our program.

A shorter piece by Bach meanwhile provides a fitting entrée to another iconic work of celebration and joyful praise from the Baroque, the beloved Gloria in D major of Antonio Vivaldi (see sidebar). In Bach's milieu, the motet — a shorter sacred vocal composition that was a cappella or accompanied by organ — had been eclipsed by the cantata, so it's not surprising that only six surviving individual motets are conventionally attributed to him. This doesn't take into account motet-like movements incorporated into the cantatas or some of the choruses of the *St. Matthew Passion*. Bach's authorship of *Lobet den Herrn, alle Heiden* ("Praise the Lord, all ye heathen"), BWV 230, has actually been contested by scholars; some meanwhile infer from its unusual degree of virtuosity that this brief piece might even be an excerpt from a longer cantata, since lost.

In any case, *Lobet den Herrn*, like Bach's other surviving motets, is in the vernacular German rather than Latin. The text elaborates only the first two lines of Psalm 117 in an intricate design that juxtaposes polyphony and homophonic writing. The first two sections are closely interconnected, introducing two fugue subjects (one for each half of the first line). Their busy textures yield to a simpler style for the second line ("Denn seine Gnade und Wahrheit"), with the polyphony then resuming for its continuation as Bach amplifies the implications of "eternity." Another fugue on "Alleluja" concludes this motet for four-part choir and continuo.

Vivaldi's Paean to the Cosmos

Vivaldi gained his international celebrity from his well-publicized concertos. Many of these he produced for the highly talented musicians of the Ospedale della Pietà (Hospital of Mercy). The Pietà was a charitable institution for foundlings and orphans where the girls stayed on to develop

desirable skills — such as musical training in the case of those with an obvious gift. This elect group offered concerts of such quality that they were useful in attracting donors, earning the Pietà a reputation as a first-rate conservatory in its own right.

Because of frequent music-related gigs that took him on the road, Vivaldi had a contentious relationship with the Pietà's administration, but he spent many years teaching and writing music for these students. His duties at the Pietà included producing sacred music, though they never enjoyed the widespread circulation of his concertos, and they quickly fell into oblivion following Vivaldi's death. It wasn't until the 1920s that a trove of Vivaldi's sacred music unexpectedly turned up in archives. Pieces like the Gloria, which had its "modern" premiere in Siena in 1939, have therefore had a much less extensive "afterlife" than many other famous works from the Baroque. (Vivaldi's operas have taken even longer to find their way onto the radar, and the process of rediscovery of this prolific catalogue is ongoing.)

Thus there is scant information about the context of the Gloria in D (RV 589), which shares some features with another, less-well-known Gloria by Vivaldi that has also survived (RV 588); a third Gloria setting referred to in a catalogue of his works has meanwhile been lost. Most likely the familiar Gloria would have originally been written for and performed by the young women at the Pietà, and it is generally dated around 1715. All the soloist parts are for female voices, and the choir, as some scholars claim, would have even taken on the male lines, transposing up the bass line as needed. Yet Vivaldi had excellent singers and instrumentalists at his disposal, using them to paint a spectacular musical canvas with his Gloria. Along with the four-part choir and soloists, the ensemble calls for oboe, trumpet, strings, and continuo.

Vivaldi's stand-alone setting of the Gloria (one of the prayers from the Mass) divides the text into twelve distinct movements, in essence crafting a kind of cantata or vocal concerto that encompasses astonishing variety, in keeping with the prayer's far-ranging paean to the divine force of the Christian cosmos.

Vivaldi's lively, fluid style makes the sequence of musical imagery easy enough to follow. Yet essential to that style is a note of unpredictability which makes the Gloria especially engaging. The opening chorus resounds in a triumphant D major but veers into murky harmonic regions, foreshadowing the uncertainty to come in the chromatic, inward-directed "Et in terra pax" in B minor. Vivaldi's experience from his alternate career as an opera composer is apparent in the enchanting soprano duet "Laudamus te" and in the lilting pastoral soprano aria "Dominus Deus, Rex caelestis."

The stern homophony of "Gratias agimus" preludes a tightly woven fugal style in "Propter magnam," with yet another choral style of declamation to be heard in "Domine Fili." Vivaldi combines solo aria with chorus in "Domine

Deus, Agnus Dei". The deep shadows of the choral "Qui tollis" lead into another B minor movement in the alto aria "Qui sedes," preparing the way for a concentrated reprise of the D major Gloria — this time without its harmonic complications. Vivaldi then caps the work with an impressively woven concluding fugue (adapted, as it happens, from his older Venetian contemporary, the opera composer Giovanni Maria Ruggieri).

Bach's First Milestone for Leipzig: The Magnificat

Both the *Magnificat* and *St. John Passion*, which followed several months later and rounded out Bach's audacious first year in Leipzig, were landmarks in his plan to revitalize sacred music. Even more, notes Christoph Wolff, they helped set the stage for "the conceptualization and grandiose design" of the *St. Matthew Passion*, whose extraordinarily monumental dimensions remain among the most ambitious in Western music. Because Easter and Pentecost had already been celebrated before Bach took up his new post in 1723, he had to wait until the Christmas season to unfurl his first large-scale musical canvas for the Leipzigers.

Unlike Monteverdi's great *Vespers of 1610*, we know the precise context of the Vespers service for which Bach's *Magnificat* was originally composed over a century later. The text he sets is the Cantic of the Virgin Mary (from the Gospel of Luke), representing a prayer or monologue Mary spontaneously utters during the episode of the Visitation to her cousin Elizabeth, who is also pregnant. After Elizabeth declares that "the babe leapt in my womb for joy" when Mary greeted her, Mary responds with the lines comprising the *Magnificat*. This prayer marks the culmination of the daily Vespers service but of course would have special significance on the day celebrating Jesus' birth itself.

According to the tradition that had developed in Leipzig (in Bach's time, such matters varied from one municipality to the next), the German translation of the *Magnificat* made by Luther would be sung during a regular Vespers service — the evening part of the daily liturgical cycle of prayers. However, the Latin text was still reserved for such important feasts as Christmas. As a result, the *Magnificat*, which is Bach's only setting of this text, represents one of the comparatively few occasions — including the B minor Mass — on which the pious Lutheran Bach resorted to the language of the Roman Catholic Church for a musical setting.

Bach pulled out all the stops for his *Magnificat*, scoring it for an ensemble of recorders, oboes, trumpets, timpani, strings, and continuo and for five solo singers and an unusually expansive five-part choir that anticipates the choral layout of the B minor Mass. In addition, he interpolated four extra numbers among the twelve movements into which he divided the *Magnificat* text. These "extras" (known as *laudes*, or "songs of praise") were specifically oriented to the Christmas season: three choruses (between Nos. 2 and 3, 5 and 6, and 7 and 8, respectively; two of them in German and the third in Latin), as well as a Latin duet for soprano and bass, "Virga Jesse floruit" (between Nos. 9 and 10).

Sometime in the early 1730s, Bach revisited the score, excising the *laudes* so that the *Magnificat* could be performed at other high feasts besides Christmas; he also transposed the original home key down a half step from E-flat to D major and replaced the recorders with modern flutes, created what became the standard repertory version. For this performance, Music Director Grant Gershon has decided to present the original *Magnificat* written for Christmas Day of 1723 with the *laudes*, but using the later transposition to D major.

The grand scale of Bach's thinking in the *Magnificat* is apparent from its embarrassment of riches and maximal variety. Yet even the full choral movements have a swift-moving concision that causes the paradoxes expressed in Mary's prayer to emerge in high relief. Bach's moment-by-moment word painting and musical symbolism are, as expected, ingenious, drawing his listeners deeply into the prayer through rhythmic patterns that underline the motions of joy in "Et exultavit," for example. Bach likewise uses melodic shape and instrumental color to bring the words to life, as in the poignant oboe d'amore accompaniment to the soprano's humble phrasing in "Quia respexit," which suddenly opens up to the expansive vision of "omnes generationes."

The voice of the deity is channeled through the bass in "Quia fecit," while the following sequence of numbers further dramatizes the paradoxical effects of his interventions. In "Esurientes implevit," for example, Bach allows the alto to sing with operatic luxury but slyly omits the charming flutes at the very moment the rich are "sent away empty." The familiar chorale setting of the German *Magnificat* is woven into the exceptionally beautiful trio "Suscepit Israel," while the fugal design of the ensuing chorus equates ancient musical tradition with the Law represented by Old Testament prophecy.

The timelessness of praise is signaled by a cyclical return at the end of the final chorus to the music from the opening, with its festive trumpets and timpani and concerto-like "instrumental" treatment of the vocal lines. Like a musical mosaic, the *Magnificat*'s diversity of perspectives, of close-up details and intricate designs, coheres into a beautifully unified construction — and an unmistakably resounding hymn of gratitude and praise.

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

Bach Meets Vivaldi

Our Rejoice! program's combination of music by Bach and Vivaldi is fitting in two senses. First, although Bach is routinely juxtaposed with his great worldly "twin" born in the same year, George Frideric Handel, what's often overlooked is the significant influence exerted on Bach's evolution by the long-neglected Vivaldi — who was in fact only seven years his senior. The German composer famously transcribed a group of Vivaldi's concertos (during his Weimar years, about a decade before coming to Leipzig). And what he learned from the process, remarks Wolff, "represents a critical moment, perhaps the culmination point" of his early development and synthesis of new ways of musical thinking.

Another reason the opening Bach motet is especially apropos is that Vivaldi himself composed a shorter motet, *Ostro Picta* (RV 642), a combination of aria and recitative praising the Virgin Mary, which likely was intended to preface the diverse textures of the Gloria; in its Italian context, this genre of prefatory motet is known as an *introduzione*. *Lobet den Herrn, alle Heiden* thus serves a similar purpose here, while its intricate polyphony makes for a fascinating comparison and contrast with Vivaldi's choral methods in the Gloria.

GRANT GERSHON

The Kiki & David Gindler
MUSIC DIRECTOR



Photo: David Johnston

“the ever-adventurous Grant Gershon”

— LA TIMES

Now in his twelfth season as Music Director, 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: *Los Cantores de las Montañas* by Gabriela Lena Frank; *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 Chinari 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; *Rezos (Prayers)* by Tania León

LOS ANGELES MASTER CHORALE

“matchlessly polished”

— LA TIMES

A Founding Resident Company of the Music Center in 1964; now in its 49th season!

Music Directors:

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

Accomplishments: 34 commissions; 83 premieres of new works, of which 54 are world premieres; winner of the prestigious 2012 Margaret Hillis Award for Choral Excellence from Chorus America; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2000 and 2008) for *Voices Within*

Other appearances:

LA Philharmonic, LA 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:

Resident Conductor 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 and on tour in Santiago, Chile in 2012; led all 8 performances of *La Traviata* with LA Opera in 2009

Previous assignments:

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

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 24th year in 2013; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at culmination performances and the High School Choir Festival; masterclasses; invited dress rehearsals

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

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); *Górecki: Miserere* (Decca), *A Good Understanding* (Decca), *Glass-Salonen* (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:

PBS Great Performances production and DVD of *Il Postino*, released October 16, 2012; 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*



Photo: Steve Cohn

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 Duruflé’s *Messe “Cum Jubilo”*; Shostakovich’s *Orango* with Gustavo Dudamel and the LA Philharmonic

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

Suzanne Anderson
Hayden Eberhart
Claire Fedoruk
Rachelle Fox
Harriet Fraser
Ayana Haviv
Susan Judy
Risa Larson
Virenia Lind
Deborah Mayhan
Suzanne Waters
Sunjoo Yeo

ALTO

Monika Bruckner
Janelle DeStefano
Amy Fogerson
Michele Hemmings
Callista Hoffman
Leslie Inman
Farah Kidwai
Adriana Manfredi
Alice Kirwan Murray
Niké St. Clair
Kristen Toedtman
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Jody Golightly
Timothy Gonzales
Steven Harms
Brandon Hynum
Shawn Kirchner
Charles Lane
Michael Lichtenauer
George Sterne
Todd Strange
Matthew Tresler

BASS

Mark Beasom
Reid Bruton
Dylan Gentile
Kevin Dalbey
Timothy Gonzales
Abdiel Gonzalez
Scott Graff
David Kress
Scott Lehmkuhl
Edward Levy
Steve Pence
Vincent Robles
Ryan Villaverde

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

ORCHESTRA

VIOLIN 1

Ralph Morrison *Concertmaster*
Jayme Miller
Assistant Concertmaster
Margaret Wooten
Elizabeth Hedman
Florence Titmus
Leslie Katz
Joel Pargman
Nina Evtuhov

VIOLIN 2

Steve Scharf *Principal*
Cynthia Moussas
Assistant Principal
Jennifer Levin

JEFFREY GAUTHIER

Linda Stone
Mu Yi Chu

VIOLA

Kazi Pitelka *Principal*
Shawn Mann *Assistant Principal*
Dmitri Bovaird
Alma Fernandez

CELLO

John Walz *Principal*
Delores Bing *Assistant Principal*
Nadine Hall
Maurice Grants

BASS

Donald Ferrone *Principal*
Anne Atkinson *Assistant Principal*

FLUTE

Geri Rotella *Principal*
Sara Weisz

OBOE

Joel Timm *Principal*
Michele Forrest

BASSOON

John Steinmetz *Principal*

TRUMPET

David Washburn *Principal*
Andrew Ulyate
Kevin Brown

TYMPANI

Theresa Dimond

HARPSICHORD

Lisa Edwards

PERFORMANCE MANAGER

Steve Scharf

LIBRARIAN

Robert Dolan

COMPOSERS

Johann Sebastian Bach



Born: March 21, 1685 in Eisenach, Germany

Died: July 28, 1750 in Leipzig, Germany

Studied: with his father, Johann Ambrosius, who taught him the violin and trumpet, and with Johann Pachelbel

Assignments: 1700: chorister at the Michaelis monastery in Lüneberg;

1703-07: organist at the Neuekirche in Arnstadt; 1708: court organist and orchestra leader for the Duke of Sachsen-Weimar; 1717: Kapellmeister at Cothen; 1723: Kantor at the Thomas School in Leipzig

Best known for: *The Well-tempered Clavier*, a collection of 48 fugues and preludes which essentially standardized the practice of equally tempering keyboard instruments; also widely known for his works for unaccompanied violin and cello, his concerti, cantatas, and oratorios, among others

Notable compositions: *Well-tempered Clavier*; *Easter Oratorio*; *St. Matthew Passion*; *Christmas Oratorio*; *Jesu, meine Freude*; *Mass in B minor*

Quote: "The aim and final end of all music should be none other than the glory of God and the refreshment of the soul." —J.S. Bach

Antonio Vivaldi



Born: March 4, 1678 in Venice

Died: July 28, 1741 in Vienna

Education: father was a professional violinist; was trained for the priesthood at local churches of S. Geminiano and S. Giovanni while living with his family; probably learned violin from his father

Notable compositions: most famous for *The Four Seasons*, but also wrote more than 500 concertos, 46 operas, 90 sonatas, and a large output of sacred choral music

Posts: in 1703 became *maestro di violino* at the Ospedale della Pietà, a facility devoted to caring for orphaned, abandoned, and illegitimate girls; remained at the Pietà for most of his life; while travelling extensively, usually to productions of his compositions, moved to Vienna in 1740 to join the patronage of Charles VI, who died not long after Vivaldi's arrival

Known for: being a virtuoso violinist in his time, and being prone to vanity and exaggeration

SOLOISTS



Deborah Mayhan

SOPRANO

Seasons with Chorale: 11

Hometown: Los Angeles, California

Previous Chorale solos: Bach's *St. Matthew Passion*, Handel's *Messiah* and Mozart version of Handel's *Messiah*, Haydn's *Harmoniemesse* and *Lord Nelson Mass*, Mozart's *Coronation Mass*, Louis Andriessen's *City of Dis*

Education: Bachelor's Degree in Voice from California State University, Northridge

Opera performances: Marguerite in Gounod's *Faust* with West Bay Opera, Clorinda in Rossini's *La Cenerentola* with Opera Santa Barbara, *The Voice* in Beaumarchais' *The Guilty Mother* with Long Beach Opera, *The Mother* in Menotti's *Amahl and the Night Visitors* with El Dorado Opera

Guest appearance as a soloist: Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Santa Rosa Symphony, Opera A La Carte, Santa Barbara Choral Society, Pacific Chorale, New West Symphony, Claremont Chorale, Pasadena Pops Orchestra, Los Robles Master Chorale, Cuesta Master Chorale, Mendocino Music Festival

Recordings: As soloist in John Biggus' *A Vocal Bouquet* and *A Choral Bouquet*; solo voice also appears in Disney Channel's made-for-TV movie *The Proud Family* and in the film *The Virgin of Juarez*

Awards and honors: Metropolitan Opera Western Regional Finalist, Winner of the Los Angeles Artist of the Future Contest, Scholarship Participant at Israel Vocal Arts Institute in Tel Aviv



Ayana Haviv

SOPRANO

Seasons with Chorale: 9

Hometown: Jerusalem, Israel

Previous Chorale solos: Handel, *Messiah*; Haydn, *Heilig Mass*; Bach, *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, *From Jewish Folk Poetry*; Shulamit Ran, *O the Chimneys*; Betty Olivero, *Zima'ar*; Rossini, *Inflammatus*; Mozart, Mass in C Minor and Requiem; Vaughan Williams, *Dona Nobis Pacem*; Dov Seltzer, *Yiddish Song Cycle*

Film/Television credits include: *Avatar*, *The Conjuring*, *Wreck-It-Ralph*, *The Lorax*, *Supernatural*, *Ice Age IV: Continental Drift*, *John Carter*, *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: *Górecki: Miserere* and Nico Muhly's *A Good Understanding* with LAMC; *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® Award for Best Ensemble Performance for Cappella's 2007 *Padilla: Sun of Justice*



Janelle DeStefano

MEZZO SOPRANO

Seasons with the chorale: 3

Previous Chorale solos: Monteverdi, *Vespers of 1610*; Handel, *Messiah*; Bach, *St. John Passion*; Beethoven, *Choral Fantasy* (with Los Angeles Philharmonic)

Education: Master of Music, Westminster Choir College; Doctorate of Musical Arts, USC Thornton School of Music

Has appeared as a guest artist with: Los Angeles Chamber Orchestra; Los Angeles Philharmonic; Da Camera Society; San Diego Opera; Bach Collegium San Diego; La Jolla Symphony and Chorus; Inland Valley Symphony; and the Grammy®-nominated early music ensemble, El Mundo

As a soloist: Bach's *St. John Passion*, *St. Matthew Passion*, *Magnificat*, and B minor Mass; Handel's *Messiah* and *Dixit Dominus*; Beethoven, *Choral Fantasy* and Ninth Symphony; Couperin, *Leçons de ténèbre III*; Debussy's *La Damselle Elue*; Mahler's Symphonies No. 3 and 4; Respighi, *Laud to the Nativity*; Szymanowski's *Stabat Mater*

Opera performances: Dido in *Dido & Aeneas* (Purcell); Lucretia in *The Rape of Lucretia* (Britten); Romeo in *I Capuletti e i Montecchi* (Bellini); Third Lady in *The Magic Flute* (Mozart); Diana in *Salir el Amor del Mundo* (Duron); Maria in *La Alegria de la Huerta* (Chueca); and Valetto in *L'Incoronazione di Poppea* (Monteverdi)

Has toured with: The San Diego Opera Ensemble; El Mundo; Bach Collegium San Diego

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

Solo Recording: Appears as Naomi (Berkeley) with the La Brea Sinfonietta on Able: *The Dream Gallery: Seven California Portraits*, a 2011 release on Delos Records



Risa Larson

SOPRANO

Seasons with the Chorale: 6

Hometown: Tokyo, Japan

Previous Chorale solos: Respighi's *Laud to the Nativity*, Rosasharn in Ricky Ian Gordon's *Suite from The Grapes of Wrath*, Haydn's *Theresienmesse*, Britten's *A Ceremony of Carols*, Mozart's Requiem, Berstein's *Chichester Psalms*

Education: BA Music, UCLA

Performs regularly with: Los Angeles Opera

Opera performances: *Madame Butterfly*, *Suor Angelica*, *Don Giovanni*, *The Marriage of Figaro*, *La Bohème*, *Barber of Seville*, *The Little Sweep*, *The Magic Flute*

As a soloist: The Los Angeles Philharmonic Green Umbrella Series, Angeles Chorale

Recordings: *Górecki: Miserere*, *A Good Understanding*, *A Breath of Mississippi*

Musical theatre credits include: *Pirates of Penzance*, *Mikado*, *City of Angels*, *Pajama Game*, *Kiss Me Kate*, *The Sound of Music*, *Grand Night for Singing*

Film/Television credits include: soundtrack recordings for studio feature films, television commercials, and video games

Awards and Honors: Kohn Family Foundation Grant, Mu Phi Epsilon, Summer Songfest



Harriet Fraser
SOPRANO

Seasons with the Chorale: 3

Hometown: Norwich, England

Previous Chorale solos: French Connections Concert, Nov. 2010; Messiah Sing-Along, Dec. 2010

Education: medical degree at University College London, worked as a family doctor in central London looking after deprived and immigrant communities; meanwhile studied for postgraduate singing degree at Trinity College London, with Ian Partridge

Performs regularly with: Millennium Consort Singers, Santa Fe Desert Chorale

Opera performances: Drolla in *Die Feen* by Wagner, with Lyric Opera Los Angeles; also performed at the Aldeburgh Festival in the UK, Bregenz Festival in Austria and with various Baroque opera companies in the UK

Has appeared as a guest artist with: Maggini String Quartet, City of London Sinfonia, Long Beach Chorale, London Orpheus Choir and Orchestra, Orange County Women's Chorus, International Festival Chorus in Beijing, The Three Choirs Festival, UK, Cheltenham International Festival of Contemporary Music, Exeter Philharmonic, Norwich Philharmonic, Sussex Bach Choir, Lloyds of London Choir, Oxford Sinfonia, Huddersfield Contemporary Music Festival

As a soloist: extensively across the UK in all the major oratorio works (see above), and in many contemporary oratorio works; recital work, pioneering works of living composers at numerous British Festivals and in London at the Purcell Room, South Bank Centre

Has toured with: Britten Festival Chorus

Film/Television credits include: *Percy Jackson: The Lightning Thief*, *The Sorcerer's Apprentice*, *Battle Los Angeles*, *Cowboys and Aliens*, *The Lorax*, *Ice Age 4*, *For Colored Girls*, *X Men: First Class*

Awards and Honors: Paul Simm Prize for Contemporary Music



Niké St. Clair
MEZZO SOPRANO

Seasons with the Chorale: 11

Hometown: Debrecen, Hungary

Previous Chorale solo: Britten's *Hymn to St. Cecilia*; Bernstein's *Chichester Psalms*; Rutter's *Gloria*, Bach's *St. John Passion*, Mendelssohn's *Midsummer Night's Dream*

Other solos: Mozart Requiem, Mass in C minor with the Los Angeles Chamber Choir

Education: undergraduate degrees in Choral Conducting, Music Education and Music Theory, Liszt Academy of Music in Budapest; MM in Choral Music, USC; finishing a DMA in Choral Conducting, USC Thornton School of Music

Recordings: LAMC's recordings of *A Good Understanding* by Nico Muhly and *Górecki: Miserere*

Has toured with: Los Angeles Philharmonic and LAMC to New York to perform John Adams' *El Niño*; World Youth Choir to South America, Canada, Scandinavia, Belgium; Stuttgarter Kammerchor to Switzerland, Germany; upcoming spring 2013 tour with Los Angeles Philharmonic and LAMC to Lucerne (Switzerland), Paris, London and New York to perform John Adams' *The Gospel According to the Other Mary*

Film/Television credits include: *Avatar*; *Cowboys and Aliens*; *Wreck-It-Ralph*; *Rite*; *Battle: LA*; *2012*; *Earth*; *X-Men Origins: Wolverine*; *Sorcerer's Apprentice*; *Percy Jackson*; *The Seeker: Dark Is Rising*; *Horton Hears a Who* and several others



Brandon Hynum
TENOR

Seasons with the Chorale: 3

Hometown: Thousand Oaks, California

Previous Chorale solos: Messiah Sing-Along; Bach's *St. John Passion*

Education: BA in Music with a Minor in Chemistry, Washington Adventist University; Master of Music in Performance (Vocal Arts), USC Thornton School of Music

Performs regularly with: St. James' Episcopal Church, Horizon Music Group

Opera performances: Mayor Upfold in *Albert Herring*, Conte Belfiore in *La finta giardiniera*, *Das Liebesverbot*, and *Die Zauberflöte* with USC Opera; Chorus in *King Roger* with Santa Fe Opera

Recordings: *Górecki: Miserere* with LAMC

Has toured with: The Washington Adventist Music Department, St. James' choir



Steve Pence
BARITONE

Seasons with Chorale: 8

Hometown: Costa Mesa, California

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

Previous Chorale solos: Bach's *St. John Passion*, Jesus in Bach's *St. Matthew Passion*; Mozart/Handel *Messiah*; Bach's *Christmas Oratorio*; Handel's *Messiah*; Haydn's *Creation Mass*, *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 with American Youth Symphony; Britten's *War Requiem*, Verdi's Requiem, and *Messiah* with Cypress Masterworks; Bach's Mass in B minor with Los Angeles Bach Festival; Brahms' *Ein Deutsches Requiem* with Orange County Choral Society, Mozart's Mass in C minor with Orange County Catholic Chorale; Mendelssohn's *Elijah* with Lark Society

OPENING NIGHT GALA

THANK YOU to our generous donors and guests who participated in our Opening Night Gala on October 21, 2012! We are deeply grateful to those listed below whose generosity generated more than a quarter million dollars of vital operating support for the artistic and education programs of the Los Angeles Master Chorale.



Melissa and Dick Patterson



(l to r) composer Morten J. Lauridsen, Grant Gershon, composer Paul Mealor



(l to r) Patrick Fitzgerald, Board member Dr. Stephen A. Kanter and The Hon. Michael W. Fitzgerald



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(l to r) Jane Kaczmarek, Board member Brian Brooks, Virginia Brooks and John Emerson



(l to r) Board member Philip A. Swan with sister Karen Swan Steen and the Swan Family Composer in Residence Shawn Kirchner



(front) Dr. Edwin Cooper and Helene Cooper, (rear) Roger Lustberg and Board member Cheryl Petersen



(l to r) Dan Monahan, Board member Annette Ermshar, Ron Barone and Cynthia Ermshar



(l to r) Board Chairman David Gindler, President Terry Knowles, David Bohnett and Martin Massman



Paul Salamunovich and Betty McLaughlin

Photos: Alex Berliner

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LOS ANGELES
MASTER
CHORALE
AT WALT DISNEY CONCERT HALL

Grant Gershon
The Kiki & David Gindler Music Director

MESSIAH SING-ALONG

Monday, December 17 at 7:30 pm | Walt Disney Concert Hall

Grant Gershon, conductor
Suzanne Waters, soprano
Callista Hoffman, mezzo soprano
Timothy Gonzales, tenor
Ryan Villaverde, baritone

Messiah

George Frideric Handel
(1685-1759)

Part the First

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

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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.

Part the Second

22. Chorus	Behold the Lamb of God	
23. Aria	He was despised	Ms. Hoffman
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. Gonzales
28. Chorus	He trusted in God	
42. Recitative	He that dwelleth in heaven	Mr. Gonzales
43. Aria	Thou shalt break them	Mr. Gonzales
44. Chorus	Hallelujah	

Part the Third

45. Aria	I know that my Redeemer liveth	Ms. Waters
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. Villaverde
48. Aria	The trumpet shall sound	Mr. Villaverde
53. Chorus	Worthy is the Lamb	
Chorus	Amen	

SOLOISTS



Suzanne Waters

SOPRANO

Seasons with the Choral: 2

Hometown: Princeton, New Jersey

Has appeared in concert with: A.R. Rahman, Barry Manilow, Stevie Wonder, R. Kelly

As a soloist: William Schuman's *In Sweet Music*, Brahms' *Liebeslieder Walzer*, Duruflé's *Requiem*, Rutter's *Requiem*, Fauré's *Requiem*, Dvořák's *Gloria*, Rachmaninoff's *Vocalise*, Andrew Wright's *A Requiem of Peace*, Jonathan Willcocks' *On This Day Rejoice!*, A.R. Rahman's *Latika's Theme* (from *Slumdog Millionaire*), Garry Schyman's *Dante's Inferno* (video game score), Bartók's *Four Slavik Songs*, Brahms' *Zigeunerlieder*, Copland's *Long Time Ago*, *The Little Horses* and *At the River*

Recordings: with LAMC, *Górecki: Miserere*; with Chris Mann: *Home for Christmas*; with Matthew Morrison: *O Holy Night*

Film/Television credits include: *Wreck-It-Ralph*, *The Campaign*, *Ice Age IV*, *Men In Black III*, *The Lorax*, *John Carter*, *Cowboys & Aliens*, *Winnie the Pooh*, *Mars Needs Moms*, *Battle: LA*, *American Idol*, *The X-Factor*, *Glee!*



Callista Hoffman

MEZZO SOPRANO

Seasons with the Choral: 2

Hometown: Lewisburg, Pennsylvania

Education: BA in music, University of Notre Dame; MM vocal arts, USC

Opera performances: Siebel, Gounod's *Faust*; Oberon, Britten's *Midsummer Night's Dream*; Florence, Britten's *Albert Herring*; Ramiro, Mozart's *La finta giardiniera*; Niña in Golijov's *Ainadamar* with Long Beach Opera

As a soloist: Pergolesi's *Stabat Mater*; Haydn's *Lord Nelson Mass*; Handel's *Messiah*; Bach's *St. John Passion*; Bach's BWV 182; upcoming Mozart *Requiem* with the Los Angeles Chamber Orchestra

Musical theatre credits include: *Anybodys*, Bernstein's *West Side Story*



Tim Gonzales

TENOR

Seasons with the Choral: 3

Hometown: Hesperia, California

Education: Bachelor's of Arts from La Sierra University, Graduate Certificate in Voice from the University of Southern California

Performs regularly with: LA Opera Chorus, LA Chamber Singers

Opera performances: Albert in *Albert Herring*, Tebaldo in *I Capuletti e i Montecchi*, Peter Doyle in the West Coast premiere of Lowell Lieberman's *Miss Lonelyhearts*, Gonzalo in the West Coast premiere of Lee Hoiby's *The Tempest*

Has appeared as a guest artist with: Vancouver Symphony, Jacaranda Concert Series, Loma Linda Symphony, LA Daiku, Los Angeles Camerata, Chorale Bel Canto



Ryan Villaverde

BARITONE

Seasons with the Choral: first one!

Hometown: Miami, Florida

Education: BM from San Francisco Conservatory of Music; MA from University of Houston Moores School of Music

Opera performances: Falke in *Die Flaudermaus*, Vicar in *Albert Herring*, Father in *Hansel and Gretel*, Pip in *Miss Havisham's Fire*, Cardona in *Doña Francisquita*

Has appeared as a guest artist with: The Houston Bach Society, The Woodlands Symphony, The Florida Northeast Symphony, Jarvis Zarzuela Festival, Livermore Valley Concert Chorale, St. Marys Church (Stralsund, Germany), Main Street Theatre (Houston), Roskilde Cathedral (Copenhagen), Uppsala Cathedral (Uppsala, Sweden) Cathedral of Lund (Lund, Sweden)

As a soloist: Handel's *Messiah*, Fauré/Duruflé *Requiems*, *The Last Seven Words of Christ*, Brahms *Ein Deutsches Requiem*, Vaughan Williams *Five Mystical Songs*, over 20 Bach Cantatas, Bach *St. Matthew Passion*, *St. John Passion*, *Magnificat* and *Mass in B minor*

Has toured with: Off Broadway tour of *West Side Story*, two European Concert Tours in Denmark, Sweden and Germany; toured five seasons as associate music director of the Houston Boychoir

Musical theatre credits include: Tony in *West Side Story*, Padre in *Man of La Mancha*, Captain Von Trapp in *The Sound of Music*

Film/Television credits include: KUHf Houston, Texas Television and Radio

Awards and Honors: Superior Ratings at University Interscholastic League

ORCHESTRA

VIOLIN 1

Steve Scharf *Concertmaster*
Elizabeth Hedman
Assistant Concertmaster
Margaret Wooten
Florence Titmus
Leslie Katz
Joel Pargman

VIOLIN 2

Jayne Miller *Principal*
Cynthia Moussas
Assistant Principal
Jennifer Levin
Linda Stone
Nina Evtuhov
Anna Kostyuchek

VIOLA

Kazi Pitelka *Principal*
Brett Banducci
Assistant Principal
Kate Vincent
Diana Wade

CELLO

David Garrett *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

David Washburn *Principal*
Marisa Benedict

TYMPANI

Theresa Dimond

HARPSICHORD

Lisa Edwards

ORGAN

William Beck

PERFORMANCE MANAGER

Steve Scharf

LIBRARIAN

Robert Dolan

VINTNER TOM BECKMEN to Conduct *Hallelujah Chorus*

Each season at our Opening Night Gala, a very special item is put up for auction to raise funds for the Los Angeles Master Chorale's artistic and education programs. It's a tradition that is almost as old as the event itself and the thrill of a lifetime: guest conducting the Hallelujah Chorus for over 2,000 singers during the annual Messiah Sing-Along.

This year, Tom Beckmen (of Beckmen Vineyards - Santa Ynez Valley), who attended the Gala on October 21 with his wife Judy, took home the prize and will join a long line of prestigious conductors before him, including LAMC Board Chairman David Gindler and Music Center Board Chairman Kent Kresa. In preparation for the performance, Tom will receive private coaching from the maestro himself, Grant Gershon. "We congratulate Tom and thank him and Judy for their contribution," states Grant. "I look forward to passing him the baton on December 17!"



Tom and Judy Beckmen at the Oct. 21 Opening Night Gala

Photo: Alex Berliner



LOS ANGELES
MASTER
CHORALE
AT WALT DISNEY CONCERT HALL

Grant Gershon
The Kiki & David Gindler Music Director

MESSIAH

Saturday, December 22 at 7:30 pm | Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor
Elissa Johnston, soprano
Adriana Manfredi, mezzo soprano
Jon Lee Keenan, tenor
Vincent Robles, 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. Robles |
| 6. | Aria | But who may abide | Mr. Robles |
| 7. | Chorus | And He shall purify | |
| 8. | Recitative | Behold, a virgin shall conceive | Ms. Manfredi |
| 9. | Aria/Chorus | O Thou that tellest good tidings to Zion | Ms. Manfredi |
| 10. | Recitative | For behold, darkness shall cover the earth | Mr. Robles |
| 11. | Aria | The people that walked in darkness | Mr. Robles |
| 12. | Chorus | For unto us a child is born | |
| 13. | Pifa | Pastoral Symphony | |
| 14. | Recitative | There were shepherds abiding in the field | Ms. Johnston |
| | Recitative | And lo, the angel of the Lord | Ms. Johnston |
| 15. | Recitative | And the angel said unto them | Ms. Johnston |
| 16. | Recitative | And suddenly, there was with the angel | Ms. Johnston |
| 17. | Chorus | Glory to God in the highest | |
| 18. | Aria | Rejoice greatly, O daughter of Zion | Ms. Johnston |
| 19. | Recitative | Then shall the eyes of the blind be opened | Ms. Manfredi |
| 20. | Aria | He shall feed his flock | Ms. Manfredi, Ms. Johnston |
| 21. | Chorus | His yoke is easy | |

— INTERMISSION —

Part the Second

22. Chorus	Behold the Lamb of God	
23. Aria	He was despised	Ms. Manfredi
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	
29. Recitative	Thy rebuke hath broken his heart	Mr. Keenan
30. Aria	Behold, and see if there be any sorrow	Mr. Keenan
31. Recitative	He was cut off out of the land of the living	Mr. Keenan
32. Aria	But thou didst not leave his soul in hell	Mr. Keenan
33. Chorus	Lift up your heads, O ye gates	
40. Aria	Why do the nations so furiously rage together?	Mr. Robles
41. Chorus	Let us break their bonds asunder	
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. Johnston
46. Chorus	Since by man came death	
47. Recitative	Behold, I tell you a mystery	Mr. Robles
48. Aria	The trumpet shall sound	Mr. Robles
53. Chorus	Worthy is the Lamb	



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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

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MESSIAH

Handel's Atypical Masterpiece

by Thomas May

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 sales, 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* — several cuts from Parts Two and Three are made, as is the case in this performance, which segues from the chorus in No. 33 to No. 40 (Part Two) and from No. 48 to No. 53 (Part Three).

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 both halves of the concert."

SOLOISTS



Elissa Johnston

SOPRANO

Seasons with the Chorale: 2

Hometown: Lafayette, California

Previous Chorale solos: Haydn's *Creation*, Chinary Ung's *SPIRAL XII*, Faure's *Requiem*, Brahms' *Ein Deutsches Requiem*

Education: Bachelor of Music, USC

As a soloist: Atlanta Symphony, Colorado Symphony, St. Paul Chamber Orchestra, Fort Worth Symphony, Los Angeles Chamber Orchestra, Los Angeles Philharmonic, Oregon Bach Festival, Jacaranda Music, Southwest Chamber Music, Musica Angelica, New York City Ballet (singing, not dancing!) among others

Recordings: Chinary Ung's *Aura*, with Southwest Chamber Music on Cambria Records, Jorge Liderman's *Song of Songs* with San Francisco Contemporary Players on Bridge Records, Danny Elfman's *Serenata Schizophrenia* on Sony Classical

Has toured with: Southwest Chamber Music to Cambodia and Vietnam (Chinary Ung's *Aura*, Ravel's Mallarme songs), with the Telemann Chamber Orchestra to Osaka and Tokyo, Japan (Handel's *Messiah*, Bach's *Christmas Oratorio*), with New York City Ballet to Saratoga, NY (Strauss songs)

Film/Television credits include: Numerous films, including *Avatar*, *Cowboys and Aliens*, *The Smurfs*, *Real Steel*; featured vocalist in *For Colored Girls*, *Caprica* "The End of the Line" episode



Adriana Manfredi

MEZZO SOPRANO

Seasons with Chorale: 10

Hometown: Costa Mesa, California

Previous Chorale solos: 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, Orange County Women's Chorus, Long Beach Chorale

As a guest soloist: *Tehillim* by Steve Reich at Skirball Cultural Center, *Orango* by Shostakovich at Walt Disney Concert Hall

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

Movie soundtracks include: *Cowboys and Aliens*, *Wreck-It-Ralph*

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

Faculty: Classical Voice Conservatory/ Orange County School of the Arts (OCSA), California State Summer School for the Arts (CSSSA)



Jon Lee Keenan

TENOR

Seasons with Chorale: 6

Hometown: Las Vegas, Nevada

Previous Chorale solos: Bach's *St. John Passion*, Hugo Distler's *The Christmas Story*, Haydn's *Theresienmesse*, 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 Vocal Arts from USC; pursuing a DMA in Vocal Arts at USC

Opera Performances: Monostatos in *The Magic Flute* (Aspen Opera Theatre Center), Lechmere in the West Coast premiere of Britten's *Owen Wingrave* (USC Thornton Opera), Don Ottavio in *Don Giovanni* (Pacific Opera Project), Antonio and Luzzo (cover) in Wagner's second opera *Das Liebesverbot* (USC), Male Chorus in *The Rape of Lucretia* (USC)

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

Also known as: an accomplished session and jazz bassist



Vincent Robles

BARITONE

Seasons with the Chorale: 3

Hometown: Monrovia, California

Previous Chorale solos: Bach *St. John Passion*

Education: BM Vocal Performance, University of Redlands; MM Vocal Performance, California State University, Northridge

Performs regularly with: Los Angeles Opera Chorus, Guild Opera, bass section leader/soloist at All Saints Church Pasadena

Opera performances: Dancairo in *Carmen*; Gianni Schicchi in *Gianni Schicchi*; Demetrius in *A Midsummer Night's Dream*; Father in *Hansel and Gretel*; Cesare in *Giulio Cesare*; Fiorello in *Barber of Seville*; Dr. Falke in *Die Fledermaus*, Priest in *Tony Caruso's Last Broadcast* by Paul Salerni (World Premiere)

Has appeared as a guest artist with: Bear Valley Music Festival, Los Angeles Opera Department of Education and Community Development, Guild Opera, KLCS Saturday Showcase, OperaWorks, CSUN Opera Workshop, UCLA Opera Workshop

Recordings: *Górecki: Miserere* with LAMC, Shostakovich World Premiere Recording *Orango* with the Los Angeles Philharmonic, *Bill Cunliffe Transformation* with All Saints Church Pasadena Choir

Has toured with: University of Redlands Chapel Singers, All Saints Church Pasadena Coventry Choir.

Musical theatre credits include: Father in *Ragtime in Concert*; El Gallo in *The Fantasticks*; Judd in *Oklahoma*

Film/Television credits include: KLCS Saturday Showcase

Awards and Honors: CSUN music department scholarship, the Society of Singers Scholarship, Robert Barbera Scholarship

LOS ANGELES MASTER CHORALE

SOPRANO

Suzanne Anderson
Tamara Bevard
Karen Hogle Brown
Hayden Eberhart
Claire Fedoruk
Rachelle Fox
Ayana Haviv
Caroline McKenzie
Suzanne Waters

ALTO

Nicole Baker
Leanna Brand
Janelle DeStefano
Amy Fogerson
Leslie Inman
Farah Kidwai
Alice Kirwan Murray
Niké St. Clair
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Jody Golightly
Timothy Gonzales
Brandon Hynum
Shawn Kirchner
Charles Lane
Michael Lichtenauer
George Sterne

BASS

Michael Blanchard
Reid Bruton
Kevin Dalbey
Gregory Geiger
Abdiel Gonzalez
Scott Graff
Scott Lehmkuhl
Steve Pence
Jim Raycroft

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

ORCHESTRA

VIOLIN 1

Steve Scharf *Concertmaster*
Elizabeth Hedman
Assistant Concertmaster
Margaret Wooten
Florence Titmus
Leslie Katz
Joel Pargman

VIOLIN 2

Jayne Miller *Principal*
Cynthia Moussas
Assistant Principal
Jennifer Levin
Linda Stone
Nina Evtuhov
Anna Kostyuchek

VIOLA

Kazi Pitelka *Principal*
Brett Banducci
Assistant Principal
Kate Vincent
Diana Wade

CELLO

David Garrett *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

David Washburn *Principal*
Marisa Benedict

TYMPANI

Theresa Dimond

HARPSICHORD

Lisa Edwards

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*

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* Indicates multi-year commitment



Roger Lindbeck, A Remembrance

The Los Angeles Master Chorale mourns the loss of a dear friend and colleague, Roger Lindbeck, an enormously talented musician and dedicated member of the Chorale. A gentle spirit, whose upbeat demeanor made him a friend to all who had the good fortune to know him, Roger graced this world with his smile, talent and passion for life. He is sorely missed by colleagues at the LA Master Chorale, LA Opera, friends and family.

Many friends have honored Roger through a gift to the Master Chorale in support of the music he cherished creating with his talented colleagues. The Los Angeles Master Chorale, Grant Gershon, the Board of Directors and staff gratefully acknowledge the outpouring of love and friendship from the following:

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* As of November 19, 2012

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It's not too late to make a year-end gift to support the LA Master Chorale and receive tax savings in the form of a charitable deduction on your 2012 tax return! Now it's easier than ever. Simply visit our website at www.lamc.org/give to make your online donation before December 31, 2012. Or call 213-972-3138 to make a gift by phone.



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The Colburn Foundation & The Ralph M. Parsons Foundation

The Los Angeles Master Chorale gratefully acknowledges a pair of generous two-year foundation gifts made in 2012: a grant of \$150,000 from The Ralph M. Parsons Foundation, and a \$275,000 grant from The Colburn Foundation. We are thrilled that these institutional funders and their respective Boards of Trustees have made these exceptional commitments to the Chorale. Their support comes at a critical moment as the Chorale prepares for its milestone 50th Anniversary Season in 2013|14.

ENDOWMENT & PLANNED GIVING

Roger Wagner Society

The Los Angeles Master Chorale established the Roger Wagner Society to honor and recognize individuals who have expressed their commitment to the art of choral music by making a gift to the Master Chorale's endowment or a planned gift benefitting LAMC. Through this support, Society members ensure the long-term fiscal stability of the Master Chorale by creating a lasting legacy which will help preserve a vital cultural resource for future generations. The Society is named for the late Roger Wagner who founded the Master Chorale in 1964 and served as its Music Director until 1984.

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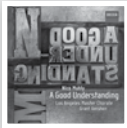


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- Górecki Miserere (Decca) | Released September 2012
- A Good Understanding (Decca) | Released September 2010
- Steve Reich: Daniel Variations (Nonesuch) | Released April 2008
- Steve Reich: You Are (Variations) (Nonesuch) | Released September 2005
- Glass-Salonen (RCM) | Released September 2002
- Argento - Duruflé (RCM) | Released May 2001
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At The Music Center December 2012



The Broadway cast of *Anything Goes*. Photo by Joan Marcus.



New Year's Eve with Idina Menzel



The Music Center Holiday Sing-Along
Photo by Mario de Lopez

SATURDAY, DECEMBER 1

Toyota Symphonies for Youth: *The Firebird*
11:00 AM LA Phil /
Walt Disney Concert Hall
Also December 8

Anything Goes
2:00 PM Center Theatre Group /
& 8:30 PM Ahmanson Theatre
Runs through January 6

Madame Butterfly
7:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through December 9

Lutoslawski Centenary:
Salonen Conducts Beethoven
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through December 2

Other Desert Cities
8:00 PM Center Theatre Group /
Mark Taper Forum
Runs through January 6

TUESDAY, DECEMBER 4

Lutoslawski Centenary: *Green Umbrella*
8:00 PM LA Phil New Music Group /
Walt Disney Concert Hall

WEDNESDAY, DECEMBER 5

La Llorona: *The Rebel Spirit of Chavela Vargas*
8:00 PM Presented by LA Phil /
Walt Disney Concert Hall

FRIDAY, DECEMBER 7

Lutoslawski Centenary:
Salonen Conducts Schumann and Lutoslawski
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through December 9

SATURDAY, DECEMBER 8

Opera 101: *Session 2*
9:00 AM LA Opera /
Dorothy Chandler Pavilion

Holiday Wonders: *Festival of Carols*
2:00 PM Los Angeles Master Chorale /
Walt Disney Concert Hall
Also December 15

MONDAY, DECEMBER 10

Ukulele Christmas Orchestra — FREE
SIGN-UP Active Arts at The Music Center/
DEADLINE Grand Park

TUESDAY, DECEMBER 11

Chamber Music: Bach, Haydn, Mozart
8:00 PM Members of the LA Phil /
Walt Disney Concert Hall

Holiday Concert: *Songs of the Season*
12:00 PM LA Opera / Grand Park /
& 1:00 PM Performance Lawn Stage

WEDNESDAY, DECEMBER 12

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

THURSDAY, DECEMBER 13

Zubin Mehta 50th Anniversary
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through December 16

FRIDAY, DECEMBER 14

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

SUNDAY, DECEMBER 16

Rejoice! Bach Magnificat
7:00 PM Los Angeles Master Chorale /
Walt Disney Concert Hall

MONDAY, DECEMBER 17

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

TUESDAY, DECEMBER 18

Aaron Neville: *A Christmas Celebration*
8:00 PM Presented by LA Phil /
Walt Disney Concert Hall

THURSDAY, DECEMBER 20

Don Tiki's Hot Lava Holiday Show
8:00 PM Presented by LA Phil /
Walt Disney Concert Hall

FRIDAY, DECEMBER 21

The Music Center Holiday Sing-Along — FREE
6:30 PM Active Arts at The Music Center /
The Music Center Plaza

A Swingin' Christmas with Big Bad Voodoo Daddy
8:00 PM Presented by LA Phil /
Walt Disney Concert Hall

SATURDAY, DECEMBER 22

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

Handel: *Messiah*

7:30 PM Los Angeles Master Chorale /
Walt Disney Concert Hall

MONDAY, DECEMBER 31

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

For more information, visit musiccenter.org or call (213) 972-7211.

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