

WELCOME

FROM JEAN DAVIDSON, PRESIDENT & CEO



It's the most wonderful time of the year! December is an exhilarating time for the Los Angeles Master Chorale as we bring people together here at Walt Disney Concert Hall for festive musical fun. Thank you for being here.

December is also a time for giving, and the Master Chorale has a year-end fundraising goal of \$200,000 that I hope you can help us meet. These funds are essential for us to present the range of choral programs that we do — including these seasonal favorites — in addition to operating our impactful educational programs. To help us reach this goal, I ask you to consider becoming a Friend of the Los Angeles Master Chorale with a donation of \$99 or more. Friends' benefits include exclusive access to dress rehearsals and Meet-the-Artist events that bring you closer to the music you love. I do hope you will join us! Of course, a donation of any amount is gratefully received. You can make a donation by mail, online at lamasterchorale.org/donate or by phoning our Friends Line at 213-972-4355.

These Christmas concerts are a vivid reminder of the richness of the choral repertoire, and also the comfort found in tradition. But we are also always looking for ways to reinvigorate the repertoire, an aspect of Grant Gershon's programming that will be evident in our concerts in the new year: Handel's *Israel*

in Egypt in February is an exciting collaboration with visual artist Kevork Mourad that will present this oratorio in a new way with Kevork creating artwork live on stage; on March 18 we will reprise our acclaimed Peter Sellars-directed production of *Lagrime di San Pietro* for a special Gala performance; and in May, we proudly present the world premiere of *dreams of the new world*, a major new work commissioned from composer Ellen Reid. In the coming months we will be telling you a lot more about this new work that delves into the American Dream, weaving together stories from Memphis, Houston, and Los Angeles in a compelling interview-based narrative.

In the meantime, we offer you good tidings of comfort and joy! We thank you for choosing to share your holidays with us and look forward to making many more happy musical memories in the new year.

Jean Davidson, President & CEO

FESTIVAL OF CAROLS

SATURDAY, DECEMBER 2, 2017 AT 2 PM
SATURDAY, DECEMBER 9, 2017 AT 2 PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

ERIC WHITACRE conductor
JOHN WEST organ
LISA EDWARDS piano
NATIONAL CHILDREN'S CHORUS, LUKE McENDARFER artistic director

Caroling, Caroling Alfred Burt (1920–1954)
Carol of the Bells Mykola Leontovych (1877–1921)
arr. Peter J. Wilhousky (1902–1978)
Glow Eric Whitacre (b. 1970)
Joy to the World Isaac Watts (1674–1748)
arr. Roger Wagner (1914–1992)
Santa Claus Is Coming to Town (Sing-Along) John Frederick Coots (1897–1985)
Haven Gillespie (1888–1975)
Christmas Time is Here Lee Mendelson (b. 1933)
National Children's Chorus Vince Guaraldi (1928–1976)
The Boy Who Laughed at Santa Claus Eric Whitacre

INTERMISSION

It's the Most Wonderful Time of the Year George Wyle (1916–2002)
Eddie Pola (1907–1995)
arr. Bob Krogstad (b. 1950)
Lux Aurumque Eric Whitacre
Kelci Hahn, soprano
O Christmas Tree (Sing-Along) arr. Ken Malucelli and Deke Sharon (b. 1967)
little tree Eric Whitacre
Silent Night Franz Gruber (1787–1863)
Shawn Kirchner, piano arr. Shawn Kirchner (b. 1970)

Rudolph, the Red Nosed Reindeer (Sing-Along) Johnny Marks (1909–1985)
Brightest and Best Southern Harmony
Shawn Kirchner, piano arr. Shawn Kirchner
O Holy Night Adolphe Adam (1803–1856)
arr. John Rutter (b. 1945)
Wonderful Counselor Folk Song
Caroline McKenzie, soprano arr. Jester Hairston (1901–2000)

TEXTS & TRANSLATIONS

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, 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.

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

O CHRISTMAS TREE

O Christmas tree, O Christmas tree
How lovely are your branches
O Christmas tree, O Christmas tree
How lovely are your branches
Your boughs so green in summer time
Stay bravely green in winter time
O Christmas tree, O Christmas tree
How lovely are your branches
O Christmas tree, O Christmas tree
How brightly shine thy candles
O Christmas tree, O Christmas tree
How brightly shine thy candles
And from each bough a tiny light
Adds to the splendor of the sight
O Christmas tree, O Christmas tree
How brightly shine thy candles

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 would 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 all the reindeer loved him,
As they shouted out with glee,
"Rudolph the red-nose Reindeer
You'll go down in history!"

LUX AURUMQUE BY ERIC WHITACRE POEM BY EDWARD ESCH

Lux,	Light,
Calida gravisque	Warm and heavy as
pura velut aurum	pure gold
Et canunt angeli molliter	And the angels sing softly
modo natum.	to the new-born baby.

Translated into Latin by Charles Anthony Silvestri

LOS ANGELES MASTER CHORALE

SOPRANO

April Amante
 Tamara Bevard
 Christina Bristow
 Emma-Grace Dunbar
 Hayden Eberhart
 Harriet Fraser
 Hilary Fraser-Thomson
 Alannah Garnier
 Kelci Hahn
 Ayana Haviv
 Marie Hodgson
 Elissa Johnston
 Virenia Lind
 Amy Caldwell Mascio
 Deborah Mayhan
 Caroline McKenzie
 Bethanie Peregrine
 Anna Schubert
 Holly Sedillos
 Carrah Stamatakis
 Courtney Taylor
 Rebecca Tomlinson
 Suzanne Waters
 Elyse Willis
 Sunjoo Yeo
 Andrea Zomorodian

ALTO

Garineh Avakian
 Lesili Beard
 Rose Beattie
 Carol Binion
 Leanna Brand
 Aleta Braxton
 Monika Bruckner
 Janelle DeStefano
 Amy Fogerson
 Michele Hemmings
 Saundra Hall Hill
 Shabnam Kalbasi
 Sharmila Lash
 Sarah Lynch
 Adriana Manfredi
 Cynthia Marty
 Margaurite Mathis-Clark
 Julia Metzler
 Alice Kirwan Murray
 Eleni Pantages
 Shinnshall Park
 Laura Smith Roethe
 Jessie Shulman
 Leslie Inman Sobol
 Ilana Summers
 Kimberly Switzer

TENOR

Matthew Brown
 Bradley Chapman
 Adam Faruqi
 Timothy Gonzales
 Steven Harms
 Blake Howard
 Jon Lee Keenan
 Charlie Kim
 Shawn Kirchner
 Bryan Lane
 Charles Lane
 Michael Lichtenauer
 Joseph Lopez
 Sal Malaki
 Matthew Miles
 Anthony Ray
 Todd Strange
 A.J. Teshin
 Matthew Thomas
 Jimmy Traum
 Matthew Tresler

BASS

Michael Barnett
 Mark Beasom
 Reid Bruton
 Tim Campbell
 David Castillo
 Kevin Dalbey
 Dylan Gentile
 Will Goldman
 Scott Graff
 Stephen Grimm
 James Hayden
 David Dong-Geun Kim
 Kyungtae Kim
 Luc Kleiner
 David Kress
 Scott Levin
 Edward Levy
 Ben Lin
 Brett McDermid
 Cale Olson
 Steve Pence
 Jim Raycroft
 Adrien Redford
 Vincent Robles
 Mark Edward Smith
 Paul Sobosky
 Shuo Zhai

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

NATIONAL CHILDREN'S CHORUS

LUKE MCENDARFER, ARTISTIC DIRECTOR

Anna Allgeyer
 Lucy Blake-Williams
 Teo Brinsley
 Keira Cahill
 Madeline Cahill
 Jade Cook
 Mozart Dee
 Charlie DePue
 Shaday Diaz
 Maggie Flynn
 Ari Friedman
 Paige Garza
 Maggie Gerstel
 Donovan Guiga

Julia Hallin
 Katherine Hassett
 Aurora Henning
 Jace Izuno
 Erin Jackson
 Meigan Jackson
 Madeline Jalali
 Jackson Janis
 Libby Konjoyan
 Robbie LevisFitzgerald
 Randall Lindsey
 Julianna Longhenry
 Avery Malcomb
 Kyle McClung

Michaela Meiselman
 Emily Morley
 Nellie Mullane
 Katie Mumford
 Sona Nalbandian
 Wendy Otto
 Marley Ragsdale
 Kate Reardon
 Zoe Reger
 Sophia Rogers
 Mia Ruhman
 Hanna Rydman Santos
 Zola Saadi-Klein
 Aoife Schenz

Nolan Stanley
 Pnina Tofler
 Sarah Toutouchian
 Joelle Vuylsteke
 Maelee Woodworth
 Leo Wou
 Sophie Yaron
 Carly Yarosh
 Kayla Ybarra
 Roan Yeh
 Andrew Yotnegparian
 Lilliana Zar

ERIC WHITACRE

CONDUCTOR & SWAN FAMILY ARTIST-IN-RESIDENCE



Grammy-winning composer and conductor Eric Whitacre is one of the most popular musicians of our time. His concert music has been performed throughout the world by millions of amateur and professional musicians alike, while his groundbreaking Virtual Choirs have united singers from over 110 different countries. A graduate of the prestigious Juilliard School of Music, Eric was appointed Artist-in-Residence in 2016 with the Los Angeles Master Chorale, having completed a five-year term as Composer-in-Residence at Sidney Sussex College, Cambridge University, UK.

As conductor of the Eric Whitacre Singers he has released several chart-topping albums including 2011's bestselling *Light*

and Gold. A sought-after guest conductor, Eric has conducted choral and instrumental concerts around the globe, including sold-out concerts with the London Symphony Orchestra, Royal Philharmonic Orchestra, and the Minnesota Orchestra. In addition to several collaborations with legendary Hollywood composer Hans Zimmer, he has worked with British pop icons Laura Mvula, Imogen Heap, and Annie Lennox.

A charismatic speaker, Eric has given keynote addresses for many Fortune 500 companies and global institutions including Apple, Google, the World Economic Forum in Davos, the United Nations Speaker's Programme, and two main stage TED talks.

GUEST ARTISTS

JOHN WEST
ORGAN



John West received his Master of Music degree with Honors from the New England Conservatory of Music, Boston. Performance credits include appearances with the New York Philharmonic and the Distinguished Artists Series at West Point Naval Academy. Regularly featured for the American Guild of Organists, he presented the closing concert for the Region IX Convention in July 2015. He has performed for the Royal College

of Canadian Organists to rave reviews. He is a featured organist on the DVD Documentary of the Glatter-Götz-Rosales organ at Walt Disney Concert Hall. He has two solo organ compact discs, *Rev'd Up Organ!* and *The Roar of The Furies & The Sounds of Sirens*, choral works published by Lawson-Gould and organ works published by Augsburg Fortress. As a staff writer/producer at Motown Records, he has had chart tracked songs recorded by Jennifer Holliday and Nancy Wilson. Mr. West has toured extensively throughout the world with performances from Russia to the far northern reaches of Alaska, South America, throughout the United States, and Puerto Rico. Currently John is Music/Choral Director and Organist at Hollywood United Methodist Church in Los Angeles.

SHAWN KIRCHNER
COMPOSER & PIANO



Shawn Kirchner is a composer/songwriter active in Los Angeles musical circles, whose choral works are performed throughout the world. In 2012, he was appointed Swan Family Composer-in-Residence of the Los Angeles Master Chorale, for whom he wrote *Plath Songs* (2013), *Inscapes* (2014), and *Songs of Ascent* (2015). His residency was the culmination of an ongoing creative partnership with Grant Gershon and was marked by

the commissions and/or premieres of *Tu voz* (2007), *Memorare* (2009), *Heavenly Home* (2010), and *Behold New Joy* (2011), all of which have since entered the wider choral repertory. But it was Kirchner's carol settings that were first heard by Master Chorale audiences, beginning in 2004, and they have remained beloved staples in these holiday concerts ever since. Kirchner is best known world-wide for his setting of the Kenyan song *Wana Baraka*. His original songwriting ranges in style from jazz and gospel to folk and bluegrass, the latter featured on his album *Meet Me on the Mountain*.

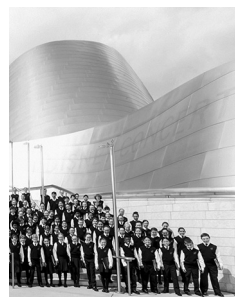
LISA EDWARDS
PIANO



Lisa Edwards is a widely sought after pianist, keyboard collaborator, and teacher based in Los Angeles. She is currently in her 16th season as pianist/music assistant at the Los Angeles Master Chorale under the direction of Grant Gershon. Positions held include faculty artist at Idyllwild Summer Arts, pianist for Vox Femina Los Angeles, organist/pianist at San Marino Community Church, organist/pianist at Stephen S. Wise Temple,

pianist at Congregation Kol Ami in West Hollywood, and she is in demand as guest artist with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, and other professional area orchestras and choruses. On disc, Lisa can be heard on two Nonesuch recordings of Steve Reich's music — *You Are (Variations)* and *Daniel Variations*. Obtaining her Masters of Music degree in Keyboard Collaborative Arts at the University of Southern California, she graduated with honors, and earned her Bachelor of Music degree in piano performance at the University of North Texas.

NATIONAL CHILDREN'S CHORUS
LUKE MCENDARFER, ARTISTIC DIRECTOR



The National Children's Chorus of the United States, under the leadership of Artistic Director Luke McEndarfer and Associate Artistic Director Dr. Pamela Blackstone, is quickly establishing itself as one of the world's leading treble choruses, with nearly 700 students in 18 ensembles, based in Los Angeles, New York City, and Washington, D.C. Collaborating with some of the finest music companies in the nation, the group

has performed live with the Los Angeles Philharmonic, Los Angeles Opera, Los Angeles Master Chorale, Hollywood Bowl Orchestra, Joffrey Ballet, Kronos String Quartet, New York City Master Chorale and American Youth Symphony, among others. Its groundbreaking 2017/18 season, entitled *Building Bridges*, features exquisite repertoire including notable premieres at Walt Disney Concert Hall, Royce Hall, Carnegie Hall, Lincoln Center, and the Kennedy Center. In July of 2018, the chorus will make its 4th major international tour to Germany, Austria, Czech Republic, and Hungary.

BACH THE SIX MOTETS

SUNDAY, DECEMBER 10, 2017 AT 7 PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

JENNY WONG conductor
DELORES BING cello
DANE LITTLE cello
LISA EDWARDS portative organ
CATHY MILLER-POPOVIC portative organ

JOHANN SEBASTIAN BACH (1685-1750)

Singet dem Herrn ein neues Lied
(Sing Unto the Lord a New Song), BWV 225

Komm, Jesu, komm
(Come, Jesus, Come), BWV 229

Fürchte dich nicht
(Do Not Fear), BWV 228

Der Geist hilft unser Schwachheit auf
(The Spirit Gives Aid to Our Weakness), BWV 226

INTERMISSION

Jesu, meine Freude
(Jesus, My Joy), BWV 227

Lobet den Herrn, alle Heiden
(Praise the Lord, All Ye Heathen), BWV 230

This concert is made possible with the generous sponsorship of Kathleen and James Drummy.

LET ALL THAT HAVE BREATH PRAISE

THE MOTETS OF J.S. BACH

by Thomas May



When you consider the centrality of sacred choral music in Johann Sebastian Bach's creative life, it comes as something of a surprise to realize what a small proportion of his extant catalogue is taken up by the genre of the motet: small enough, in fact, to be encompassed on a single program. Yet these pieces contain some of the very finest — and most challenging — examples of Bach's art.

"While many people are drawn to the drama and epic nature of the Passions," says Maestra Jenny Wong, "some aficionados rank these six motets as Bach's absolute gems." Along with their intricate contrapuntal and choral craft, she adds, the motets are crammed with marvelous instances of "emotional text painting" and ultimately convey a consoling message, regardless of personal faith: "This is another way for Bach to say: Redemption can win over sin, life can win over death. There's a great overarching sense of comfort in this music. Regardless of whether someone is religious, the motets are a good place to revisit why Bach did what he did and why we do what we do."

While the six canonical motets are numbered consecutively as BWV 225-230, Bach did not compose them as a group as he did the Cello Suites, for example. The production cycle of his cantatas was dictated by the liturgical calendar; in contrast, Bach wrote motets as one-offs for unique occasions — above all, as memorial pieces for funeral celebrations (though scholars have speculated on some exceptions to this rule). And the six motets that have survived likely represent but a handful of the total Bach actually composed. Overall, they are products of his first eight years in Leipzig, apparently written between 1723 and 1731 — though even here scholars debate exceptions among particular motets. (As a footnote, a few other motets associated with Bach may have involved his participation; the choral piece *O Jesu Christ, mein Lebens Licht* (BWV 118) was recently reclassified as a motet but stands apart from the BWV 225-230 series on account of its written-out instrumentation.)

"As predominantly funerary pieces," observes John Eliot Gardiner in *Bach: Music in the Castle of Heaven*, "the motets epitomize the Lutheran longing for completion and union with God and that deeply implanted idea of heavenly love which gave justification to the lives of its adherents. They speak to us very directly, because, like several of the cantatas that take the *ars moriendi* as their subject matter, they address something we all share with Bach — our mortality."

Historically, Bach inherited the motet tradition as practiced in the North from such predecessors as Heinrich Schütz and even members of his own family. This lineage evolved into two branches in J.S. Bach's work: the motets and the cantatas. The primary differences from the larger-scale cantatas are, first, that the motets are chorally conceived, lacking the division into solo recitatives and arias that characterize Bach's cantatas; and, second, that the motets are essentially vocal works, accompanied only by continuo.

This is the Los Angeles Master Chorale's first performance of the complete motets in one concert. Four of the six motets are scored for double choir (according to the traditional practice inherited by Bach): here, a total of 48 singers divided into 24 each. Wong in general follows the usual practice of including accompanying continuo (here, portative organ and cello), omitting it in some instances for timbral variation (for example in *Jesu, meine Freude*, whose more intimate sections are well suited to cappella texture). Following are some comments on the six motets in the order they are being performed.

SINGET DEM HERRN EIN NEUES LIED ("SING UNTO THE LORD A NEW SONG"), BWV 225 — Likely composed in 1726 or 1727, this motet is particularly demanding for the singers. In fact, rather than the usual case of a funeral motet, it may represent, according to Bach expert Christoph Wolff, a "choral etude" — that is, a motet written for pedagogical purposes. Among Bach's responsibilities as Thomaskantor in Leipzig was

the musical education of the students at the St. Thomas School.

Wolff posits that this double-choir motet, with its ping-ponging on the word "sing" in the first section and culminating four-part fugue in the last, would have made an ideal example to train his students "in the vocal techniques and genres ... that [Bach] needed for his demanding cantata repertoire." Wolff believes the texts of the outer movements (from Psalms 98 and 150) were especially suitable "for teaching how such a piece of music fit into the daily lives and duties of the choral scholars." The middle movement sets a hymn text by the Lutheran reformer Johann Gramann (1487-1541).

Characteristic of Bach's practice with the motet is his transformation of the genre into a more-ambitious composition: in this case, a three-movement choral concerto with fast-slow-fast movements. The traditional motet, based on chorales that would have been very familiar to the congregation, tended to be simpler. Gardiner also praises it as containing "some of the most exhilarating dance-impregnated music Bach ever wrote."

One fascinating story from the afterlife of this motet: Mozart is reported to have been deeply impressed when, during a visit to Leipzig in 1789, he heard a performance of *Singet dem Herrn* by the current crop of students.

KOMM, JESU, KOMM ("COME, JESUS, COME"), BWV 229 — With a text by the Leipzig poet and former St. Thomas School student Paul Thymich (1656-1694), this motet is, for Gardiner, "the most intimate and touching of [the] double-choir motets" and transcends "the manipulation of spatially separate blocks of sound pioneered by the Venetian polychoralists and the rhetorically conceived dialogues of ... Schütz."

Bach effects catharsis by leading us out of the darkness of the first stanza, with its engrossing choral depiction of the human condition — his treatment of the phrase "der saure Weg" ("the bitter way") represents the perfection of Bachian craft, moving upward from the basses to form a web of total despair. Gardiner notes that the second stanza responds with "bold, unprecedented contrapuntal fantasy" and achieves a degree of "lyricism and ecstasy ... [that] can be found in several arias in his cantatas but seldom in their choruses."

FÜRCHTE DICH NICHT ("DO NOT FEAR"), BWV 228 — Possibly written before Leipzig, during Bach's Weimar years, this double-choir motet mingles texts from *Isaiah* with a hymn by the Lutheran theologian Paul Gerhardt (1607-1676). The writing features a remarkable use of chromatic side-steps and a virtuoso juxtaposition of the chorale melody on high with a double fugue. Another oddity of this composition is the sudden reprise of the opening music — compact and clipped, in marked contrast to the elaborate treatment of the fugal display.

DER GEIST HILFT UNSER SCHWACHHEIT AUF ("THE SPIRIT GIVES AID TO OUR WEAKNESS"), BWV 226 — This is the one motet whose specific occasion is known. Bach wrote it for the funeral service in October 1729 of Johann Heinrich Ernesti, longtime rector of the St. Thomas School. Also unique about this motet is the fact that the surviving score includes parts for strings and winds (doubling vocal lines in the two choirs, respectively) — though these are often dispensed with in modern-day performances.

The texts of the first two sections are from Paul's Epistle to the Romans; the third comes from a hymn by Martin Luther.

The words prompt remarkably innovative antiphonal writing: note, for example, the animated interplay of graceful music shared by the two choirs to evoke the Holy Spirit in the first section. Despite the grim occasion of a funeral service, the message is what matters, and that allows for some of Bach's most optimistic musical expression.

JESU, MEINE FREUDE ("JESUS, MY JOY"), BWV 227 — This is the longest and most structurally complex of the six motets and is cast in 11 separate movements. While four of the motets call for double choir, *Jesu, meine Freude* is unusual in being scored for five voice parts, with a second soprano line (a feature it shares with Bach's *Magnificat*).

Bach possibly composed this motet in 1723 for the funeral of the wife of a Leipzig official. Wolff, however, classifies *Jesu, meine Freude* as another "choral etude," as he does *Singet dem Herrn* — an interpretation lent credibility by the variety of types of choral writing involved here (for example: chorale; choral concerto; three voice textures for the women alone in movement 4 and for alto, tenor, bass in movement 8; and double fugue).

Once again, Bach draws from Paul's *Epistle to the Romans* (for the even-numbered movements), but these texts are alternated with stanzas from a hymn by the poet Johann Franck (1618-1677) in the odd-numbered movements. The entire motet pivots around a fugal setting, at the center, of a key teaching of the Lutheran faith ("Ihr aber seid nicht fleischlich sondern geistlich" — "You however are not of the flesh but of the spirit..."). The whole has been interpreted as a symmetrical structure, with corresponding movements mirroring each other.

"If one wanted to pick a single example of how Bach harnessed his compositional prowess and capacity for invention as a means of articulating his faith and zeal," writes Gardiner, "this motet would be it."

LOBET DEN HERRN, ALLE HEIDEN ("PRAISE THE LORD, ALL YE HEATHEN"), BWV 230 — The most concise of the six motets, this is the only one scored for only four vocal parts and with an independent continuo line included in the score. While BWV 230 has been the subject of debates over authenticity, it is included in the *New Bach Edition*. There is also the possibility that it is an excerpt from a now-lost cantata. Whatever the case, Bach here gives us an example of his contrapuntal and homophonic writing in juxtaposition. The text is from the first two lines of Psalm 117 (in the vernacular German of Luther's Bible, of course, as for the other biblical texts he sets in the motets).

The first two sections are closely connected and introduce two fugue subjects (one for each of the Psalm's first two lines). But these busy textures give way to a simpler style as Bach sets the third and fourth lines of the Psalm ("Denn seine Gnade und Wahrheit"). After this, the texture again becomes polyphonically rich to amplify the implications of "eternity" against a long-held note in the altos. Ending the motet, a triple-meter fugue on "Alleluja" represents, like its cousin in *Singet dem Herrn*, Bach's apotheosis of the dance.

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

LOS ANGELES MASTER CHORALE

The Los Angeles Master Chorale is widely recognized as the country's leading professional choir and one of Southern California's most vibrant cultural treasures. Hailed for its powerful performances, technical precision, and artistic daring, the Master Chorale is led by Kiki and David Gindler Artistic Director Grant Gershon and President and CEO Jean Davidson. Founded by legendary conductor Roger Wagner in 1964, it is a founding resident company of The Music Center and choir-in-residence at Walt Disney Concert Hall. Chorister positions are highly sought-after and the fully professional choir is a diverse and vocally dynamic group showcasing the many voices of L.A.

Presenting its own concert series each season, the Los Angeles Master Chorale performs choral music from the earliest writings to contemporary compositions striking a balance between innovation and tradition. It also frequently performs with the Los Angeles Philharmonic at Disney Hall and the Hollywood Bowl. The Master Chorale has been awarded three

ASCAP/Chorus America Awards for Adventurous Programming as well as Chorus America's prestigious Margaret Hillis Award for Choral Excellence. In 2017 it was inducted into the American Classical Music Hall of Fame.

Committed to community engagement and fostering music education in schools, the Los Angeles Master Chorale's education programs include Voices Within residencies that encourage students to write and perform their own songs, and an expansive Oratorio Project for high school students. The Master Chorale also presents an annual High School Choir Festival, which brings teenagers from around the Southland to perform in Walt Disney Concert Hall. In June 2017, the Master Chorale hosted Big Sing L.A., bringing people of all ages and abilities to Grand Park for a communal singing event. In 2018, this initiative will expand with Big Sing California engaging singers from throughout the state and connecting singers worldwide through streaming. lamasterchorale.org

SOPRANO

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Caroline McKenzie
Bethanie Peregrine
Anna Schubert
Holly Sedillos
Andrea Zomorodian

ALTO

Callista Hoffman-Campbell
Sarah Lynch
Adriana Manfredi
Cynthia Marty
Julia Metzler
Eleni Pantages
Laura Smith Roethe
Jessie Shulman
Niké St. Clair
Ilana Summers
Tracy Van Fleet

TENOR

Matthew Brown
Bradley Chapman
Jon Lee Keenan
Charlie Kim
Shawn Kirchner
Bryan Lane
Charles Lane
Michael Lichtenauer
Anthony Ray
Jimmy Traum
Matthew Tresler

BASS

Michael Bannett
Abdiel Gonzalez
Scott Graff
James Hayden
Luc Kleiner
Chung Uk Lee
Ed Levy
Ben Lin
Brett McDermid
Vincent Robles
Mark Edward Smith
Shuo Zhai

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JENNY WONG

ASSOCIATE CONDUCTOR



A native of Hong Kong, Jenny Wong is one of the youngest conductors to win two consecutive World Champion titles at the World Choir Games (China, 2010) and the International Johannes Brahms Choral Competition (Germany, 2011), conducting the Diocesan Girls' School Choir from Hong Kong. Wong has conducted and performed in Germany, Austria, New Zealand, Australia, Korea, China, and across the United States.

Wong assumed the position of Associate Conductor of the Los Angeles Master Chorale in Fall of 2017, after first becoming Assistant Conductor in 2016. In this position, she has prepared choruses for Gustavo Dudamel and the LA Philharmonic, Susanna Mälkki, Eric Whitacre, María Guinand, and conducted the premiere of Moira Smiley's five-movement *Time in Our Voices*.

Wong has been a conducting fellow for the Oregon Bach Festival, Baltimore Chamber Orchestra, Norfolk Chamber Music Festival, Distinguished Concerts International New York, and Hong Kong SingFest. She assisted Matthew Halls in Verdi's *Requiem* at Oregon Bach Festival, and has conducted the Hong Kong Sinfonietta and Hong Kong City Chamber Orchestra with Hong Kong SingFest. In Hong Kong, Wong founded and directed her own female youth chorus, Flow Women's Voices.

Wong was assistant conductor of the Donald Brinegar Singers, conductor of the USC Apollo Men's Choir and recipient of the USC Chamber Singers Award.

Wong is currently also Interim Choirmaster at All Saints Church in Pasadena. Previous teaching roles include Visiting Instructor of Choral Activities at University of the Pacific Conservatory of Music, where she prepared choruses for Peter Jaffe and the Stockton Symphony. She also taught choral conducting at the University of Southern California, where she received her Doctor of Musical Arts. She has given lectures on Chinese choral music and is an active clinician for choirs.

Wong earned her undergraduate degree in voice performance at the University of Illinois, Urbana-Champaign with highest honors. She sang back-up for Elton John at the 2013 Emmy Awards and for Barry Manilow. Her teachers include Chet Alwes, Donald Brinegar, Simon Carrington, Ronnie Cheng, Cristian Grases, Matthew Halls, Morten Lauridsen, Larry Livingston, Helmuth Rilling, Jo-Michael Scheibe, and Nick Strimple. She has also conducted in masterclasses with Markand Thakar, Rodney Eichenberger, Craig Jessop, Michael Adelson, and Jonathan Griffith.

HANDEL'S MESSIAH

SUNDAY, DECEMBER 17, 2017 AT 7 PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

GRANT GERSHON conductor
ANNA SCHUBERT soprano
JULIA METZLER mezzo-soprano
TIMOTHY GONZALES tenor
LUC KLEINER baritone

MESSIAH

GEORGE FRIDERIC HANDEL (1685-1759)

Part the First

- 01. Sinfonia (Overture)
- 02. Recitative (Mr. Gonzales) Comfort ye my people
- 03. Aria (Mr. Gonzales) Ev'ry valley shall be exalted
- 04. Chorus And the glory of the Lord
- 05. Recitative (Mr. Kleiner) Thus saith the Lord
- 06. Aria (Mr. Kleiner) But who may abide
- 07. Chorus And He shall purify
- 08. Recitative (Ms. Metzler) Behold, a virgin shall conceive
- 09. Aria/Chorus O Thou that tellest good tidings to Zion
- 10. Recitative (Mr. Kleiner) For behold, darkness shall cover the earth
- 11. Aria (Mr. Kleiner) The people who walked in darkness
- 12. Chorus For unto us a child is born
- 13. Pifa Pastoral Symphony
- 14. Recitative (Ms. Schubert) There were shepherds abiding in the field
Recitative (Ms. Schubert) And lo, the angel of the Lord
- 15. Recitative (Ms. Schubert) And the angel said unto them
- 16. Recitative (Ms. Schubert) And suddenly, there was with the angel
- 17. Chorus Glory to God in the highest
- 18. Recitative (Ms. Schubert) Rejoice greatly, O daughter of Zion
- 19. Recitative (Ms. Metzler) Then shall the eyes of the blind be opened

- 20. Aria (Ms. Metzler) He shall feed his flock
Aria (Ms. Schubert) Come unto Him
- 21. Chorus His yoke is easy

INTERMISSION

Part the Second

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

Part the Third

- 45. Aria (Ms. Schubert) I know that my Redeemer liveth
- 46. Chorus Since by man came death
- 47. Recitative (Mr. Kleiner) Behold, I tell you a mystery
- 48. Aria (Mr. Kleiner) The trumpet shall sound
- 53. Chorus Worthy is the Lamb
Chorus Amen

This concert is made possible with the generous sponsorship of Leeba R. Lessin.

SOLI DEO GLORIA

MESSIAH TURNS 175

by Thomas May



Difficult as it is to imagine, there was a time when *Messiah* was being performed for the very first time. To be part of that original audience, you'd just have to go back in time 175 years: to April 13, 1742 (for the official world premiere, that is; a public rehearsal had been given on April 9, 1742). And you would need to make sure to be in Dublin, armed with a ticket to be admitted among the 700 lucky audience members in attendance for the noon performance at the Great Music Hall on Fishamble Street. (As the name implies, this part of town had indeed served as Dublin's official fish market until the end of the previous century.) The venue was new at the time, having opened only the year before.

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

Handel himself led the performance from the harpsichord, but he was aided by violist Thomas Dubourg, who was responsible for keeping the small orchestra together. From the performance parts Handel left in his will, Kelly deduces that the original orchestra plausibly would have consisted of four oboes and bassoons, possibly a horn, though no parts survive in the score he willed, two trumpets, organ, and harpsichord as continuo accompaniment, and of course strings (possibly 20). On the other hand, such experts as Christopher Hogwood surmise that the premiere performance would have been "restricted to strings and a single solo instrument (the trumpet) used only once," claiming that the wind instruments would have been added later for the London performances.

Why Dublin and not London, George Frideric Handel's home

base since he'd relocated there decades earlier from his native Germany? It so happened that the composer was wrapping up a winter residency in Dublin at the invitation of the Whig politician and aristocrat William Cavendish, 3rd Duke of Devonshire. Handel had composed *Messiah* between August 22 and September 14 in 1741. No one knows for certain why he decided to have the new score premiered in Dublin — without even telling his collaborator, the librettist Charles Jennens (1700–1773), of the plan. Jennens did not keep a secret of taking offense.

Perhaps Handel was inspired by the enthusiastic response that greeted him in Ireland. Demand for his concerts was so high that a follow-up series was programmed. By contrast, his opera *Deidamia* had been a dismal failure in London the season before — the last straw in the declining fortunes of his career writing Italian opera for the English public. Because of the bleak outlook for the genre, which previously had brought Handel so much success in London, he had begun experimenting again with the English-language oratorio format.

In any case, *Messiah* was an add-on separate from the Dublin concert series. And it was a smash with those first audiences as well as with the press. It was also great PR for Handel, since he had organized the premiere as a charity event for Mercer's Hospital for the sick and poor (Jonathan Swift was on its board) and for prisoners. The reception in London was another story. Handel waited until the following season, in 1743, but a controversy started raging in the London press. Was he really using the life of Jesus "for diversion and amusement" as one critic put it?

The debate had more to do with the secular context of the performance — at Covent Garden — and with the rather worldly reputations of some of the singers than with Handel's music. He even attempted to meet these objections head-on by advertising *Messiah* as a "New Sacred Oratorio." The original number of performances planned for London was cut down,

and *Messiah* was revived for only one season (in 1745) before 1749, but the work then began to catch on. Starting in 1750, the oratorio became a charity event for London's Foundling Hospital. The composer gave midday performances in the hospital's newly built chapel. Note that the seasonal association ever since the premiere was still during the spring, at Eastertide. Only after Handel's death did the association of *Messiah* with the Christmas season take root.

As mentioned, Handel composed the score within what to contemporary audiences can only be described as a miraculously short time frame: less than a month! Yet such speed was not unusual for Handel nor for his contemporaries. He took a mere two-week break after writing *Messiah* to plunge into his next oratorio, *Samson*, which is considered a kind of "twin" to its predecessor. He did slow his pace a tad, this time taking more than a month and finishing it just before taking off for Dublin. (One is reminded of Donizetti's quip when told that Rossini composed *The Barber of Seville* in 13 days: "I always knew Rossini was a lazy man.")

Samson was based on John Milton's *Samson Agonistes*. In the preface, *Samson's* librettist Newburgh Hamilton gave a helpful definition of the oratorio as "a musical drama, whose subject must be Scriptural, and in which the Solemnity of Church-Music is agreeably united with the most pleasing Airs of the Stage."

In other words, a winning combination of moral uplift with the entertainment values of opera — which was moreover free of that artform's expense, costumes, and overpaid, egocentric star singers. *Messiah* quickly became not only a perennial favorite but one of the first cornerstones of the very (modern) idea of the canon itself: a body of masterpieces that can stand the test of time and deserve to be performed repeatedly, for each new generation to discover their meaning within. This has in the interim become such a powerful development that *Messiah* eventually eclipsed the rest of the incredibly varied and rich career of Handel — and even the history of the oratorio.

That's a strange situation, as Christopher Hogwood points out in his book on Handel. The exalted status *Messiah* enjoys, he writes, "makes it difficult for us to realize that for Handel its composition was an offbeat venture, unsure in its rewards and probably unrepeatabe."

Far from being the quintessential English oratorio, *Messiah's* text represents an exceptional approach to the genre. Charles Jennens had collaborated previously with Handel on *Saul*, *L'Allegro, il Penseroso ed il Moderato*, and *Israel in Egypt* (which will be presented by the Master Chorale in February), and later partnered with him on *Belshazzar*. *Israel in Egypt* had anticipated the method of construction of *Messiah* in the sense that its libretto arranges actual texts from the bible. But the process — which brings to mind a Baroque-era Peter Sellars — is less straightforward in *Messiah*. Jennens, though a wealthy patron, was an outsider disaffected with contemporary English politics who wanted to posit his own theology of history. His idea was to juxtapose extracts from both the Old and the New Testaments to represent the basic narrative of Christian redemption. Rather than a biographical sketch of the life of Jesus, *Messiah* thus concerns the very idea of divinity becoming manifest in human history (hence the lack of the definite article — "the *Messiah*" — in its title).

There is very little dramatic impersonation of characters: the narrative is indirect and suggestive. Put bluntly, it's 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 condensed version 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's musical expression concentrates on the universal emotions that underlie each stage of the Christian redemption narrative. He was, after all, essentially a man of the theater, and Handel's "operatic" genius for establishing the mood to suit a given situation is everywhere apparent.

But in opera, Handel typically accomplishes this through a lengthy chain of arias. The centrality of the chorus in *Messiah* allows for greater diversity: Part One establishes a pattern of recitative, aria, and chorus, which then allows for further variation in the other two parts. Handel moreover draws on the gamut of international styles of his era, mixing highly wrought, thrillingly complex Northern European counterpoint alongside straightforward, Italianate lyricism, majestic French rhythms, and homophonic choruses. He avails himself as well of an astonishing range of colors in the accompanying textures, though with a remarkable economy of instrumentation. Notice, for example, how the trumpets remain silent in Part One until "Glory to God" and are subsequently kept in the wings until the "Hallelujah!" chorus at the end of Part Two. (In contrast to what is often assumed, the glory this chorus depicts refers not to the moment of Christ's resurrection but to the triumph of redemption).

Consider, too, the compelling psychological range Handel explores, encompassing in Part One alone the fathomless darkness associated with the period of universal waiting for a savior; the oasis-like calm of the purely instrumental "Pastoral Symphony," with its evocation of the music of shepherds; and the dancing exuberance of "Rejoice greatly, O Daughter of Zion." Handel continually finds freshly inventive ways to "paint" the words through music — witness the "straying" lines of "All we like sheep" — but subtler surprises are often hidden within his settings as well. In that same chorus, Handel engineers a detour from the cheerful mood that predominates into the tragic minor when the consequences of human failure are suggested.

Amid all this variety, by the end of Part Three Handel has taken us on a journey that will later become familiar in the symphonies of Beethoven: the passage from darkness to enlightenment and final victory. The "Hallelujah!" chorus may seem unbeatable, yet somehow Handel manages to follow it with still more glorious music: the soaring certainty of "The trumpet shall sound" and the progression of the choral finale, with its fugal setting of "Amen." As the voices weave their threads together, that final word becomes a serene chant, all-encompassing in its resonance. At the end of his score, Handel wrote: Soli Deo Gloria: "To God Alone [Be] the Glory."

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

HANDEL'S ISRAEL IN EGYPT

SUNDAY, FEBRUARY 11, 2018, 7 PM
WALT DISNEY CONCERT HALL
GRANT GERSHON, CONDUCTOR · KEVORK MOURAD, VISUAL ARTIST

THERE'S MORE TO HANDEL THAN *MESSIAH*!

The Los Angeles Master Chorale's "Hidden Handel" project presents Handel's great, but under-presented oratorios in collaboration with leading directors and artists.

Featuring the most choruses of any of Handel's oratorios, *Israel in Egypt* chronicles the exodus of the Israelites and the plagues that besieged Egypt — the work's story of human diaspora resonating today. To enhance the themes in the work and to complement the storytelling, the performance will feature dynamic projected artwork by Syrian/Armenian visual artist Kevork Mourad.

Using drawing, animation, and film Mourad will also create "spontaneous paintings" in real-time from the stage during the performance. Now based in New York and committed to highlighting the Syrian refugee crisis in his work, Mourad brings a compelling personal perspective to the oratorio's theme of displacement.



ONE PERFORMANCE ONLY

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OR BY PHONE 213-972-7282

Artwork by Kevork Mourad



LOS ANGELES MASTER CHORALE AND ORCHESTRA

SOPRANO

Tamara Bevard
Christina Bristow
Hayden Eberhart
Rachelle Fox
Ayana Haviv
Caroline McKenzie
Courtney Taylor
Rebecca Tomlinson
Suzanne Waters
Elyse Willis
Sunjoo Yeo
Andrea Zomorodian

ALTO

Garineh Avakian
Amy Fogerson
Michele Hemmings
Sarah Lynch
Margaurite Mathis-Clark
Laura Smith Roethe
Jessie Shulman
Leslie Inman Sobol
Niké St. Clair
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet

TENOR

Bradley Chapman
Adam Faruqi
Steven Harms
Blake Howard
Charles Lane
Michael Lichtenauer
Charlie Kim
Sal Malaki
Matthew Miles
Todd Strange
Matthew Thomas
Jimmy Traum

BASS

Mark Beasom
Dylan Gentile
Scott Graff
James Hayden
Luc Kleiner
Chung Uk Lee
Edward Levy
Brett McDermid
Steve Pence
Vincent Robles
Mark Edward Smith
Shuo Zhai

VIOLIN I

Joel Pargman,
Concertmaster
Carrie Kennedy,
Associate Concertmaster
Margaret Wooten,
Assistant Concertmaster
Florence Titmus
Leslie Katz
Nina Evtuhov

VIOLIN II

Elizabeth Hedman, *Principal*
Cynthia Moussas,
Associate Principal
Linda Stone
Steve Scharf
Mui Yee
Anna Kostyuchek

VIOLA

Shawn Mann, *Principal*
Andrew Picken,
Associate Principal
Diana Wade
Brett Banducci

CELLO

Dane Little, *Principal*
Delores Bing,
Associate Principal
Nadine Hall
Maggie Edmondson

BASS

Don Ferrone, *Principal*
Peter Doubrovsky

OBOE

Leslie Reed, *Principal*
Michele Forrest

BASSOON

William May, *Principal*

TRUMPET

David Washburn, *Principal*
Marissa Benedict

TIMPANI

Theresa Dimond, *Principal*

HARPSICHORD

Lisa Edwards, *Principal*

ORCHESTRA PERSONNEL MANAGER

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

The players of the Los Angeles Master Chorale Orchestra are represented by the American Federation of Musicians.

GUEST ARTISTS

ANNA SCHUBERT SOPRANO



Anna Schubert performs regularly, as a soloist and an ensemble singer, in Los Angeles. Her concert soloist performances include Handel's *Messiah* and *Alexander's Feast*; Mozart's *Requiem*, *Vesperae solennes de confessore*, *Exsultate Jubilate*, and *Mass in C Minor*; and Orff's *Carmina Burana*. In the opera realm, she has performed the roles of Pamina (*Die Zauberflöte*), Madame Herz (*The Impresario*), Suor Genovieffa (*Suor*

Angelica), and premiered the role of L in Anne LeBaron's *LSD: The Opera*. Recently, she made her debut with Opera Omaha, singing the role of Controller in Jonathan Dove's *Flight*.

Anna is also an active studio singer and can be heard in various film/TV soundtracks, including *Minions*, *Creed*, *Keanu*, *The Accountant*, *Sing*, and *X-Men: Apocalypse*. She is a graduate of Chapman University, where she was a Provost Scholar, as well as the Aspen Summer Music Festival and School.

TIMOTHY GONZALES TENOR



Born and trained in Southern California, tenor Tim Gonzales performs opera and oratorio on the national and international stage. Mr. Gonzales has performed numerous roles for USC opera, the most notable being Peter Doyle in the West Coast premiere of Lowell Lieberman's *Miss Lonelyhearts* and Gonzalo in the West Coast premiere of Lee Hoiby's *The Tempest*. He created the role of Harry Truman in Liliana Primani's

The Truman Affair, presented at the 2006 Opera America convention in Seattle, WA. Mr. Gonzales's concert repertoire spans over 50 works. In 2012, he made his Disney Hall debut as the tenor soloist in the Los Angeles Master Chorale's *Messiah* Sing-Along. He has also recorded Nick Strimple's *Nativities* with the London Symphony Orchestra on the Naxos Label in 2013. Mr. Gonzales is a member of, and recurring soloist with, the Los Angeles Master Chorale. He also sings regularly with the Los Angeles Opera Chorus and as a soloist with other Los Angeles choral groups such as Capella, The Angeles Chorale, Chorale Bel Canto, and The Camarata of Los Angeles.

JULIA METZLER MEZZO-SOPRANO



In addition to singing in the Los Angeles Master Chorale, soprano Julia Metzler is an active opera and concert soloist. Recent roles include Fiordiligi in *Così fan tutte* (Pasadena Opera), Micaëla in *The Tragedy of Carmen* (Opera UCLA), and the title role in Gustav Holst's *Savitri* (Pasadena Pro Musica.) In Summer of 2017, she was a Vocal Fellow at Music Academy of the West. A frequent opera competitor, Ms. Metzler is a current finalist in the

Western Region division of the Metropolitan Opera National Council awards. She has received top awards from the Pacific Musical Society Competition, the Mondavi Center Young Artists Competition, and the Palm Springs Opera Guild Competition. In summer of 2011, Ms. Metzler participated in the I Sing International Festival, a Chinese summer program designed to introduce western singers to Mandarin as a lyric language. She has subsequently performed in China several more times, and has performed concerts of Chinese music across the United States and in Paris. Ms. Metzler has performed and been interviewed on the NPR radio show "From the Top," and was featured in the HBO series "Masterclass" with Plácido Domingo.

LUC KLEINER BARITONE



Singer and composer Luc Kleiner continues to shape a pluralistic musical identity in Los Angeles, recently earning a Master's degree in Performance and Composition from California Institute of the Arts. He performs frequently with distinctive musical organizations, namely Los Angeles' Master Chorale, Philharmonic, and Opera chorus, maintains private voice studios and adjunct-faculty membership

at several L.A. community colleges, as well as excavating a treasury of original experimental music interweaving aesthetics of Pop, Concert, and Virtuality. Luc's musicianship was fostered from an early age by his mother, a notable early childhood music educator and globally-renowned teacher trainer. After an inspiring performance experience at Tanglewood's Young Artist program in 2008, and transcendental summers working at Idyllwild Arts, Luc further pursued the voice, studying with Tim MacDougall at Cal State Long Beach, and joining the Master Chorale in 2014. Luc has worked as a vocal soloist, pianist, recording artist, arranger, and songwriter.

GRANT GERSHON

KIKI AND DAVID GINDLER ARTISTIC DIRECTOR



Hailed for his adventurous and bold artistic leadership and for eliciting technically precise and expressive performances from musicians, Grant Gershon is currently in his 17th season as the Kiki & David Gindler Artistic Director of the Los Angeles Master Chorale. The *Los Angeles Times* has said the Master Chorale "has become the most exciting chorus in the country under Grant Gershon," a reflection on both his programming and performances.

During his tenure Gershon has led more than 200 Master Chorale performances at Walt Disney Concert Hall. A fervent champion of new music, he has led world premiere performances of major works by John Adams, Esa-Pekka Salonen, David Lang, Louis Andriessen, Christopher Rouse, Steve Reich, Morten Lauridsen, Ricky Ian Gordon, Gabriela Lena Frank, Shawn Kirchner, and Chinary Ung, among many others.

Gershon is the Resident Conductor of LA Opera. He made his acclaimed debut with the company with *La Traviata* in 2009 and has subsequently conducted *Il Postino*, *Madame Butterfly*, *Carmen*, *Florencia en el Amazonas*, *Wonderful Town*, *The Tales of Hoffmann*, and *The Pearl Fishers*. This season he will also conduct the world premiere of John Adams' *Girls of the Golden West* for San Francisco Opera. This new

production is directed by Peter Sellars, with whom Gershon collaborated on the Master Chorale's acclaimed production of Orlando di Lasso's *Lagrime di San Pietro* that will tour the U.S. and internationally in future seasons. In New York, Gershon has appeared at Carnegie Hall and at Trinity Wall Street, as well as on the *Great Performers* series at Lincoln Center. Other major appearances include performances at the Ravinia, Aspen, Edinburgh, Helsinki, Salzburg and Vienna Festivals. He has worked closely with numerous conductors, including Claudio Abbado, Pierre Boulez, James Conlon, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, and his mentor, Esa-Pekka Salonen.

His discography includes two Grammy Award-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); six commercial recordings with the Master Chorale and two live performance albums. He has also led the Master Chorale in performances for several major motion pictures soundtracks.

Mr. Gershon was named Outstanding Alumnus of the Thornton School of Music in 2002 and received the USC Alumni Merit Award in 2017. He is a member of the Board of Councilors for the Thornton School and the Board of Directors of Chorus America.

MESSIAH SING-ALONG

MONDAY, DECEMBER 18, 2017 AT 7:30 PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE
AUDIENCE AS CHOIR

GRANT GERSHON conductor
EMMA-GRACE DUNBAR.....soprano
JESSIE SHULMAN mezzo-soprano
JOSEPH LOPEZ tenor
JOHN BUFFETT bass
JERRY KOHLconductor of the Hallelujah Chorus

MESSIAH GEORGE FRIDERIC HANDEL (1685-1759)

Part the First

- 01. Sinfonia (Overture)
- 02. Recitative (Mr. Lopez) Comfort ye my people
- 03. Aria (Mr. Lopez) Ev'ry valley shall be exalted
- 04. Chorus And the glory of the Lord
- 05. Recitative (Mr. Buffett) Thus saith the Lord
- 06. Aria (Mr. Buffett) But who may abide
- 07. Chorus And He shall purify
- 08. Recitative (Ms. Shulman) Behold, a virgin shall conceive
- 09. Aria/Chorus O Thou that tellest good tidings to Zion
- 12. Chorus For unto us a child is born
- 13. Pifa Pastoral Symphony
- 14. Recitative (Ms. Dunbar) There were shepherds abiding in the field
Recitative (Ms. Dunbar) And lo, the angel of the Lord
- 15. Recitative (Ms. Dunbar) And the angel said unto them
- 16. Recitative (Ms. Dunbar) And suddenly, there was with the angel
- 17. Chorus Glory to God in the highest
- 18. Aria (Ms. Dunbar) Rejoice greatly, O daughter of Zion
- 19. Recitative (Ms. Shulman) Then shall the eyes of the blind be opened
- 20. Aria (Ms. Shulman) He shall feed his flock
Aria (Ms. Dunbar) Come unto Him
- 21. Chorus His yoke is easy

INTERMISSION

Part the Second

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

Part the Third

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

JOIN US FOR POST-CONCERT CAROLING!

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 until the lobbies clear.

This concert is made possible with the generous sponsorship of Courtland Palmer.

LOS ANGELES MASTER CHORALE AND ORCHESTRA

SOPRANO

Tamara Bevard
 Christina Bristow
 Rachelle Fox
 Harriet Fraser
 Ayana Haviv

ALTO

Garineh Avakian
 Rose Beattie
 Leanna Brand
 Amy Fogerson
 Kimberly Switzer

TENOR

Bradley Chapman
 Adam Faruqi
 Steven Harms
 Blake Howard
 Charlie Kim

BASS

Michael Bannett
 Mark Beasom
 Dylan Gentile
 Will Goldman
 Abdiel Gonzalez

VIOLIN I

Joel Pargman,
Concertmaster
 Carrie Kennedy,
Associate Concertmaster
 Margaret Wooten,
Assistant Concertmaster
 Florence Titmus
 Leslie Katz
 Nina Evtuhov

VIOLA

Shawn Mann, *Principal*
 Andrew Picken,
Associate Principal
 Diana Wade
 Brett Banducci

CELLO

Dane Little, *Principal*
 Delores Bing,
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VIOLIN II

Elizabeth Hedman, *Principal*
 Cynthia Moussas,
Associate Principal
 Linda Stone
 Steve Scharf
 Mui Yee
 Anna Kostyuchek

NADINE HALL

Maggie Edmondson

BASS

Don Ferrone, *Principal*
 Peter Doubrovsky

OBOE

Leslie Reed, *Principal*
 Michele Forrest

BASSOON

William May, *Principal*

TRUMPET

David Washburn, *Principal*
 Marissa Benedict

TIMPANI

Theresa Dimond, *Principal*

HARPSICHORD

Lisa Edwards, *Principal*

ORGAN

William Beck, *Principal*

**ORCHESTRA
PERSONNEL
MANAGER**

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GUEST ARTISTS

EMMA-GRACE DUNBAR
SOPRANO

Emma-Grace Dunbar is a native of Southern California and keeps a busy performance schedule in both opera and concert. She has performed with companies across the United States including LA Opera, the Pacific Symphony, San Diego Opera, the New York Philharmonic, and Utah Festival Opera. Her operatic roles include Kathie in *The Student Prince*, Gretel in *Hansel and Gretel*, Mabel in *Pirates of Penzance*, and Belinda in *Dido &*

Aeneas. Ms. Dunbar earned a Master's degree in Vocal Arts from the University of Southern California Thornton School of Music and a Bachelor's degree in Music from Westminster Choir College. She has been the recipient of several awards from organizations including the Metropolitan Opera National Council Auditions, the California Women's Chorus, the Michael Ballam Concorso Lirico Competition, and the National Association of Teachers of Singing.

JESSIE SHULMAN
MEZZO-SOPRANO

Mezzo-soprano Jessie Shulman received her Master's in Music from the University of Cincinnati College-Conservatory of Music, and her Bachelor's in Music from California State University, Long Beach. Ms. Shulman's operatic roles include Tisbe (*La Cenerentola*), Kate Julian (*Owen Wingrave*), Cherubino (*Le nozze di Figaro*), Nicklausse (*Les contes d'Hoffmann*), Annio (*La clemenza di Tito*), and Dorothée (*Cendrillon*),

among others. As a concert soloist, Jessie has performed Beethoven's Symphony No. 9 with the San Bernardino Symphony Orchestra, Verdi's Requiem with the Bob Cole Conservatory Symphony Orchestra, and Berlioz's *Les nuits d'été* with the Brandon Hill Chamber Orchestra in Bristol, U.K. Ms. Shulman is a former member of the Chicago Symphony Chorus, Cincinnati Opera Chorus, and Music of the Baroque. Jessie currently resides in Los Angeles where she is a fulltime member of the LA Master Chorale, film and TV session singer, voice teacher, and freelance performer throughout Southern California.

JOSEPH LOPEZ
TENOR

Joseph Lopez received his Bachelors and Master's degrees in opera performance from the Bob Cole Conservatory of Music at Cal State Long Beach. In the Metropolitan Opera National Competition he received an Encouragement Award and advanced to the regional level. He was awarded first place in the Center Stage Opera Vocal Competition where he also received the Audience Favorite and the LA Opera Encouragement Awards.

Joseph was selected to be the tenor soloist for the Taos Opera Institute and was an artist with the Utah Opera Music Festival where he covered the role of Rodolfo. Other roles include Don Ottavio in *Don Giovanni*, Alfredo in *La traviata*, Tamino in *Die Zauberflöte*, Foresto in *Attila*, Ferrando in *Così fan tutti*, Franz and Spalazani in *Les contes d'Hoffman*, Tanzmeister in *Ariadne auf Naxos*, and Le Doyen de la Faculté in *Cendrillon*. Joseph is a member of the Los Angeles Opera chorus and Los Angeles Master Chorale where he performs regularly at Walt Disney Concert Hall and the Hollywood Bowl with the LA Philharmonic.

JOHN BUFFETT
BARITONE

John Buffett, baritone, is equally at home on both the concert and operatic stage and has sung with the Symphonies of Utah, San Antonio, and Syracuse, the Cleveland Orchestra, the LA Philharmonic, the Rochester Philharmonic, Apollo's Fire, the Mark Morris Dance Group, Seraphic Fire, The Santa Fe Desert Chorale, Bach Collegium San Diego, the Oregon Bach Festival, Houston's Ars Lyrica, the Opera Companies of Utah, Sarasota, Memphis, Utah Festival Opera, and the Ohio Light Opera. Buffett has sung with many of the leading conductors in the world, including Matthew Halls, Grant Gershon, Gustavo Dudamel, Franz Welser-Möst, Patrick Quigley, Josh Habermann, and Jeannette Sorrell. Other career highlights include appearances at the Tanglewood Music Festival, the Boston Early Music Festival, and the Mostly Mozart Festival at Lincoln Center. John received a Bachelor's and Master's degree from the Eastman School of Music and is currently on the Faculty at California State University, Long Beach.

Memphis, Utah Festival Opera, and the Ohio Light Opera. Buffett has sung with many of the leading conductors in the world, including Matthew Halls, Grant Gershon, Gustavo Dudamel, Franz Welser-Möst, Patrick Quigley, Josh Habermann, and Jeannette Sorrell. Other career highlights include appearances at the Tanglewood Music Festival, the Boston Early Music Festival, and the Mostly Mozart Festival at Lincoln Center. John received a Bachelor's and Master's degree from the Eastman School of Music and is currently on the Faculty at California State University, Long Beach.

JERRY KOHL

JERRY KOHL TO CONDUCT THE "HALLELUJAH CHORUS"



Jerry Kohl and Grant Gershon at the 2017 Gala.

The live auction at the Los Angeles Master Chorale's annual fundraising Gala includes the highly sought-after opportunity to guest conduct over 2,000 voices singing the "Hallelujah Chorus" at the popular *Messiah* Sing-Along concert at Walt Disney Concert Hall. Each year this opportunity attracts competitive and, at times, vigorous bidding with proceeds supporting the Master Chorale's artistic and educational programs.

At the *Lux Aeterna* Gala honoring Morten Lauridsen in June 2017 the bidding was as fierce as ever over the coveted podium position. Ultimately, Jerry Kohl, who attended the event with his wife, Terri, emerged victorious, and on Monday, December

18, he will wield the baton in his Walt Disney Concert Hall conducting debut! To prepare him for the performance, Mr. Kohl will receive private coaching from Artistic Director Grant Gershon. This package also includes a pre-concert dinner in the elegant Founders Room and a post-concert toast for Mr. Kohl and his admiring friends and fans.

This prestigious conducting honor is only available at the Master Chorale's Gala auction. The 2018 Gala honoring Kiki and David Gindler and director Peter Sellars will take place on Sunday, March 18, 2018. For more information visit lamasterchorale.org/gala.

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WELCOME ELIZABETH GREENWAY

INTRODUCING OUR NEW CHIEF ADVANCEMENT OFFICER



The Los Angeles Master Chorale has appointed Elizabeth Greenway to the position of Chief Advancement Officer. Elizabeth comes to the Los Angeles Master Chorale from Sundance Institute where she is the Director, Institutional Giving and Development Operations, a position she has held since 2015. Her tenure at Sundance began in 2010 as the Associate Director, Foundation and Government Giving before a promotion to Director, Foundation and Government Giving in 2011. She previously held a variety of positions at The Museum of Contemporary Art over a 10-year-period, including Grants Manager from 2005 to 2010.

“After seven years of leading the institutional giving program at Sundance Institute through exponential growth, and co-leading the department during more than a year of leadership transition, Elizabeth is well-positioned to lead the Master Chorale’s ambitious advancement efforts. Her impressive fundraising experience and proven history of successfully cultivating, securing, and stewarding institutional and individual donors in the Los Angeles cultural scene made her a stand-out candidate to lead the Master Chorale’s Advancement initiatives,” said President & CEO Jean Davidson.

“The Los Angeles Master Chorale is a jewel in the crown of our acclaimed cultural community and indeed one of the most accomplished and innovative ensembles performing today,” said Greenway. “I have experienced first-hand the Master Chorale’s excellence and ambition and am delighted to be taking the next step in my career at such an invigorating and exciting time for this organization.”

Her new position also allows Greenway to bring a personal passion to her professional life; she sang in choirs from elementary school through college, and her maternal grandparents founded the Evergreen Chorale in Colorado in 1972. Additionally, her father and stepmother — both former opera singers — run a vocal studio in Mukilteo, Washington.

“I most definitely come from a singing family, and I can still manage to hold my own through Handel’s *Messiah!*”

Greenway studied Art History at the University of Washington, Seattle. She is a member of the Southern California Arts Grants Roundtable and serves as the Founder and Secretary of the Women’s Science Fiction Society of Greater Los Angeles. She lives in Pasadena.

MASTER CHORALE

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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 the Los Angeles Master Chorale. 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 Los Angeles Master Chorale in 1964 and served as its Music Director until 1986.

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Executive Assistant/Board Liaison

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Education Programs Manager

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Teaching Artist
Amy Fogerson
Teaching Artist
Alice Kirwan Murray
Teaching Artist

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Teaching Artist
Brett Paesel
Teaching Artist

Marketing & Public Relations
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Director of Marketing
Jennifer Scott
Director of Public Relations
Adrien Redford
Audience Engagement Coordinator

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Design Firm
Dream Warrior Group
Web Design

Smash Event
Gerry Huffman
Singer-Lewak
Auditor

Jackson Lewis
Counsel
Theater Direct
Ticket Services
Janet Lomax
Grants Writer

Walt Disney Concert Hall
Greg Flusty
House Manager
Jeff Wallace
Stage Manager
Ronald Galbraith
Master Carpenter
John Phillips
Property Master
Terry Klein
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MEDIA PARTNERS

performing arts **LA** KUSC
CLASSICAL | *Jim 91.5*

ListenUp! with artists and KUSC's Alan Chapman can be heard online after the concert at lamasterchorale.org.

Your use of a ticket acknowledges your willingness to appear in photographs taken in public areas of the Music Center and releases the Center and its lessees and others from liability resulting from use of such photographs. Use of any phones, cameras or recording devices is prohibited during the performance.

Program and artists subject to change. Latecomers will be seated at the discretion of House Management.

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

GALA 2018

LAGRIME DI SAN PIETRO (TEARS OF ST. PETER)

SUNDAY, MARCH 18, 2018 AT 7 PM
HONORING KIKI & DAVID GINDLER AND
DIRECTOR PETER SELLARS

PERFORMANCE IN WALT DISNEY CONCERT HALL
POST-PERFORMANCE GALA DINNER & EVENTS

Gala tickets & table bookings available now

Contact: Brian Tillis, Special Events Manager · 213-972-4355 · events@lamasterchorale.org

DECEMBER

FRI 01 DEC / 8:00 p.m.

Hilary Hahn plays Bernstein
LA PHIL
Walt Disney Concert Hall
Thru 12/3

FRI 01 DEC / 12:30 p.m.

Afro-Cuban Dance + Percussion Workshop
GRAND PARK

FRI 01 DEC / 8:00 p.m.

Something Rotten!
CENTER THEATRE GROUP
Ahmanson Theatre
Thru 12/31

FRI 01 DEC / 8:30 p.m.

Charles Atlas, Rashaun Mitchell,
Silas Riener: *Tesseract*
REDCAT
Roy And Edna Disney/Calarts Theater
Thru 12/3

FRI 01 DEC / 11:00 p.m.

Sleepless: The Music Center After Hours
THE MUSIC CENTER
Dorothy Chandler Pavilion

FRI 01 DEC / ALL DAY

Grand Park Lights Up The Holidays
GRAND PARK
Thru 12/26

SAT 02 DEC / 12:00 p.m.

Rumba Dance Party + Jam Session
GRAND PARK

SAT 02 DEC / 2:00 p.m. + 7:30 p.m.

Malpasos Dance Company
THE MUSIC CENTER
Dorothy Chandler Pavilion

SAT 02 DEC / 2:00 p.m.

Festival of Carols
LOS ANGELES MASTER CHORALE
Walt Disney Concert Hall
Thru 12/9

SAT 02 DEC / 11:00 a.m.

Toyota Symphonies For Youth
LA PHIL
Walt Disney Concert Hall
Thru 12/9

SUN 03 DEC / 7:00 p.m.

Los Angeles Children's Chorus
LA PHIL
Walt Disney Concert Hall

MON 04 DEC / 8:30 p.m.

Moustapha Alassane: Pioneer of
The Golden Age of Nigerien Cinema
REDCAT
Roy And Edna Disney/Calarts Theater

TUE 05 DEC / 8:00 p.m.

Bach & Mendelssohn Chamber Music
LA PHIL
Walt Disney Concert Hall

TUE 05 DEC / 11:00 a.m.

EVERY TUE/WED/THU
LUNCHTIME! Food Trucks
GRAND PARK

WED 06 DEC / 11:00 a.m.

EVERY WED/FRI
LUNCHTIME! Yoga reTREAT
GRAND PARK

THU 07 DEC / 6:30 p.m.

*George Balanchine's The Nutcracker**
THE MUSIC CENTER
Dorothy Chandler Pavilion
Thru 12/10

THU 07 DEC / 8:00 p.m.

Colburn Celebrity Recitals
LA PHIL
Walt Disney Concert Hall

FRI 08 DEC / 11:00 a.m.

Tchaikovsky First Piano Concerto
LA PHIL
Walt Disney Concert Hall
Thru 12/10

FRI 08 DEC / 8:00 p.m.

Leslie Odom, Jr.
LA PHIL
Walt Disney Concert Hall

FRI 08 DEC / 8:30 p.m.

Bennie Maupin plays *The Jewel
in the Lotus* (1974, ECM)
REDCAT
Roy And Edna Disney/Calarts Theater

SAT 09 DEC / 8:30 p.m.

Lou Harrison: *Music of the Pacific*
REDCAT
Roy And Edna Disney/Calarts Theater

SUN 10 DEC / 7:00 p.m.

Bach: *The Six Motets*
LOS ANGELES MASTER CHORALE
Walt Disney Concert Hall

SUN 10 DEC / 8:30 p.m.

Studio: Fall 2017
REDCAT
Roy And Edna Disney/Calarts Theater
Thru 12/11

THU 14 DEC / 8:00 p.m.

Mozart & Bruckner with Mehta
LA PHIL
Walt Disney Concert Hall
Thru 12/17

FRI 15 DEC / 8:30 p.m.

CalArts Winter Dance
REDCAT
Roy And Edna Disney/Calarts Theater
Thru 12/16

SAT 16 DEC / 11:30 a.m. + 2:30 p.m.

Holiday Sing-Along
LA PHIL
Walt Disney Concert Hall

SUN 17 DEC / 7:00 p.m.

Handel: *Messiah*
LOS ANGELES MASTER CHORALE
Walt Disney Concert Hall

MON 18 DEC / 7:30 p.m.

37th Annual Messiah Sing-Along
LOS ANGELES MASTER CHORALE
Walt Disney Concert Hall

TUE 19 DEC / 8:00 p.m.

A Chanticleer Christmas
LA PHIL
Walt Disney Concert Hall

WED 20 DEC / 8:00 p.m.

Dianne Reeves—*Christmas Time Is Here*
LA PHIL
Walt Disney Concert Hall

FRI 22 DEC / 8:00 p.m.

Naturally 7
LA PHIL
Walt Disney Concert Hall

SAT 23 DEC / 3:00 p.m. + 8:00 p.m.

White Christmas Sing-Along
LA PHIL
Walt Disney Concert Hall

SUN 24 DEC / 3:00 p.m.

58th Annual L.A. County
Holiday Celebration
Dorothy Chandler Pavilion

SUN 31 DEC / 7:00 p.m. + 10:30 p.m.

New Year's Eve with Scott Bradlee's
Postmodern Jukebox
LA PHIL
Walt Disney Concert Hall

SUN 31 DEC / 8:00 p.m.

Grand Park + The Music Center's N.Y.E.L.A.
Until 1:00 am on 1/1