

WALT DISNEY CONCERT HALL
DECEMBER 2014



LOS ANGELES
MASTER AT WALT DISNEY CONCERT HALL
CHORALE

HOLIDAY CONCERTS

Grant Gershon
Kiki & David Gindler Artistic Director



Photo: Ken Hively

performances
MAGAZINE

HIGH

From Patrick Morrow,
Director of Development

NOTES



Happy Holidays!

Our second 50 years has started off with a bang, and it's just the beginning of a bold future for the Los Angeles Master Chorale. Artistic Director Grant Gershon has shared with us his exciting ideas for the seasons to come, and thanks to his artistic leadership continuing on through the 2019|20 season, the Master Chorale is in the perfect position to make these ideas a reality. The goal is to redefine the concert-going experience — expanding our audience demographic and our artistic profile globally through innovative programming, more frequent recordings, collaborations and immersive concert experiences such as our thrilling season opener *Voices of Light/The Passion of Joan of Arc*, which combined beautiful music with the moving visual of the 1928 silent film.

We are really excited, but we need your help! Having the breathing room to develop these projects and nurture artistic collaborations requires time and resources. As such, the Chorale must rely on the generosity of supporters like you who share a passion for choral music and who care deeply about ensuring the future of this important organization. This holiday season please consider making a year-end gift so that the Master Chorale can dream big, realize its goals and continue making the music you love.

Thank you and warmest holiday wishes from all of us at the Los Angeles Master Chorale. We can't wait to see what the next 50 years will bring!

BOARD OF DIRECTORS

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Clifford A. Miller

EX-OFFICIO

Grant Gershon
ARTISTIC DIRECTOR

Terry Knowles
PRESIDENT & CEO



LAMC

MESSIAH SING-ALONG

Sunday, December 7, 2014 — 7 pm

Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor

Holly Sedillos, soprano
Janelle DeStefano, mezzo soprano
Ben Cortez, tenor
David Castillo, baritone

Messiah

George Frideric Handel
(1685-1759)

Part the First

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

— INTERMISSION —

Part the Second

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

Part the Third

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



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Join Our Holiday Tradition!

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.

SOLOISTS



HOLLY SEDILLOS

SOPRANO

Seasons with Chorale: 6

Hometown: Santa Monica, California

Education: BA in Music from Dartmouth College, 2 year Meisner program at the Joanne Baron/D.W. Brown Acting Studio

Guest artist appearances: soloist with The Angeles Chorale in Rutter's *Mass of the Children*

Opera roles/performances: Jasmine in *Aladdin: A Musical Spectacular!* at Disney California Adventure, First Soprano in *Voices of Liberty* at Disneyland®, Consuelo in *I was Looking at the Ceiling and Then I Saw the Sky* with Long Beach Opera, Nancy in *Oliver!* with Palm Canyon Theater, soprano soloist in Poulenc *Gloria*, Bruckner *Te Deum*, Bach *Magnificat*, Vaughan Williams *Hodie*, Britten *A Ceremony of Carols*, Handel *Messiah* with Westwood Presbyterian Church

Recordings and media: 6 pieces for Soprano on the *Maze of Games* soundtrack, music by Austin Wintory

Film/TV credits: solo vocals in *The War Around Us*, chorister in *Godzilla*, *Despicable Me 2*, *Hangover 3*, *Kitchen Sink*



JANELLE DESTEFANO

MEZZO SOPRANO

Seasons with Chorale: 5

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* and B Minor Mass; Beethoven *Choral Fantasy* (with Los Angeles Philharmonic), and Respighi *Laud to the Nativity*

Guest artist appearances: with Los Angeles Chamber Orchestra; Los Angeles Philharmonic; Da Camera Society; San Diego Opera; Bach Collegium San Diego; La Jolla Symphony and Chorus; Inland Valley Symphony; the Grammy®-nominated early music ensemble, El Mundo; works include 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); Valetto in *L'Incoronazione di Poppea* (Monteverdi)

Other positions: Associate Professor of Music at Santa Monica College

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



BEN CORTEZ

TENOR

Seasons with Chorale: 2

Hometown: Pasadena, California

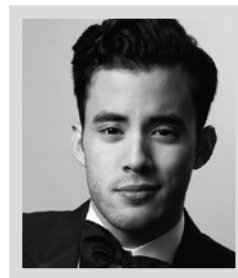
Education: Bachelor of Music, USC Thornton School of Music; Master of Music, Indiana University Jacobs School of Music

Guest artist appearances: Gerdine Young Artist, Opera Theater St. Louis, 2012; Bach's *St. John Passion*, Beethoven's Mass in C, Bruckner's Requiem, Handel's *Messiah*, Mozart's Requiem, Haydn's *Die Jahreszeiten*

Opera roles/performances: Bardolfo (*Falstaff*), Belfiore (*La Finta Giardiniera*), Ferrando (*Così fan tutte*), Don Curzio (*Le Nozze di Figaro*), Male Chorus (*The Rape of Lucretia*), Mayor (*Albert Herring*), Monostatos (*Die Zauberflöte*), Rinuccio (*Gianni Schicchi*), Snout (*Midsummer Night's Dream*), Valzachi (*Der Rosenkavalier*)

Performs regularly with: All Saints Episcopal Church Pasadena, Inspiravi Chamber Choir, Los Angeles Bach Festival, San Gabriel Valley Choral Company

Other positions: Freelance Stage Director, Private Lesson Music Instructor at Joe Ferrante Music Academy



DAVID CASTILLO

BARITONE

Seasons with Chorale: 2

Hometown: New Orleans, Louisiana

Education: MM in Vocal Arts from USC Thornton School of Music; BM in Vocal Performance from Loyola University New Orleans

Awards and recognition: 2010 Grand Prize Winner of the Steward Brady Competition; 2011 Metropolitan Opera National Council Regional Finalist; 2010 National Finalist in Classical Singer's University Competition; 2013 Runner-up and 2012 Encouragement Award Recipient from the Palm Springs Opera Guild Competition; multiple Opera Buffs Grant Recipient

Guest artist appearances: baritone soloist in Handel's *Messiah* with Rogue Valley Symphony and Claremont Symphony Orchestra; in Schubert's *Winterreise* with Le Salon de Musiques and the St. Louis Cathedral Concert Series; in Fauré's Requiem with Lagniappe Choir; in Vaughan Williams' *Fantasia for Christmas Carols* with Loyola Chorale

Opera roles/performances: two West Coast Premieres as the title role in Britten's *Owen Wingrave* and Ferdinand in Hoiby's *The Tempest* and Il Barone di Trombonok in Rossini's *Il viaggio a Reims* all with USC Thornton Opera; Moralès in *Carmen* with the New Orleans Opera and the Aspen Opera Theatre; Old Gypsy in *Il Trovatore* with the New Orleans Opera; Bill Bobstay in *HMS Pinafore* with the Louisiana Philharmonic Orchestra; Sid in *Albert Herring* and Dr. Malatesta in *Don Pasquale* with the Green Mountain Opera Festival; Le Mari in Poulenc's *Les Mamelles de Tirésias*, Belcore in *The Elixir of Love*, Elder McLean in *Susannah*, L'horloge Comtoise in *L'enfant et les Sortilèges* with Loyola Opera Theatre

ORCHESTRA

VIOLIN 1

Steve Scharf, *Concertmaster*
Elizabeth Hedman,
Ast. Concertmaster
Margaret Wooten
Joel Pargman
Florence Titmus
Leslie Katz

VIOLIN 2

Jayne Miller, *Principal*
Cynthia Moussas, *Ast. Principal*
Carrie Kennedy
Linda Stone
Anna Kostyuchek
Mui Yee Chu

VIOLA

Kazi Pitelka, *Principal*
Andrew Picken, *Ast. Principal*
Shawn Mann
Diana Wade

CELLO

Dane Little, *Principal*
Delores Bing, *Ast. Principal*
Nadine Hall
Maurice Grants

BASS

Donald Ferrone, *Principal*
Ann Atkinson, *Ast. Principal*

OBOE

Joel Timm, *Principal*
Michele Forrest

BASSOON

John Steinmetz, *Principal*

TRUMPET

Marissa Benedict, *Principal*
Tim Divers

TIMPANI

Theresa Dimond, *Principal*

HARPSICHORD

Lisa Edwards, *Principal*

ORGAN

William Beck, *Principal*

PERSONNEL MANAGER

Steve Scharf

LIBRARIAN

Robert Dolan

STEVE SCHARF RETIRES

After 22 Years as Orchestra Personnel Manager

For nearly a quarter of a century, Steve Scharf – the man behind the orchestra – has been contracting world-class musicians to perform with the Los Angeles Master Chorale for concerts, recordings and other various projects.



“My tenure with the Chorale began in the Paul Salamunovich era, just after Paul became Music Director in 1991,” notes Scharf. “One of the highlights of my career during that time was assembling the orchestra for the premiere of Morten Lauridsen’s *Lux Aeterna*, as well as playing Concertmaster on the recording.”

“Steve is one of the best in the business,” says Artistic Director Grant Gershon. “I’ve enjoyed collaborating with him throughout my entire time with the Chorale and am particularly proud of our work bringing incredible performances of Steve Reich’s monumental *You Are (Variations)* to the stage, recording studio and then on tour to New York, as well as all of the concerts we’ve performed together over the years, including his personal favorite – Handel’s *Messiah*.”

“I became Concertmaster for the *Messiah Sing-Along* performances many years ago,” Steve remembers. “But now that we perform this great piece with the singers of the Master Chorale, a whole new era has begun. With Grant Gershon’s excellent guidance we are now performing an elegant and wonderful rendition of that masterwork year after year, and I’m thrilled to have been a part of it.”

The LA Master Chorale Board, staff and musicians thank Steve for his long-time commitment to this organization and congratulate him on his well-deserved retirement!

LOS ANGELES MASTER CHORALE

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



LAMC

FESTIVAL OF CAROLS

Saturday, December 13, 2014 — 2 pm

Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor

John West, organ
Lisa Edwards, piano

Masters in This Hall

Traditional French Carol
arr. Alice Parker (b. 1925)
Robert Shaw (1916-1999)

Angels We Have Heard on High

Traditional French Carol
arr. Donald McCullough (b. 1957)

Beautiful Star of Bethlehem

Stanley Brothers
arr. Shawn Kirchner (b. 1970)

Chanukah Suite

Jason Robert Brown
(b. 1970)

Jingle Bells
(Sing-Along*)

James Lord Pierpont
(1822-1893)

The Christmas Song

Bob Wells (1922-1998)
Mel Tormé (1925-1999)
arr. Jerry Rubino (b. 1952)

Pat-a-pan

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

Christmas Time Is Here

Lee Mendelson (b. 1933)
Vince Guaraldi (1928-1976)
arr. Steve Zegree

Glow

Eric Whitacre
(b. 1970)

Hark the Herald Angels Sing

Charles Wesley (1707-1788)
arr. Robert Hunter (b. 1941)

— INTERMISSION —

Wassail Song

Traditional English Carol
arr. Ralph Vaughan Williams (1872-1958)

En lo más azul del cielo

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

White Christmas

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

It's the Most Wonderful Time of the Year

George Wyle (1916-2002)
Eddie Pola (1907-1995)
arr. Bob Krogstad (b. 1950)

Aleih Neiri

Ayana Haviv, soprano

Chaim Parchi (b. 1947)
arr. Joshua Jacobson (b. 1948)

Sing We Now of Christmas

Traditional French Carol
arr. Salli Terri (1922-1996)

Santa Claus Is Coming to Town
(Sing-Along*)

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

Brightest and Best

Southern Harmony (1835)
arr. Shawn Kirchner

Silent Night

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

Swingle Singers' Carol Medley

Elyse Willis, soprano | Rose Beattie, mezzo soprano
Todd Strange, tenor | Abdiel Gonzalez, baritone

Ward Swingle (b. 1927)
arr. Jonathan Rathbone (b. 1957)



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* Sing-along texts can be found on page 9

GUEST 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: 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

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

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

Most recent: 2014 solo recital on The Distinguished Organists Series at West Point Military Academy Chapel, NY; choral/music director & organist at Hollywood United Methodist Church; featured organist in the Disney Hall Organ DVD

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



LISA EDWARDS

PIANO

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

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

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

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

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

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



SHAWN KIRCHNER

COMPOSER IN RESIDENCE

Born: 1970 in Cedar Falls, Iowa

Education/Training: 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

Positions: 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

Notable compositions: upcoming/recent projects include *Songs of Ascent*, psalm settings for chorus/strings for LAMC (March 2015 premiere); *Plath Songs*, settings of the late poems of Sylvia Plath for chorus, piano and percussion; *Behold New Joy*, a Latin carol suite commissioned 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*, a jazz songwriting project

Awards and recognition: was music director for the 2004 CBS Christmas Eve special *Enter the Light of Life*, 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

Curious facts: 13 seasons as a tenor with LAMC, also appeared as a soloist in works of Pärt, Monk, Ramirez, Lauridsen and Pérotin, and as a pianist for various concerts; his first LAMC commission was the Neruda sonnet setting, *Tu Voz*, for the 2007 High School Choir Festival; special interest in folk music (plays guitar and banjo) and has 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, Boosey & Hawkes, Santa Barbara and Shawn Kirchner Publishing

LOS ANGELES MASTER CHORALE

SOPRANO

Suzanne Anderson
Tamara Bevard
Christina Bristow
Karen Hogle Brown
Hayden Eberhart
Shelly Edwards
Claire Fedoruk
Nicole Fernandes
Carrah Flahive
Rachelle Fox
Harriet Fraser
Hilary Fraser-Thomson
Colleen Graves
Ayana Haviv
Marie Hodgson
Elissa Johnston
Virenia Lind
Amy Caldwell Mascio
Deborah Mayhan
Lika Miyake
Bethanie Peregrine
Zanaida Robles
Karen Whipple Schnurr
Anna Schubert
Holly Sedillos
Rebecca Tomlinson
Suzanne Waters
Elyse Willis
Sunjoo Yeo
Andrea Zomorodian

ALTO

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

TENOR

Matthew Brown
Daniel Chaney
Bradley Chapman
Ben Cortez
Jon Gathje
Arnold Livingston Geis
Jody Golightly
Timothy Gonzales
Steven Harms
Blake Howard
Brandon Hynum
Charlie Kim
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Sal Malaki
Christian Marcoe
Michael McDonough
Adam Noel
George Sterne
Todd Strange
A.J. Teshin
Matthew Thomas

BASS

Joseph Bazyourous
Mark Beasom
Michael Blanchard
Reid Bruton
Kevin Dalbey
Gregory Geiger
Dylan Gentile
William Goldman
Abdiel Gonzalez
Scott Graff
James Hayden
David Dong-Geun Kim
Kyungtae Kim
Luc Kleiner
David Kress
Chung Uk Lee
Scott Lehmkuhl
E. Scott Levin
Edward Levy
Cale Olson
Steve Pence
Jim Raycroft
Vincent Robles
Douglas Shabe
Mark Edward Smith
Paul Sobosky
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.

SING-ALONG TEXTS

Jingle Bells

Lyrics by James Lord Pierpont

Dashing thro' the snow
In a one-horse open sleigh,
O'er the fields we go,
Laughing all the way;

Bells on Bobtail ring,
Making spirits bright;
What fun it is to ride, and sing
A sleighing song tonight!

Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
in a one-horse open sleigh!

Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
in a one-horse open sleigh!

Santa Claus is Coming to Town

Lyrics by Haven Gillsepie

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!

LOS ANGELES MASTER CHORALE

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



REJOICE! A CAPPELLA CHRISTMAS

Sunday, December 14, 2014 — 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor

O Magnum Mysterium

Tomás Luis de Victoria
(1548-1611)

Magnificat à 8

Giovanni Gabrieli
(c. 1554-1612)

Ave Maria

Charles Lane, tenor | Scott Graff, baritone

Franz Biebl
(1906-2001)

O nata lux

Morten Lauridsen
(b. 1943)

O Magnum Mysterium

Matthew Brown
(b. 1978)

Three Christmas Motets

Hodie Christus natus est
Ave maris stella
Quem vidistis pastores?

Zanaida Robles, soprano | Suzanne Waters, soprano | Sarah Lynch, mezzo soprano

Ariel Quintana
(b. 1965)

— INTERMISSION —

Four Motets for the Christmas Season

O Magnum Mysterium
Quem vidistis pastores
Videntes stellam
Hodie Christus natus est

Francis Poulenc
(1899-1963)

Lo, How a Rose E'er Blooming

Jan Sandström
(b. 1954)

Jajang, jajang, Ahgi Yesu

Hyun Chul Lee
(b. 1973)

Lux Aurumque

Suzanne Waters, soprano

Eric Whitacre
(b. 1970)

As I Looked Out

Shawn Kirchner
(b. 1970)

O Magnum Mysterium

Morten Lauridsen



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ON AIR

Los Angeles Master Chorale

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PROGRAM SCHEDULE

December 21, 2014 at 7 pm

Vaughan Williams | From Nine Carols For Male Voices
Respighi | Lauda per la Natività del Signore
Britten | A Ceremony of Carols
Paulus | Christmas Dances
Performed December 8, 2013

December 28, 2014 at 7 pm

Finzi | God is Gone Up
Muhly | Bright Mass with Canons
Pärt | The Beatitudes
Mealor | Ubi Caritas
Parry | I Was Glad
Muhly | A Good Understanding
Willcocks | Psalm 150 (Los Angeles Children's Chorus)
O'Regan | Dorchester Canticles
Weill | Kiddush
Weir | Ascending Into Heaven (West Coast Premiere)
Performed October 21, 2012

January 4, 2015 at 7 pm

Verdi | Te Deum
Orff | Carmina Burana
Performed November 3, 2013

January 11, 2015 at 7 pm

Tribute to Morten Lauridsen
Mid-Winter Songs
Ave Dulcissima Maria
Canticle/ O Vos Omnes
Nocturnes
Madrigali
Les Chansons des Roses
O Magnum Mysterium
Prayer
Performed March 16, 2014

January 18, 2015 at 7 pm

Lieberson | The World in Flower (West Coast Premiere)
Brahms | Ein Deutsches Requiem
Performed January 27, 2013

January 25, 2015 at 7 pm

Bach | Mass in B minor, BWV 232
Performed January 25, 2014

February 1, 2015 at 7 pm

Barber | Sure on this Shining Night
Betinis | Songs of Smaller Creatures
Ives | General William Booth Enters Into Heaven
Kirchner | Plath Songs (World Premiere)
Carter | Tarantella
Barber | Agnus Dei
Whitacre | Three Songs of Faith
arr. Dawson | Ain'-a That Good News
arr. Hairston | Hold On!
arr. Thomas | Keep Your Lamps!
arr. Hogan | The Battle of Jericho
Performed June 2, 2013

Celebrating 20 Years of Lauridsen's O MAGNUM MYSTERIUM

It was Sunday, December 18, 1994, and my husband Marshall Rutter and I were reading the *Los Angeles Times*. I came across a long feature article about the Los Angeles Master Chorale's then Music Director, Paul Salamunovich, stating that at that evening's holiday concert the Chorale would premiere a new work. What?? And this is the first I'm hearing about it?? Why, I asked Marshall, is this news such a well-kept secret? His face turned several shades of red, his eyes filled with tears, and he confessed that a new work from Morten Lauridsen was to be my Christmas gift that year. It would be performed for the first time that night and

was to be a surprise for me, but he was so excited that the cat had left the bag so we could share the anticipation.

At 7 pm that day we took our seats in Row F of the Dorothy Chandler Pavilion, and I found myself seated right next to composer Morten Lauridsen. He had a look on his face, almost as if he were harboring a Very Important Secret. The concert was, of course, beautiful – and then came the moment when Paul announced the new work, a setting of the deeply moving *O Magnum Mysterium* text by Morten Lauridsen. Those of you reading this know how the work concludes – a

hushed utterance of the word "alleluia." On that night – following moments of palpable silence – the Dorothy Chandler Pavilion erupted with applause and shouts of praise for this glorious new piece of music. Marshall's and my personal journey with "OMM" through the years has been something we could never have imagined. And our gratitude is boundless.

—Terry Knowles
LAMC President and CEO

By Thomas May

WHOSE NAME IS JOY: THE MASTER CHORALE CELEBRATES THE SEASON

The verb “rejoice” instantly conjures a state of being: the condition of feeling great joy or happiness (derived from the Latin noun for joy, *gaudium*). But along with that intransitive meaning, an old-fashioned connotation of rejoice is transitive, active — as in, to cause someone else to feel joy, and thus truly underscoring the *infectious* aspect of joy. When we feel joy, we want to spread it, and that replication in turn intensifies the effect of joy.

This year’s a cappella Christmas program focuses on music as a vehicle for rejoicing in both senses, as the Master Chorale awakens a whole spectrum of joyful feelings in us. For that purpose, Artistic Director Grant Gershon has chosen works or arrangements for the most part by composers of the twentieth century and today — works that underscore the deep traditional roots of the choral art while also affirming that it remains a sphere of tremendously vibrant creativity today. In fact, most of the music we hear this evening dates from within just the past two decades. Pieces by Victoria and Gabrieli from the late Renaissance add historical perspective and remind us of the long tradition of joyful Christmas music — centuries before the noise pollution of holiday shopping medleys.

It seems there’s been a recent Renaissance of choral settings of the very old Latin text *O Magnum Mysterium*. Originally passed down via Gregorian chant, this is a prayer for Christmas Day intended for use during matins, the prayer cycle scheduled at the end of night leading right into dawn. There are only 23 words in this (anonymous) poem, including the joyful coda of *Alleluia*. Pithy, almost imagistic, they manage to convey the heart of the Christian idea of Incarnation — of the divine essence becoming manifest in our everyday, inglorious reality.

We hear three settings of this prayer, all with close associations to the Master Chorale and its history. Tomás Luis de Victoria (1548-1611) was one of founder Roger Wagner’s signature composers. (Wagner used to juxtapose his setting of the *Ave Maria* as a two-part motet with the Gregorian chant version to launch his concerts.) Victoria synthesized his native Spanish religious devotion with the influences he had absorbed from the musical developments advanced by Palestrina in Rome as part of the Counter Reformation. (He even served later in his career as a personal chaplain to royalty back in Spain.) His setting of *O Magnum Mysterium* was published in his first book of motets in 1572, when the composer was gaining fame as a gifted young chapel master in Rome. Scored for four parts, his treatment encompasses polyphonic density and awed chordal passages (as in *O beata Virgo*) and even a metrical shift for the concluding *Alleluia*.

This month we celebrate the twentieth anniversary of Morten Lauridsen’s (b. 1943) *O Magnum Mysterium* (December 18, 1994, to be

exact). Master Chorale co-founder Marshall Rutter (who was Board Chairman at the time) commissioned the piece during Lauridsen’s residency as a Christmas gift for his wife, Terry Knowles, current President and CEO. The late Paul Salamunovich, then Music Director, explicitly compared the new setting the audience was about to hear on that occasion to that by Victoria, his favorite composer. Sally Horn, a Master Chorale alumna, writes in her memoir that Salamunovich introduced Lauridsen’s work as “the twentieth-century counterpart” of Victoria’s *O Magnum Mysterium*. (It went on to become the highest-selling item in the catalogue of Theodore Presser, distributor for Lauridsen’s publisher, Peermusic, since the company’s founding in 1783. Now *there’s* history!)

Lauridsen’s through-composed setting expresses the epitome of what he terms “inner joy.” His study of the secrets of the Old Masters is apparent in such word-painting details as the unexpected harmonic coloration when the altos reach the word “virgo” — a G-sharp, the only note to “stray” from the harmonic background, which hints at the future suffering Mary will undergo. The composer has also written of his inspiration by a still life of the Spanish Baroque painter Francisco de Zurbarán that uses ordinary material objects to project an “aura of mystery.”

Matthew Brown (b. 1978), a native of Southern California, has been singing as a tenor with the Master Chorale since the 2009-10 season. He’s also an award-winning composer who has studied with Morten Lauridsen. The inspiration for Brown’s works has ranged from Cyndi Lauper and the poetry of e.e. cummings to such sources as “*The Simpsons*, ancient Roman soothsayers, and flying squirrels.” Brown’s contemporary a cappella interpretation of *O Magnum Mysterium* was written in 2008 in Hollywood and appears on the (highly recommended) choral anthology of his work *though love be a day* (performed by the Antioch Chamber Ensemble on the Acis label).

Set for four vocal parts, which at times subdivide, Brown’s motet setting reveals an arresting, individual sense of harmony alongside assured craftsmanship. The opening and the *Alleluia*, for example, follow the time-honored pattern of canonical entrances in the inner voices (tenor, then alto) followed by the outer (bass and soprano). The definitive opening interval, incidentally (“O mag-num”), is an ascending fifth: the reverse of Victoria’s descending fifth for the same syllables.

While the text of *O Magnum Mysterium* focuses on the mysterious joy of the Incarnation, it pays homage to the Virgin Mary, the “*beata Virgo*” who makes this mystery possible. *Ave Maria* is another text that has attracted countless composers, in many different contexts. Franz Biebl (1906-2001), a Bavarian composer who focused on choral music and

conducting, is mostly known nowadays for his *Ave Maria*. Biebl wrote his setting in 1964 using interpolations from the *Angelus*, a prayer praising the Incarnation. Initially neglected, Biebl's *Ave Maria* suddenly caught the attention of American choristers in the following decade. (The composer had spent time as a prisoner of war in the U.S. near the end of World War Two.) It was given new wings when the ensemble Chanticleer recorded it.

The latter have made the double male choir version of Biebl's setting popular, though he later published other arrangements, such as the one we hear for four-part mixed chorus (in the scoring used for this performance). Originally conceived for an amateur choir of firemen, *Ave Maria* juxtaposes simple chant with meltingly beautiful lyricism and even a touch of quasi-barbershop close harmony.

Lo, How a Rose E'er Blooming is another Marian-centered text and first appeared in print in the sixteenth century as the German carol *Es ist ein Ros' entsprungen*; the tune to which it is set was famously harmonized by the German Lutheran composer Michael Praetorius in 1609. Jan Sandström (b. 1954), a versatile Swedish composer whose works range from *Motorbike Odyssey* (a trombone concerto) to opera, ballet, and large-scale choral pieces, subjects the Praetorius source to a fascinating sonic experiment in his version from 1988. The chorus is divided into two groups, the first a standard four-part mixed choir, the second divided into eight parts (SSAATTBB). As the smaller group sings the Praetorius chorale setting at a slowed-down pace, it becomes embedded in the wordless, sustained harmonies of the larger one, the denser textures evoking a kind of winter light.

Light is at the center of *O nata lux*, which sets a text associated with the Transfiguration and is the fulcrum movement from Lauridsen's *Lux Aeterna*. Dedicated to the Master Chorale and Paul Salamunovich, who led the premiere in April 1997 (their recording was later nominated for a Grammy® Award), *Lux Aeterna* is a contemporary classic on the model of Brahms's eclectic text choices for *A German Requiem*. With its intimate, inward-directed mystical orientation, *O nata lux* is the one a cappella movement in the larger work, thus suggesting a link to the tradition of sacred unaccompanied motets.

A tenor with the Master Chorale since the 2001-02 season and current Swan Family Composer in Residence, Shawn Kirchner (b. 1970) remarks that he loves the challenge of writing a "timeless" folk text, "where there is a sense of inevitability in the flow of ideas and images, where repetition and rhyme hold the whole thing together in such a way that it would be easy to remember and memorize and pass down." Kirchner threaded the text of *As I Looked Out* together from three different inspirations: Celtic spirituality and its concept of hospitality for a stranger, a Jungian reading of Christ in the manger as "spiritual food for earthly nature," and J.R.R. Tolkien's description of Gandalf in *The Silmarillion*.

The music, Kirchner explains, had already occurred to him independently while working on a Christmas commission in 2005: "I happened to be playing around with my Korg keyboard's beautiful flute sound, and came up with a lilting and tuneful melody that I thought was

very carol-like. I decided to turn it into an original carol ... almost like I was dusting off an old, obscure carol I had rediscovered."

Scored for mixed chorus in a lilting 6/8 rhythmic pattern, *As I Looked Out* uses echo effects ("whose name is joy") and other choral enhancements to "arrange" Kirchner's original carol as if it were a pre-existing source. Above all, though, he points out that his aim is to "let the song 'live' in its own genuineness of text and tune."

Giovanni Gabrieli (c. 1554-1612) published numerous settings of the *Magnificat*, one of the oldest Marian-related hymns, a mainstay of daily Vespers and a favorite of composers writing music for such feasts as Christmas. Its text comes from the Gospel of Luke and expresses Mary's perspective as she praises God's power to intervene in the world, to "cast the mighty from their thrones." Gabrieli inherited the Netherlandish choral tradition he learned as a student of Orlando di Lasso as well as the innovations advanced by his famous uncle, Andrea, at St. Mark's in Venice. He stood at the revolutionary cusp of the transformation from the Renaissance into the early Baroque.

The *Magnificat* for Eight Voices appears in the first collection of *Sacrae Symphoniae*, an anthology of motets and canzone published in 1597. Gabrieli exploited the acoustic splendor of the cathedral through numerous polychoral compositions using this text — even ranging up to 33 different vocal parts. But even in this earlier setting for eight voices separated into two choirs (performed here a cappella), you can sense the impulse to explore blocks of sound as a weighty, moveable, physical phenomenon: the composer as sculptor.

Hyun Chul Lee (b. 1973) may hold the title of most frequently performed choral composer in his native Korea. He studied composition at Georgia State University and Westminster Choir College. He serves as composer-in-residence at World Vision Korea Children's Choir and as choral conductor at MyungSung Presbyterian Church. His four-part *Jajang, Jajang, Ahgi Yesu* offers a Korean perspective on the classic Nativity scene of the newborn Jesus in the manger. Lee varies the overall textural blend of this tender lullaby, starting with male voices contrasted with the sopranos and altos, later separating one part out from the rest in unison or using close imitation.

Assistant conductor of the Master Chorale from 2006-2010, Ariel Quintana (b. 1965) has focused his work as a composer on choral music. The first of his *Three Christmas Motets* was originally performed by the Master Chorale in 2000 under then-director Paul Salamunovich — thus making a beautiful tribute, along with Lauridsen's *O Magnum Mysterium*, to the legacy of this great conductor (who passed away in April). *Hodie Christus Natus Est*, recalls the composer, sprang from an inspiration while improvising on "a fun, joyous motif" he initially considered turning into a birthday gift for his wife Helène (a longtime alto with the Master Chorale). After the piece was introduced as a Christmas motet, Quintana was commissioned to write two more seasonal motets by Dr. Kerry Barnet for his choirs in Oklahoma City.

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Holiday Concerts

The first and last motets share a quality of joyful rhythmic energy. Together, they frame Quintana's more-contemplative setting of the *Ave Maris Stella*, which is scored for mixed chorus with a trio of solo women representing the "angelic choir." *Hodie* uses two divided choirs (up to six parts in each), antiphonally engaging them to propel its joyous momentum. For the third motet, *Quem vidistis pastores* (for eight-part integrated choir), Quintana similarly uses ostinato patterns against flowing melody, while reminiscences of chant form a thread binding the triptych. As a whole, the *Three Christmas Motets* marry these elements with rhythmic impulses evoking Quintana's native Argentina.

When people refer to the thriving contemporary choral scene, the name Eric Whitacre (b. 1970) is bound to come up sooner or later. This Reno-born, London-based composer's astonishing worldwide success is all the more impressive when you recall that he didn't discover classical music (via Mozart's Requiem) until his college years. Whitacre has declared that he wants his music "to be relevant, and honest, and pure." *Lux Aurumque*, in its mixed-choral version, was composed in Los Angeles and dates from 2000, but received global exposure via the composer's pathbreaking "Virtual Choir" project in 2010, representing 12 countries (4.5 million hits on YouTube to date).

Like Kirchner's new carol, *Lux Aurumque* is "retrofitted" from new material: the source is actually a contemporary translation into Latin by the American poet Charles Anthony Silvestri of an English poem by Edward Esch. "A simple approach was essential," writes the composer, "and I waited patiently for the tight harmonies to shimmer and glow." Whitacre's a cappella, mixed-choir scoring is mostly in eight parts (at

times even nine, with the soprano line divided into three). The music is rooted in a beautifully dark C-sharp minor but, in the final measures, resolves into the major.

In his music for the Christmas story, Francis Poulenc (1899-1963) gave voice to the return to faith of his later years — a stark contrast to his insouciant persona as a young artist preoccupied with the latest fashions. His *Four Christmas Motets* date from 1951-52 and set Latin texts associated with the Liturgy of the Hours (Matins, Vespers, etc.) at different points throughout the Christmas season.

Thus we again encounter the night/dawn antiphon *O Magnum Mysterium*. Here the composer has his sopranos float serenely above a mystical foundation of barely audible harmonies from the other voices. *Quem vidistis* draws on Poulenc's unique brand of neo-Classicism. Note, too, how the star and the Magi's gifts in *Videntes stellam* call forth delightfully transparent musical word painting.

But even after his conversion, Poulenc didn't entirely recant or renounce the arch urbanity of the early style that had made him famous. Hence the impish glee of *Hodie, Christus natus est*, with its start-stop gestures and unpredictable emphases. Still, there's a deeper message: the joy of this season is no distant utopia, but an experience to be shared and celebrated in the here and now.

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

LOS ANGELES MASTER CHORALE

SOPRANO

Tamara Bevard
Christina Bristow
Karen Hogle Brown*
Hayden Eberhart
Claire Fedoruk
Rachelle Fox
Harriet Fraser
Virenia Lind
Bethanie Peregrine
Zanaida Robles*
Karen Whipple Schnurr
Anna Schubert*
Holly Sedillos
Suzanne Waters
Elyse Willis
Sunjoo Yeo

ALTO

Rose Beattie
Leanna Brand
Aleta Braxton
Monika Bruckner
Amy Fogerson*
Michele Hemmings
Callista Hoffman-Campbell*
Leslie Inman
Sarah Lynch
Adriana Manfredi
Margaurite Mathis-Clark
Laura Smith*
Niké St. Clair
Kimberly Switzer
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Bradley Chapman*
Pablo Corá
Ben Cortez
Jody Golightly
Timothy Gonzales*
Brandon Hynum
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Sal Malaki
Christian Marcoe
George Sterne
Todd Strange
Matthew Tresler*

BASS

Joseph Bazyouros
Mark Beasom
Michael Blanchard
Reid Bruton
Kevin Dalbey
Gregory Geiger
Abdiel Gonzalez
Scott Graff
David Kress
Chung Uk Lee
Scott Lehmkuhl
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.

* small group in Biebl's Ave Maria

GRANT GERSHON

The Kiki & David Gindler
ARTISTIC DIRECTOR



Photo: David Johnston

"Invigorating, inventive and enormously gifted"

— LOS ANGELES TIMES

Now in his fourteenth season as Artistic 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: *Iri da iri* by Esa-Pekka Salonen, *the national anthems* by David Lang, *Inscapes* and *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; *Rezos (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, *Carmen* in 2013 and *Florenzia en el Amazonas* in 2014; conducted *La Traviata* at Wolf Trap in 2013; conducted *The Gospel According to the Other Mary* with LAMC and the 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 51st season!

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

Accomplishments: 45 commissions; 92 premieres of new works, of which 62 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 26th year in 2015; 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 Artistic 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*, Adams' *The Gospel According to the Other Mary* and DVD release of Verdi's *Requiem* 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 Durufle's *Messe "Cum Jubilo"*

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

TEXT & TRANSLATIONS

O MAGNUM MYSTERIUM

by *Tomás Luis de Victoria, Matthew Brown, Francis Poulenc and Morten Lauridsen*

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

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

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

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

MAGNIFICAT À 8

by *Giovanni Gabrieli*

Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo
salutari meo.
Quia respexit humilitatem ancillae
suae:
ecce enim ex hoc beatam me
dicent omnes generationes.
Quia fecit mihi magna qui potens
est, et sanctum nomen eius.

Et misericordia eius a progenie in
progenies timentibus eum.

Fecit potentiam in brachio suo,
dispersit superbos mente cordis
sui.
Deposuit potentes de sede et
exaltavit humiles.

Esurientes implevit bonis et divites
dimisit inanes.

Suscepit Israel puerum suum
recordatus misericordiae suae,
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

Gloria Patri, et Filio, et Spiritui
Sancto:
Sicut erat in principio, et nunc, et
semper, et in saecula saeculorum.
Amen.

My soul doth magnify the Lord:
and my spirit hath rejoiced in God
my Savior.
For he hath regarded: the lowliness
of his handmaiden.
For behold, from henceforth: all
generations shall call me blessed.
For he that is mighty hath
magnified me: and holy is his
Name.

And his mercy is on them that fear
him: throughout all generations.

He hath showed strength with his
arm: he hath scattered the proud in
the imagination of their hearts.
He hath put down the mighty from
their seat: and hath exalted the
humble and meek.

He hath filled the hungry with good
things: and the rich he hath sent
empty away.

He remembering his mercy hath
helped his servant Israel:
as he promised to our forefathers,
Abraham and his seed, for ever.

Glory be to the Father, and to the
Son, and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be, world without
end. Amen.

AVE MARIA

by *Franz Biebl*

Angelus Domini nuntiavit Mariae
et concepit de Spiritu sancto.

Ave Maria, gratia plena,
Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui
Jesus.

Maria dixit: Ecce ancilla Domini;
fiat mihi secundum verbum tuum.

Et verbum caro factum est et
habitavit in nobis.

Sancta Maria, mater Dei ora pro
nobis peccatoribus,
Sancta Maria, ora pro nobis,
nunc et in hora mortis nostrae,
Amen.

O NATA LUX

by *Morten Lauridsen*

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.

Qui carne quondam contegi
dignatus es pro perditis.

Nos membra confer effici,
tui beati corporis.

HODIE CHRISTUS NATUS EST

by *Francis Poulenc and Ariel Quintana*

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

The angel of the Lord made his
annunciation to Mary
and she conceived by the Holy
Spirit.

Hail, Mary, full of grace,
the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy
womb, Jesus.

Mary said: Behold the handmaiden
of the Lord.
Let it be unto me according to Thy
word.

And the Word was made flesh and
dwelt among us.

Holy Mary, mother of God, pray for
us sinners.
Holy Mary, pray for us,
now and at the hour of our death,
Amen.

O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your
supplicants.

Thou who once deigned to be
clothed in flesh for the sake
of the lost ones,
grant us to be made members
of your holy body.

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

AVE MARIS STELLA

by Ariel Quintana

Ave, maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.

Monstra te esse matrem,
Sumat per te preces,

Qui pro nobis natus
Tulit esse tuus.

Virgo singularis,
Inter omnes mites,
Nos culpae solutos,
Mites fac et castos.

Vitam praesta puram,
Ite para tutum,
Ut videntes Jesum,
Semper collaetetur.

Amen.

Hail, Star of the Sea,
Nurturing Mother of God,
And Virgin immortal,
Happy gate of Heaven.

Show thyself to be a mother,
Through thee may he receive
prayer,
Who, being born for us,
Undertook to be thine own.

O incomparable Virgin,
Meek above all others,
Make us, freed from our faults,
Meek and chaste.

Keep our life pure,
Make our journey safe,
So that, seeing Jesus,
We may ever rejoice.

Amen.

QUEM VIDISTIS PASTORES

by Francis Poulenc and Ariel Quintana

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

Mariam et Joseph vidimus,
in terra stratos supplices
et ratum carum pariter adorantes
humiliter,
gratia Deo, qui dedit nobis
victoriam per Jesum Christum,
salvatorem nostrum.

Dicite quidnam vidistis?
et annunciate Christi Navitatem.

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

We see Mary and Joseph,
prostrate suppliants upon the earth
and in humble adoration:

thanks be to God, who delivered
to us victory through Jesus Christ,
our savior.

Tell us, what have you seen?
and announce the Birth of Christ.

VIDENTES STELLAM

by Francis Poulenc

Videntes stellam Magi,
gavisus sunt gaudio magno

et intrantes domum,
obtulerunt Domino aurum,
thus, et myrrham.

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

LO, HOW A ROSE E'ER BLOOMING

by Jan Sandström

Lo, how a rose e'er blooming,
From tender stem hath sprung.
Of Jesse's lineage coming,
As men of old have sung;
It came, a flow'ret bright,
Amid the cold of winter,
When half spent was the night.

Text by Theodore Baker

JAJANG, JAJANG, AHGI YESU

by Hyun Chul Lee

Jajang, jajang, Chu-un gyo-ul,
Goo-yu-wei-eh
Ahgi Yesu, nu-uh-shun-ne.

Jajang, jajang, Uh-du-un ha-nul-eh
byul-i
Goo-yu-eh nu-uh-shin, Ahgi Yesu,
Na-shim al-lyun-neh.

Ha-nul-eh bit-dweh-shin, Ahgi Yesu,
Se-sang-eh bit-dweh-shin, Ahgi Yesu,
Man Wang-eh, Wang-i-yo ha-nul-eh
Wang-i-shin
Yesu, Yesu,
Hah-na-nim Ah-dul, Yesu.

Nop-go no-peun,
Hah-nul dduh-nah, Nat-go,
Natgo na-zun I ddang-eu-ro.
Nae-ryu oh-syun-ne.

Jajang, jajang.

Lullay, lullay, Sleeping softly,
Free from danger,
Baby Jesu, in a manger.

Lullay, lullay, Star in the dark sky
shining.
Bringing good news to us, Baby Jesu,
Sing it out with joy.

Light of the sky is come, Baby Jesu,
Light of the world is come, Baby Jesu,
King over all the earth, King of the
heavens,
Jesu, Jesu,
Son of the Father, Jesu.

Down from heaven,
By his mercy, he came,
He came down to show us his love.
Here on earth to save us.

Lullay, lullay.

LUX AURUMQUE

by Eric Whitacre

Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.

Light,
warm and heavy as pure gold
and angels sing softly
to the new-born baby.

Edward Esch (translated into the Latin by Charles Anthony Silvestri)

AS I LOOKED OUT

by Shawn Kirchner

As I looked out on a midwinter's morning
I saw a stranger passing by.
"Where are you going?" said I to the stranger.
"Come now and see" was the stranger's reply.
"Come down to Bethlehem-town, to the manger;
There lies a baby boy whose name is joy."

"Who is this baby," said I to the stranger,
"That he be laid in a bed so poor?"
"Lo, he is heaven's food for earthly nature,
And all who come to him hunger no more.
Come down to Bethlehem-town to the manger;
There your own eyes shall see how this may be."

Then I went out and, following the stranger,
came to the place where the baby lay.
Soon as I saw him my hope was awakened,
and all my sorrow was taken away.

For down in Bethlehem-town in a manger,
was the Messiah born on Christmas morn.

Words by Shawn Kirchner ©2006



HANDEL'S MESSIAH

Wednesday, December 17, 2014 — 7:30 pm

Sunday, December 21, 2014 — 7 pm

Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Christina Bristow, soprano

Niké St. Clair, mezzo soprano

Arnold Livingston Geis, tenor

Chung Uk Lee, bass

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 |
| 10. Recitative | For behold, darkness shall cover the earth | Mr. Lee |
| 11. Aria | The people who walked in darkness | Mr. Lee |
| 12. Chorus | For unto us a child is born | |
| 13. Pifa | Pastoral Symphony | |
| 14. Recitative | There were shepherds abiding in the field | Ms. Bristow |
| Recitative | And lo, the angel of the Lord | Ms. Bristow |
| 15. Recitative | And the angel said unto them | Ms. Bristow |
| 16. Recitative | And suddenly, there was with the angel | Ms. Bristow |
| 17. Chorus | Glory to God in the highest | |
| 18. Aria | Rejoice greatly, O daughter of Zion | Ms. Bristow |
| 19. Recitative | Then shall the eyes of the blind | Ms. St. Clair |
| 20. Aria | He shall feed his flock | Ms. St. Clair, Ms. Bristow |
| 21. Chorus | His yoke is easy | |

— INTERMISSION —

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 we are healed	
26. Chorus	All we like sheep have gone astray	
27. Recitative	All they that see Him laugh Him to scorn	Mr. Geis
28. Chorus	He trusted in God	
29. Recitative	Thy rebuke hath broken his heart	Mr. Geis
30. Aria	Behold, and see if there be any sorrow	Mr. Geis
31. Recitative	He was cut off out of the land of the living	Mr. Geis
32. Aria	But thou didst not leave his soul in hell	Mr. Geis
33. Chorus	Lift up your heads, O ye gates	
40. Aria	Why do the nations so furiously rage together?	Mr. Lee
41. Chorus	Let us break their bonds asunder	
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. Bristow
46. Chorus	Since by man came death	
47. Recitative	Behold, I tell you a mystery	Mr. Lee
48. Aria	The trumpet shall sound	Mr. Lee
53. Chorus	Worthy is the Lamb that was slain	



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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

WHAT IS IT ABOUT MESSIAH?

Handel's masterpiece has long been at the heart of the repertory, but it marked an unusual departure for the composer

If you could do the time warp and choose a few of the legendary premieres in music history to be teleported back to, what would make your list? Likely contenders might be Beethoven's Ninth, Stravinsky's *Rite of Spring*, perhaps Berlioz's *Symphonie fantastique* and Monteverdi's *Orfeo*, and — surely *Messiah*?

This list forms the basis for Thomas Forrest Kelly's lecture series, published as *First Nights*, which teems with fascinating factoids to help us reimagine what the scenes of said premieres may have been like. Following the public rehearsal of *Messiah* on April 9, 1742, the official world premiere occurred on April 13, 1742, at the Great Music Hall in Dublin, having been postponed a day to allow for "several persons of distinction" to be able to attend; the "ladies who honour this performance with their presence" were requested to attend "without hoops" so as to make room for others. All told, the Great Music Hall would have accommodated about 700 (hoopless) people — though of course a seat would be reserved for our prospective time-traveler.

The composer may not have initially intended *Messiah* for this purpose (scholars still debate about this), but it ended up concluding a nine-month seasonal "residency" in Dublin by George Frideric Handel — as the composer who was born Georg Friedrich Händel in Halle (just northwest of Leipzig in modern-day Germany) had become known.

Back in his adopted home city of London, where he'd settled more than three decades earlier, the previous season had been particularly disastrous at the box office: *Deidamia*, Handel's final essay in the Italian opera format he imported to London, had proved that by this time the waning public taste for the art, so prohibitively expensive to produce, made it a losing gamble to try to sustain. Precisely this economic reality became a major impetus for Handel's recent experiments with English language oratorio.

In fact, if you prolonged your visit until February in the following year and ferried over to London, you could also enjoy *Samson*, often regarded as *Messiah*'s "twin" and another of Handel's greatest oratorios. Handel embarked on *Samson* just two weeks after completing *Messiah*, which he composed between August 22 and September 14 of 1741. In his preface to *Samson*, which was based on John Milton's *Samson Agonistes*, the librettist Newburgh Hamilton offered a handy definition of oratorio as "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."

But it was just that combination of moral uplift with the entertainment values of opera (and free of the expense, costumes, and overpaid star singers of the latter) that made the idea of *Messiah* as a "sacred oratorio" initially uncomfortable for London critics. The late Christopher Hogwood observes that the exalted status *Messiah* enjoys "makes it difficult for us to

realize that for Handel its composition was an offbeat venture, unsure in its rewards and probably unrepeatable."

Despite its acclaim by the Dublin audience, back in London — where Handel introduced *Messiah* under the title "New Sacred Oratorio" in 1743 — it became the subject of controversy in a debate that raged in the press. *Messiah*'s method of setting *actual* scriptural texts, not to mention its depiction of the life 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 theater context of the performances, not against Handel's music. Soon, though, *Messiah* was accepted and became the engine of an annual charity event in London starting in 1750.

In any case, Dublin turned out to be an ideal place to unveil the still-untested work. The legendary April concert would have started at noon, giving the audience an opportunity to encounter a brand-new oratorio by the celebrated Mr. Handel even before London audiences got to hear it. The performance took place in the recently built New Music Hall on Fishamble St. (It later became a theater but was closed at the end of the eighteenth century and eventually torn down.)

That venue's construction had been funded by the Charitable Music Society on College-Green, an organization devoted to the relief of imprisoned debtors. "Music and benevolence were symbiotically entwined" in Dublin, writes Kelly. "Charity helped draw audiences, and music helped draw charitable givers. In this way, benefactors were elevated musically while at the same time accomplishing good works." In the case of *Messiah*, the "feel-good" aspect was enhanced by the fact that, as the Dublin Journal announced, the performance proceeds would be "for Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in Stephen's Street, and of the Charitable Infirmary on the Inns Quay..." In later years, proceeds would benefit orphans at the Foundling Hospital in London. Handel left a fair copy of the score to the hospital's governors in his will so that they could continue the tradition of annual benefit concerts after his death.

Along with the soloists, there was a chorus of 16 men (alto, tenor, and bass) and 8 boys, comprising the combined choir ensembles of two of Dublin's cathedrals. (Permission had to be given by the Dean of St. Patrick's Cathedral, Jonathan Swift of *Gulliver's Travels* fame, who initially denied it but relented.) With the three women soloists added on for choral movements, the total chorus would have numbered 27, though Kelly points out that "not all the available cathedral singers" necessarily took part.

Handel himself led the performance from the harpsichord, but he was aided by violinist Matthew Dubourg, who was responsible for keeping the small orchestra together. From the performance parts Handel left in his will to the Foundling Hospital, Kelly deduces that the original orchestra plausibly would have consisted of four oboes and bassoons, possibly horn(s), two trumpets, organ and harpsichord as continuo accompaniment, and of course strings (possibly 20). On the other hand, such experts as Hogwood surmise that the premiere performance would have been "restricted to strings and a single solo instrument (the trumpet) used only once," claiming that the wind instruments would have been added later for the London performances.

The packed hall would have opened around 11 am for the noon performance; with two intermissions that featured Handel playing organ concertos, the event should have finished by a little past three in the afternoon. Sixpence (no credit cards) would purchase a copy of the “wordbook” by Charles Jennens (see sidebar) — a wealthy, opinionated landowner and arts donor who had collaborated previously with Handel on several oratorios, including *Samson* and, probably, *Israel in Egypt* (1739).

The latter anticipates the method he used for *Messiah*, which was to arrange and juxtapose primary texts culled from the Bible in such a way that they cohere into an indirect narrative that calls for very little dramatic impersonation of actual characters. The result is a narrative recounting the essential story of Christian redemption more than a biographical sketch of the life of Jesus. (Regarding the use of the article-less “*Messiah*” instead of “the *Messiah*” as the title, see sidebar.)

As Hogwood, notes, there is a remarkable paradox in the fact that Handel, by nature a man of the theater, wrote such inspired music for a work that “contains no drama in the theatrical sense.” The libretto is divided into three “acts” on the model of a Baroque opera, but Jennens calls these “parts.” Part One centers around prophecy and the nativity of Jesus, culminating in his miracles. This is the part of the oratorio that has led to *Messiah*’s close association with the Christmas season in North America. Following its evocation of hope comes a concise retelling of the Passion story of sacrifice and redemption in Part Two. Part Three concludes with the further implications of Christ as the savior of humanity and follows the outline of the Anglican Burial Service, as Hogwood points out.

Messiah in general “has a higher choral element than any other of the oratorios” (with the exception of *Israel in Egypt*), writes Hogwood. The centrality of the chorus in *Messiah* allows for greater diversity, compared with the aria-centric structure of Baroque opera. Part One establishes a pattern of recitative, aria, and chorus, which then allows for further variation in the other two parts. The German Passion tradition, Hogwood adds, leaves its traces in Part Two, yet there are only two choruses that play the role of the *turba* or crowd (“He trusted in God” and “Let us break”). Handel also recycled music from some of the Italian duets he had recently composed and turned them into choruses.

Handel additionally profits from the full palette of international styles of his era. He contrasts thrillingly complex Northern European counterpoint with flowing, Italianate lyricism, majestic French rhythms, and sturdy, homophonic choruses. Throughout, there is a remarkable economy of instrumentation (especially for ears accustomed to the luxuries of the Romantic orchestra — or to the old-fashioned, blown-up sonorities of pre-historically informed performance practice). Notice, for example, how the trumpet remains silent in Part One until “Glory to God” and then disappears until the “Hallelujah!” chorus at the end of Part Two. (Incidentally, in contrast to what is often assumed, the glory this chorus depicts refers not to the moment of Christ’s resurrection but to the triumph of redemption).

Consider, too, the psychological range Handel explores, encompassing in Part One alone the fathomless darkness associated with the period of universal waiting for a savior; the oasis-like calm of the purely instrumental “Pastoral Symphony,” with its evocation of the music of shepherds (*Pifa* refers to their music); and the dancing exuberance of “Rejoice greatly, O Daughter of Zion.” Such emotional “psychograms” are hardly done justice by the standard Baroque aesthetic terminology of “affects,” of discrete musical movements intended to explore a single emotional state.

Handel finds continually fresh and inventive ways to “paint” the words through music — the “straying” lines of “All we like sheep” — but subtler surprises are often hidden within his settings as well. In that same chorus, Handel engineers a detour from the cheerful mood that predominates into the tragic minor when the consequences of human failure are suggested. One of the pleasures of hearing *Messiah* repeatedly is to discover subtler surprises within the familiar patterns.

Amid all this variety, by the end of Part Three Handel has taken us on a journey that will later become familiar in the symphonies of Beethoven: the passage from darkness to enlightenment and final victory. The “Hallelujah!” chorus may seem unsurpassable, yet Handel manages to top this with still more glorious music, whether in the simple but moving affirmation of “I know that my Redeemer liveth” or the soaring certainty of “The trumpet shall sound.” The conclusion to the entire journey is, of course, a choral finale, a summation of the community’s voices singing “Amen.” As the voices weave their threads together in this stirring fugue, that final word evokes a serene, all-encompassing chant.

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

***Messiah* or *The Messiah*?**

The original autograph score bears the heading *Messiah*, without the definite article. According to Watkins Shaw, famous for his critical edition of the oratorio, the only exception to Handel’s own references to the work as *Messiah* is in the codicil to his will (bequeathing a fair copy to the Foundling Hospital). Although there have been notable deviations, such as G.B. Shaw’s preferred formulation “The Messiah,” the consensus has tended toward *Messiah*. Shaw suggests the analogy of a title like Bizet’s *Carmen*, which we wouldn’t see referred to as “the *Carmen*.”

Handel’s “Maggots”

The libretto Charles Jennens crafted through his collage technique of juxtaposing Old and New Testament “found material” should not be underestimated, and it clearly prompted some of Handel’s finest inspirations. As a person, however, Jennens could be quite a piece of work to deal with. A letter he wrote about his own frustrations with their collaboration declared that “Mr. Handel’s head is more full of maggots than ever.” One of these, he explained, “is a Hallelujah which he has trump’d up at the end of his oratorio since I went into the Country, because he thought the conclusion of the oratorio not Grand enough... this Hallelujah, Grand as it is, comes in very nonsensically, having no manner of relation to what goes before...”

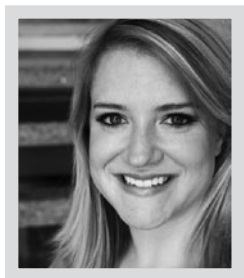
Versions of *Messiah*

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 history of performance traditions 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.

Often a few cuts from Parts Two and Three are taken, as is the case in this performance, which segues from the chorus in No. 30 to No. 36 (Part Two) and from 43 to the concluding No. 47 (using the Bärenreiter edition numbering).

SOLOISTS



CHRISTINA BRISTOW

SOPRANO

Seasons with Chorale: 2

Hometown: Bourbonnais, Illinois

Education: MM and Graduate Certificate in Vocal Arts from the University of Southern California Thornton School of Music, BA in Vocal Performance and Music Education from California Baptist University

Awards and recognition: NATS-LA Young Artist of the Year, 2014; NATSAA competition semifinalist, 2014; Award Winner for the Metropolitan Opera Council Auditions, Western Region Finals 2013, 2014; Scholarship Recipient and Performer at The Opera Buffs Spring Showcase 2014; USC Baroque Sinfonia Award

Opera roles/performances: Sister Constance in Poulenc's *Dialogues of The Carmelites*, Second Lady in Mozart's *Die Zauberflöte*, Adina in Donizetti's *L'elisir d'amore*, Vixen in Janáček's *The Cunning Little Vixen*, Comtesse in Rossini's *Le Comte Ory*, Cunagonde in Bernstein's *Candide*, Soprano Soloist in Britten's *Rejoice in the Lamb* and Dubois' *Seven Last Words of Christ*

Performs regularly with: LA Opera Chorus; Glendale City Seventh Day Adventist Church, First Baptist Church Glendale, Inspiravi Chamber Choir



NIKÉ ST. CLAIR

MEZZO SOPRANO

Seasons with Chorale: 13

Hometown: Debrecen, Hungary

Education: undergraduate degrees in Choral Conducting, Music Education and Music Theory, Liszt Academy of Music, Budapest, Hungary; MM degree and doctoral coursework in Choral Conducting, Thornton School of Music, USC

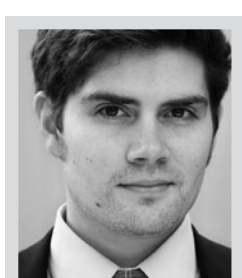
Previous LAMC solos: Bernstein *Chichester Psalms*; Bach *St. John Passion, Magnificat*, B Minor Mass, Mendelssohn *A Midsummer Night's Dream*, Messiah Sing-Along

Guest artist appearances: Mozart Requiem, Mass in C minor, *Vesperae Solennes de Confessore*, J. S. Bach B Minor Mass, Los Angeles Chamber Choir; Bruckner *Te Deum*, Santa Barbara Choral Society; Bach *St. Matthew Passion*, Concordia University

Recordings and media: *A Good Understanding* by Nico Muhly and Górecki: *Miserere* recorded by LAMC; LA Philharmonic's DVD *Messa da Requiem* with Gustavo Dudamel

Tours: LA Philharmonic/LAMC: New York, John Adams *El Niño*, 2003; World Youth Choir: South America, Canada, Scandinavia, Belgium; Stuttgarter Kammerchor: Switzerland, Germany; LA Philharmonic/LAMC: Lucerne, Paris, London, New York, John Adams *The Gospel According to the Other Mary*, 2013

Film/TV credits: *Avatar*, *Big Hero 6*, *Smurfs 2*, *Percy Jackson*, *This is the End*, *Godzilla*, *Transformers 4*, *Wreck-It-Ralph*, *Heaven is for Real*, *Cowboys and Aliens*, *Rite*, *Battle: LA*, 2012, *Earth*, *X-Men Origins: Wolverine* and *Days of Future Past*, *Sorcerer's Apprentice*, *The Seeker: Dark Is Rising*, *Horton Hears a Who* and others



ARNOLD LIVINGSTON GEIS

TENOR

Seasons with Chorale: 2

Hometown: Chehalis, Washington

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

Previous LAMC solos: Messiah Sing-Along

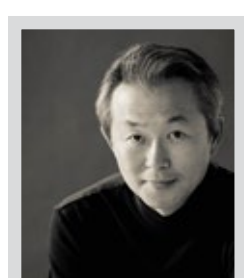
Awards and recognition: Pasadena Opera Guild Award, 2014; Palm Springs Opera Competition Finalist, 2013; Opera Buffs Los Angeles Grant recipient, 2013; Burbank Philharmonic Young Artist Competition Finalist, 2013; SAI Scholarship Competition, 1st Place, 2012; Kirkwood Scholarship, 2011; NATS-LA Senior Men Division, 1st Place, 2011; NATS-LA Sophomore Men Division, 1st Place, 2009

Opera roles/performances: Cavaliere Belfiore from *Il Viaggio a Reims* and Chevalier de la Force from *Dialogues of the Carmelites* at USC; Laurie Lawrence from *Little Women* with Sustaining Sound; Chevalier de la Force from *Dialogues of the Carmelites* and The Baker from *Into the Woods* at Biola University; *Messiah* soloist, Biola Symphony Orchestra; *Carmina Burana* soloist, Biola Symphony Orchestra

Performs regularly with: St. Matthew's Church in Newport Beach

Film/TV credits: choral singer on video games and films including *Teenage Mutant Ninja Turtles* (2014); *Dawn of the Planet of the Apes* (2014); *Maze Runner* (2014); *Godzilla* (2014); *After Earth* (2013)

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

Seasons with Chorale: 2

Hometown: Seoul, Korea

Education: MM, Choral Conducting, University of Southern California; BM, Composition, Yonsei University, Seoul, Korea

Previous LAMC solos: Messiah Sing-Along 2013

Opera roles/performances: Kezal in Smetana's *The Bartered Bride* with USC opera

Recordings and media: Handel's *Messiah*, Bach's Mass in B minor, Mozart's Requiem and Mass in C minor with Los Angeles Chamber Choir

Performs regularly with: Los Angeles Chamber Choir, California Children's Choir, Artistic Director/Conductor

Other positions: Azusa Pacific University, Adjunct Professor; Young Nak Presbyterian Church, Conductor

Film/TV credits: Voice Actor/member of SAG/AFTRA

LOS ANGELES MASTER CHORALE

SOPRANO

Suzanne Anderson
Tamara Bevard
Hayden Eberhart
Rachelle Fox
Harriet Fraser
Marie Hodgson
Virenia Lind
Bethanie Peregrine
Zanaida Robles
Anna Schubert
Suzanne Waters
Sunjoo Yeo

ALTO

Nicole Baker
Aleta Braxton
Monika Bruckner
Amy Fogerson
Michele Hemmings
Callista Hoffman-Campbell
Leslie Inman
Adriana Manfredi
Laura Smith
Kimberly Switzer
Kristen Toedtman
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Ben Cortez
Jody Golightly
Timothy Gonzales
Steven Harms
Blake Howard
Brandon Hynum
Charles Lane
Michael Lichtenauer
George Sterne
Todd Strange

BASS

Joseph Bazyours
Mark Beasom
Michael Blanchard
Kevin Dalbey
Gregory Geiger
Dylan Gentile
Abdiel Gonzalez
David Dong-Geun Kim
Scott Lehmkuhl
Edward Levy
Vincent Robles
Ryan Villaverde

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

ORCHESTRA

VIOLIN 1

Steve Scharf, *Concertmaster*
Elizabeth Hedman,
Ast. Concertmaster
Margaret Wooten
Joel Pargman
Florence Titmus
Leslie Katz

VIOLIN 2

Jayme Miller, *Principal*
Cynthia Moussas, *Ast. Principal*
Carrie Kennedy
Linda Stone
Anna Kostyuchek
Mui Yee Chu

VIOLA

Kazi Pitelka, *Principal*
Andrew Picken, *Ast. Principal*
Shawn Mann
Diana Wade

CELLO

Dane Little, *Principal*
Delores Bing, *Ast. Principal*
Nadine Hall
Maurice Grants

BASS

Donald Ferrone, *Principal*
Ann Atkinson, *Ast. Principal*

OBOE

Joel Timm, *Principal*
Michele Forrest

BASSOON

John Steinmetz, *Principal*

TRUMPET

Marissa Benedict, *Principal*
Tim Divers

TIMPANI

Theresa Dimond, *Principal*

HARPSICHORD

Lisa Edwards, *Principal*

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LAMC 14 | 15 CONCERT CALENDAR

Bach: St. Matthew Passion

Sat, Jan 31, 2015 – 2 pm
Sun, Feb 1, 2015 – 7 pm

Bach | Passion According to
St. Matthew
with Musica Angelica
Baroque Orchestra
Martin Haselböck, music director
and Los Angeles Children's Chorus
Anne Tomlinson, artistic director

Songs of Ascent

Sun, Mar 8, 2015 – 7 pm

Kirchner | Songs of Ascent
WORLD PREMIERE
Paik | WORLD PREMIERE
with the Los Angeles Chamber Choir
Chung Uk Lee, music director

The Water Passion

Sat, Apr 11, 2015 – 2 pm
Sun, Apr 12, 2015 – 7 pm

Tan Dun | Water Passion After
St. Matthew

Music of Whitacre & Pärt

Sat, May 16, 2015 – 2 pm
Sun, May 17, 2015 – 7 pm

Whitacre | Lux Aurumque
Sleep
Water Night
Pärt | Morning Star
Cantate Domino
Solfeggio

GUEST APPEARANCES

Music Center 50th Anniversary Spectacular!

Sat, Dec 6, 2014 – 7 pm

Dorothy Chandler Pavilion
Grant Gershon, conductor

Beethoven Missa Solemnis

Fri, Jan 9, 2015 – 8 pm
Sat, Jan 10, 2015 – 8 pm
Sun, Jan 11, 2015 – 2 pm

Walt Disney Concert Hall
Los Angeles Philharmonic
Michael Tilson Thomas, conductor

discover mozart's requiem

Thu, Feb 19, 2015 – 8 pm

Ambassador Auditorium
Los Angeles Chamber Orchestra
Jeffrey Kahane, conductor

TEXT

MESSIAH

by George Frideric Handel

PART THE FIRST

Overture

Recitative (Tenor)

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

Air (Tenor)

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

Chorus

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

Recitative (Bass)

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

Air (Bass)

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

Chorus

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

Recitative (Alto)

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

Air (Alto) and Chorus

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

Recitative (Bass)

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

Air (Bass)

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

Chorus

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

Pifa (Pastoral Symphony)

Recitative (Soprano)

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

Recitative (Soprano)

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

Recitative (Soprano)

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

Recitative (Soprano)

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

Chorus

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

Air (Soprano)

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

Recitative (Alto)

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

Air (Alto and Soprano)

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

Chorus

His yoke is easy and His burthen is light.

PART THE SECOND

Chorus

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

Air (Alto)

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

Chorus

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

Chorus

And with His stripes we are healed.

Chorus

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

Recitative (Tenor)

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

Chorus

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

Recitative (Tenor)

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

Air (Tenor)

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

Recitative (Tenor)

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

Air (Tenor)

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

Chorus

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

Air (Bass)

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

Chorus

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

Recitative (Tenor)

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

Air (Tenor)

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

Chorus

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

PART THE THIRD**Air** (Soprano)

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

Chorus

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

Recitative (Bass)

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

Air (Bass)

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

Chorus

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

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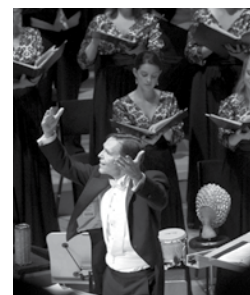
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Artistic Director's Circle Continues to Grow

WELCOME, SHEILA MULLER!



Photo: Jamie Pham

In 2012 the Los Angeles Master Chorale, with support from Kiki and David Gindler, founded the Artistic Director's Circle to encourage significant gifts in support of LAMC's artistic endeavors and bring together our most committed organizational investors who share the bold vision of Artistic Director Grant Gershon. Since that time the Circle has grown to 18 and this season we are so pleased to welcome new member Sheila Muller. Although new to the Circle, Sheila is no stranger to the Chorale and has long been a major supporter with a true passion for the art form.

*Says Sheila:
"I have loved this beautiful music for many seasons. I am proud to invest in the Chorale's future with a multi-year commitment to help provide a stable platform so that Grant's artistic vision can come to fruition."*

Sheila Muller and Karen Mancell at the 50th Anniversary Gala.

We thank Sheila for her support and encourage others to consider investing in the Master Chorale with a year-end gift.

HALLELUJAH CHORUS GUEST CONDUCTOR

Each season at the Los Angeles Master Chorale's annual fundraising Gala, a very special item is put up for auction to help raise funds for LAMC's artistic and education programs: guest-conducting the Hallelujah Chorus for over 2,000 singers during our annual Messiah Sing-Along.

The 50th Anniversary Gala, *Golden on Grand*, which occurred January 25, 2014 was no exception and the winning bid was made by none other than longtime friend and supporter to the Chorale, the Honorable Richard J. Riordan. After claiming his prize Mayor Riordan insisted that his Gala companion, *LA Times* staff writer Martha Groves, herself a huge fan and friend to LAMC, actually do the honors of taking the maestro's podium to conduct. In preparation for the performance, Martha will receive private coaching from LAMC Artistic Director Grant Gershon. Then, on concert night, Martha and Mayor Riordan will be afforded all the perks of a VIP guest artist performing at Disney Hall including a pre-concert dinner in the Founders Room, private dressing room, and post-performance artist gathering backstage. Says Grant: "We thank the Mayor for his contribution and congratulate Martha. I look forward to passing her the baton on December 7."



Photo: Jamie Pham

Honorable Richard J. Riordan and Martha Groves at the 50th Anniversary Gala.

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 that will help preserve a vital cultural resource for future generations. The Society is named for the late Roger Wagner who founded the Master Chorale in 1964 and served as its Music Director until 1986.

ROGER WAGNER SOCIETY

Michael Breitner
Abbott Brown
Raun and Jerry Burnham
Colburn Foundation
William Davis
in honor of Ted McNiff
Ann Graham Ehringer, Ph.D.
Claudia and Mark Foster
Kathie and Alan Freeman
Kiki and David Gindler
Denise and Robert Hanisee
Geraldine Healy*
Violet Jabara Jacobs
Stephen A. Kanter
Joyce* and Kent Kresa
Marjorie and Roger* Lindbeck
Lesley Leighton
Los Angeles Master Chorale
Associates
Patricia A. MacLaren
Drs. Marguerite and Robert* Marsh
Jane and Edward J. McNiff
Nancy and Robert Miller
Patrick Morrow
Raymond R. Neevel*
Joyce and Donald J. Nores
Cheryl Petersen and Roger
Lustberg

Anne Shaw and Harrison Price*
Elizabeth and Hugh Ralston
Susan and George Reardon
Elizabeth Redmond
Penelope C. Roeder, Ph.D.
Phyllis and Larry* Rothrock
Marshall Rutter and Terry Knowles
Carolyn and Scott Sanford
Martha Ellen Scott*
Barbara and Charles Schneider*
Dona* and David Schultz
Nancy and Ralph Shapiro,
in honor of Peter Mullin
Nancy and Richard Spelke
George Sterne and Nicole Baker
Francine and Dal Alan Swain
Philip A. Swan
Laney and Tom Techentin
Madge van Adelsberg*
Robert Wood*

* deceased



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lamc@lamc.org
tickets@lamc.org

ADMINISTRATION

Artistic Staff

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

Administrative Staff

Lesili Beard, Education Programs Manager
Andrew Brown, General Manager
Patrick Brown, Director of Marketing
Suzanne Brown, Controller
Allie Fukushima, Administrative Assistant/Finance
Hayden Eberhart, Program Book Coordinator
Julie Gaeta, Institutional Giving Manager
Desirée Gagnon, Special Events Planner
Noelle Johnson, Annual Fund Manager
Terry Knowles, President & CEO
Kevin Koelbl, Artistic Personnel & Production Manager
Patrick Morrow, Director of Development
Esther Palacios, Administrative Assistant
Karen Sarpolus, Box Office Manager
Andrew Tomasulo, Box Office Assistant

Consultants

Ad Lib Communications, Libby Huebner, Publicist
Arts Consulting Group
King Design Office, Print & Web

Walt Disney Concert Hall

Greg Flusty, House Manager
Paul Geller, Stage Manager
Ronald Galbraith, Master Carpenter
John Phillips, Property Master
Terry Klein, Master Electrician
Kevin F. Wapner, Master Audio/Video

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 2014

The Music Center Holiday Sing-Along



REDCAT, Performance



Center Theatre Group, Blithe Spirit

TUESDAY, DECEMBER 2

What the Butler Saw

8:00 PM Center Theatre Group /
Mark Taper Forum
Runs through Dec 21

Audra McDonald

8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, DECEMBER 4

Pictures at an Exhibition with Dudamel

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Dec 7

Rashaun Mitchell and

Stephin Merritt: *Performance*

8:30 PM REDCAT / Roy and Edna Disney
CalArts Theater
Runs through Dec 7

SATURDAY, DECEMBER 6

50th Anniversary Spectacular

7:00 PM The Music Center /
Dorothy Chandler Pavilion

Toyota Symphonies for Youth:

Jazz and the Orchestra

11:00 AM LA Phil /
Walt Disney Concert Hall
Runs through Dec 13

SUNDAY, DECEMBER 7

Messiah Sing-Along

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

MONDAY, DECEMBER 8

Mati Diop: *The Dawn of a Thousand Suns*

8:30 PM REDCAT / Roy and Edna Disney
CalArts Theater

TUESDAY, DECEMBER 9

Green Umbrella: European Avant-Garde

8:00 PM LA Phil /
Walt Disney Concert Hall

Noël Coward's *Blithe Spirit*

8:00 PM Center Theatre Group /
Ahmanson Theatre
Runs through Jan 18

WEDNESDAY, DECEMBER 10

Florencia en el Amazonas

7:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through Dec 20

THURSDAY, DECEMBER 11

Rachmaninoff's Rhapsody

8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Dec 14

FRIDAY, DECEMBER 12

CalArts Winter Dance

8:30 PM REDCAT / Roy and Edna Disney
CalArts Theater
Runs through Dec 13

SATURDAY, DECEMBER 13

Festival of Carols

2:00 PM LA Master Chorale /
Walt Disney Concert Hall

SUNDAY, DECEMBER 14

Rejoice! A Cappella Christmas

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

TUESDAY, DECEMBER 16

The Manhattan Transfer Christmas Show

8:00 PM LA Phil /
Walt Disney Concert Hall

Piano Spheres: Aron Kallay

8:30 PM REDCAT / Roy and Edna Disney
CalArts Theater

WEDNESDAY, DECEMBER 17

Handel: Messiah

7:30 PM LA Master Chorale /
Walt Disney Concert Hall
Runs through Dec 21

THURSDAY, DECEMBER 18

A Chanticleer Christmas

8:00 PM LA Phil /
Walt Disney Concert Hall

FRIDAY, DECEMBER 19

All Mozart

11:00 AM LA Phil /
Walt Disney Concert Hall
Runs through Dec 21

The Music Center Holiday Sing-Along

6:30 PM The Music Center /
The Music Center Plaza

Holiday Organ Spectacular

8:00 PM LA Phil /
Walt Disney Concert Hall

SATURDAY, DECEMBER 20

Holiday Sing-Along

11:30 AM LA Phil /
& 2:30 PM Walt Disney Concert Hall

MONDAY, DECEMBER 22

The Klezmatics: Happy Joyous Hannukkah!

8:00 PM LA Phil /
Walt Disney Concert Hall

TUESDAY, DECEMBER 23

The Arturo Sandoval Big Band Christmas

8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, DECEMBER 31

New Year's Eve with Pink Martini

7:00 PM LA Phil /
& 10:30 PM Walt Disney Concert Hall

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

