

CELEBRATING **50** YEARS OF GOOD TIDINGS

LOS ANGELES
MASTER CHORALE
AT WALT DISNEY CONCERT HALL

CELEBRATE
CHRISTMAS
AT WALT DISNEY
CONCERT HALL

HIGH NOTES

From Director of Development
Patrick Morrow



In the annals of Los Angeles Master Chorale history, 2013 will go down as a year that was nothing short of extraordinary.

At a time when arts organizations have been faced with difficult choices and potential compromises, LAMC, under the bold and masterful vision of Grant Gershon, has experienced amazing artistic growth marked by exceptional accomplishments — a triumphant international tour with the LA Phil and unprecedented support — including a \$1 million gift from Kiki and David Gindler to name LAMC's Music Director position; historic milestones — the opening of LAMC's 50th Anniversary Season with a performance the *LA Times* hailed as "remarkable" and "spiritually transporting"; and, as always, music performed to perfection by the singers of the Los Angeles Master Chorale.

If I sound a little jazzed about the Master Chorale, it's because I am! All of this extraordinary stuff has happened in just my first 12 months since joining the LAMC staff. When I look back over the year, I can't help feeling enormous pride to be a part of it. And what I've learned is that the pride I feel is shared by so many of you who attend our concerts, listen to LAMC recordings and broadcasts, participate in our education and community engagement programs and support us through financial contributions. Together, we share the belief that the Master Chorale is a Los Angeles treasure which must not only be preserved, but nurtured so that it continues to grow in order to bring this beautiful art form to a growing audience year after year.

There is still so much to look forward to: an array of wonderful holiday programming this month, and still ahead a spectacular second half to our 50th Anniversary season in 2014, including our gala celebration, *Golden on Grand*, on January 25. We hope you will consider making a year-end gift to the Master Chorale so that we can continue on this journey of success and great music-making for another fifty glorious seasons.

All of us at the Los Angeles Master Chorale send our thanks and warm wishes for a joyous holiday season. And we look forward to sharing many more memorable Master Chorale performances with you in the future.

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FESTIVAL OF CAROLS

Wassail Song

English Wassail Song
arr. Ralph Vaughan Williams (1872-1958)

Deck The Hall

Welsh Carol
arr. John Rutter (b. 1945)

Angels We Have Heard on High

French Carol
arr. Donald McCullough (b. 1957)

Quem vidistis pastores

Ariel Quintana
(b. 1965)

***Rocking Carol* WORLD PREMIERE**

Vincent Robles, baritone

Czech Carol
arr. Shawn Kirchner (b. 1970)

***Pat-a-Pan* WORLD PREMIERE**

Bernard de la Monnoye (1641-1728)
arr. Shawn Kirchner

Hark! The Herald Angels Sing* (Sing-Along)

Charles Wesley
(1707-1788)

Hiney Mah Tov

Ayana Haviv, soprano

Hebrew Folk Tune
arr. Iris Levine (b. 1957)

Silent Night

Franz Gruber (1787-1863)
arr. David O (b. 1970)

One Sweet Little Baby

Glenn McClure
arr. Shawn Kirchner

Glory, Glory, Glory to the Newborn King

Caroline McKenzie, soprano

Moses Hogan
(1957-2003)

— INTERMISSION —

CELEBRATING YEARS OF CAROLING

Saturday, December 7, 2013 at 2 pm
Saturday, December 14, 2013 at 2 pm
 Walt Disney Concert Hall

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

It's the Most Wonderful Time of the Year

George Wyle (1916-2002)
 Eddie Pola (1907-1995)
 arr. Hawley Ades (1908-2008)

En lo más azul del cielo

Emilio Dublanc (1911-1999)
 arr. Ariel Quintana (b. 1965)

Brightest and Best

Southern Harmony
 arr. Shawn Kirchner

White Christmas

Irving Berlin (1888-1989)
 arr. Deke Sharon (b. 1967)

Wana Baraka

Kenyan Folk Song
 arr. Shawn Kirchner

Santa Claus Is Coming To Town
 (Sing Along)*

John Frederick Coats (1897-1985)
 Haven Gillespie (1888-1975)

Have Yourself A Merry Little Christmas

Hugh Martin (1914-2011)
 arr. Ken Neufeld

Lo, How a Rose E'er Blooming

Doug Masek, soprano saxophone

German Carol
 arr. Shawn Kirchner

Gesu Bambino/Joy to the World

From *The Christmas Story According to St. Luke*

Pietro Yon (1886-1943)
 Isaac Watts (1674-1748)
 arr. Roger Wagner (1914-1992)

*Sing Along texts can be found on page 5.



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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



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 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 here 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

Organ 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 disks *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

Currently: Music/Choral Director & Organist, Hollywood United Methodist Church, touring concert organist



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

Born: 1970 in Bloomfield, Iowa with his triplet brother and sister

Education: MA in Choral Conducting (University of Iowa) with William Hatcher and Richard Bloesch; BA in Peace Studies (Manchester College); recently mentored/inspired by study with Alice Parker and Steven Stucky

Assignments: appointed Swan Family Composer in Residence for LAMC in May 2012; professional chorister with the Oriana Singers, Chicago Choral Artists and Rockefeller Chapel Choir; pianist for the Lyric Opera's Center for American Arts and LAMC; Director of Choral Activities at the University of La Verne; Minister of Music/composer-in-residence at the La Verne Church of the Brethren

Best known for: his arrangement of the Kenyan song *Wana Baraka*, now performed throughout the choral community world-wide, including Her Majesty Elizabeth II's Diamond Jubilee Celebration in May 2012 at Windsor Castle

Television: was music director for *Enter the Light of Life*, a 2004 CBS Christmas Eve special featuring his carol arrangements; a subsequent commission by Juniata College augmented this body of Christmas works, many of which LAMC has programmed on holiday concerts



Photo: Jonathan Vandaveer

Curious fact: special interest in folk music (plays guitar and banjo) and once upon a time performed widely with the folk group, Kindling; in 2006 wrote *Meet Me on the Mountain*, a set of bluegrass/country songs inspired by *Brokeback Mountain* (CD available in the concert hall's gift store)

Published by: Oxford University Press, Boosey & Hawkes, Santa Barbara and Shawn Kirchner Publishing

Current/Recent Projects: *Songs of Ascent*, psalm settings for chorus and string orchestra for LAMC's 2014|15 season; *Plath Songs*, premiered in May 2013; *Behold New Joy: Ancient Carols of Christmas*, a suite of Latin carols for chorus, organ, and brass premiered by LAMC in 2011 and expanded to an orchestral version at the request of Oxford University Press; arrangements for chamber orchestra, children's choir and soloists of movements from Tchaikovsky's *Nutcracker Suite* and Mahler's *Symphony No. 5* for Jacaranda; *We Need A Little Rain*, an ongoing jazz songwriting project

With LAMC: 12 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*, and his Latin carol suite, *Behold New Joy*

LOS ANGELES MASTER CHORALE

SOPRANO

Suzanne Anderson
 Tamara Bevard
 Christina Bristow
 Karen Hogle Brown
 Amy Caldwell-Mascio
 Hayden Eberhart
 Shelly Edwards
 Carrah Flahive
 Rachelle Fox
 Harriet Fraser
 Colleen Graves
 Ayana Haviv
 Marie Hodgson
 Virenia Lind
 Deborah Mayhan
 Caroline McKenzie
 Lika Miyake
 Bethanie Peregrine
 Zanaida Robles
 Karen Whipple Schnurr
 Anna Schubert
 Holly Sedillos
 Suzanne Waters
 Sunjoo Yeo

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

ALTO

Nicole Baker
 Lesili Beard
 Rose Beattie
 Leanna Brand
 Aleta Braxton
 Monika Bruckner
 Janelle DeStefano
 Becky Dornon
 Amy Fogerson
 Michele Hemmings
 Saundra Hall Hill
 Callista Hoffman-Campbell
 Leslie Inman
 Sharmila Guha Lash
 Sarah Lynch
 Cynthia Marty
 Margaurite Mathis-Clark
 Alice Kirwan Murray
 Eleni Pantages
 Shinnshill Park
 Drea Pressley
 Laura Smith
 Niké St. Clair
 Ilana Summers
 Kimberly Switzer
 Kristen Toedtman
 Tracy Van Fleet

TENOR

Matthew Brown
 Daniel Chaney
 Bradley Chapman
 Pablo Corá
 Ben Cortez
 Jon Gathje
 Jody Golightly
 Timothy Gonzales
 Steven Harms
 Todd Honeycutt
 Blake Howard
 Brandon Hynum
 Shawn Kirchner
 Charles Lane
 Michael Lichtenauer
 Sal Malaki
 Christian Marcoe
 Michael McDonough
 Adam Noel
 John Russell
 George Sterne
 Todd Strange
 Matthew Thomas

BASS

Joseph Bazyouros
 Michael Blanchard
 Reid Bruton
 Kevin Dalbey
 Greg Davies
 Michael Freed
 Gregory Geiger
 Dylan Gentile
 William Goldman
 Abdiel Gonzalez
 Scott Graff
 Stephen Grimm
 James Hayden
 Kyungtae Kim
 David Kress
 Chung Uk Lee
 Scott Lehmkuhl
 Edward Levy
 Steve Pence
 Jim Raycroft
 Vincent Robles
 Douglas Shabe
 Mark Edward Smith
 Paul Sobosky
 Ryan Villaverde
 Kevin White

SING-ALONG TEXT

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 th'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 th'incarnate Deity!
 Pleased as man with man to dwell,
 Jesus, our Emmanuel.

Hark! The herald angels sing
 Glory to the newborn King.

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!

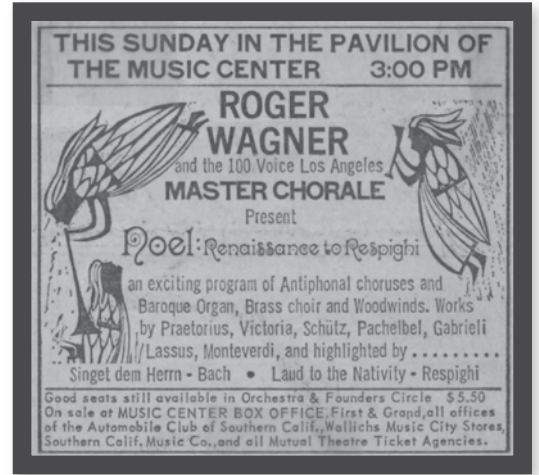
YEARS OF REJOICING 50

FLASHBACK 1965: LAMC's First Christmas

NOEL: RENAISSANCE TO RESPIGHI

December 12, 1965 at 3 pm

The Master Chorale's first holiday program included Respighi's Laud to the Nativity along with Renaissance works by Praetorius, Gabrieli and Tomás Luis da Vittoria. LA Times critic Daniel Cariaga penned, "At 3 p.m. the Los Angeles Master Chorale opened its second season with a program entitled 'Noell!' which, in the beauty of its music and the impeccable singing of the 100-voice chorale, was thrilling enough to put Ebenezer Scrooge in the Christmas mood." He continued, "Roger Wagner, who deserved every moment of the lengthy ovation he received after the final motet, led the entire program with that combination of evangelic conviction and magnetic musicality that mark his every performance."



HOLIDAY PARTY AT THE MANSION

The Master Chorale hosted many special events in the early years as it was getting off the ground, including a 1965 Christmas Music Reception at the home of Louis D. Statham, the President of the organization at the time. Roger Wagner and members of the Los Angeles Master Chorale performed from the grand staircase in the 22,000 square foot Gothic-Tudor home, which was later purchased by media mogul Hugh Hefner in 1971 and ultimately became the famous Playboy Mansion.

THE COST OF DOING BUSINESS

For numbers geeks, it's fascinating to see what 1965's figures would look like today. The Master Chorale's first holiday concert sold 88% of the 3,243 seat Dorothy Chandler Pavilion - a huge success - with a whopping revenue total of \$11,901 (which is about \$88,000 in today's currency). Tickets to LAMC's first holiday concert sold for an average of \$4.31 per ticket.

To help with the math at this time, the Board of Directors stated in a typed memo:

Memo:

The office needs a good automatic adding and multiplying machine. We presently have a new Odhner machine on loan from a supplier. Cost of this machine is \$280. Under an agreement with Roger Wagner, the Association would pay one-half of the cost if a purchase is made.

This calculator would cost \$2,081 today! (We found one on eBay for \$30.)



LOS ANGELES MASTER CHORALE

Grant Gershon, *The Kiki & David Gindler Music Director*



REJOICE!

Sunday, December 8, 2013 at 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Lesley Leighton, associate conductor

From *Nine Carols For Male Voices*

arr. Ralph Vaughan Williams

(1872-1958)

1. God rest you merry
2. As Joseph was a-walking (Cherry Tree Carol)
3. Mummers' Carol
4. The First Nowell

Reid Bruton, bass

Lauda per la Natività del Signore

Hayden Eberhart, L'Angelo | Daniel Chaney, Pastore

Janelle DeStefano, Maria

Ottorino Respighi

(1879-1936)

— INTERMISSION —

A Ceremony of Carols

Benjamin Britten

(1913-1976)

1. Procession
2. Wolcum Yole!
3. There is no Rose
- 4a. That yongë child
- 4b. Balulalow
5. As dew in Aprille
6. This little Babe
7. Interlude
8. In Freezing Winter Night
9. Spring Carol
10. Deo Gracias
11. Recession

Lesley Leighton, conductor

Claire Fedoruk, soprano | Drea Pressley, mezzo soprano

Christmas Dances

Stephen Paulus

(b. 1949)

- I. Break Forth
- II. Methinks I hear the Heavins Resound
- III. The Nativity of Our Lord
- IV. On the Nativity of Our Saviour



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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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By Thomas May

THE ANGELS SING, THE ARCHANGELS REJOICE!

One of the surest methods composers have to convey emotions of joy is to evoke images of childhood. The child's unjaded sense of wonder at the world can uplift the stoniest heart and rekindle hope. Part of the archetypal power of the Christian Nativity story, after all, stems from its juxtaposition of the disarming innocence of childhood with a corrupt world. Its fundamental theological paradox – that the transforming spark of the divine flickers brightest in the humblest, most ordinary circumstances – reminds us of the insight of perspective that we gain from the joy of children.

"How could the Eternal do a temporal act?/The Infinite become a finite fact?" asks W.H. Auden in his extraordinary "Christmas oratorio" *For the Time Being*, a long dramatic poem he wrote during the Second World War. Auden hoped – in vain, as it turned out – that his friend **Benjamin Britten** would set *For the Time Being* to music; instead, during that same dark period, Britten created a modern yuletide classic of his own with **A Ceremony of Carols**. This year's Rejoice! program shows us the different ways in which composers attempt to override the default skepticism of the adult and reawaken a spirit of joy. Aside from Vaughan Williams's arrangements of traditional carols, all of this music is less than 100 years old, yet its respective composers have found various strategies to hint at a far-away legendary past that is nonetheless ever present in its relevance.

Just a little over two weeks past the official 100th birthday of Benjamin Britten – appropriately, it fell on November 22, feast day of Saint Cecilia, patron saint of music – we pay tribute with a work that originated in the pivotal year 1942, when he returned to his native England after a brief period of exile in the United States (see sidebar). *A Ceremony of Carols* thus shares something with the more ambitious *Peter Grimes* in that both epitomize Britten's turn "away from the cosmopolitanism of the 1930s towards English musical and cultural traditions" and "from ideals of cosmopolitan art to local culture," as Heather Wiebe puts it in her recent book *Britten's Unquiet Past: Sound and Memory in Postwar Reconstruction*.

Much as was the case with *Peter Grimes*, Britten alighted on the idea for *Ceremony* after happening upon a poetry anthology edited by Gerald Bullett, *The English Galaxy of Shorter Poems*, from which he culled several poems in Middle English to set to music. The idea for *Grimes* itself – whose triumphant premiere in 1945 would make him an international figure – had motivated Britten to reconnect with his English roots.

During his sea voyage across the Atlantic back to his homeland in 1942, Britten drafted his first version of what would become *A Ceremony of Carols* (and also composed the *Hymn to St. Cecilia*, with which it shares stylistic traits). Unusually, he did so without a specific commission but completed

the work in time for his first Christmas back in wartime England, where *Ceremony* was premiered by the women of the Fleet Street Choir and later received its first London performance at the National Gallery. Britten's initial scoring was for women's voices, but he decided that the sound of boys' treble voices could better convey his musical portrayal of child-like innocence and published the score for the latter; along with these alternate versions for women or boys' chorus (or a mixture), yet a third option exists for regular mixed chorus. This performance uses the scoring for women's chorus. Biographer Humphrey Carpenter observes that the idea of adding a solo harp as accompaniment may have been suggested by Britten's intention to work on a harp concerto around this time.

To frame his selection of medieval poems, Britten slightly alters the unison plainchant hymn "Hodie Christus natus est", which is normally used during the Christmas Eve Vespers as an antiphon for the *Magnificat*. The poems themselves outline familiar elements of the Nativity narrative, though with the kind of elliptical approach we find in such recent works as John Adams's *El Niño*. Carpenter puts forth an interpretation that the work isn't so much a motley collection of Christmas "carols" as "a ceremony of innocence," with deliberate reference to the famous poem of Yeats, "The Second Coming," which Britten quotes in his opera *The Turn of the Screw* ("The ceremony of innocence is drowned"). In other words, Carpenter views it as an allegorical portrayal of childhood innocence – centered around the idealized relationship of mother and son – which must eventually be lost.

Britten's irrepressible imagination ensures maximal variety even with such a spare sonic palette, while his craft unifies the cycle through motivic and harmonic ideas. The "rocking" two-note figure in "Wolcum Yole!" is an important one, while the first part of the melody to "There is no Rose" echoes the chant. With "That Yongë Child" the solo voice steps forward for the first time to the harp's accompaniment, crystallizing Britten's ability to reference an "ancient" sound while at the same time tweaking the sonority with "modernist" touches. Its complement is the beautiful lullaby of "Balulalow," for which the chorus joins in.

To the deceptively simple homophonic textures of the first songs are added the basic polyphony of canonic echoing – a sound of verdant wonder – in "As Dew in Aprille." With its remarkable text depicting the baby Jesus preparing to confront Satan in "This Little Babe," Britten ends the first part of the cycle with a climactic three-part canon. The longest individual piece is the interlude for solo harp which follows, presenting a dreamier – or more visionary – reflection on material from the opening chant.

Solo voices return to the landscape for Robert Southwell's "In Freezing Winter Night," with its novel harmonies and icy harp accompaniment to depict the bleakness of the picture surrounding the Nativity. (Puccini also realized the effectiveness of spare harp harmonies to draw a musical picture of a winter scene in the third act of *La bohème*.) Two solo voices remain in the spotlight for its counterpart, the "Spring Carol" by William Cornish, in which the harp's repeated figures graphically suggest a burst of joy. The final song, "Deo Gracias" (also known as "Adam Lay ibounden") incites the fullest choral volume of the cycle at this musical interpretation of the idea of the "felix culpa" (the "happy fall"): that, as Carpenter describes it, "without the Fall of Man there would be nothing, no Christian story, no love, no life, no art."

Given the overplay of certain yuletide season evergreens, it's all the harder to account for the relative neglect of such a seasonal gem as **Ottorino Respighi's *Laud to the Nativity***. (Naturally, it featured on the Master Chorale's very first holiday program back in 1965.) Best known for his symphonic trilogy of evocative tone paintings of his beloved Rome, Respighi had a remarkably diverse career, writing a number of operas and theater works as well. His stint playing viola for the Imperial Theatre in St. Petersburg brought the young Italian into contact with master colorist Nikolai Rimsky-Korsakov, and Respighi profited handsomely by cultivating his own ear for subtle colors and sonic textures.

Another key interest was Respighi's rediscovery of the musical riches of the pre-Classical and even pre-Baroque past. Stylized imitations of medieval and Renaissance sources permeate the Christmas cantata *Laud to the Nativity*. He completed this work in 1930, scoring it for mixed chorus, three solo vocalists, piano four hands (i.e., two pianists at the same keyboard), and a small wind band.

For his text, Respighi selected poetry by the thirteenth-century Franciscan friar Jacopone da Todi. Born not long after St. Francis's death and, like the saintly founder of his order, a rebel against corruption in the Church, Todi wrote a series of popular *laudi* (poems of religious praise) in his native Umbrian. Dante later counted among his fans, and Todi was also a significant figure in the history of theater, dramatizing stories from the Gospels. Todi's *laudi* in particular express Franciscan compassion for the downtrodden. A prime example is the *Laud to the Nativity*, which emphasizes the poverty of the shepherds and Mary herself as it recounts the story of Jesus' birth from their point of view.

Respighi in turn uses a modest, economically scored and archaically flavored musical vocabulary to elicit this backdrop of serene pastoral innocence. At the very beginning, the winds play a gentle, lilting rhythm: even as the angel announces the good news, this music foregrounds the shepherds' perspective. Respighi introduces other devices that touchingly telegraph their humanity: listen for the humming chorus as accompaniment to the high tenor shepherd, the choral *sotto voce* of praise, the earthy rhythms with which the shepherds convey their fear that they are too "unclean" to touch the infant. After so much restraint, the impact of the full chorale rejoicing toward the end in an outburst of counterpoint is all the more effective.

Nature is ever present in the blossoming figurations of the accompanying woodwinds. Respighi's straightforward lyricism adds poignancy to the mezzo's portrayal of Mary – even the monotone setting of her final prayer, which reverts to the simple mood of the opening, is highly expressive. Respighi's score allows for *Laud to the Nativity* to be staged as a kind of pageant play as well. In a concert performance, the beguiling, unaffected human touches of his music suggest the freshness of frescos by Giotto put to sound.

Much as literary scholars had started to write down folk tales for fear they would face extinction in the modern era, **Ralph Vaughan Williams** numbers among the notable composers of the past century who drew renewed

Britten's Return to England

In the spring of 1942, he and his partner, the tenor Peter Pears, set sail on a Swedish cargo ship from New York back to the Old World. At the time, Britten was working on his setting of Auden's poem *Hymn to St. Cecilia* and a clarinet concerto for Benny Goodman (never completed), but his manuscripts were confiscated by customs agents before the journey had started – out of concern that, as a possible secret agent mysteriously heading back to war-torn England, the composer might have encoded important military secrets within his notes. On top of this, the first leg of the journey was impossibly protracted, with drawn-out delays along the English coast and in Halifax (where the composer found *The English Galaxy* in a bookshop). The ocean voyage itself – with a convoy accompanying them – involved the very real threat of German U-boats, while the ship's tight quarters brought them into continual contact with lots of "callow, foul-mouthed, witless recruits," as Pears recalled. But amid these discouraging conditions Britten enjoyed a creative outburst; as he laconically put it, "one had to alleviate the boredom."

attention to indigenous traditions of folk music – a treasure long taken for granted. Like Bartók, the English composer dedicated himself to collecting and recording folk songs in the field. The experience translated into his own music not necessarily through literal quotations but as a more general ethos, a way of conceiving tunes and word settings.

Agnostic though he was, Vaughan Williams also pursued this interest in native English sacred music as well. Already in 1906 he co-edited the *English Hymnal*, and in 1928 he did the same for the *Oxford Book of Carols*. The composer also turned to carols for a special project during the First World War, in 1917, when he was serving with the First Ambulance Unit in Greece. His wife Ursula later recollected that Vaughan Williams arranged a set of carols for his men to sing against a spectacular landscape: "[No one could forget] the carol singing on Christmas Eve: snow-capped Olympus, the clear night, the stars, and Ralph's choir singing carols of Hereford and Sussex with passionate nostalgia. The choir made that Christmas so far from home one that had a special quality, a special beauty, long remembered."

We hear the first four carols from this set. The arrangements for male chorus offer a neat balance to the sonority of the Britten selection. Vaughan Williams has moreover chosen bona fide traditional carols, though some are less well known today. "God rest you merry" – somehow so cheering despite its minor mode – has a parallel moment of literary fame thanks to Charles Dickens's allusion to it in *A Christmas Carol* (when a misfortunate group of carolers discovers Scrooge is not in the mood for their singing). The "Cherry Tree Carol" is a very old medieval carol based on an apocryphal Gospel story and was later anthologized by the American folklorist Francis James Child. "The Mummers' Carol" from Sussex stems from the performances by mummers – seasonal troupes of folk actors – and served as a kind of blessing to the spectators back on their way. Beginning with a bass solo, "The First Nowell" is one of the most famous of traditional carols, beautifully harmonized by Vaughan Williams for male voices.

"I am pleased to have been a composer who can satisfy all kinds, somewhat in the fashion of a Benjamin Britten," **Stephen Paulus** once said. He made this remark several years ago during an interview by Minnesota Public Radio looking back over his career. It's been impressively prolific and varied – up until the tragic event of this past summer, when Paulus suffered a major stroke that has left him to date in a coma. His catalogue, tallying over 450 compositions, encompasses large-scale choral and orchestral works, operas and chamber works, as well as pieces for community groups and

young musicians. And along with his own creative work, Paulus has long been a generous and powerful advocate for fellow composers. In 1973 he cofounded the American Composers Forum, the largest composer service organization in the world.

Much sought-after as a composer, Paulus has been commissioned by the New York Philharmonic, the Atlanta Symphony Orchestra, the Minnesota Orchestra, the St. Paul Chamber Orchestra, and the Chamber Music Society of Lincoln Center – to list just some of the leading institutions for which he has written. A significant composer of opera as well, Paulus, who studied with Dominick Argento at the University of Minnesota, has composed a dozen works for the stage – from the frequently revived *The Postman Always Rings Twice* (1982) to his recent one-act opera, *The Shoemaker*, based on a Leo Tolstoy short story.

Christmas Dances – a new addition to the Master Chorale’s repertoire with this program – is a relatively recent work. Commissioned for the 30th anniversary of the Arkansas Chamber Singers, it received its premiere on December 12, 2008, by that ensemble under conductor and artistic director John Erwin. Paulus’s gifts as a choral composer became especially apparent in *To Be Certain of the Dawn*, his large-scale oratorio in memory of the victims of the Holocaust. As an admirer of his choral writing, Erwin asked Paulus to write a three-movement Christmas piece with some connection to dance (the theme of the Arkansas Chamber Singers’ programming for that anniversary year) – otherwise leaving the specifics up to the composer.

As Paulus became enmeshed in the project, it expanded by one movement in order to allow for the right balance. The composer explains in an interview with Eric E. Harrison shortly before the world premiere, “I could see in advance that two movements would be more moderato, but as I went on the balance didn’t seem right. And it didn’t seem right to have the first two movements be moderato and then follow with a quick one.”

Like Britten, Paulus selected his own gathering of Christmas-related poems, drawing on and adapting texts by Jonathan Rist (1607-1667), Timothy Swan (1758-1842), Christopher Smart (1722-1771), and Ben Jonson (1572/3-1637). Paulus likewise resorts to the appealing combination of harp with chorus – here full mixed chorus – while adding solo flute to provide additional color. (The third song, “The Nativity of Our Lord,” is set a cappella.) Even on this smaller scale, his ample gift for dramatic, for the telling detail, animates the score. Particular hallmarks of Paulus’s style are the joyful rhythmic vigor of “Methinks I Hear the Heavens Resound” and the exultant tonal shifts of the final song, which sets words by the Jacobean poet and playwright Ben Jonson, “On the Nativity of Our Savior.”

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



CELEBRATING BRITTEN'S 100TH BIRTHDAY

Rejoice! A Ceremony of Carols is part of a year-long, county-wide celebration in honor of the centenary of Benjamin Britten, who would have turned 100 on November 22.

Britten 100/LA is curated by the Los Angeles Opera and includes concerts, conferences and exhibitions put on by over 65 organizations throughout the county.

www.britten100LA.org

LOS ANGELES MASTER CHORALE

SOPRANO

Suzanne Anderson
 Tamara Bevard
 Karen Hogle Brown
 Hayden Eberhart
 Claire Fedoruk
 Rachelle Fox
 Harriet Fraser
 Deborah Mayhan
 Caroline McKenzie
 Zanaida Robles
 Karen Whipple Schnurr
 Anna Schubert
 Holly Sedillos
 Elyse Marchant Willis
 Sunjoo Yeo

ALTO

Rose Beattie
 Leanna Brand
 Aleta Braxton
 Monika Bruckner
 Janelle DeStefano
 Amy Fogerson
 Michele Hemmings
 Leslie Inman
 Adriana Manfredi
 Margaurite Mathis-Clark
 Alice Kirwan Murray
 Drea Pressley
 Niké St. Clair
 Kimberly Switzer
 Kristen Toedtman
 Tracy Van Fleet

TENOR

Matthew Brown
 Daniel Chaney
 Bradley Chapman
 Pablo Corá
 Ben Cortez
 Timothy Gonzales
 Steven Harms
 Blake Howard
 Shawn Kirchner
 Charles Lane
 Michael Lichtenauer
 Sal Malaki
 John Russell
 George Sterne
 Todd Strange

BASS

Mark Beasom
 Michael Blanchard
 Reid Bruton
 Gregory Geiger
 Dylan Gentile
 Abdiel Gonzalez
 Scott Graff
 Stephen Grimm
 David Kress
 Chung Uk Lee
 Scott Lehmkuhl
 Edward Levy
 Steve Pence
 Jim Raycroft
 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.

LAMC ORCHESTRA

FLUTE

Geri Rotella, *Principal*
 Sara Weisz

OBOE

Joel Timm, *Principal*

ENGLISH HORN

Michelle Forrest

BASSOON

John Steinmetz, *Principal*
 William Wood

PERCUSSION

Theresa Dimond, *Principal*

PIANO

Lisa Edwards, *Principal*
 Vicki Ray

HARP

JoAnn Turovsky, *Principal*

PERSONNEL MANAGER

Steve Scharf

LIBRARIAN

Robert Dolan

GRANT GERSHON

The Kiki & David Gindler
MUSIC DIRECTOR



Photo: David Johnston

"Invigorating, inventive and enormously gifted"

— LOS ANGELES TIMES

Beginning his thirteenth 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: *Plath Songs* by Shawn Kirchner; *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 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; *Rezós (Prayers)* by Tania León.

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 LA Opera performances of *La Traviata* in 2009, *Madame Butterfly* in 2012 and *Carmen* in 2013; conducted *La Traviata* at Wolf Trap in 2013; conducted *The Gospel According to the Other Mary* with LAMC and Chicago Symphony Orchestra at the Ravinia Festival in 2013

Previous assignments:

Assistant Conductor for the LA 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); *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, James Conlon

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*

LOS ANGELES MASTER CHORALE



"The Master Chorale always shines"

— CULTURE SPOT LA

A Founding Resident Company of the Music Center in 1964; now in its 50th season!

Music Directors:

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

Accomplishments: 46 commissions; 88 premieres of new works, of which 57 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*

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 25th year in 2014; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at *Voices Within* culmination performances and the High School Choir Festival; master classes; 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 Steve Reich's *You Are (Variations)* and *Daniel Variations* (both on Nonesuch); Shostakovich's *Orango*, DVD release of Verdi's *Requiem* and upcoming *The Gospel According to the Other Mary* (to be released in 2014) with Gustavo

Dudamel and the LA Philharmonic; 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"*

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*

FEATURED ARTISTS



LESLEY LEIGHTON

ASSOCIATE CONDUCTOR

Official Position: Associate Conductor of the Los Angeles Master Chorale

Hometown: Los Angeles, California

Education: BA in choral conducting from Loyola Marymount University with Paul Salamunovich; MM in vocal performance from the University of Southern California with Judith Oas Natalucci; DMA in choral conducting from the University of Southern California with Jo-Michael Scheibe

Other conducting positions: Artistic Director of the Los Robles Master Chorale (LRMC), Music Director of New West Symphony Chorus, Interim Director of Choral Activities at La Sierra University, and Conductor of the Rio Hondo Singers at Rio Hondo College

As a conductor/clinician: Guest Conductor, Santa Clara Chorale, 2013; El Dorado Opera (*Amahl and the Night Visitors*, 2012, 2013); Guest Conductor in Residence at the Marlborough School, 2012; has appeared as a clinician for Vox Femina, the Brandeis Summer Workshop series, Oaks Christian High School and LAUSD High School Choral Festivals; in the 2013-14 season will appear three times as Guest Conductor for El Dorado Opera (Opera Highlights Concert; *Tosca*; *Amahl and the Night Visitors*); will prepare the Verdi Requiem for New West Symphony; will present three world premiere works with Los Robles Master Chorale

As a professional singer: has performed with many of the world's most eminent conductors, including Pierre Boulez, Zubin Mehta, Lorin Maazel, Simon Rattle, Esa-Pekka Salonen, Roger Norrington, Gustavo Dudamel and Grant Gershon; opera credits include principal appearances with New York City Opera, Los Angeles Opera, Glimmerglass Opera, Köln Opera, and Glyndebourne; has sung on more than 40 film soundtracks including *X-Men Origins: Wolverine*; *X-Men: First Class*; *Dr. Seuss' The Lorax*; 2012; *The Seeker: The Dark is Rising* and *Hook*; in 2014 will sing the soprano solo in the Verdi Requiem with New West Symphony

As an educator: has taught five years of chorus at the high school level, three years at the university level and inaugurated Los Robles Master Chorale's annual High School Choral Festival, High School Leadership Workshop and its Young Composer's Competition; teaching at two higher ed schools during the 2013-14 academic year



CLAIRE FEDORUK

SOPRANO

Hometown: Eugene, Oregon

Education: BM from Pacific Lutheran University; MM from the Eastman School of Music; DMA in Historical Performance from University of Southern California

Previous LAMC solos: Monteverdi's *Vespers of 1610*, Bach's *St. John Passion*, Distler's *Weinachtsoratorium*, David Lang's *the little match girl passion*, Reich's *Tehillim*, Andriessen's *De Stijl*; Handel's *Messiah*; J.S. Bach's *Weinachtsoratorium*

Guest Artist appearances: Los Angeles Philharmonic, Eugene Concert Choir & Oregon Mozart Players, Tesseract Early Music Ensemble, OCHSA, Bach Collegium San Diego, Gravitacion, Pasadena Master Chorale

Opera Roles/Performances: Vesperta in Albinoni's *Pimpinone*, Ceccho Bimbi in Banchieri's *Barca della Veneta* (Corona del Mar Baroque Festival), Amor in Monteverdi's *L'Incoronazione di Poppea* (Urbania, Italy), Company Ensemble Member in John Adams' *The Gospel According to the Other Mary* (London, Paris, Lucerne, New York)

Recordings and media: *Górecki: Miserere, A Good Understanding, You Are (Variations)* and *Daniel Variations* with LAMC; Grammy-winning *Padilla II, Sun of Justice* with Los Angeles Chamber Singers

Film/TV credits: numerous film and video game soundtracks, the most recent being *Percy Jackson 2*

Performs regularly with: Natur Early Music Ensemble, Musica Angelica, Los Angeles Chamber Singers, Long Beach Camerata

Other positions: Associate Professor of Musicology at Azusa Pacific University



DREA PRESSLEY

MEZZO SOPRANO

Hometown: Albuquerque, New Mexico

Education: BM vocal performance Loyola University New Orleans, magna cum laude

Previous LAMC solos: Charpentier *Messe de minuit pour Noël*, Britten *Missa Brevis*, Woman Two in *Grapes of Wrath* Choral Suite by Ricky Ian Gordon, Maestro Dinner

Guest Artist appearances: Santa Fe New Music, New Mexico Symphony Orchestra, All Saints' Choir of Beverly Hills; David Lang's *the little match girl passion*, Mozart's Mass in C Minor, Requiem, and *Vesperae solennes*, Bach's Mass in B minor, Duruflé's Requiem, Saint-Saëns' *Christmas Oratorio*, Handel's *Messiah*, Haydn's *Harmoniemesse*, John Tavener's *Lamentations and Praises*, Vivaldi's *Gloria* and *Dixit Dominus*, Barber's *Prayers of Kierkegaard*, Arvo Pärt's *Passio*

Opera Roles/Performances: Cherubino in *Le nozze di Figaro* with Operafestival di Roma; L'enfant in *L'enfant et les Sortilèges*, Berta in *The Barber of Seville*, Sorceress in *Dido and Aeneas* with Loyola Opera Theatre; Handmaiden in *Turandot*, chorus in *Faust*, *Carmen*, and *Lucia di Lammermoor* with New Orleans Opera Association; chorus in *King Roger* with Santa Fe Opera

Recordings and media: Santa Fe Desert Chorale - *Journeys of the Spirit, Passion, First Day, An American Hallelujah, Rachmaninoff Vespers, Glorious Voices, Hail Cecilia*; Los Angeles Master Chorale - *Górecki: Miserere, A Good Understanding*

Performs regularly with: Santa Fe Desert Chorale

Tours: LA Philharmonic tour of Europe and New York

Film/TV credits: DisneyNature's *Earth, Race to Witch Mountain, X-Men Origins: Wolverine, Avatar, The Rite, Fright Night, Cowboys and Aliens*

FEATURED ARTISTS



HAYDEN EBERHART

SOPRANO

Hometown: Dallas, Texas

Education: MM and Graduate Certificate in Vocal Arts from University of Southern California; BA in music from Pomona College

Previous LAMC solos: Mass in G minor by Vaughan Williams; *Ein Deutsches Requiem* by Johannes Brahms, *Los Cantores de las Montañas* by Gabriela Lena Frank (World Premiere)

Guest Artist appearances: Handel *Messiah*, Monteverdi *Magnificat* with Pasadena Master Chorale; Mozart *Coronation Mass* and Beethoven 9th Symphony with LA Daiku; Mozart *Vesperae Solennes de Confessore*, Mozart Requiem and Haydn *Theresienmesse* with Pomona College Choir and Orchestra

Opera Roles/Performances: Marie in *The Daughter of the Regiment* and Olympia in *The Tales of Hoffman* with Orange County Opera; Serpetta in *La Finta Giardiniera*, Zerlina in *Don Giovanni*, Emmie in *Albert Herring* with USC Opera

Recordings and media: *Górecki: Miserere* with LAMC

Performs Regularly with: LA Master Chorale Chamber Singers

Film/TV credits: *The Conjuring*, *Smurfs 2*, *Percy Jackson 2*, *Romeo and Juliet*, *Frozen*



JANELLE DESTEFANO

MEZZO SOPRANO

Hometown: San Diego, California

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

Previous LAMC solos: Vivaldi *Gloria*, Monteverdi *Vespers of 1610*; Handel *Messiah*; Bach *St. John Passion*; Beethoven *Choral Fantasy* (with LA Philharmonic)

Awards and Recognition: Winner, Metropolitan Opera National Council Auditions, San Diego District

Guest Artist appearances: 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's *Choral Fantasy* and Ninth Symphony; Couperin's *Leçons de ténèbre III*; Debussy's *La Damoiselle Elue*; Mahler's Symphonies No. 3 and 4; Respighi's *Laud to the Nativity*; Szymanowski's *Stabat Mater*

Opera Roles/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)

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

Tours: The San Diego Opera Ensemble; El Mundo; Bach Collegium San Diego

Film/TV credits: 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



DANIEL CHANNEY

TENOR

Hometown: Malta, Montana

Education: University of Denver's Lamont School of Music, French Horn Major

Previous LAMC solos: Monteverdi *Vespers of 1610*, James Newton's *Mass*, Bach's *St. John Passion*, Handel's *Messiah*, Rachmaninoff's *All-Night Vigil*, Haydn's *Harmonie Mass* and *Mass in the Time of War*, Ricky Ian Gordon's *Suite From the Grapes of Wrath*

Guest Artist appearances: San Luis Obispo Mozart Festival, Roger Wagner Chorale, LA Bach Festival soloist in Bach's *Christmas Oratorio*; Tribute to Ernest memorial concert, Stravinsky's *Renard*, Lindberg's *Graffiti*, The Alchemist in *Candide* and Bernstein's *Chichester Psalms* with the LA Philharmonic

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

Recordings and media: featured soloist in *Orango* by Shostakovich with the LA Philharmonic, James Newton *Mass*; *A Good Understanding* and *Górecki: Miserere* with LAMC

Film/TV credits: *Oscar* and *Lucinda*, *Lady in the Water*, *Charlie Wilson's War*, *Watchmen*, *Medium*

TEXT & TRANSLATIONS

A Ceremony of Carols

by Benjamin Britten

Procession & Recession
 Hodie Christus natus est,
 Hodie Salvator apparuit,
 Hodie in terra canunt angeli;
 Laetantur archangeli.
 Hodie exsultant justi dicentes:
 Gloria in excelsis Deo,
 Alleluia!

Procession & Recession
 Today Christ is born,
 Today the Savior appears,
 Today the angels sing on Earth;
 The archangels rejoice.
 Today the righteous exult, saying:
 Glory to God in the highest,
 Alleluia!

Wolcum Yole!
 Wolcum be thou hevenè king,
 Wolcum Yole!
 Wolcum, born in one morning,
 Wolcum for whom we sall sing!
 Wolcum be ye, Steven and Jon,
 Wolcum, Innocentes every one,
 Wolcum, Thomas marter one,
 Wolcum be ye, good Newe Yere,
 Wolcum, Twelfth Day both in fere,
 Wolcum, seintes lefe and dere,
 Wolcum Yole.

Alleluia, res miranda, pares forma,
 gaudeamus, transeamus.

That yongè child
 That yongè child when it gan weep
 With song she lulled him asleep:
 That was so sweet a melody
 It passèd alle minstrelsy.

The nightingalè sang also:
 Her song is hoarse and nought thereto:
 Whoso attendeth to her song
 and leaveth the first then doth he
 wrong.

Balulalow
*Texy by James, John and Robert
 Wedderburn*

O my deare hert, young Jesu sweit,
 Prepare thy creddil in my spreit,
 And I sall rock thee to my hert,
 And never mair from thee depart.

But I sall praise thee evermoir
 with sanges sweit unto thy gloir;
 The knees of my hert sall I bow,
 And sing that richt Balulalow.

As dew in Aprille
 I sing of a maiden
 That is makèles:
 King of all kings
 To her son she ches.

He came also stille
 There his moder was,
 As dew in Aprille
 That falleth on the grass.

Candelmesse, Quene of bliss,
 Wolcum bothe to more and lesse.

Wolcum be ye that are here,
 Wolcum alle and make good cheer,
 Wolcum alle another yere,
 Wolcum Yole!
 Wolcum!

There is no Rose
 There is no rose of such vertu
 As is the rose that bare Jesu.
 Alleluia.

For in this rose containèd was
 Heaven and earth in litel space,
 Res miranda.

By that rose we may well see
 There be one God in persons three,
 Pares forma.

The aungels sungen the shepherds to:
 Gloria in excelsis,
 Gloria in excelsis Deo.
 Gaudeamus.

Leave we all this werldly mirth,
 and follow we this joyful birth.
 Transeamus.

He came also stille
 To his moder's bour,
 As dew in Aprille
 That falleth on the flour.

He came also stille
 There his moder lay,
 As dew in Aprille
 That falleth on the spray.

Moder and mayden was
 Never none but she:
 Well may such a lady
 Goddes moder be.

This little Babe
Text by Robert Southwell (1561-1595)

This little Babe so few days old,
 Is come to rifle Satan's fold;
 All hell doth at his presence quake,
 Though he himself for cold do shake;
 For in this weak unarmèd wise
 The gates of hell he will surprise.

With tears he fights and wins the
 field,
 His naked breast stands for a shield;
 His battering shot are babish cries,
 His arrows looks of weeping eyes,
 His martial ensigns Cold and Need,
 And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,
 His bulwark but a broken wall;
 The crib his trench, haystalks his
 stakes;
 Of shepherds he his muster makes;
 And thus, as sure his foe to wound,
 The angels' trumps alarum sound.

My soul, with Christ join thou in fight;
 Stick to the tents that he hath pight.
 Within his crib is surest ward;
 This little Babe will be thy guard.
 If thou wilt foil thy foes with joy,
 Then flit not from this heavenly Boy.

In Freezing Winter Night
Text by Robert Southwell

Behold, a silly tender babe,
 In freezing winter night,
 In homely manger trembling lies.
 Alas, a piteous sight!

The inns are full; no man will yield
 This little pilgrim bed.
 But forced he is with silly beasts
 In crib to shroud his head.

This stable is a Prince's court,
 This crib his chair of State;
 The beasts are parcel of his pomp,
 the wooden dish his plate.

The persons in that poor attire
 His royal liveries wear;
 The Prince himself is come from
 heav'n;
 This pomp is prizèd there.

With joy approach, O Christian
 wight,
 Do homage to thy King,
 And highly praise his humble
 pomp,
 Wich he from Heaven doth bring.

Spring Carol
Text by William Cornish (1465-1523)

Pleasure it is to hear iwis
 The Birdès sing,
 The deer in the dale,
 The sheep in the vale,
 the corn springing.

God's purveyance
 For sustenance,
 It is for man.
 Then we always
 to give him praise,
 And thank him than.

Deo Gracias
 Deo Gracias!
 Adam lay ibounden,
 Bounden in a bond;
 Four thousand winter
 thought he not to long.
 Deo Gracias!

And all was for an appil,
 An appil that he tok,
 As clerkès finden
 written in their book.
 Deo gracias!

Ne had the appil takè ben,
 The appil takè ben,
 Ne haddè never our lady
 A ben hevenè quene.

Blessèd be the time
 That appil takè was.
 Therefore we moun singen:
 Deo gracias!

Lauda per la Natività del Signore

by Ottorino Respighi

L'Angelo (ad Pastores)
 Pastor, voie che vegghiate
 sovra la greggia en quista regione;
 I vostr'occhi levate,
 ch'io son l'Agnol de l'eternal magione.

The Angel (to the Shepherds)
 Shepherds, you who watch
 your flocks as they graze here,
 lift up your eyes,
 for I am the Angel of the eternal
 mansion.

Ambasciarìa ve fone
 ed a voie vangelizzo gaudio fino,
 ch'è nato el Gesuino
 figliuol de Dio, per voie salvar mandato.

I bring you a message,
 the joyful news
 that little Jesus has been born,
 the son of God, sent for your salvation.

Coro (Angeli)
 E de ciò ve dò en segno
 ch'en vile stalla è nato el poverello,

Chorus (Angels)
 As a sign of this,
 in a humble stable the poor baby
 was born,

e non se fa desdegno
 giacere en mezzo al buove e
 l'asenello.

La mamma en vil pancello
 l'ha rinchinato sovra el mangiatoio.
 De fieno è'l covertio,
 ed è descieso così humiliato.

Pastore
 Segnor, tu sei desceso
 de cielo en terra sico l'Agnol parla,

e haine el cuore acceso
 a retrovarte in così vile stalla;

*Text attributed to Jacopone da Todi,
 13th century*

and he does not mind
 lying between the ox and the ass.

His mother, very poorly clad,
 has laid him in the manger.
 Of hay is all his coverlet,
 so humbly came he down.

Shepherd
 Lord, you have descended
 from heaven to earth, as the
 Angel says,
 and our hearts burn
 to find you in such a lowly
 cattle-shed;

lasciane ritrovalla
che te vediam vestito en carne
humana.

Pastores ante Praesepio

Ecco quilla stallecta,
vedemce lo fantino povero stare.
La Vergin benedecta
non ha paceglie nè fascia per fasciare.

Joseppe non la po' 'itare
ch'è desvenuto per la gran vecchiezza.
A povertà s'avvezza,
quel ch'è Signor senza niun par trovato.

Maria

O car dolce mio figlio,
da me se'nato sì poverello!
Joseppe el vecchiarello,
quil ch'è tuo bailo, qui s'è adormentato.

Figliuol, gaudio perfecto,
ched i sentie a la tua nativitate!
Strengendomet' al pecto,
non me curava de nulla povertade,
tanta sua vitade
tu si me daie de quil gaudio eterno,
O figliuol tenerello!

Coro

O fonte d'aolimento,
co'tanta povertà te se'inchinato.

Maria

Figliuol, t'ho partorito!
En tanta povertà te veggio nato!
Tu se' l'Edio infinito,
che per l'humana gente s'è'ncarnato.
Non ho dua sie fasciato:
Te vo io fasciare con quisto
mio pancello.

O figliuolo poverello,
co l'ha promesso il pate tuo biato.

Coro

Toglie nostre manteglie, O Madre
santa,
e non te fare schifa, O Madre santa,
vestir di povereglie
che stanno in selva colla greggia tanta.

El figliuol ammanta,
che non alita el fieno, sua carne pura.

Coro (Angeli)

Gloria, laude e onore a te,
Sire del cielo onnepotente.

Pastores

Segnor, puoie ch'hai degnato
di nascere oggi sì poveramente
dà lume a tutta gente
che null'omo sia de tal dono engrato.

(ad Mariam)

Contenti n'andremo
se un poco noie lo podessemo
toccare;

E però te ne pregamo
quanto noie siam pastori
de poco affare.

Maria

Vogliove consolare
perchè torniate lieti a vostra greggia,

quel ch'è fatto legge

acciò che il servo sia recomparato.

Coro

Laude, gloria e onore a te.
Gloria a te, O Sire del ciel onnepotente.

guide us to the place,
so that we may see you clothed in
human flesh.

The Shepherds at the Manger

Lo, here is the little stable,
and we see in it the poor baby.
The blessed Virgin
has neither food nor clothes in which
to swaddle him.

Joseph cannot help her,
for he is old and feeble.
He accustoms himself to poverty,
he who, though Lord, seems to have
nothing.

Mary

O sweet and darling son of mine,
you were born of me so poor!
Joseph the old man,
who is your guardian, has fallen asleep
here.

My son, perfect joy
I felt at your birth!
As I hugged you,
I did not care about poverty,
for you gave me so much sweetness
with your eternal joy.
O tender little son!

Chorus

O fountain of all bounty,
to such poverty you have stooped.

Mary

My son, I gave birth to you!
In such poverty I see you born!
You are the infinite God,
who for humans has become flesh;
As I have no swaddling clothes
I will wrap you in my own dress,

O poor little son of mine,
the promise of your blessed father.

Chorus

Take our cloaks, O holy Mother,
do not be repelled, O holy Mother,
by these poor garments,
worn in our work with the flocks in the
fields.
Wrap your son in them,
so that his pure flesh will not smell
of hay.

Chorus (Angels)

Glory praise and honor to you,
omnipotent Lord of heaven.

Shepherds

Lord, since you have deigned
to be born today in such poverty,
give light to all people,
and none will be ungrateful for such
a gift.

(to Mary)

Joyful will we leave
if we can touch him for a moment;

This favor we ask of you,
we who are only shepherds,
men of humble calling.

Mary

I want to comfort you,
so you may return joyful to your
flocks,
for it is now disposed
that the servant be redeemed.

Chorus

Glory, praise and honor to you.
Glory to you, O omnipotent Lord of
heaven.

Ah, Gloria! Gloria! Gloria!
Gloria in excelsis Deo
e in terra pace a chi ha el buon volere.

Al mondo tanto reo
tu se' donato,
non per tuo dovere,
ma sol per tuo piacere.
Noi te laudiam, Signore,
glorificando la tua maestade.

L'Angelo

Gloria in excelsis Deo. Ah!

Maria

Tenuta so a Dio patre
rendere onore e gloria in sempiterno,
pensando ch'io son matre
del suo figliuolo, el quale è Dio eterno.
E tanto è il gaudio superno
basciando ed abbracciando sì caro
figlio,
bello sovr'onne giglio
che'a me el cuore è sì de stemperato.
Io sento un gaudio nuovo,
e tutta renovata
io so en fervore!

Coro

Amen, amen, amen.

L'Angelo

Or ecco ch'è nato il Salvatore!

Ah, Glory! Glory! Glory!
Glory to God in heaven
and on earth peace to men of good
will.

To a guilty world
you have given yourself,
not out of duty,
but because such was your pleasure.
We praise you, Lord,
and glorify your majesty.

The Angel

Glory to God in heaven. Ah!

Mary

To God the father I am bound
to give honor and glory forever,
as I am the mother
of his son, who is the eternal God.
And such is the sublime joy
of kissing and hugging so dear a son,

more beautiful than any lily,
that I cannot control my heart.
I feel a new joy,
and seemingly reborn
I thrill with fervor!

Chorus

Amen, amen, amen.

The Angel

Hail, now, the birth of our Savior!

Christmas Dances

By Stephen Paulus

I. Break Forth

Text by Jonathan Rist (1607-1667)

Break forth, O beauteous heav'nly
light,
And usher in the morning;
Ye shepherds, shrink not with
affright,
But hear the angel's warning.

This child, this little helpless boy,
Shall be our confidence and joy,
The powers of evil overthrowing,
At last our peace bestowing.

II. Methinks I Hear the Heavins Resound

Text by Timothy Swan (1758-1842)

Methinks I hear the heavins resound
And all the Earth exulting ring
To usher in this glorious day
And hail the spotless infant King

Methinks I see a heavenly host
Of angels dancing on the wing
Methinks I hear their cheerful notes
So merrily they dance and sing

III. The Nativity of Our Lord

Text by Christopher Smart (1722-1771)

Where is this stupendous stranger,
Swains of Solyma advise,
Lead me to my Master's manger,
Shew me where my Saviour lies?

O Most Mighty! O MOST HOLY!
For beyond the seraph's thought,
Art thou then so mean and lowly
As unheeded prophets taught?

O the magnitude of meekness!
Worth from worth immortal sprung;
O the strength of infant weakness,
If eternal is so young!

Nature's decorations glisten
Far beyond their usual trim;
Birds on box and laurel listen,
As so near the cherubs hymn.

Spinx and ouzels sing sublimely,
'We too have a Saviour born';
Whiter blossoms burst untimely
On the blest Mosaic thorn.

God all bounteous, all creative,
Whom no ills from good dissuade
Is incarnate, and a native
Of the very world he made.

IV. On the Nativity of Our Saviour

Text by Ben Jonson (1573-1637)

I sing the birth,
Was born tonight,
The Author both of Life and light;

The Angels so did sound it,
And like the ravish'd Sheep'erds said,
Who saw the light, and were afraid,
Yet search'd, and true they found it.

The Sonne of God, Th'Eternall King,
That did us all salvation bring,

And freed the soule from danger;
Hee whom the whole world could
not take,
The Word, which heaven, and earth
did make;
Was now laid in a Manger.

The Father's wisdom will'd it so,
The Sonne's obedience knew no No,
Both wills were in one stature;

And as that wisdom had decreed,
The Word was now made Flesh indeed,
And tooke on him our Nature.

What comfort by him do wee winne?
Who made himselfe the price of sinne,
To make us heires of glory?

To see this Babe, all innocence;
A Martyr born in our defence;
Can man forget this Storie?



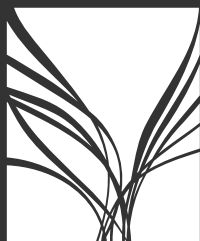
YEARS OF **BLOCKBUSTERS**

50



Photo: Lee Sallam

Photo: Doug Kim



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MASTER
CHORALE

Bach: B Minor Mass

AT WALT DISNEY CONCERT HALL

January 25 & 26, 2014

GRANT GERSHON, CONDUCTOR

Artists, programs, dates and prices subject to change.

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GOLDEN ANNIVERSARY EVENT • GOLDEN ANNIVERSARY EVENT

GOLDEN ON GRAND

A GALA CELEBRATION

In 1964, the LA Master Chorale launched its first season with the Bach B Minor Mass in the brand new Dorothy Chandler Pavilion. Today, the tradition continues at Walt Disney Concert Hall.

Photo: Jill Muscarella/Archives / Otto Konrad Photo

Celebrate the Chorale's milestone 50th Anniversary Season

**GOLDEN ON GRAND
A GALA CELEBRATION**

**Saturday, January 25, 2014, at 6 pm
DOROTHY CHANDLER PAVILION**

We hope you'll join us!

LAMC wishes to thank our amazing Golden on Grand Gala Committee and donors who have already pledged their support for this milestone event. For a complete list of committee members and gala supporters current as of November 1, 2013, please see page 30.

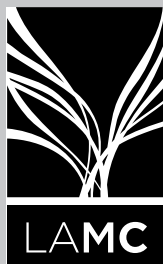


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21 YEARS OF SUPPORT**

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Proceeds benefit our artistic and education programs.



MESSIAH SING-ALONG

Messiah

George Frideric Handel
(1685-1759)

Part the First

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

— INTERMISSION —

CELEBRATING YEARS OF COMMUNITY

Wednesday, December 11, 2013 at 7:30 pm
Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor
 Zanaida Robles, soprano
 Niké St. Clair, mezzo soprano
 Arnold Livingston Geis, tenor
 Chung Uk Lee, bass

Part the Second

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

Part the Third

- | | | |
|----------------|--------------------------------|------------|
| 45. Aria | I know that my Redeemer liveth | Ms. Robles |
| 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. Lee |
| 48. Aria | The trumpet shall sound | Mr. Lee |
| 53. Chorus | Worthy is the Lamb | |
| Chorus | Amen | |



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If you wish to carol in BP Hall after the performance, please make your way down to the Front Orchestra Section to wait just a few minutes while the lobbies clear.

FEATURED ARTISTS



ZANAIDA ROBLES

SOPRANO

Hometown: Monrovia, California

Education: DMA in Choral Music (in progress) at USC Thornton School of Music, MM in Conducting at CSU Northridge, BM in Vocal Performance at CSU Long Beach

Recordings and media: *Shenandoah: Song of the American Spirit*, the John Alexander Singers, 2009; Gothic Records

Performs regularly with: San Gabriel Valley Choral Company as artistic director

Tours: Pacific Chorale, the John Alexander Singers, USC Thornton Chamber Singers, CSU Long Beach Chamber Singers, Citrus Singers

As a soloist: with John Mauceri, Jeffrey Kahane



NIKÉ ST. CLAIR

MEZZO SOPRANO

Hometown: Debrecen, Hungary

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

Guest Artist appearances: Mozart Requiem, Mass in C minor and JS Bach Mass in B minor with the Los Angeles Chamber Choir

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

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

Tours: USC Chamber Choir Grand Prix competitions to France, Bulgaria and Poland; 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; 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/TV credits: *Avatar*, *Smurfs 2*, *After Earth*, *Percy Jackson 2*, *This is the End*, *Cowboys and Aliens*, *Rite, Battle: LA, 2012*, *Earth*, *X-Men Origins: Wolverine*, *Sorcerer's Apprentice*, *Percy Jackson*, *The Seeker: Dark Is Rising*, *Horton Hears a Who*



ARNOLD LIVINGSTON GEIS

TENOR

Hometown: Chehalis, Washington

Education: May 2012 BM in voice from Biola University, graduating in May 2014 with MM from USC

Awards and recognition: Burbank Philharmonic Young Artist Competition Finalist, 2013; SAI Scholarship Competition, 1st Place, 2012; Kirkwood Scholarship, 2011; NATS-LA Senior Men Division, 1st Place, 2011; NATS-LA Sophomore Men Division, 1st Place, 2009

Opera Roles/Performances: Chevalier de la Force from *Dialogues of the Carmelites*, USC; Laurie Lawrence from *Little Women*, Sustaining Sound; Chevalier de la Force from *Dialogues of the Carmelites*, Biola University; The Baker from *Into the Woods*, Biola University; *Messiah* soloist, Biola Symphony Orchestra; *Carmina Burana* soloist, Biola Symphony Orchestra

Recordings and media: *After Earth* (2013); *World of Warcraft* (2009)

Unique facts: comes from a family of opera singers; both his mother and father sang in Europe and his brother (also a tenor) sings in New York and New Jersey



CHUNG UK LEE

BASS

Hometown: Seoul, Korea

Education: BM Music (Composition), Yonsei University; MM Music (Choral Conducting), USC

Performs regularly with: Los Angeles Chamber Choir & Music Director of California Children's Choir

LOS ANGELES MASTER CHORALE ORCHESTRA

VIOLIN 1

Steve Scharf, *Concertmaster*
Joel Pargman, *Ast. Concertmaster*
Jennifer Munday
Susan Rishik
Erik Arvinder
Connie Kupka

VIOLIN 2

Jennifer Levin, *Principal*
Carrie Kennedy, *Ast. Principal*
Linda Stone
Anna Kostyuček
Mui Yee Chu
Julie Ann French

VIOLA

Kate Vincent, *Principal*
Brett Banducci, *Ast. Principal*
Diana Wade
Elizabeth Wilson

CELLO

Maurice Grants, *Principal*
Delores Bing, *Ast. Principal*
Nadine Hall
Rebecca Merblum

BASS

Donald Ferrone, *Principal*
Peter Doubrovsky, *Ast. Principal*

OBOE

Joel Timm, *Principal*
Michele Forrest

BASSOON

John Steinmetz, *Principal*

TRUMPET

Tom Hooten, *Principal*
Tim Divers

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*The Voice of Walt Disney Concert Hall on Classical KUSC FM 91.5***December 22, 2013 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 8, 2012

December 29, 2013 at 7 pm

Jennefelt | Music for a Big Church; for tranquility

Whitacre | Her Sacred Spirit Soars
O'Regan | Tal vez tenemos tiempo
Kirchner | Heavenly Home
Lauridsen | Lux Aeterna

Performed October 16, 2011

January 5, 2014 at 7 pm

Handel, arr. Mozart | Messiah

Performed December 12, 2010

January 12, 2014 at 7 pm

Bruckner | Mass No. 2 in E minor
Bruckner | Os justi meditabitur sapientiam

Stravinsky | Symphony of Psalms
Performed February 12, 2012

January 19, 2014 at 7 pm

Bach | St. John Passion

Performed March 31, 2012

January 26, 2014 at 7 pm

Bocanegra | Hanacpachap cussicuinin

Hidalgo | Magnificat Quarti Toni
Frank | Los Cantores de las Montañas
WORLD PREMIERE

Estévez | Mata del anima sola

Galindez, arr. Grau | Caramba

Grau | Kasar mie la gaji

Carcelén, arr. Sánchez |

Carpuela Lindo

Guinand | Y se quedarán los pájaros cantando

Galián | Salseo

Grases | Visiones del Llano

Carrillo | Oiga, Compae

Performed April 29, 2012

February 2, 2014 at 7 pm

Bach | Singet dem Herrn ein neues Lied
Newton | Mass

Bach | Fürchte dich nicht

Lang | the little match girl passion

Performed November 13, 2011



HANDEL: MESSIAH

Messiah

George Frideric Handel
(1685-1759)

Part the First

- | | | | |
|-----|-------------|--|------------------------------------|
| 1. | Sinfonia | (Overture) | |
| 2. | Recitative | Comfort ye my people | Mr. Russell |
| 3. | Aria | Ev'ry valley shall be exalted | Mr. Russell |
| 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. Hoffman-Campbell |
| 9. | Aria/Chorus | O Thou that tellest good tidings to Zion | Ms. Hoffman-Campbell |
| 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. Schubert |
| | Recitative | And lo, the angel of the Lord | Ms. Schubert |
| 15. | Recitative | And the angel said unto them | Ms. Schubert |
| 16. | Recitative | And suddenly, there was with the angel | Ms. Schubert |
| 17. | Chorus | Glory to God in the highest | |
| 18. | Aria | Rejoice greatly, O daughter of Zion | Ms. Schubert |
| 19. | Recitative | Then shall the eyes of the blind be opened | Ms. Hoffman-Campbell |
| 20. | Aria | He shall feed his flock | Ms. Hoffman-Campbell, Ms. Schubert |
| 21. | Chorus | His yoke is easy | |

— INTERMISSION —

CELEBRATING YEARS OF HALLELUJAH

Sunday, December 15, 2013 at 7 pm
Sunday, December 22, 2013 at 7 pm
 Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor
 Anna Schubert, soprano
 Callista Hoffman-Campbell, mezzo soprano
 John Russell, tenor
 Abdiel Gonzalez, bass

Part the Second

- | | | |
|----------------|--|----------------------|
| 22. Chorus | Behold the Lamb of God | |
| 23. Aria | He was despised | Ms. Hoffman-Campbell |
| 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. Russell |
| 28. Chorus | He trusted in God | |
| 29. Recitative | Thy rebuke hath broken his heart | Mr. Russell |
| 30. Aria | Behold, and see if there be any sorrow | Mr. Russell |
| 31. Recitative | He was cut off out of the land of the living | Mr. Russell |
| 32. Aria | But thou didst not leave his soul in hell | Mr. Russell |
| 33. Chorus | Lift up your heads, O ye gates | |
| 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. Russell |
| 43. Aria | Thou shalt break them | Mr. Russell |
| 44. Chorus | Hallelujah | |

Part the Third

- | | | |
|----------------|--------------------------------|--------------|
| 45. Aria | I know that my Redeemer liveth | Ms. Schubert |
| 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 |
| 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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Members of the audience who leave during the performance will be escorted back into the concert hall at the sole discretion of House Management.



By Thomas May

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

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."

FEATURED ARTISTS



ANNA SCHUBERT

SOPRANO

Hometown: Orange, California

Education: Chapman University

Awards and recognition: Provost Scholar at Chapman University, Top 5 University Undergrad finalist at Classical Singer, Joan Sutherland Award at Palm Springs Opera Guild, full scholarship to the 2008 Aspen Summer Music Festival, grand prize finalist at 2007 Spotlight Awards

Guest Artist appearances: Orange County Master Chorale, Crystal Cruises

Opera Roles/Performances: *Suor Angelica*, *The Impresario*, *Die Fledermaus*, *Die Zauberflöte*; musical theater includes *Into the Woods*

Recordings and media: *Star Wars: In Concert*

Tours: Chapman University Choir and University Singers

As a soloist: *Carmina Burana*, *Handel's Messiah*, Pergolesi's *Stabat Mater*



CALLISTA HOFFMAN-CAMPBELL

MEZZO SOPRANO

Hometown: Lewisburg, Pennsylvania

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

Previous LAMC solos: Alto solos, Messiah Sing-Along 2012

Guest Artist appearances: Pergolesi's *Stabat Mater*; Haydn's *Lord Nelson Mass*; *Handel's Messiah*; Bach's *St. John Passion*; Bach's BWV 182; Mozart Requiem with the Los Angeles Chamber Orchestra and Helmuth Rilling, Mozart Requiem with the Fresno Philharmonic, Le Salon de Musique Chamber Ensemble

Opera Roles/Performances: Siebel, Gounod's *Faust*; Oberon, Britten's *Midsummer Night's Dream*; Florence, Britten's *Albert Herring*; Ramiro, Mozart's *La finta giardiniera*; Nina in Golijov's *Ainadamar* with Long Beach Opera; musical theatre credits include: *Anybodies*, Bernstein's *West Side Story*



JOHN RUSSELL

TENOR

Hometown: Kalamazoo, Michigan

Education: DMA, Choral Music, University of Southern California, Los Angeles, CA; MA, Music Education, Columbia University Teacher's College, New York, NY; BM, Music Education, Western Michigan University, Kalamazoo, MI

Guest Artist appearances: G.F. Handel, *Israel in Egypt*, Westminster Chamber Choir and Orchestra, Princeton, NJ; J.S. Bach *Magnificat*, Westminster Choir College Summer Sing, Princeton, NJ; Carl Orff, *Carmina Burana*, Lisbon Summer Choral Festival, Lisbon, Portugal and Orange County Choral Society, Huntington Beach, CA; G.F. Handel, *Messiah*, Bach Collegium San Diego, San Diego, CA; J.S. Bach, *Gott fahret auf mit Jauchzen*, BWV 43, Pacific Bach Project, San Diego, CA; Benjamin Britten, *Serenade for Tenor Horn and Strings*, California Chamber Orchestra, Temecula, CA; G.F. Handel, *Messiah*, Long Beach Camarata Singers, Long Beach, CA; J.S. Bach, *Himmelskonig sei willkommen*, BWV 182, Horizon Music Group, LA Bach Festival; David Lang, *the little match girl passion*, Westminster Chamber Choir, Princeton, NJ

Performs regularly with: Bach Collegium San Diego, Pacific Bach Project, Westminster Chamber Choir, Horizon Music Group, San Diego Pro Arte Voices

Other positions: Director of Choral Studies, California State University, San Bernardino; Assistant Choral Director, Village Presbyterian Church, Rancho Santa Fe



ABDIEL GONZALEZ

BARITONE

Hometown: Vega Baja, Puerto Rico

Education: BA in Music from La Sierra University

Previous LAMC solos: Chinary Ung's *Spiral XII*, *Handel's Messiah* and *Messiah Sing-Along*, Bach's *St. Matthew Passion*, Vaughan Williams' *Fantasia on Christmas Carols*, Maestro Dinner, Copland's *The Boatman's Dance* and *The Dodger*, Senor and Junkman in *Candide*, Newton's *Mass*, Frank's *Los Cantores de las Montañas* (World Premiere), Shostakovich's *Orango*, Beethoven's *Choral Fantasy*

Awards and Recognition: First place in San Diego District Metropolitan National Council Auditions; First Place in the Opera 100 Competition; Vocal Fellow at the Music Academy of the West, summer 2008

Guest Artist appearances: *Handel's Messiah*, Orff's *Carmina Burana*, Fauré's Requiem, Duruflé'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*

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Bach B Minor Mass

Sat, Jan 25, 2014 – 2 pm

Sun, Jan 26, 2014 – 7 pm

Bach | Mass in B Minor

Tribute to Lauridsen

Sun, Mar 16, 2014 – 7 pm

MUSIC BY MORTEN LAURIDSEN

Mid-Winter Songs
 Ave Dulcissima Maria
 Canticle / O Vos Omnes
 Nocturnes
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 Les Chansons des Roses
 O Magnum Mysterium

Minimalist Masterworks

Sun, Apr 6, 2014 – 7 pm

Reich | You Are (Variations)
 Lang | the little match girl passion

Today, Tomorrow & Beyond

Sun, Jun 8, 2014 – 7 pm

Kirchner | WORLD PREMIERE

Lang | the national anthems
 with the Calder Quartet

Núñez | Es Tu Tiempo

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 with LAMC's High School Choir
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Ravel Daphnis And Chloé

Fri, Mar 28, 2014 – 8 pm

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Sun, Mar 30, 2014 – 2 pm

Charloes Dutoit, Conducting
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**Glass the CIVIL warS,
The Rome Section**

Thu, Apr 17, 2014 – 8 pm

Sat, Apr 19, 2014 – 8 pm

Grant Gershon, Conducting
 Los Angeles Philharmonic

Mozart Così Fan Tutte

Fri, May 23, 2014 – 8 pm

Sun, May 25, 2014 – 2 pm

Thu, May 29, 2014 – 8 pm

Sat, May 31, 2014 – 2 pm

Gustavo Dudamel, Conducting
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To report an error, omission or change in your listing, please contact us.

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For information on institutional giving, please contact Patrick Morrow, Director of Development at 213-972-3114 or pmorrow@lamc.org.

* Indicates multi-year commitment

SPOTLIGHT ON OUR DONORS

Rollover Your Year-End Gift to the Master Chorale

LA Master Chorale Board member Dr. Stephen Kanter was pleased to learn that the IRA Charitable Rollover provision contained in the American Taxpayer Relief Act of 2012 extends through the end of 2013. "Under certain circumstances, the IRA Charitable Rollover is an excellent way to support charitable organizations. I have supported many of my favorite charities, including the Los Angeles Master Chorale, using the rollover. It's not for everyone, but if you meet the requirements, it can make giving easier and beneficial for the donor and the intended charity."

Here's how it works: if you are 70 ½ and older, you can make a gift to LAMC directly from your IRA, typically as part of your required minimum distribution, through the end of 2013 without any tax-consequences. Donors cannot take a charitable tax deduction for these donations because the gift flows directly from their IRA to LAMC (or "rolls-over") without impacting the donor's taxable income. At the same time, the gift counts towards any minimum distributions the donor is required to take each year from their IRA. So the rollover is especially useful if you are drawing taxable income on retirement distributions you simply don't need, or you've already reached the charitable limit of 50% of your adjusted gross income and you want to give more.



There is a rollover limit of \$100,000, and rollover gifts cannot be used to fund charitable life-income gifts (such as Charitable Remainder Trusts or Charitable Gift Annuities), donor-advised funds or supporting organizations. Also, funds from other non-IRA retirement sources such as a 401(k) or 403(b) must first be rolled into an IRA before being directed to LAMC.

LAMC is grateful to Dr. Kanter for taking advantage of the IRA Rollover to support the Master Chorale. It's easy to initiate a rollover gift. For more information or to request a sample letter you can send your IRA plan provider, please contact Patrick Morrow, Director of Development, at 213-972-3114 or pmorrow@lamc.org. Before making any charitable gift, you should consult with your tax-advisor.



Saturday, January 25, 2014, at 6 pm
DOROTHY CHANDLER PAVILION

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Limited number of seats are still available. For more information, please contact Desiree Gagnon at 213.972.3162 or dgagnon@lamc.org or visit lamc.org/goldenongrand.

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 1986.

ROGER WAGNER SOCIETY

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Philip A. Swan
Laney and Tom Techentim
Madge van Adelsberg*
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* deceased



Los Angeles Master Chorale
135 North Grand Avenue
Los Angeles, CA 90012
213-972-3110 tel.
213-972-3136 fax
lamc@lamc.org
tickets@lamc.org

ADMINISTRATION

Artistic Staff

Grant Gershon, The Kiki & David Gindler Music Director
Paul Salamunovich, Music Director Emeritus
Lesley Leighton, Associate Conductor
Shawn Kirchner, Swan Family Composer in Residence
Lisa Edwards, Pianist/Musical Assistant

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Patrick Brown, Director of Marketing
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Patrick Morrow, Director of Development
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The Los Angeles Master Chorale is supported, in part, through grants from the California Arts Council, the City of Los Angeles Department of Cultural Affairs, the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission and the National Endowment for the Arts.



FOR TICKETS

Phone: 213-972-7282 (M-F, 10-5)

Online: LAMC.ORG

At The Music Center December 2013



The Magic Flute. Photo from the Komische Oper Berlin, by Iko Freese.



The Music Center Holiday Sing-Along.



LA Master Chorale. Photo by Andrew Brown.

SUNDAY, DECEMBER 1

Matthew Bourne's Sleeping Beauty

1:00 PM Center Theatre Group with
& 6:30 PM Glorja Kaufman Presents
Dance at The Music Center /
Ahmanson Theatre

The Steward of Christendom

1:00 PM Center Theatre Group /
& 6:30 PM Mark Taper Forum
Runs through Jan 5

Falstaff

2:00 PM LA Opera /
Dorothy Chandler Pavilion

Zacharias Leads Bach & Schumann

2:00 PM LA Phil /
Walt Disney Concert Hall

TUESDAY, DECEMBER 3

Peter and the Starcatcher

8:00 PM Center Theatre Group /
Ahmanson Theatre

Runs through January 12

Green Umbrella: L.A. Now:

New Angeleno Composers
8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, DECEMBER 5

The Magic Flute

7:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through Dec 15

Scheherazade

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Dec 8

SATURDAY, DECEMBER 7

Festival of Carols

2:00 PM LA Master Chorale /
Walt Disney Concert Hall
Runs through Dec 14

SUNDAY, DECEMBER 8

Rejoice! Ceremony of Carols

7:00 PM LA Master Chorale /
Walt Disney Concert Hall

TUESDAY, DECEMBER 10

Go Tell It on the Mountain:

The Blind Boys of Alabama Christmas Show
8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, DECEMBER 11

Messiah Sing-Along

7:30 PM LA Master Chorale /
Walt Disney Concert Hall

THURSDAY, DECEMBER 12

The Nutcracker with Gustavo Dudamel

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Dec 15

FRIDAY, DECEMBER 13

Ukulele Christmas Orchestra

6:00 PM The Music Center /
Stern Grand Hall /
Dorothy Chandler Pavilion

SUNDAY, DECEMBER 15

Handel: Messiah

7:00 PM LA Master Chorale /
Walt Disney Concert Hall
Runs through Dec 22

TUESDAY, DECEMBER 17

A Judy Collins Christmas

8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, DECEMBER 18

Holiday Organ Spectacular

8:00 PM LA Phil /
Walt Disney Concert Hall

FRIDAY, DECEMBER 20

The Music Center Holiday Sing-Along
6:30 PM The Music Center / Plaza

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

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