

HIGH NOTES

From Patrick Morrow,
Director of Development



'Tis the season for singing.

No matter where I go this time of year, people everywhere are singing. They're singing in schools, they're singing at the mall, they're singing in churches, they're even singing in my car when I drive home after work (oh wait, that's just me singing to the radio). Singing, quite simply, makes people happy. Even when life in December gets absolutely crazy with last minute gifts to buy, presents to wrap, cookies to bake, parties to get to, family to visit...(the list is endless), there's always time to stop and enjoy that joyful spirit that singing evokes in all of us.

The Los Angeles Master Chorale contributes enormously to that joyful spirit all year long, but in December, it's off the charts with something for everyone right here at Disney Hall — the classical greats to inspire our souls, the sing-alongs that help strengthen our community, our favorite holiday carols that can melt even the sourest Grinch's heart. Why, this year, there's even a Carol Bus helping to spread the joyful spirit all over the city!

The Master Chorale is a Los Angeles treasure that plays a vital role in keeping the joyful spirit alive in all of us. So I invite all of you to help keep this amazing organization strong and vibrant by considering a year-end gift. With your help and partnership, we can continue to grow, bring the joyful spirit to new audiences each year and preserve the choral tradition for future generations.

All of us at the Los Angeles Master Chorale send you our deepest thanks and warmest wishes this holiday season. We look forward to sharing many more wonderful Master Chorale moments in 2016.

Happy Holidays!

A handwritten signature in black ink that reads "Patrick Morrow".

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FESTIVAL OF CAROLS

Saturday December 5, 2015 — 2 pm
Saturday December 12, 2015 — 2 pm
Walt Disney Concert Hall

<i>Caroling, Caroling</i>	Alfred Burt (1920-1954)
<i>Deck the Hall</i>	Welsh Carol arr. John Rutter (b. 1945)
<i>Angels We Have Heard On High</i>	Traditional French Carol arr. Donald McCullough (b. 1951)
<i>The Holly and the Ivy</i>	Traditional English Carol arr. Shawn Kirchner (b. 1970)
<i>Chanukah Suite</i>	arr. Jason Robert Brown (b. 1970)
<i>Wonderful Counselor</i> Zanaida Robles, soprano	Jester Hairston (1901-2000)
<i>Rudolph the Red-Nosed Reindeer (Sing-Along*)</i>	Johnny Marks (1909-1985)
<i>O Holy Night</i>	Adolphe Adam (1803-1856) arr. John Rutter
<i>One Sweet Little Baby</i>	Glenn McClure arr. Shawn Kirchner
<i>We Need a Little Christmas</i>	Jerry Herman (b. 1931) arr. Jerry Rubino (b. 1952)

INTERMISSION

Los Angeles Master Chorale
Grant Gershon, conductor

John West, organ
Lisa Edwards, piano
Shawn Kirchner, piano

LIKE WHAT YOU HEAR? BUY THE CD!

Come to the LA Phil Store following the concert and pick up your copy of our brand new album, *Festival of Carols*, featuring many songs performed today!
More details on page 22.



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)

Brightest and Best

Southern Harmony (1835)
arr. Shawn Kirchner

White Christmas

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

Lo, How a Rose E'er Blooming

Doug Masek, saxophone

Michael Praetorius (1571-1621)
arr. Shawn Kirchner

Silent Night

Franz Gruber (1787-1863)
arr. Mack Wilberg (b. 1955)

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

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

The Christmas Song

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

Hark! The Herald Angels Sing

Charles Wesley (1707-1788)
Felix Mendelssohn (1809-1847)
arr. Robert Hunter

Glory, Glory, Glory to the Newborn King

Caroline McKenzie, soprano

Moses Hogan
(1957-2003)

*Sing Along texts can be found on page 5.



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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: the New York Philharmonic, Pasadena Symphony; featured artist at the American Guild of Organists' Region IX Convention and the Los Angeles Chapter of the American Guild of Organists; international performances in Russia, Canada and South America as well as many domestic concerts

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

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

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: 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 on 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

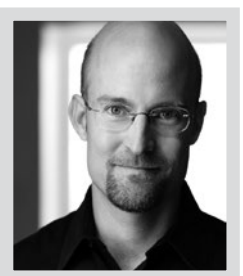
Education: undergraduate studies in piano performance at North Texas State University; MM in Keyboard Collaborative Arts at USC (with honors)

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; UCLA Chorale and Chamber Singers pianist



SHAWN KIRCHNER

COMPOSER

Born: 1970 in Bloomfield, Iowa

Education/Training: MA in Choral Conducting (University of Iowa) with William Hatcher and Richard Bloesch; BA in Peace Studies (Manchester University); piano studies with Joan Smalley, George Katz and Joseph Schwartz; recently inspired by studies with Alice Parker and Steven Stucky

Assignments: appointed Swan Family Composer in Residence for LAMC (2012-2015); 15 seasons as a tenor with LAMC, appearing as a soloist in works of Pärt, Monk, Ramirez, Lauridsen and Pérotin, and as a pianist for various concerts; professional chorister with the Oriana Singers, Chicago Choral Artists and Rockefeller Chapel Choir; pianist for the Lyric Opera's Center for American Artists; Director of Choral Activities at the University of La Verne; organist/music director at the La Verne Church of the Brethren

Best known for: his setting of the Kenyan song *Wana Baraka*, now performed by choirs world-wide, including the Nairobi Chamber Choir at Her Majesty Elizabeth II's Diamond Jubilee Celebration in May 2012 at Windsor Castle; *Heavenly Home: Three American Songs*, premiered by LAMC in 2010 and now popular among American choirs

Notable compositions: recent premieres for LAMC include *Songs of Ascent*, psalm settings for chorus/strings; *Plath Songs*, a choral cycle on the late poems of Sylvia Plath; *Behold New Joy: Ancient Carols of Christmas*, commissioned by LAMC in 2011 (orchestral version written at the request of Oxford University Press); commissions/collaborations with Jacaranda, LA Children's Chorus, USC Chamber Singers, Conspirare, Santa Fe Desert Chorale; *Meet Me on the Mountain*, original bluegrass/country songs inspired by *Brokeback Mountain*

Recordings: his sonnet settings *Tu voz* (his first LAMC commission) and *Tu sangre en la mía* featured in Conspirare's 2015 Harmonia Mundi release, *Pablo Neruda: The Poet Speaks*; his carol settings are featured on LAMC's newest album, *Festival of Carols*, some of which originated in the 2004 CBS Christmas Eve special "Enter the Light of Life," for which he served as music director

Curious facts: is a triplet; speaks Chinese; works with sustainable organic agricultural community development in Kenya; performs original jazz songs with his own group; is an aficionado of the Enneagram personality typology; plays banjo, guitar, fiddle, and dulcimer

LOS ANGELES MASTER CHORALE

SOPRANO

Tamara Bevard
Christina Bristow
Karen Hogle Brown
Hayden Eberhart
Shelly Edwards
Claire Fedoruk
Nicole Fernandes
Rachelle Fox
Hilary Fraser-Thomson
Colleen Graves
Ayana Haviv
Marie Hodgson
Elissa Johnston
Virenia Lind
Amy Caldwell Mascio
Deborah Mayhan
Caroline McKenzie
Lika Miyake
Beth Peregrine
Zanaida Robles
Karen Whipple Schnurr
Holly Sedillos
Carrah Stamatakis
Courtney Taylor
Rebecca Tomlinson
Suzanne Waters
Elyse Willis
Andrea Zomorodian

ALTO

Garineh Avakian
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
Drea Pressley
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Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Bradley Chapman
Adam Faruqi
Jon Gathje
Jody Golightly
Steven Harms
Todd Honeycutt
Blake Howard
Brandon Hynum
Jon Lee Keenan
Charlie Kim
Shawn Kirchner
Bryan Lane
Charles Lane
Michael Lichtenauer
Sal Malaki
Michael McDonough
Matthew Miles
Adam Noel
George Sterne
Todd Strange
A.J. Teshin
Matthew Thomas

BASS

Joseph Bazyouros
Mark Beasom
Michael Blanchard
Reid Bruton
David Castillo
Kevin Dalbey
Gregory Geiger
Dylan Gentile
William Goldman
Abdiel Gonzalez
Scott Graff
Stephen Grimm
James Hayden
David Dong-Geun Kim
Kyungtae Kim
Luc Kleiner
David Kress
Scott Lehmkuhl
Scott Levin
Edward Levy
Brett McDermid
Cale Olson
Steve Pence
Jim Raycroft
Vincent Robles
Douglas Shabe
Mark Edward Smith
Ryan Villaverde
Shuo Zhai

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

Rudolph the Red-Nosed Reindeer

You know Dasher and Dancer and
Prancer and Vixen,
Comet and Cupid and
Donner and Blitzen,
But do you recall
The most famous reindeer of all?
Rudolph the Red-Nosed Reindeer
Had a very shiny nose,
And if you ever saw it,
You could even say it glows!
All of the other reindeer
Used to laugh and call him names,
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say,
"Rudolph with your nose so bright,
Won't you guide my sleigh tonight?"

Then how the reindeer loved him,
As they shouted out with glee,
"Rudolph the Red-Nosed Reindeer,
You'll go down in history!"

Written by Johnny Marks

Santa Claus is Coming to Town

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 sleeping,
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!

*Written by John Frederick Coots
and Haven Gillespie*



HANDEL'S MESSIAH

Sunday, December 6, 2015 — 7 pm

Sunday, December 20, 2015 — 7 pm

Walt Disney Concert Hall

Messiah

George Frideric Handel
(1685-1759)

Part the First

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

INTERMISSION

Los Angeles Master Chorale
Grant Gershon, conductor

Hayden Eberhart, soprano
Janelle DeStefano, mezzo soprano
Jon Lee Keenan, tenor
Steve Pence, baritone

Part the Second

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

Part the Third

45. Aria	I know that my Redeemer liveth	Ms. Eberhart
46. Chorus	Since by man came death	
47. Recitative	Behold, I tell you a mystery	Mr. Pence
48. Aria	The trumpet shall sound	Mr. Pence
53. Chorus	Worthy is the Lamb that was slain	



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ListenUp! with Artistic Director Grant Gershon and KUSC's Brian Lauritzen (December 6), and Alan Chapman (December 20), can be heard online after the concert at www.lamc.org.

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MESSIAH

Handel's Atypical Masterpiece

From Opera to Oratorio

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

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

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

A Controversial Classic

Messiah's success over the ensuing centuries caused it to eclipse Handel's other works of music drama — operas and oratorios alike — and even gave it a reputation as the quintessential English oratorio. Yet Handel and his librettist, Charles Jennens, took a risk by shaping *Messiah* as they did: in many ways it swerves away from the norm. Indeed, the oratorio initially touched off a controversy that raged for several years back in London, despite the acclaim *Messiah* received when it was first introduced to Dublin audiences at the conclusion of the 1741-42 season. (Handel had been invited to spend that year in Ireland.) The composer seems to have anticipated the resistance it would face when he brought *Messiah* to London in 1743, and so he billed the work simply as a "New Sacred Oratorio."

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

Messiah's Structure and Music

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

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

Handel was above all a man of the theater, and his operatic genius for establishing the mood to suit a given situation is everywhere

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

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

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

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

So What Exactly Is an Oratorio?

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

Versions of *Messiah*

There is, simply put, no clear "gold standard" or ultimate version of the score for *Messiah*. Handel himself introduced changes during the revivals he led in his final years, taking into account the strengths or limitations of particular soloists and players he had available. The complex history of performance traditions in the nearly 270 years since the first *Messiah* tended at first toward increasing expansion of choral and orchestral forces, followed by a pendulum swing in recent decades back to dimensions that reflect practices in Handel's own time. Typically — even in such "reworkings" as Mozart's version of *Messiah* — several cuts from Parts Two and Three are made, as is the case in this performance, which segues from the chorus in No. 33 to No. 40 (Part Two) and from No. 48 to No. 53 (Part Three).

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

SOLOISTS



**HAYDEN
EBERHART**

SOPRANO

Seasons with the Choral: 7

Hometown: Dallas, Texas

Education: Graduate Certificate and MM in Vocal Arts from USC; BA in music from Pomona College

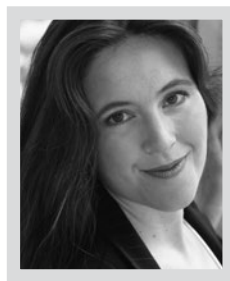
Previous LAMC solos: Richard Eihorn's *Voices of Light*; Respighi's *Lauda per la Natività del Signore*; Vaughan Williams' *Mass in G minor*, Brahms' *Ein Deutsches Requiem*, Gabriela Lena Frank's *Los Cantores de las Montañas* (World Premiere)

Guest artist appearances: Brahms' *Ein Deutsches Requiem* with South Pasadena Community Chorus; Handel's *Messiah*, Monteverdi's *Magnificat* with Pasadena Master Chorale; Mozart's *Coronation Mass*, Beethoven's Ninth Symphony with LA Daiku; Mozart's *Vesperae Solennes de Confessore*, *Mass in C minor*, *Requiem*, Mahler's 4th Symphony and Haydn's *Theresienmesse* with Pomona College Choir and Orchestra

Opera roles/performances: Barbara Conti in *iFigaro!* (90210) with LA Opera Off Grand, Serpetta in *La Finta Giardiniera*, Zerlina in *Don Giovanni*, Emmie in *Albert Herring*

Recordings and media: *Górecki: Miserere* with LAMC; *The Gospel According to the Other Mary* and DVD *Verdi: Messa da Requiem* with the LA Phil; Josh Groban's "Anthem" from *Stages*

Film/TV credits: include *Frozen*, *Hail Caesar!*, *Big Hero 6*, *The Conjuring*, *Godzilla*, *Teenage Mutant Ninja Turtles*, *Shameless*



**JANELLE
DESTEFANO**

MEZZO SOPRANO

Seasons with the Choral: 6

Hometown: San Diego, California

Education: DMA, USC Thornton School of Music; MM, Westminster Choir College

Previous LAMC solos: Vivaldi's *Gloria*, Monteverdi's *Vespers of 1610*; Bach's *St. John Passion*, *St. Matthew Passion* and *Mass in B minor*; Respighi's *Lauda per la Natività del Signore*

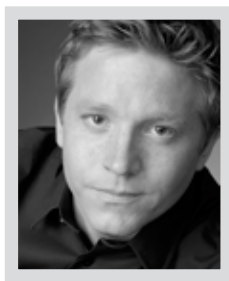
Guest artist appearances: Los Angeles Chamber Orchestra; Los Angeles Philharmonic; Da Camera Society; San Diego Opera; Bach Collegium San Diego; La Jolla Symphony and Chorus; El Mundo; and the Grammy®-award winning Los Angeles Guitar Quartet

Opera roles/performances: Lucretia in *The Rape of Lucretia* (Britten); Romeo in *I Capuletti e i Montecchi* (Bellini); Dido in *Dido & Aeneas* (Purcell); Third Lady in *The Magic Flute* (Mozart)

Recordings and media: Bach Collegium San Diego: *Bach Mass in B minor* (2014); Mark Abel: *The Dream Gallery: Seven California Portraits* (2011) and *Home is a Harbor* (2016) Delos Records

Tours: with the LA Philharmonic to perform *The Gospel According to the Other Mary*; The San Diego Opera Ensemble; El Mundo; Bach Collegium San Diego

Other positions: Associate Professor of Music at Santa Monica College



JON LEE KEENAN

TENOR

Seasons with the Choral: 9

Hometown: Las Vegas, Nevada

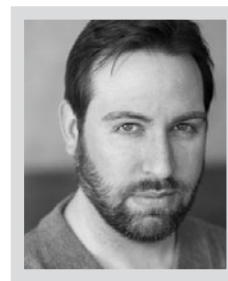
Education: DMA in Vocal Arts from USC, MM in Vocal Arts from USC, BM in Vocal Performance, Music Education and Jazz Studies from UNLV

Previous LAMC solos: *Evangelist in St. Matthew Passion*, Distler's *Weinachtsgeschichte*, Haydn's *Theresienmesse*, Handel's *Messiah*, Charpentier's *Messe de minuit pour Noël*, Bach's *St. Matthew Passion*, *St. John Passion* and *Mass in B minor*

Opera roles/performances: Jameson in *Hopscotch* with The Industry Opera, *Tanzmeister in Ariadne auf Naxos* (Pacific Opera Project); Beppe in *I Pagliacci* (Celestial Opera); Samuel in *Three Sisters Who are Not Sisters* (Chamber Opera Players of LA); *Monostatos in Die Zauberflöte* (Aspen Opera Theatre); Lechmere in *Owen Wingrave* (USC Opera); Male Chorus in *The Rape of Lucretia* (USC Opera); Don Basilio/Don Curzio in *Le nozze di Figaro* (Pacific Opera Project)

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

Unique facts: also known as an accomplished jazz bassist and member of the Disciples Jazz Trio



STEVE PENCE

BARITONE

Seasons with the Choral: 11

Hometown: Costa Mesa, California

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

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

Guest artist appearances: "Baroque Conversations" with Los Angeles Chamber Orchestra, *Bach Mass in B minor* and *Mozart Requiem* with Los Angeles Chamber Choir, Beethoven's Ninth Symphony with New West Symphony, Britten's *War Requiem*, Verdi's *Requiem* and *Messiah* with Cypress Masterworks, Brahms' *Ein Deutsches Requiem* with Orange County Choral Society and Mountainside Master Chorale, Mozart's *Mass in C minor* with Orange County Catholic Chorale; Mendelssohn's *Elijah* with Lark Society and Mountainside Master Chorale

Opera roles/performances: Hercules in *the CIVIL warS* by Philip Glass with the LA Phil; Sharpless in *Madama Butterfly* with Pasadena Schubertiad, Figaro in *Le Nozze di Figaro* with Pacific Repertory Opera

Film/TV credits: *Despicable Me 2*, *Happy Feet 2*, *Muppets Most Wanted*, *Godzilla*

LOS ANGELES MASTER CHORALE

SOPRANO

Tamara Bevard
Christina Bristow
Claire Fedoruk
Rachelle Fox
Harriet Fraser
Ayana Haviv
Caroline McKenzie
Beth Peregrine
Zanaida Robles
Anna Schubert
Suzanne Waters
Sunjoo Yeo

ALTO

Nicole Baker
Aleta Braxton
Monika Bruckner
Amy Fogerson
Callista Hoffman-Campbell
Leslie Inman
Sarah Lynch
Eleni Pantages
Laura Smith Roethe
Niké St. Clair
Kimberly Switzer
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Timothy Gonzales
Steven Harms
Blake Howard
Brandon Hynum
Shawn Kirchner
Bryan Lane
Charles Lane
Michael Lichtenauer
Matthew Miles
George Sterne

BASS

Mark Beasom
Gregory Geiger
Dylan Geurte
Scott Graff
Stephen Grimm
David Dong-Geun Kim
Luc Kleiner
Scott Lehmkuhl
Edward Levy
Brett McDermid
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.

LOS ANGELES MASTER CHORALE ORCHESTRA

VIOLIN I

Joel Pargman, *Concertmaster*
Carrie Kennedy,
Associate Concertmaster
Steve Scharf,
Assistant Concertmaster
Margaret Wooten
Flo Titmus
Leslie Katz

VIOLIN II

Jayme Miller, *Principal*
Cynthia Moussas,
Associate Principal
Elizabeth Hedman
Liliana Filipovic
Marisa Sorajja
Linda Stone

VIOLA

Andrew Picken, *Principal*
Alma Fernandez,
Associate Principal
Karolina Naziemiec
Lissy Wilson

CELLO

Dane Little, *Principal*
Delores Bing, *Associate Principal*
Nadine Hall
Maurice Grants

BASS

Don Ferrone, *Principal*
Peter Doubrovsky

OBOE

Leslie Reed, *Principal*
Michele Forrest

BASSOON

Anthony Parnter, *Principal*

TRUMPET

David Washburn, *Principal*
Tim Hall

TIMPANI

Theresa Dimond, *Principal*

HARPSICHORD

Lisa Edwards, *Principal*

PERSONNEL MANAGER

Brady Steel

LIBRARIAN

Mark Fabulich

LAMC 15 | 16 CONCERT CALENDAR

UP NEXT

Verdi Requiem

Sat, Jan 30, 2016 – 2 pm
Sun, Jan 31, 2016 – 7 pm



Amber Wagner



Michelle DeYoung



Issachah Savage



Morris Robinson

Music of the Coal Miner

Sun, Mar 6, 2016 – 7:30 pm

West coast premiere of Julia Wolfe's Pulitzer Prize-winning *Anthraxite Fields* with Bang on a Can All-Stars, plus songs and spirituals of Appalachian coal miners

Alexander's Feast

Sat, Apr 16, 2016 – 2 pm
Sun, Apr 17, 2016 – 7 pm

LAMC's first Hidden Handel oratorio dramatically staged by opera and theater director Trevore Ross

Sonic Masterworks

Sun, Jun 5, 2016 – 7 pm

Choral music "ear candy" by Allegri, Lotti, György Ligeti, Anders Hillborg, Abbie Betinis, Steven Stucky and more

GUEST APPEARANCES

Debussy *Pelléas et Mélisande*

Fri, Feb 19, 2016 – 8 pm
Sun, Feb 21, 2016 – 2 pm

Walt Disney Concert Hall
Los Angeles Philharmonic
Esa-Pekka Salonen, conductor
David Edwards, director

Mahler *Symphony No. 3*

Thu, Mar 3, 2016 – 8 pm
Fri, Mar 4, 2016 – 8 pm
Sat, Mar 5, 2016 – 8 pm
Sun, Mar 6, 2016 – 2 pm

Walt Disney Concert Hall
Los Angeles Philharmonic
Gustavo Dudamel, conductor

TEXT

MESSIAH

by George Frideric Handel
Text by Charles Jennens

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.

Aria (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.

Aria (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."

Aria (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.

Aria (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 flocks 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.

Aria (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.

Aria (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.

Aria (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.

Aria (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.

Aria (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.

Aria (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.

Aria (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

Aria (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.

Aria (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.



A GENEROUS BLUE RIBBON GIFT

The Los Angeles Master Chorale is deeply honored and grateful to be the recipient of an extraordinary gift of \$110,758 from the Blue Ribbon to support artistic and education programs in our 52nd season. For over four decades the Blue Ribbon has been the premiere women's support organization of the Music Center, championing the performing arts through its combined contributions of over \$73 million to the four resident companies, including the Master Chorale. At the October meeting of LAMC's Board of Directors, Blue Ribbon member and LAMC Board member Cheryl Petersen presented LAMC Artistic Director Grant Gershon, Board Chairman David Gindler and President & CEO Jean Davidson with the gift (pictured). We are extremely grateful to the Blue Ribbon for its unwavering support of the Master Chorale and commitment to the performing arts in Los Angeles.



REJOICE! Brass Tidings

Sunday, December 13, 2015 — 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor
Namhee Han, organ

Resonet in laudibus

Jacob Handl
(1550-1591)

Hodie Christus natus est

Giovanni Gabrieli
(1555-1612)

Angelus ad pastores

Giovanni Gabrieli

Rejoice in the Lord Alway

Paul Gibson
(b. 1952)

Senex Puerum Portabat

Nico Muhly
(b. 1981)

Behold New Joy: Ancient Carols of Christmas

Shawn Kirchner
(b. 1970)

INTERMISSION

Christmas Cantata

- I. Quem vidistis pastores?
- II. O magnum mysterium
- III. Gloria in excelsis Deo

Daniel Pinkham
(1923-2006)

Gloria

- I. Gloria in excelsis Deo
- II. Domine Deus, Agnus Dei
- III. Quoniam tu solus sanctus

John Rutter
(b. 1945)

Christina Bristow, soprano | Tracy Van Fleet, mezzo soprano | Michele Hemmings, mezzo soprano

Carols for Brass and Choir

- Fanfare 1
- O Come All Ye Faithful
- The First Nowell
- Fanfare 2
- Hark! The Herald Angels Sing

David Willcocks
(1919-2015)



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ListenUp! with Artistic Director Grant Gershon and KUSC's Brian Lauritzen can be heard online after the concert at www.lamc.org.

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

IN SWEET JUBILATION: THE OLD & THE YOUNG MEET UP IN FESTIVE HOLIDAY MUSIC

Senex puerum portabat/Puer autem senem regebat: “The old man held up the boy, but the boy upheld the old man.” Set to unforgettable music by the likes of William Byrd and Palestrina, this text comes from an antiphon marking the Feast of the Presentation of Jesus at the Temple: an old man (the “righteous and devout” Simeon) greets the Holy Family in the Temple 40 days after the birth of Jesus and rejoices in proclaiming the significance of the newborn.

An arresting image that subverts the expected order of the young deferring to the old, *Senex puerum* might also serve as a commentary on the theme of this year’s Rejoice! program. The selections we hear this evening juxtapose the old with the new, storied carols with their rebirth in festive music created by composers of today.

It was in 1605 that William Byrd published his two settings of *Senex puerum* (one each for four and five parts) as part of the first volume of *Gradualia*, his compilation of music for the major feasts of the liturgical calendar. Around this time his Italian peer **Giovanni Gabrieli** (c. 1555-1612) was nearing the end of his career as composer and organist at the great Basilica of San Marco in Venice. Known as *La Serenissima* (for the “Most Serene Republic of Venice”), that city became an epicenter for the transformation of styles from the High Renaissance to the Baroque. The stylistic signature of Gabrieli’s Venetian music was to divide the choirs of vocalists and/or instrumentalists into multiple groups, which performed from different locations within the vast Byzantine-Gothic architecture of San Marco. This aesthetically powerful idea of spatial music had a practical origin, since the long sound decay favored antiphonal singing/playing.

Over in the Habsburg Empire during this time, **Jacob Handl** (1550-1591) — also known as Jacobus Gallus — was an enormously prolific composer writing for the Counter-Reformation in Bohemia and using the choral idioms of the Venetian High Renaissance. The sacred carol *Resonet in laudibus*, however, is a relatively straightforward setting that draws on the block harmonies and sense of sonic weight of the massed choristers.

In 1597 Gabrieli released one of the most influential publications in music history — its influence enhanced by the new technology of printing — titled *Sacrae Symphoniae*: an ambitious anthology of instrumental and choral pieces that display a range of adventurous composition in the Venetian polychoral style of divided choirs (*cori spezzati*). This collection contains the Christmas motet *Hodie Christus natus est*, which we hear along with another example of Gabrieli’s musical splendor appropriate for the season: *Angelus ad pastores ait*.

These Gabrieli pieces showcase his polychoral technique in spectacular fashion, with the accompanying brass choirs contributing to the effect of a kind of early-music surround sound. Contrasts of soft and loud, as well as of instrumental weight and register, conjure an illusion of space — comparable to the development of dramatic visual perspective perfected by the Italian Renaissance painters.

The conductor Robert King points to the connections between ecclesiastical and civic life in Venice, where the Feast of Christmas “demanded some of the grandest and most spectacular music of all.” King quotes from a report by a French ambassador visiting the city in 1607 and marveling “that at St. Mark’s there were more than one thousand candles, sixty huge torches and silver lamps, together with eight choirs of voices and instruments ‘filling the church with a grand harmony.’”

A former singer with the LA Master Chorale, **Paul Gibson** (b. 1952) can also claim a connection to former music director Paul Salamunovich (1927-2014) going even further back: a native Californian, Gibson sang under the late Salamunovich as early as high school and studied with him at Mount St. Mary’s College, Los Angeles. For the recent Golden Jubilee of the choral program founded by Salamunovich at Loyola Marymount University, Gibson was commissioned to write a large-scale setting of the Te Deum for chorus and orchestra (which premiered there this past May).

A large portion of Gibson’s work as a composer reflects his lifelong love of choral singing. At a young age growing up in rural France, he became enchanted by his encounters with the authentic tradition of Gregorian chant, a Salamunovich specialty.

Gibson wrote *Rejoice in the Lord Always* in 2005 in response to a request by the Orange County-based Mastersingers Chorus for contemporary versions of Renaissance motets. “Despite what they were seeking, I became obsessed with the idea of expanding this already existing Renaissance masterpiece,” recalls Gibson.

The source in question is a four-part a cappella anthem from the 16th century attributed to a number of English Renaissance composers (though its actual authorship remains unknown). Gibson realized he could extend its imitative textures into a piece for eight-part choir, adding a complementary choral elaboration of the pre-existing counterpoint. He later crafted versions that distribute the new choral

continued on next page...

parts to a quartet of brass instruments or organ so as to make the new piece more practically performable.

Rejoice in the Lord Alway uses the rhythms, intervals, and motifs of the original hymn as the material for the second choir, in the form of echoes (or pre-echoes) of the source material. It's the perfect musical image for the iterative nature of the act of "re-joicing" itself.

Unlike his usual compositional approach, Gibson intended his piece "to sound like it was written at the same time as the original, not like a Stravinsky piece that takes something and makes it his own. I'm playing the part of an 'anonymous composer' from the English Renaissance here."

William Byrd's *Senex Puerum* cast a lasting spell on a young chorister growing up in Providence, Rhode Island, in the early 1990s. Nico Muhly (b. 1981) once told NPR that he recalled singing this motet and "freaking out about how beautiful it was."

In 2008 Muhly paid homage to his inspiration by composing his own setting of the *Senex Puerum Portabat* text for brass and voices on a commission from the Guggenheim Museum for its performing arts series Works & Process. Grant Gershon and the LA Master Chorale included Muhly's version of the motet on its all-Muhly recording *A Good Understanding* (2010), which inaugurated their relationship with the prestigious Decca label. (It was also Decca's first recording made in Walt Disney Concert Hall.)

Muhly notes that as soon as he had an opportunity to pen a Christmas anthem of his own, "I rushed at the chance to set the same text," to which he added "a brighter text at the end": the *Gloria in excelsis Deo*, which he initially sets with the singers and brass quintet deliberately not-coordinated in time so as to mimic the sensation of "speaking-in-tongues" and to evoke an "ecstatic" state.

"My setting uses two kinds of repetition," writes the composer: "metered, controlled pulses in the first half of the piece, and then wild, uncontrolled voices singing 'Gloria in excelsis Deo.' The piece ends with a gentle set of Alleluias, a sort of postpartum comedown with gently lilting altos."

For another relationship between the festive Christmas tradition and a contemporary composer's take on it, we hear composer and singer Shawn Kirchner's (b. 1970) *Behold New Joy: Ancient Carols of Christmas*. A longstanding tenor with the Master Chorale and its Swan Family Composer in Residence from 2012 to 2015, Kirchner was commissioned to write *Behold New Joy* as a suite of Latin carols in 2011, which he was later requested by Oxford University Press to publish in two additional versions (one for chorus and full orchestra, the other for chorus and organ). The instrumentation of Kirchner's original version, which we hear this evening — mixed choir, brass, percussion and organ — was suggested by Gershon with a view to performing the new suite on the same program as John Rutter's contemporary classic *Gloria* (which we also hear tonight).

The source Kirchner used for *Behold New Joy* is *Piae Cantiones* ("Pious Songs"), a medieval Latin carol book compiled by a Finnish cleric and

published in 1582 (meaning many of them circulated for hundreds of years before that date). Not merely an "arrangement," Kirchner describes *Behold New Joy* as a fantasia on Christmas carol melodies. "To the scholar of the music of Christmas, nothing is more exciting than happening upon an obscure, nearly forgotten carol that still breathes with life," he writes. "For centuries, such carols have been dusted off, reshaped, and shared anew, bringing fresh bursts of Christmas joy to the festivities of the season."

The transfer of *Piae Cantiones* into the English-speaking world represents one such example. The British ambassador to Sweden, G.J.R. Gordon, introduced Dickensian London to a rare original copy of the now-centuries-old *Piae Cantiones*. Retooled with fresh translations of some of the texts or borrowing their tunes for others, in 1853 it was published (with the collaboration of hymnographer John Mason Neale) as *Carols for Christmastide*.

As an admitted folk song and carol "junkie," Kirchner says that he is intrigued by seeing what kinds of melodies and texts last through the centuries. A related phenomenon is the genre of popular carols that seem to have always existed but that in fact began to circulate in a particular culture — English and American, in this case — only since the 19th century. A fine example of the latter is "Good Christian Men Rejoice" ("In dulci jubilo"), which came into being as an English carol only through the *Carols for Christmastide* publication. For his suite, Kirchner reverts to the original macaronic text of the carol (a blend of German and Latin) that dates back to the 14th century.

Behold New Joy additionally incorporates other carols gathered in *Piae Cantiones* that were initially associated with occasions outside the Yuletide season: "Personent Hodie" (sung as an Easter carol, "Let the Song Be Begun," which was later arranged by Gustav Holst as "On this Day Earth Shall Ring") and "Divinum mysterium" (originally a communion hymn, which became the carol "Of a Father's Love Begotten"). Another is the seemingly timeless "Good King Wenceslas," which, like "In dulci jubilo," is a relatively recent conflation of elements. It marries Neale's new lyrics to the spring carol melody "Tempus adest floridum." Notes Kirchner: "His new carol's ancient melody and sturdy rhymes have fooled many into thinking it must have been sung for hundreds of years."

As for the title carol of the suite, which in Latin is "Ecce novum gaudium," Kirchner explains that this is one of the few carols introduced by the Gordon-Neale anthology "that failed to catch on in English" — even though, until just a few decades before, "the carol was still popular enough to be a highlight of Finnish school Christmas pageants, with all the schoolboys singing and dancing to it. Perhaps Neale's translation 'Here is Joy for Every Age' lacked the zest of the original Latin; when one returns to *Piae Cantiones*, the carol's lively language practically leaps off the page." Kirchner adds: "Such vivid life is a testament to both the inspiring power of the nativity story and the power of art to speak across the generations, ensuring that the 'new joy' of 'ancient carols' will continue to be known for many, many Christmases to come."

The American composer **Daniel Pinkham** (1923-2006) was a leading figure in choral music of the last half-century as well as an influential teacher, organist, conductor, and advocate of pre-Baroque traditions. His pedigree encompasses such mentors as Aaron Copland, Samuel Barber, Paul Hindemith and Nadia Boulanger — from whose examples, it will be no surprise, Pinkham gravitated toward a style of musical clarity, practicality and elegant transparency.

This clarity is immediately apparent in the *Christmas Cantata*, which Pinkham composed in 1957 in part to express his admiration for medieval and Renaissance music. Pinkham scores this compact piece in three movements (subtitled *Sinfonia Sacra*, in allusion to Gabrieli) for chorus accompanied by a pair of brass choirs. (An alternate version was also published for single brass choir with organ substituting for the second choir.) In addition to his subtitle, Pinkham's outer movements pay homage to the glorious polychoral style of Giovanni Gabrieli's music for San Marco.

The first movement ("Quem vidistis, pastores?") uses the Latin liturgical text that depicts the shepherds' joyful account of seeing "the newborn child and choirs of angels." In a solemn, majestic opening, the chorus questions the shepherds, who respond with rhythms of playful exuberance, almost tripping over their words in excitement; the quiet closing comes as a surprise.

The great prayer text "O Magnum Mysterium" ("O Great Mystery") — traditionally associated with the morning liturgy of the hours celebrated on Christmas Day — inspires an elate Adagio that shows Pinkham's penchant for plainchant. Beginning with women's voices alone, he enhances the mood of rapt contemplation, while a haunting phrase is passed back and forth from trumpet to organ. The final movement interpolates the opening words of the "Gloria" as a refrain within passages from the Psalms. Pinkham's festive combination of fanfares and catchy Renaissance dance rhythms builds into an unstoppable wave of jubilation.

A native of London, **John Rutter** (b. 1945) ranks among the most esteemed and influential composers active in today's choral scene. Along with composing, he has had widespread success as an arranger, producer, and conductor (his own group, the Cambridge Singers, has been singing under his direction since 1981). His music has been heard at such state occasions as Queen Elizabeth II's Golden Jubilee and the wedding of Prince William and Catherine Middleton (*This Is the Day*).

Gloria, perhaps the best known of all Rutter's works, was commissioned by the Voices of Mel Olson, Omaha, Nebraska, and premiered during the composer's first visit to the United States in May 1974. Choral settings of the *Gloria* — the hymn which follows the *Kyrie* in the Roman Rite — appear most frequently in the context of settings of the Mass, yet Rutter wrote his setting as a freestanding concert work. Like Kirchner's *Behold New Joy*, *Gloria* is scored for chorus, brass, percussion and organ.

Cast in three separate movements, Rutter's monumental setting adapts one of the plethora of Gregorian chants to which the text

would have originally been sung. First, though, we hear a rousing instrumental prelude of brass and percussion. Vivid rhythms and harmonic colors lay out the material that reappears as commentary between the chorus's chant-like lines of praise.

The middle movement, the longest, slows the tempo for an introspective turn. Extended instrumental passages (first for organ alone, playing filigreed figures, and later accompanied by an elegiac brass choir) are important elements in its texture. After a triumphal passage recognizing the "King of Heaven," the music subsides and darkens to depict "the sins of the world." But vigorous rhythmic impulses bring back the brightness of the opening for the final movement, with even springier syncopations — this is joy that evokes a physical response. Rutter livens the music further by alternately writing call-and-response as well as contrapuntal textures for the chorus. The first movement's chant theme returns for a final triumphant statement, punctuated by pealing fanfares bound to leave performers and audience breathless.

As if this weren't sufficiently jubilant, our program concludes with the *Carols for Brass and Choir* so winningly arranged by the British composer, organist, and choral director **Sir David Willcocks** (1919-2015). Active up until his 90s — he died only this past September — Willcocks was a living embodiment of English choral tradition and its role in public life. Having trained while still a boy as a chorister at Westminster Abbey, where he sang for the likes of Sir Edward Elgar and Ralph Vaughan Williams, he exerted tremendous influence during his tenure as Director of Music at King's College, Cambridge from the 1950s to the 1970s. John Rutter, who numbered among his students, writes that Willcocks "has transformed our musical celebration of Christmas, and it's hard to imagine now what it must have been like in the BCC era" (before *Carols for Choirs*, the legendary publication Willcocks edited for Oxford University Press).

The examples we hear include three carol arrangements for mixed chorus and organ, along with two fanfares as interludes: "O Come, All Ye Faithful" (tune likely from the 18th century, composer unknown); "The First Nowell" (traditional English carol); and "Hark! The Herald Angels Sing" (adapted to Felix Mendelssohn's immortal melody, with descant and organ part by Willcocks). With a bright concluding chord of G major for the last number, the note of jubilation resounds — and the promise of "peace on earth and mercy mild" is sounded once again.

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

GRANT GERSHON

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, *Songs of Ascent*, *Inscapes* and *Plath Songs* by Shawn Kirchner; *Succession* by Nackkum Paik, *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, Trinity Wall Street, Baltimore Symphony Orchestra 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, *Florencia en el Amazonas* in 2014 and *Gianni Schicchi* in 2015; conducted *Madama Butterfly* in 2015 and *La Traviata* at Wolf Trap in 2013; conducted *The Gospel According to the Other Mary* with LAMC and the Chicago Philharmonic Orchestra at the Ravinia Festival in 2013; conducted the world premiere of James Newton's *St. Matthew Passion* at the Torino Jazz Festival in 2015

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); *Festival of Carols* (LAMC Live), *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



Photo: Jamie Pham

A Founding Resident Company of the Music Center in 1964; now in its 52nd season!

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

Accomplishments: 47 commissions; 94 premieres of new works, of which 64 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 27th year in 2016; 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 *Festival of Carols*, *50th Season Celebration Concert*, *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 includes the Grammy Award®-nominated *Lauridsen - Lux Aeterna*, *Christmas* and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"*

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

LOS ANGELES MASTER CHORALE

SOPRANO

Tamara Bevard
Christina Bristow
Karen Hogle Brown
Hayden Eberhart
Harriet Fraser
Ayana Haviv
Deborah Mayhan
Caroline McKenzie
Beth Peregrine
Zanaida Robles
Holly Sedillos
Rebecca Tomlinson
Suzanne Waters
Elyse Willis
Sunjoo Yeo

ALTO

Nicole Baker
Rose Beattie
Leanna Brand
Aleta Braxton
Amy Fogerson
Michele Hemmings
Leslie Inman
Sarah Lynch
Adriana Manfredi
Margaurite Mathis-Clark
Eleni Pantages
Laura Smith Roethe
Niké St. Clair
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Arnold Livingston Geis
Timothy Gonzales
Steven Harms
Blake Howard
Brandon Hynum
Jon Lee Keenan
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Sal Malaki
Matthew Miles
Todd Strange
Matthew Tresler

BASS

Joseph Bazyours
Mark Beasom
Michael Blanchard
Reid Bruton
Gregory Geiger
Dylan Gentile
Abdiel Gonzalez
Scott Graff
James Hayden
Chung Uk Lee
Scott Lehmkuhl
Edward Levy
Steve Pence
Jim Raycroft
Vincent Robles
Ryan Villaverde

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

LOS ANGELES MASTER CHORALE ORCHESTRA

TRUMPET

Ryan Darke, *Principal*
Jon Lewis
Steve O'Connor
Rob Frear

BASS TROMBONE

Terry Cravens

PERCUSSION

John Wakefield, *Principal*

TROMBONE

William Booth, *Principal*
Al Veeh

TUBA

Doug Tornquist, *Principal*

PERSONNEL MANAGER

Brady Steel

TIMPANI

Theresa Dimond, *Principal*

LIBRARIAN

Mark Fabulich

GUEST ARTIST

NAMHEE HAN

ORGAN



Playing from the heart defines Namhee Han's approach to music making. She performed the opening solo concert for the prestigious Los Angeles Bach Festival at the First Congregational Church in 2013 and has played at the National and Regional Conventions of the American Guild of Organists (AGO). Constantly expanding the repertoire of her artistic expressions, she has performed with the Pacific Symphony and the GRAMMY Award winning Southwest Chamber Music (harpsichord and harmonium).

A native of South Korea, Namhee studied the piano since she was young. After earning a Bachelor's degree in English education from Seoul National University, she came to the U.S. to pursue graduate studies in linguistics. It was then that she encountered the

organ and became immediately fascinated with its limitless tonal and expressive possibilities. She began organ study with Thomas Harmon in 1999 and completed her Master's and Doctoral degrees in organ performance at UCLA. In addition, she holds Master's and Ph.D. degrees in applied linguistics from UCLA.

Dr. Han has coached with such eminent organists as Marie-Claire Alain, Jean Guillou, David Craighead, Hans-Ola Ericsson, Paul Jacobs, Marilyn Keiser, Michael Radulescu, Frederick Swann, Luigi Ferdinando Tagliavini and Todd Wilson, among others.

As organist at Westwood Presbyterian Church in Los Angeles, Dr. Han is keenly interested in contributing to the music community in Southern California

and actively collaborates with instrumentalists, choral groups and orchestras. She enjoys teaching piano and organ, and maintaining an intellectually stimulating and physically active life. More information, including her recordings for the DVD *The Story of the Walt Disney Concert Hall Organ* and performance samples, can be found at www.organmusicfromtheheart.com.

TEXT & TRANSLATIONS

Resonet in laudibus by Jacob Handl

Resonet in laudibus cum jucundis plausibus Sion cum fidelibus: apparuit quem genuit Maria. Sunt impleta quae praedixit Gabriel. Eia, eia! Virgo Deum genuit quod divina voluit clementia. Hodie apparuit in Israel, ex Maria virgine est natus rex.	Let Zion resound in praises with the joyful acclaim of the faithful: He whom Mary bore has appeared. The prophecies of Gabriel are fulfilled. O joy, O joy! The Virgin has given birth to God that which divine mercy willed. Today a king has appeared in Israel, born of the Virgin Mary.
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Hodie Christus natus est by Giovanni Gabrieli

Hodie Christus natus est: hodie Salvator apparuit. Hodie in terra canunt Angeli, laetantur Archangeli. Hodie exsultant justi dicentes: Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.	On this day, Christ was born: on this day, our Savior appeared. On this day, the Angels sing on earth, the Archangels rejoice. On this day, the righteous exult, saying: Glory to God in the highest. And on earth peace to all those of good will.
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Angelus ad pastores ait by Giovanni Gabrieli

Angelus ad pastores ait: 'annuntio vobis gaudium magnum, quia natus est vobis hodie Salvator mundi.' Alleluia. Gloria in excelsis Deo: et in terra pax hominibus bonae voluntatis. Alleluia.	The angel said to the shepherds: "I bring you tidings of great joy, for the Saviour of the world has been born to you today." Alleluia. Glory to God in the Highest; and on earth peace to all those of good will. Alleluia.
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Rejoice in the Lord Alway by Paul Gibson

Rejoice in the Lord alway, and again I say rejoice. Let your softness be known unto all men. The Lord is e'en at hand. Be careful for nothing; but in all prayer and supplication let your petitions be manifest unto God with giving of thanks.	And the peace of God, which passeth all understanding, keep your hearts and minds through Christ Jesu. Amen.
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Senex Puerum Portabat by Nico Muhly

Senex puerum portabat: puer autem senem regebat: quem virgo peperit, et post partum virgo permansit ipsum quem genuit, adoravit. Hodie Christus natus est: Hodie Salvator apparuit. Hodie in terra canunt Angeli, laetantur Archangeli. Hodie exsultant justi dicentes: Gloria in excelsis Deo. Alleluia.	The old man bore the child in his arms: and yet the child led the old man: the babe brought forth by a virgin who after his birth remained a virgin and worshipped her begotten son. On this day, Christ was born: on this day, our Saviour appeared. On this day, the Angels sing on earth, the Archangels rejoice. On this day, the righteous exult, saying: Glory to God in the highest. Alleluia.
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— Psalm 99: 1-3, 7
Psalm 111: 10

— Translation by Susannah Howe

Behold New Joy: Ancient Carols of Christmas

by Shawn Kirchner

Personent Hodie

Personent hodie voces puerulae,
laudantes iucunde qui nobis est natus,
summo Deo datus,
et de virgineo ventre procreatus.

In mundo nascitur, pannis involvitur
praesepe ponitur stabulo brutorum,
rector supernorum....

Magi tres venerunt, munera offerunt,
parvulum inquirunt, stellulam
sequendo,

ipsum adorando,
aurum, thus, et myrrham ei offerendo.

Omnes clericuli, pariter pueri,
cantent ut angeli: advenisti mundo,
laudes tibi fundo.
Ideo gloria in excelsis Deo!

Personent Hodie

The day resounds with children's voices
praising the joy born unto us,
given by the highest God,
and brought forth from the virgin's womb.

Born into the world, wrapped in cloths,
placed in a lowly manger in a stable of
animals, he is our high master.

Three wise men came bearing gifts,
asking after the child, following the star,

that they might adore him.
Gold, frankincense, and myrrh they offer
unto him.

Let all clerics, along with the children
sing as the angels: into the world you came;
my praise I pour out to thee.
Therefore: Glory to God in the highest!

In Dulci Jubilo

In dulci jubilo nun singet und seid
froh!
Unsers Herzens Wonne leit in
praesepe
und leuchtet als die Sonne Matris in
gremio.
Alpha es et O!

O Jesu parvule,
nach dir ist mir so weh!
Tröst mir mein Gemüte,
o puer optime;
durch alle deine Güte,
o princeps gloriae,
trahe me post te.

Ubi sunt gaudia?
Nirgend mehr denn da,
da die Engel singen nova cantica
und die Schellen klingen in regis curia.
Eia, wärn wir da!

In Dulci Jubilo

In sweet jubilation now sing and be
glad!
Our heart's bliss lies in a manger

and shines like the sun in his Mother's
lap.
You are the alpha and omega!

O Jesus child,
my heart aches for Thee!
Console me in my heart and soul,
o best of boys;
through all your good,
o prince of glory,
draw me to you.

Where are joys?
Nowhere more than there
where angels sing a new song
and the bells ring in the courts of the King.
Oh, that we were there!

Ecce Novum Gaudium

Ecce novum gaudium,
ecce novum mirum;
virgo parit filium,
quae non novit virum;
Quae non novit virum,
sed ut pirus pirum,
gleba fert papyrum,
floreus liliium.

Ecce, quod natura mutat sua jura;
virgo parit pura dei filium.
Mundum deus flebilem cernens in
ruina,
rosam delectabilem produxit de spina;

Ecce Novum Gaudium

Behold new joy,
behold a new wonder;
A virgin gives birth to a child,
without knowing man;
Without knowing man,
yet as the pear tree bears the pear,
the flourishing papyrus
brings the lily from the soil.

Behold how nature changes its law;
The virgin pure bears the son of God.
God, seeing the tearful world in ruins,
grew a wondrous rose from the thorn;

Produxit de spina, natum de regina
qui est medicina salus gentium.
Nequivit divinitas plus humiliari,
nec nostra carnalitas magis exaltari,
magis exaltari,
Deo coaequari,
Caelo collocari per coniugium.

Corde Natus Ex Parentis

Corde natus ex parentis
Ante mundi exordium
A et O cognominatus,
ipse fons et clausula
Omnium quae sunt, fuerunt,
quaeque post futura sunt.
Saeculorum saeculis.

Ecce, quem vates vetustis
concinebant saeculis,
Quem prophetarum fideles
paginae sponponderant,
Emitat promissum olim;
cuncta conlaudant eum.
Saeculorum saeculis.

Psallat altitudo caeli,
psallite omnes angeli,
Quidquid est virtutis usquam
psallat in laudem Dei,
Nulla linguarum silescat,
vox et omnis consonet.
Saeculorum saeculis.

Christmas Cantata by Daniel Pinkham

I.
Quem vidistis pastores? Dicite!
Annunciate nobis, in terris quis
apparuit?
Natum vidimus et choros angelorum
collaudantes Dominum.
Alleluia.

II.
O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent
Dominum natum,
jacentem in praeseptio!
Beata Virgo, cujus viscera meruerunt
portare Dominum Christum.

III.
Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Jubilate Deo, omnis terra;
servite Domino in laetitia.
Introite in conspectu ejus in
exultatione.
Scitote quoniam Dominus ipse est
Deus;
Ipse fecit nos, et non ipsi nos.
Alleluia!

Gloria by John Rutter

I.
Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Grown of a thorn, born of a queen,
Who is medicine for the health of Man.
Divinity could not have been more
humbled,
nor our earthly nature more greatly
exalted,
Never more greatly exalted,
co-equal with God,
with a home in heaven, from this union
of divinity and humanity.

Corde Natus Ex Parentis

Of the Father's love begotten,
Ere the worlds began to be,
He is Alpha and Omega,
He the source, the ending He,
Of the things that are, that have been,
And that future years shall see,
Evermore and evermore!

This is He Whom seers in old time
Chanted of with one accord;
Whom the voices of the prophets
Promised in their faithful word;
Now He shines, the long expected,
Let creation praise its Lord,
Evermore and evermore!

O ye heights of heaven adore Him;
Angel hosts, His praises sing;
Powers, dominions, bow before Him,
and extol our God and King!
Let no tongue on earth keep silent,
Every voice in concert ring,
Evermore and evermore!

I.
Whom did 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.
Alleluia.

II.
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.

III.
Glory to God in the highest.
And on earth peace
to all those of good will.
Sing joyfully to God, all the earth;
serve the Lord with gladness.
Enter into his presence with great joy.

Know that the Lord alone is God;
He has made us, and not we ourselves.
Alleluia!

I.
Glory to God in the highest.
And on earth peace
to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee
according to thy great glory.

II.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,

miserere nobis.
Qui tollis peccata mundi,

suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,

miserere nobis.

III.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in Gloria Dei Patris.
Amen.

Carols for Brass and Choir

by David Willcocks

O Come, All Ye Faithful

Oh, come, all ye faithful,
Joyful and triumphant!
Oh, come ye, oh come ye to
Bethlehem.
Come and behold him,
Born the King of angels:

O come, let us adore him;
Christ, the Lord.

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God
In the highest.

Yea, Lord, we greet thee,
Born this happy morning,
Jesu, to thee be glory giv'n;
Word of the Father,
Now in flesh appearing.

The First Nowell

The first Nowell the angel did say
Was to certain poor shepherds in
fields as they lay;
In fields where they lay,
keeping their sheep,
On a cold winter's night
that was so deep:

Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

They looked up and saw a star,
Shining in the east, beyond them far;
And to the earth it gave great light,
And so it continued both day and
night.

And by the light of that same star,
Three Wise Men came from country far;
To seek for a King was their intent,
And to follow the star wherever it went.

II.
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins
of the world,
have mercy upon us.
Thou who takest away the sins
of the world,
receive our prayer.
Thou who sittest at the right hand
of the Father,
have mercy upon us.

III.
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father.
Amen.

Then let us all with one accord
Sing praises to our heavenly Lord
That hath made heaven and earth of
naught,
And with his blood mankind hath
bought.

Hark! The Herald Angels Sing

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

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

Hail the heav'n-born Prince of Peace!
Hail the Son of Righteousness!
Light and life to all He brings
Ris'n with healing in His wings.
Mild He lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! The herald angels sing,
"Glory to the newborn King!"

MARÍA GUINAND Visits the LA Master Chorale

Described by Artistic Director Grant Gershon as the “Mother Teresa” of the choral world,



María is recognized as one of the most influential choral conductors on the scene today. She has worked internationally alongside artistic luminaries such as John Adams, Peter Sellars, Helmuth Rilling, Alberto Grau, Simon Rattle and Gustavo Dudamel, among many others.

The Los Angeles Master Chorale sponsored a free community event for singers of all backgrounds, with an opportunity for participants to learn more about María’s compelling story. Having developed and nurtured youth



choirs in Venezuela that eventually blossomed into an “El Sistema-like” choral movement stretching across Latin America, María knows firsthand the power of choral

music to shape lives and build communities. Participants also sang South American choral pieces, prepared and conducted by María Guinand herself.

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MESSIAH SING-ALONG

Wednesday, December 16, 2015 — 8 pm
Walt Disney Concert Hall

Messiah

George Frideric Handel
(1685-1759)

Part the First

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

INTERMISSION

Los Angeles Master Chorale
Grant Gershon, conductor

Beth Peregrine, soprano
Laura Smith Roethe, mezzo soprano
Bryan Lane, tenor
Scott Graff, bass

Part the Second

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

Part the Third

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

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.



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SOLOISTS



BETH PEREGRINE

SOPRANO

Seasons with the Chorale: 3

Hometown: Melbourne, Australia

Education: Bachelor of Music, Opera Performance, California State University Long Beach; Diploma in Screen and Theatre Performance, National Theatre Australia

Awards and recognition: Australian Music Events Scholar, Presser Award, Newmann Komaroff Award, Bergeron Scholarship for Distinction in the Arts, Richard and Johanna Baker Scholarship, Shaak Memorial Scholarship for Operatic Voice

Guest artist appearances: Soloist at TED Conference *Cloudburst* with Eric Whitacre, Mozart Requiem, Rutter Requiem, Rutter *Gloria*, Handel *Messiah*, Opera in the Alps, Opera in the Market

Recordings and media: *Disgrace* Soundtrack (2008), *Arthur and the Bunnies* (2012)

Performs regularly with: Horizon Music Group, De Angelis Vocal Ensemble

Other positions: LA Opera Chorus



LAURA SMITH ROETHE

MEZZO SOPRANO

Seasons with the chorale: 3

Hometown: Yucaipa, California

Education: BM in Vocal Performance, BA in Germanic Studies from Chapman University

Previous LAMC solos: Taverner's *Western Wind Mass*, Bach's *St. Matthew Passion*

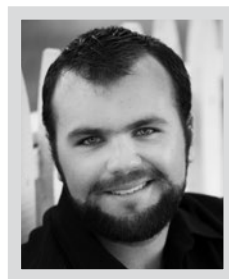
Guest artist appearances: Inspiravi Chamber Choir, Idyllwild Festival Choir, Riverside Master Chorale, Laguna Woods Symphony, Orange County Choral Society

Opera roles/performances: Despina in *Così fan tutte*, Clara in *Signor Deluso*

Recordings and media: Verdi Requiem with Dudamel and the LA Phil at the Hollywood Bowl, alto soloist in *Canticum Canticorum* with Palestrina Ensemble Munich and the Bayrischer Rundfunk

Performs regularly with: Inspiravi, Horizon Music Group, LA Schola, St. Wilfrid's Episcopal Church

Other positions: alto soloist at St. Wilfrid's Episcopal Church, working with adoptive and birthparents at the Independent Adoption Center



BRYAN LANE

TENOR

Seasons with the Chorale: 1

Hometown: Thousand Oaks, California

Education: Artist Diploma in Early Music, Cornish College of the Arts; MM in voice from UCSB; BM in music from Westmont College

Awards and recognition: Early Music America Summer Scholarship, 2015; Classical Singer Magazine Vocal Competition Semi-Finalist, 2014

Guest artist appearances: Seattle Early Dance

Opera roles/performances: Parr in *Our Earth* by Eric Banks with Seattle Opera, Count Almaviva in *Barber of Seville*, Nerone in *L'Incoronazione di Poppea*, Don Ramiro in Rossini's *La Cenerentola*; Soloist in Purcell's *Fairy Queen*; Tenor soloist in Monteverdi *Vespers of 1610*, Britten's *Rejoice in the Lamb*

Recordings and Media: *Voice of Gaia: Bryn* - solo vocal sample library with Soundiron Instruments; solo trumpet on films *Chicken Suit* and *The Sacrifice of Old San Juan*

Performs regularly with: Opera Santa Barbara, Queen City Musicians

Press Quotes: "a promising tenor... whose high tessitura is delicate and sweetly tuned"- *Santa Barbara News Press*



SCOTT GRAFF

BASS

Seasons with the Chorale: 15

Hometown: Portland, Oregon

Education: MFA in Vocal Performance, California Institute of the Arts; BA in Religious Studies, Occidental College

Previous LAMC solos: Jesus in Bach's *St. John Passion*, Handel's *Messiah*, Virgil in Louis Andriessen's *The City of Dis*, Pa in Ricky Ian Gordon's *Suite from the Grapes of Wrath*

Guest artist appearances: Musica Angelica, Catacoustic Consort, The Concord Ensemble, Millenium Consort, Carmel Bach Festival, Pomona College Concert Series

Opera roles/performances: Farasmane in Handel's *Radamisto* (Musica Angelica); Josef Stalin in Prosek's *Daughter of the Red Tsar* (First Look Sonoma), Dolores in Suprenewycz's *Caliban Dreams* (West Edge Opera and First Look Sonoma), Handel's *Semele*, *Seven Small Operas (Lagrime d'Amante al Sepolcro dell'Amatai)*, *Il Turco in Italia* and *Il Tabarro* by Puccini, *Volo di Notte* by Dallapiccola, and *From the House of the Dead* by Janáček (Long Beach Opera); *La Decente d'Orfeé aux Enfers* (Catacoustic Consort in Cincinnati); *Webster's Hell*

Recordings and media: Adams' *The Gospel According to the Other Mary* with LAMC and LA Philharmonic; *Górecki: Miserere*, Muhly's *A Good Understanding* with LAMC; 2007 Grammy Award winning *Padilla: Sun of Justice* with LA Chamber Singers

Performs regularly with: The Concord Ensemble, Los Angeles Chamber Singers, Millenium Consort, Jacaranda Chamber Singers

Film/TV credits: *Minions*, *Frozen*, *Godzilla*, *Wreck-It Ralph*, *Teenage Mutant Ninja Turtles*, *Avatar*, 2012, *X-Men Origins: Wolverine*, *Horton Hears a Who*

MESSIAH-SING ALONG GUEST-CONDUCTOR

This month, we are very pleased to welcome to the podium our youngest guest-conductor to date, 17-year-old Luke Scheidemantle. Luke, a junior at Polytechnic School in Pasadena and an accomplished cellist, is the son of LAMC Board member David and Cheryl Scheidemantle. David won the guest-conducting auction prize at the Master Chorale's annual fundraising Gala in March of 2015. In preparation, Luke received a private conducting lesson with LAMC Artistic Director Grant Gershon, and is treated tonight to dinner in the Founders Room, a private VIP dressing room and post-concert artists' reception backstage. We are grateful to the entire Scheidemantle family for their support and participation in this LAMC holiday tradition.



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Elizabeth Hedman

Liliana Filipovic
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Linda Stone

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Alma Fernandez,
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Karolina Naziemiec
Lissy Wilson

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Delores Bing, *Associate Principal*
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Peter Doubrovsky

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'HALLELUJAH!'

Hearing the voices of angels from the podium of Disney Hall

For choir geeks like me, the Los Angeles Master Chorale's season would be incomplete without its annual sing-along of Handel's *Messiah*. This is not the polished *Messiah* that the chorale's gifted singers typically perform once or twice each December.

Rather, audience members pay for the privilege of singing Handel's breath-depleting runs, to bolster the music-making of four Master Chorale soloists and a 30-piece orchestra.

At the Master Chorale's annual fundraising gala in early 2014, I was the guest of former Los Angeles Mayor Richard J. Riordan. When he won the bidding for the opportunity to conduct the "Hallelujah!" at the sing-along, he suggested I take his place. I declined and figured he had plenty of time before Dec. 7 to embrace the challenge. Instead, as months went by, he kept insisting: "You're going to do it."

The Master Chorale needed an answer by late October. Full of trepidation, I said yes — and promptly developed a heaving case of performance anxiety, complete with heart palpitations and acid reflux.

"There's simply nothing like our sing-along *Messiah* at Disney Hall," Grant Gershon, the Master Chorale's artistic director, told me. "It's hard to describe how exhilarating it is to stand right in the middle of 2,000 enthusiastic voices in that incredibly vibrant acoustic. Also, keeping all those singers together for two hours is extremely good aerobic exercise."

Exhilarating? How about petrifying for this rank amateur, even if the portion I was to conduct would last mere minutes?



Photo: Jamie Pham

In late November, Gershon welcomed me to his Music Center office, where he presented me with a white conducting baton and a guest conductor checklist:

- Grant introduces you; stage manager sends you through the door onto the stage.
- Smile! Walk toward podium, shake hands with Grant and concertmaster.
- Enjoy conducting 2,000 singers in one of the great masterpieces of all time!

Gershon, 56, said it was my choice whether to use a baton but called it "a nice flourish." Recalling the advice of composer-conductor Esa-Pekka Salonen, he added: "Just hold it like you're going to shake somebody's hand. If you hold it like that, it's probably not going to go flying off."

But if it does, Gershon said, "you're in the great tradition." He has seen the baton soar from the fingers of Gustavo Dudamel and James Conlon, music directors, respectively, of the Los Angeles Philharmonic and the Los Angeles Opera. Not to mention from his own.

"If it goes flying," he joked, "just try to aim it."

He recalled a previous guest conductor who took the podium and promptly froze, keeping the orchestra and the audience in suspense for

several awkward seconds before finally giving the up-down stroke to begin.

"Why would you even plant these seeds?" I asked plaintively.

"You'll be fine," he replied. "The main thing is starting the thing and stopping the thing. What happens in between is kind of whatever."

When the nerve-racking moment arrived at Disney Hall, I faced the orchestra to make the up-down starting motion, then turned to face the audience in the front orchestra, terrace and balcony. Following Gershon's sound advice to lavish some attention on the seats at the sides of and behind the stage, I completed a full circuit, conducting a few measures in each direction before turning back to the front.

I quickly realized that Gershon was right about the physical effort required to propel a concert hall's worth of singers. Getting to the end of the chorus took a couple of minutes longer than expected.

That just gave me more time to experience the thrill of it all. To paraphrase Handel, I did think I did hear the voices of angels.

Martha Groves, a longtime friend of the LA Master Chorale, recently retired as a staff writer for the Los Angeles Times. See her full article on the Messiah Sing-Along concert page at LAMC.ORG.



Photo: Jamie Pham

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For more information, contact Lindsey Lansburgh at 213-972-3138 or llansburgh@lamc.org; online at www.lamc.org; by mail to:

*Los Angeles Master Chorale
135 N. Grand Avenue
Los Angeles, CA 90012*

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ON AIR

Los Angeles Master Chorale

Tune in to Classical KUSC 91.5 on Sundays at 7 pm for a seven week broadcast series of your favorite LAMC performances. You can also listen to each of these performances streamed online at kusc.org for one week following their broadcast date. This radio broadcast series is sponsored, in part, by the Los Angeles County Arts Commission through the Los Angeles County Board of Supervisors. We thank our county supervisors for creating access to LA Master Chorale concerts across Southern California through these broadcasts.



Hosted By
ALAN CHAPMAN

PROGRAM SCHEDULE

Sun, Dec 13, 2015 at 7 pm
Rejoice! A Cappella Christmas

Performed December 14, 2014

Sun, Dec 20, 2015 at 7 pm
Festival of Carols

Performed December 13, 2014

Sun, Dec 27, 2015 at 7 pm
Minimalist Masterworks

Performed April 6, 2014

Sun, Jan 3, 2016 at 7 pm
Renaissance: Reawakened

Performed November 16, 2014

Sun, Jan 10, 2016 at 7 pm
Songs of Ascent

Performed March 8, 2015

Sun, Jan 17, 2016 at 7 pm
Bach: St. Matthew Passion

Performed February 1, 2015

Sun, Jan 24, 2016 at 7 pm
Today, Tomorrow & Beyond

Performed June 8, 2014

LAMC WELCOMES Two New Staff Members

LINDSEY LANSBURGH

LAMC Annual Fund Manager

Lindsey Lansburgh, LAMC Annual Fund Manager, brings with her a solid background in non-profit development and a wealth of experience in annual fundraising, having been a key member of the LA Phil's Annual Fund team since 2010. Lindsey was responsible for raising over \$4 million a year consisting of new and renewed support from individuals up to \$10,000 annually, and assisting in the identification and stewardship of donors with major giving potential. She is also an accomplished musician, having graduated cum laude from Cal State Long Beach with her Bachelor's degree in oboe performance. She continues to teach privately.



GEORGE BRIETIGAM

LAMC Marketing Associate

George Brietigam, LAMC Marketing Associate, graduated this past May from Cal State Long Beach with a dual degree in Theatre Arts and Political Science. In 2014, George served as the campaign manager for both Chris Phan and Phat Bui, who ran for Orange County Supervisor and Garden Grove City Council, respectively. Most recently, George has been working at Center Theatre Group as the Temporary Special Initiatives Assistant after interning with the company during his senior year of college, and is now looking forward to pursuing a career in the arts, which is his first passion.



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
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in honor of Ted McAniff
Ann Graham Ehringer, Ph.D.
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Lesley Leighton
Los Angeles Master Chorale
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Martha Ellen Scott*
Barbara and Charles Schneider*
Dona* and David Schultz
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in honor of Peter Mullin
Nancy and Richard Spelke
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Francine and Dal Alan Swain
Philip A. Swan
Laney and Tom Techentin
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Robert Wood*

* deceased



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

ADMINISTRATION

Artistic Staff

Grant Gershon, Kiki & David Gindler Artistic Director
Lesley Leighton, Associate Conductor
Lisa Edwards, Pianist/Musical Assistant

Administrative Staff

Lesili Beard, Education Programs Manager
George Brietigam, Marketing Associate
Andrew Brown, General Manager
Patrick Brown, Director of Marketing
Jean Davidson, President & CEO
Hayden Eberhart, Program Book Coordinator
Allie Fukushima, Accounting and Compensation Specialist
Julie Gaeta, Institutional Giving Manager
Desirée Gagnon, Special Events Planner
Kevin Koelbl, Artistic Personnel & Production Manager
Lindsey Lansburgh, Annual Fund Manager
Patrick Morrow, Director of Development
Steven Neiffer, Chief Financial Officer
Esther Palacios, Administrative Assistant

Consultants

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

Walt Disney Concert Hall

Greg Flusty, House Manager
Jeff Wallace, 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 (MON-SAT, 10-6)

Online: LAMC.ORG



LA Phil: Soweto Gospel Choir



Center Theatre Group: *The Christians*



LA Opera: *Norma*

At The Music Center December 2015

TUESDAY, DECEMBER 1

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

WEDNESDAY, DECEMBER 2

Norma
7:30 PM LA Opera /
Dorothy Chandler Pavilion
Runs through Dec 13

The Christians

8:00 PM Center Theatre Group /
Mark Taper Forum
Runs through Jan 10

THURSDAY, DECEMBER 3

Dudamel & Shaham
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Dec 6

Camille A. Brown and Dancers:

BLACK GIRL: Linguistic Play
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre
Runs through Dec 6

SATURDAY, DECEMBER 5

Toyota Symphonies for Youth: *The Young
Person's Guide to the Orchestra*
11:00 AM LA Phil /
Walt Disney Concert Hall

Festival of Carols

2:00 PM LA Master Chorale /
Walt Disney Concert Hall
Runs through Dec 12

SUNDAY, DECEMBER 6

Handel: *Messiah*
7:00 PM LA Master Chorale /
Walt Disney Concert Hall
Runs through Dec 20

MONDAY, DECEMBER 7

Ben Rivers: *Film Portraits*
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

TUESDAY, DECEMBER 8

The Bridges of Madison County
8:00 PM Center Theatre Group /
Ahmanson Theatre
Runs through Jan 17

Green Umbrella: Quartet x 3
8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, DECEMBER 9

Charles Gaines: *Manifestos 2*
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

THURSDAY, DECEMBER 10

Hilary Hahn
8:00 PM LA Phil /
Walt Disney Concert Hall
Runs through Dec 12

ARRAY @ The Broad: Paris Blues

8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

FRIDAY, DECEMBER 11

Ukulele Christmas Orchestra
6:30 PM The Music Center /
Dorothy Chandler Pavilion

Liminar Sonido #13:

The Music and Legacy of Julián Carrillo
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre
Runs through Dec 12

SATURDAY, DECEMBER 12

Erwin Schrott in Concert,
with special guest José Feliciano
7:30 PM LA Opera /
Dorothy Chandler Pavilion

SUNDAY, DECEMBER 13

Rejoice! Brass Tidings
7:00 PM LA Master Chorale /
Walt Disney Concert Hall

MONDAY, DECEMBER 14

Mike Kelley: *Single Channel Videos*
8:30 PM REDCAT / Roy & Edna Disney
CalArts Theatre

WEDNESDAY, DECEMBER 16

35th Annual *Messiah* Sing-Along
8:00 PM LA Master Chorale /
Walt Disney Concert Hall

THURSDAY, DECEMBER 17

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

FRIDAY, DECEMBER 18

All-Rachmaninoff
11:00 AM LA Phil /
Walt Disney Concert Hall
Runs through Dec 20

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

Debbie Allen's *Hot Chocolate Nutcracker*

7:30 PM The Debbie Allen Dance
Academy & The Annenberg
Foundation in association with
The Music Center /
Dorothy Chandler Pavilion

Holiday Organ Spectacular

8:00 PM LA Phil /
Walt Disney Concert Hall

CalArts Winter Dance

8:30 PM LA Phil / Roy & Edna Disney
CalArts Theatre

SATURDAY, DECEMBER 19

Holiday Sing-Along
11:30 AM LA Phil /
Walt Disney Concert Hall

MONDAY, DECEMBER 21

A Swingin' Christmas:
The Count Basie Orchestra
8:00 PM LA Phil /
Walt Disney Concert Hall

TUESDAY, DECEMBER 22

White Christmas Sing-Along
8:00 PM LA Phil /
Walt Disney Concert Hall

WEDNESDAY, DECEMBER 23

Soweto Gospel Choir
8:00 PM LA Phil /
Walt Disney Concert Hall

THURSDAY, DECEMBER 31

N.Y.E. LA
6:00 PM The Music Center & Grand Park /
Grand Park & The Music Center Plaza

New Year's Eve with Natalie Cole
7:00 PM & LA Phil /
10:30 PM Walt Disney Concert Hall