

WELCOME

FROM ELIZABETH GREENWAY, CHIEF ADVANCEMENT OFFICER



On behalf of the Los Angeles Master Chorale, it is my pleasure to welcome you to our 2018 holiday concerts at Walt Disney Concert Hall! “Love was born at Christmas/Star and angel gave the sign” wrote Victorian poet Christina Georgina Rossetti, whose words arranger Robert A. Harris and composer Cecilia McDowall so tenderly put to music in our English Cathedral Christmas program. Rossetti — one of the most important female poets of the Victorian period — wrote innovative poetry that invites us to rejoice in the beauty of the season and continues to inspire new generations of artists, offering us lyricism under the guise of utter simplicity.

The Master Chorale is proud to present important works by women composers as a vital component of our 2018/19 program. In addition to the carols by McDowall and Judith Weir that you will hear this month, we performed the West Coast premiere of Reena Esmail’s *This Love Between Us: Prayers for Unity* in November and will proudly present Dale Trumbore’s secular requiem *How To Go On* in the spring. The expressions of these talented composers exemplify the mission of the Los Angeles Master Chorale: to share the traditional and evolving spectrum of choral music with the widest possible audience. This continues in February when we present the world premiere of *The Sacred Veil* by our Swan Family Artist-in-Residence, Eric Whitacre.

As we celebrate traditions and look forward to a bright new year, I hope you will consider making a charitable donation to support the Master Chorale. Our winter annual fund campaign aims to raise \$200,000 by December 31st. These funds are crucial to the ongoing success of our concert performances, collaborations with artists, and impactful education programs.

I hope you will become a Friend of the Los Angeles Master Chorale with a contribution of \$99 or more to access wonderful benefits and community events. Of course, a donation of any amount will be gratefully received. You can donate by mail, online at lamasterchorale.org/donate, or by phoning our Friends Line at 213-972-4355.

And you won’t want to miss our biggest fundraising event of the year, our annual Gala on March 23, 2019. This year’s event will take place at the Marciano Art Foundation, L.A.’s most intriguing new contemporary art museum, and will honor philanthropic legend Lillian P. Lovelace and esteemed visual artist Doug Aitken. Grant Gershon, our Kiki & David Gindler Artistic Director, Doug, and our singers will also present an innovative new work-in-progress. Tables and tickets are available now at lamasterchorale.org/gala.

The Los Angeles Master Chorale is honored to hold a special place in the cultural life of Los Angeles, and to make new memories and traditions with you year after year. We hope you find beauty in the simple things, and that your holidays are filled with love and song. Thank you for sharing the season with us.

A handwritten signature in black ink, appearing to read 'Elizabeth Greenway'.

Elizabeth Greenway
Chief Advancement Officer

ENGLISH CATHEDRAL CHRISTMAS

SUNDAY, DECEMBER 2, 2018 AT 7 PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

GRANT GERSHON conductor
NAMHEE HAN organ

Pastyme with good company Henry VIII (1491 - 1547)

Hosanna to the Son of David Thomas Weelkes (1576 - 1623)

Bethlehem Down Peter Warlock (1894 - 1930)

O nata lux de lumine Thomas Tallis (1505 - 1585)

A Spotless Rose Herbert Howells (1892 - 1983)
Adrien Redford, baritone

Alleluya Thomas Tallis

I Love All Beauteous Things Judith Weir (b. 1954)
Namhee Han, organ

Sing Joyfully William Byrd (1538 - 1623)

Before the paling of the stars Cecilia McDowall (b. 1951)
Namhee Han, organ

The Lamb John Tavener (1944 - 2013)

This Day Christ Was Born William Byrd

INTERMISSION

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

The Sycamore Tree Benjamin Britten (1913 - 1976)

Sing Lullaby Herbert Howells

Love Came Down at Christmas arr. Robert A. Harris (b. 1938)
Christina Bristow, soprano

Now May We Singen Cecilia McDowall

The Holly and the Ivy arr. Ola Gjeilo (b. 1978)

The First Nowell arr. Ralph Vaughan Williams

Christmas Day Gustav Holst (1874 - 1934)
*Namhee Han, organ; Andrea Zomorodian, soprano; Laura Smith Roethe, alto;
Charles Lane, tenor; David Castillo, bass-baritone*

A Babe Is Born William Mathias (1934 - 1992)
Namhee Han, organ

LOS ANGELES MASTER CHORALE

SOPRANO

April Amante
Tamara Bevard
Christina Bristow
Emma-Grace Dunbar
Hayden Eberhart
Claire Fedoruk
Harriet Fraser
Alannah Garnier
Kelci Hahn
Bethanie Peregrine
Courtney Taylor
Rebecca Tomlinson
Suzanne Waters
Elyse Willis
Andrea Zomorodian

ALTO

Garineh Avakian
Rose Beattie
Monika Bruckner
Janelle DeStefano
Michele Hemmings
Callista Hoffman-Campbell
Sharmila Lash
Sarah Lynch
Adriana Manfredi
Margaurite Mathis-Clark
Julia Metzler
Eleni Pantages
Laura Smith Roethe
Jessie Shulman
Leslie Inman Sobol
Niké St. Clair
Ilana Summers

TENOR

Matthew Brown
Bradley Chapman
Adam Faruqi
Steven Harms
Blake Howard
Dermot Kiernan
Charles Lane
Michael Lichtenauer
Sal Malaki
Matthew Miles
Robert Norman
Anthony Ray
Matt Thomas
Jimmy Traum
Matthew Tresler

BASS

Mark Beasom
Reid Bruton
David Castillo
Kevin Dalbey
Will Goldman
Abdiel Gonzalez
James Hayden
Chung Uk Lee
Ben Lin
Brett McDermid
Adrien Redford
Jim Raycroft
Vincent Robles
Mark Edward Smith
Shuo Zhai

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

SWEET SINGING IN THE CHOIR

AN ENGLISH CATHEDRAL CHRISTMAS IN LOS ANGELES

by Thomas May



It's that time of the year again, when the endless loop of predictable carols in commercial settings all too easily sours the intended holiday cheer. More's the pity, since the international wealth of Christmas-related music from traditional and modern sources seems inexhaustible.

Even if you limit yourself to the framework of the English cathedral choral tradition, a cornucopia of new discoveries awaits. Grant Gershon, Kiki & David Gindler Artistic Director of the Master Chorale, was determined to avoid a greatest hits potpourri when designing this evening's program, so he cast his net wide. He remarks that about three-quarters of the selections he decided to include had been previously unknown even to him.

Gershon's guiding idea was to explore the English cathedral tradition of music related to Advent in survey fashion. But other than restrict the program to a chronological order, the conductor prioritized what would offer the most compelling flow musically and emotionally — treating this source material,

in other words, not unlike how a composer organizes and juxtaposes the mass of ideas that go into a larger piece.

"I wanted to include as many composers as I could within the parameters of the theme," says Gershon. At the same time, while most of this evening's selections are specifically related to the Advent theme, he opened it up to include some exceptions that illustrate the essence of the Christmas spirit at different times of the year as well: a spirit of "coming together to celebrate and enjoy a good time."

Because of the way English choral traditions have unfolded historically, the selections gravitate toward the Tudor period (with a little pre-Tudor material) or pieces from the 20th century and today, with not much between. This survey makes no claim to completeness (Purcell is noticeably absent), and Gershon includes some outliers (the Norwegian Ola Gjeilo's treatment of a classic English carol and a Christina Rossetti poem set by the American Robert A. Harris).

In terms of choral singing tradition, what is it that makes this music so recognizably English? "There is a certain warmth and sonorousness that goes all the way back to the late Middle Ages in the English choral tradition," says Gershon. "They were among the first composers who really fell in love with and fully exploited triadic harmony, in contrast to the more austere sense of harmony from medieval times and chant tradition. That carries through to the present day in the aesthetic of an extremely sophisticated, blended sound."

HENRY VIII: PASTYME WITH GOOD COMPANY — Though voted to the top of the list for "worst monarch in history" by the British Historical Writers Association — as a "self-indulgent wife murderer and tyrant" — Henry VIII did have some redeeming qualities: including a remarkable musical talent. He is believed to have composed at least two settings of the Mass. About one-third of the "Henry VIII Songbook" (c. 1518) in the British Museum is attributed to Henry's pen. *Pastyme with good company* dates from happier days early in his reign — Henry was a few days from his 18th birthday when he was crowned king in 1509 — and its tune proved memorable enough to spread well beyond the privileged confines of court.

THOMAS WEEKES: HOSANNA TO THE SON OF DAVID — Emerging out of the end of the Tudor era, organist and composer Thomas Weelkes made his name as one of the great madrigalists in this era of English music. He became associated with Chichester Cathedral, though his alcoholism led to public scandal and career setbacks. *Hosanna to the Son of David*, dating from the early 17th century, illustrates the brilliance of Weelkes' music in the so-called "full-anthem" style, i.e., using the full resources of the choir, here divided into a resonant six-part texture (framed by two soprano and two bass lines). The text is taken from the Gospels of Luke and Matthew.

PETER WARLOCK: BETHLEHEM DOWN — Peter Warlock was the pseudonym used by the colorful Anglo-Welsh composer and critic Philip Haseltine (1894-1930), a friend of Frederick Delius and passionate researcher of English folk music. Drinking also plays a role in the backstory to the choral anthem *Bethlehem Down*. Warlock and his journalist friend Bruce Blunt (author of the text) teamed up to write it on Christmas Eve in 1927 as their entry in a carol contest, using the proceeds to finance a bout of drinking. The style of this carol-anthem harkens back to Tudor models, though Warlock's homophonic choral writing and unusual harmonies make for a distinctly original sonority, both timeless and modern.

THOMAS TALLIS: O NATA LUX DE LUMINE — The remarkably long-lived Thomas Tallis was a creative force across the reigns of four monarchs (Henry VIII, Edward VI, "Bloody" Mary, and Elizabeth I) — which means he had to accommodate the dizzying pendulum swings between Catholic and Protestant political-aesthetic regimes and the corresponding expectations for church music. The five-part motet *O nata lux de lumine* (*O light born of light*) is a jewel of homophonic choral writing, its dazzling flashes of unexpected harmonies flavoring the word setting. This piece likely comes from late in his career. It was published as part of an Elizabethan anthology of Latin motets that appeared in 1575 as "Cantiones Sacrae".

HERBERT HOWELLS: A SPOTLESS ROSE — The English composer, organist, and teacher Herbert Howells drew on Tudor models as well as such older contemporaries as Elgar and Vaughan Williams to formulate a distinctive style, making

substantial contributions to the repertoire of Anglican church music. *A Spotless Rose* dates from 1919, early in Howells' long career, and was written as the middle panel in a set of three carol-anthems. The text comes from an anonymous 14th-century poem celebrating the birth of Jesus from "Mary, purest Maid" — a miracle unfolding "in a cold, cold winter's night." Howells includes a radiant solo in the second verse, ending the piece with an A minor-to-E major cadence of which fellow composer Patrick Hadley proclaimed: "I should like, when my time comes, to pass away with that magical cadence."

THOMAS TALLIS: ALLELUYA — This ethereal piece comes from early in Tallis' career, during the reign of Henry VIII, in whose personal Chapel Royal the composer would come to serve. Associated with the so-called "Lady Mass" (Mass in honor of Mary), this setting of the Alleluia may date from the 1530s. The scholar John Harley observes that here the composer's "main interest was in the sound of treble voices soaring, as though pictorially, above the voices beneath."

JUDITH WEIR: I LOVE ALL BEAUTEOUS THINGS — Appointed Master of The Queen's Music in 2014, Judith Weir writes music that has been deeply influenced by various folk traditions. She composed the four-part *I Love All Beauteous Things* (with organ accompaniment) on a commission from St Paul's Cathedral in London to mark Queen Elizabeth II's 90th birthday in 2016. The text is from a poem by Robert Bridges (1844 - 1930), who was poet laureate in 1926, the year of the Queen's birth. Weir admires Bridges as "an outstanding humanitarian and writer" and also wrote a song cycle, *The Voice of Desire*, to his poetry. The composer remarks: "This short, fast-tempo setting aims to emulate the swift, fleet-footed rhyme and meter of the two-verse poem, with its unobtrusive but telling reference to 'man in his hasty days.'"

WILLIAM BYRD: SING JOYFULLY — One of the preeminent architects of the English choral style, William Byrd was a Catholic recusant in Reformation England (that is, conspicuously absent from legally mandated Anglican worship). Yet he won the favor of Queen Elizabeth and served as a member of the Chapel Royal in her court and, with his mentor Thomas Tallis, was even granted the exclusive right to publish music. The gloriously polyphonic, six-part anthem *Sing Joyfully*, which circulated widely, represents his writing for a Protestant audience early in the 17th century: Byrd here sets verses from Psalm 81 in its version from the Geneva Bible — familiar to Shakespeare — which preceded the King James translation.

CECILIA MCDOWALL: BEFORE THE PALING OF THE STARS — Winner of the 2014 British Composer Award for Choral Music, the London-born Cecilia McDowall is a much sought-after choral composer. It's easy to hear why in such eloquent pieces as *Before the paling of the stars*, which sets an 1859 text by Christina Rossetti (and later published in the early 20th-century anthology "Christmas Carols: Old & New"). McDowall composed her setting on a commission from the Choir of the Royal Memorial Chapel, Sandhurst, in 2012. Each voice in the four-part piece enters in descending registral order (SATB), accompanied by organ.

JOHN TAVENER: THE LAMB — "I think the Sacred can happen anytime, in any place, in any genre," John Tavener once remarked. "What is most important is that we remain totally transparent, totally vulnerable, and totally open." The mystically inclined Tavener passed through a period of avant-

garde experimentation before deciding to focus on “the essence of music” (his term), aiming for a mindful simplicity unburdened by the distractions of the ego. *The Lamb* was written in an afternoon in 1982 for the composer’s nephew. Tavener restricted himself to a melody of seven notes to set the famous poem from William Blake’s “Songs Of Innocence”. *The Lamb* symbolizes Jesus, who will be sacrificed, and Tavener’s setting has become associated with Christmas.

WILLIAM BYRD: THIS DAY CHRIST WAS BORN — Byrd’s Anglican anthem *This Day Christ Was Born*, for six parts (SSAATB), sets an unrhyming English version of the Latin Magnificat antiphon “Hodie Christus natus est” (sung at Christmas Day Vespers). It comes from late in the composer’s career and was published in his final publication in 1611, the title of which is: “Psalmes, Songs, and Sonnets: some solemne, other joyfull, framed to the life of the Words: Fit for Voyces or Viols of 3. 4. 5. and 6. Parts. Composed by William Byrd, one of the Gent. of his Majesties honourable Chappell”.

RALPH VAUGHAN WILLIAMS: WASSAIL SONG — The legacy of the great Tudor composers (Tallis, Byrd, and company), along with English folk tradition, deeply influenced Vaughan Williams. He became an avid collector of folk songs and was tasked with compiling “The English Hymnal” in 1906. Dating from 1913, his arrangement of the *Wassail Song* tune was included in his *Five English Folk Songs* collection. Here, we return to the “drink theme” that happened to comprise a minor thread in our program. The act of holiday wassailing (from an old Anglo-Saxon cheer to “good health”) refers to the exchange of drinks of festive spiced ale for caroling. Various wassail tunes became associated, respectively, with specific regions of England. This one comes from Gloucestershire.

BENJAMIN BRITTEN: THE SYCAMORE TREE — Another significant cultivator of English folk traditions, Benjamin Britten here sets the traditional English carol text *I Saw Three Ships* for four-part mixed choir. It originated in 1930 while the composer was at the Royal College of Music, though he revised it for publication decades later. Recall that Britten was still just a teenager when he composed this piece, and the originality and energy of its voice seem all the more astonishing.

HERBERT HOWELLS: SING LULLABY — The poet and broadcaster Frederick William Harvey (1888 - 1957), known as “the Laureate of Gloucestershire,” was a friend of Herbert Howells. He set Harvey’s lyric *Sing Lullaby* as a four-part Christmas anthem in 1920, making it the third of his carol anthems (following *A Spotless Rose*). Howells’s musical concept foregrounds the contrast between the gentleness of the falling snow, which frames the middle stanza, with the foreshadowing of the crown of thorns.

ROBERT A. HARRIS: LOVE CAME DOWN AT CHRISTMAS — Internationally active as a conductor and choir clinician, Robert A. Harris was a longtime professor of conducting and director of choir organizations at the Northwestern University Bienen School of Music (where he remains as an emeritus professor). He has also served on the Choral Panel of the National Endowment for the Arts. Harris’s *Love Came Down at Christmas* is a four-part choral setting he wrote in Christina Rossetti’s poem of the same name. His graceful rhythmic articulation of the main melody brings to mind the origin of so many carol tunes in the physicality of the dance.

CECILIA MCDOWALL: NOW MAY WE SINGEN — Commissioned by Concord Singers and premiered in 2007, this piece sets a 15th-century carol text (in English, with short Latin passages). McDowall explains that she chose to set it “in a linear style, spare in texture, to resonate with the words.” Sopranos and altos first sing the joyful melody before sharing it with the rest of the choir, enhanced by the harmonies of the other voices, which at times resemble tolling bells.

OLA GJEILO: THE HOLLY AND THE IVY — The Norwegian-born, New York-based Ola Gjeilo, lists an eclectic blend of inspirations that includes “the improvisational art of film composer Thomas Newman, jazz legends Keith Jarrett and Pat Metheny, glass artist Dale Chihuly, and architect Frank Gehry.” *The Holly and the Ivy* is one of a set of seven arrangements of classic Christmas carols from 2012, that were commissioned for Nova Chamber Choir’s “To Whom We Sing” Christmas CD. The richly symbolic text transforms originally pagan symbols into Christian ones.

RALPH VAUGHAN WILLIAMS: THE FIRST NOWELL — Along with the earlier “English Hymnal”, Vaughan Williams edited the “Oxford Book of Carols” in 1928, returning to this topic during the Second World War, when the British Council requested a set of carol arrangements to be used for Royal Forces stationed in Iceland. The composer thus had to restrict himself to unaccompanied male voices. Oxford University press published nine of these in 1942 as *Nine Carols for Male Voices*. In a letter to the pacifist composer Michael Tippett, Vaughan Williams described his belief that artists must involve themselves “to preserve the world from destruction.” The carols project was an example of “using one’s craft for a definite useful purpose.”

GUSTAV HOLST: CHRISTMAS DAY — A close friend of Vaughan Williams (who dedicated his great Mass in G minor to him), Gustav Holst similarly cast his creative attention back to the rich history of the English carol tradition to arrange a medley of three beloved tunes for Christmas Day, which he subtitled “choral fantasy on old carols.” The three in question are *Good Christian Men, Rejoice, God Rest Ye Merry Gentlemen*, and *Come, Ye Lofty, Come, Ye Lowly* (also known as the Old Breton Melody), which is presented in tandem with *The First Nowell* added in. Holst had his students in mind when he prepared his medley for chorus and organ, which Gershon singles this out as one of his personal favorites.

WILLIAM MATHIAS: A BABE IS BORN — The Welsh composer and pianist William Mathias is probably best known outside the British Isles for having written the anthem for the wedding of the Prince of Wales and the late Lady Diana Spencer in 1981. His version of *A Babe Is Born*, which originated as a Latin hymn in the 14th or 15th century, was commissioned by the Cardiff Polyphonic Choir in association with the Welsh Arts Council in 1971. Mathias’s new setting has become an especially admired example of the potential for carol traditions to be recharged with contemporary sonorities and inspiration.

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



Hailed for his adventurous and bold artistic leadership and for eliciting technically precise and expressive performances from musicians, Grant Gershon is currently in his 18th 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, Ellen Reid, and Chinary Ung, among many others.

Gershon is the Resident Conductor of LA Opera and most recently conducted the West Coast premiere of Philip Glass’ *Satyagraha*. He made his acclaimed debut with the company with *La Traviata* in 2009 and has subsequently conducted *Il Postino*, *Madame Butterfly*, *Carmen*, *Florenca en el Amazonas*, *Wonderful Town*, *The Tales of Hoffmann*, and *The Pearl Fishers*. In November 2017 he conducted the world premiere of John Adams’ *Girls of the Golden West* for San Francisco Opera with “rhythmic buoyancy and vigor” (*Classical Voice North America*). He will make his Dutch National Opera debut conducting the Rotterdam Philharmonic Orchestra in performances of *Girls of the Golden West* in March 2019.

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.

In September 2018 he conducted a performance of the Master Chorale’s Peter Sellars-directed production of Orlando di Lasso’s *Lagrime di San Pietro* at the Ravinia Festival. In May 2019 he will conduct performances of *Lagrime* at the Barbican Centre in London, Sage Gateshead, and Cité de la Musique in Paris.

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 including *Star Wars: The Last Jedi* at the request of composer John Williams.

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.

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 Grant Gershon, Kiki & David Gindler Artistic Director, and Jean Davidson, President and CEO. Grammy Award-winning composer Eric Whitacre currently serves as the ensemble's Swan Family Artist-in-Residence. Created 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. During the 2018/19 season the Master Chorale will embark on a national and international tour with its acclaimed production of *Lagrime di San Pietro* directed by Peter Sellars and conducted by Gershon and Associate Conductor Jenny Wong.

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. The Master Chorale has an esteemed recording catalog and has appeared frequently on film scores and soundtracks, most recently *Star Wars: The Last Jedi*.

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 presents an annual High School Choir Festival bringing teenagers from around the Southland to perform in Walt Disney Concert Hall. The Festival celebrates its 30th year in 2019. In July 2018 the Master Chorale presented Big Sing California, the largest group singing event in state history, encompassing a concert in Disney Hall that was broadcast live to venues in five other cities in California and also livestreamed online.

GUEST ARTIST

NAMHEE HAN ORGAN



Namhee studied piano from age eight, and now holds Master's and Doctoral degrees in both Organ Performance and Applied Linguistics from UCLA. She has honed her naturally sensitive and fluid, technically robust music making working with coaches such as Marie-Claire Alain, David Craighead, Jean Guillou, Paul Jacobs, Marilyn Keiser, Luigi Tagliavini, and Todd Wilson.

Namhee has been featured at National and Regional Conventions of the American Guild of Organists. She performs in major Southland concert settings, as well as on selected church organs nationally and internationally. Some of her recent performance venues include Cal Poly Arts (San Luis Obispo), St. John the Divine and Grace Church (New York), St. Paul's Cathedral (Melbourne), and Christ Church St. Laurence (Sydney). She has collaborated with the Los Angeles Master Chorale, Pacific Symphony, and Southwest Chamber Music (harpsichord/ harmonium).

Recording projects include playing solo and duo organ pieces for "The Story of the Walt Disney Concert Hall Organ." She can be heard in American Public Media, *Pipedreams*. Namhee has been the organist at Westwood Presbyterian Church in L.A. for the last 20 years, where she relishes her contributions to its long tradition of classical choral music program. For more information, including performance samples, visit organmusicfromtheheart.com.

FESTIVAL OF CAROLS

SATURDAY, DECEMBER 8, 2018 AT 2 PM
SATURDAY, DECEMBER 15, 2018 AT 2 PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

GRANT GERSHON conductor
LISA EDWARDS piano
JOHN WEST organ

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- Angels We Have Heard on High French Carol
arr. Donald McCullough (b. 1951)
 - Deck the Hall Welsh Carol
arr. John Rutter (b. 1945)
 - Who is the baby? Rosephanye Powell (b. 1962)
 - Al HaNisim Folk Melody
arr. Elliot Levine (b. 1948)
 - Joy! O It's Christmas Time Christopher Willis (b. 1978)
 - Jing-A-Ling-A-Ling Christopher Willis
 - Jingle Bells (Sing-Along) James L. Pierpont (1822 - 1893)
 - What Are You Doing New Year's Eve? Frank Loesser (1910 - 1969)
arr. Ken Neufeld (b. 1949)
 - Silent Night Franz Gruber (1787 - 1863)
arr. David O (b. 1970)
 - O, What a Beautiful City Shawn Kirchner (b. 1970)
Shawn Kirchner, piano

INTERMISSION

We Need a Little Christmas	Jerry Herman (b. 1931) arr. Jerry Rubino (b. 1952)
Noël Ayisyen (A Haitian Noël)	Emile Desamours (b. 1941)
White Christmas	Irving Berlin (1888 – 1989) arr. Deke Sharon (b. 1967)
Wonderful Counselor	Folk Song <i>Margaurite Mathis-Clark, soprano</i> arr. Jester Hairston (1901 – 2000)
The Christmas Song	Bob Wells (1922 – 1998) Mel Tormé (1925 – 1999) arr. Jerry Rubino
Santa Claus Is Coming To Town (Sing-Along)	John Frederick Coots (1897 – 1985) Haven Gillespie (1888 – 1975)
The Twelve Days of Christmas	English Traditional Carol arr. John Rutter
Lo, How a Rose E'er Blooming	Traditional German Carol <i>Shawn Kirchner, piano; Doug Masek, alto saxophone</i> arr. Shawn Kirchner
A Christmas Garland	Conrad Susa (1935 – 2013)

TAKE THE JOY HOME WITH YOU!
PURCHASE OUR HOLIDAY ALBUM!



Take the joyous spirit of the Los Angeles Master Chorale's Festival of Carols home with you, or give it as a gift!

Recorded live in Walt Disney Concert Hall and conducted by Grant Gershon, Kiki & David Gindler Artistic Director, this festive selection includes gorgeous arrangements of such beloved classics as *Angels We Have Heard on High*, *Silent Night*, and *Have Yourself a Merry Little Christmas*, Shawn Kirchner's *Brightest and Best*, plus many more.

Master Chorale recordings are available at the LA Phil Store, Amazon, and iTunes.

"A heartwarming a cappella Christmas card that calls to mind memories of holidays past."

K-MOZART 105.1FM

TEXTS AND TRANSLATIONS

JINGLE BELLS

Dashing thro' the snow
In a one-horse open sleigh,
O'er the fields we go,
Laughing all the way;
Bells on Bobtail ring,
Making spirits bright;
What fun it is to ride, and sing
A sleighing song tonight!
Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
in a one-horse open sleigh!
Jingle bells, jingle bells,
Jingle all the way;
Oh, what fun it is to ride
in a one-horse open sleigh!

SANTA CLAUS IS
COMING TO TOWN

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!

AL NANISIM

Al hanissim, v'al hapurkan, v'al hag'vurot v'al
hat'tshuot v'al hamilchamot sh'asita lavoteinu
bayamim hahem baz'man hazeh.

We thank you also for the miracles, for the
redemption, for the mighty deeds and saving acts,
wrought by you, as well as for the wars which you
waged for our fathers in days of old, at this season.

NOËL AYISYEN
(A HAITIAN NOËL)

Sé té nan Betléèm
Yon to kwan nan Judé
Mari té f'on gason
A minui n'on étab
Sé té pitit Bon Dyé
É sé té wa dè wa.
Dépi'm tou pit ikon sa
Mwen konn istwa sa

Té genyen twa wa maj
Ki swiv yon gwo zétwal,
Kado yo nan men yo
Pou yo vin' adoré'l.
É yo té byen sézi
Lé yo wè ti Jézi
Kouché nan mitan yon bèf
Avèk yon bourik

A la kontéou tandé,
mézanmi wo!
Noël sé yon istwa ki byen
étranj!
Jézi, pitit Bon Dyé, wa dè wa,
Ki pa genyen béso,
Li kouché sou pay
pami zannimo ... O! O!

Yo rélé'l admirab,
Konséye, Dyé puisan,
Sé Pé étènel tou
É li sé prins la pé
Ni bejé, ni wa maj
Adoré'l a jénou
Yo ba li kado
Sélon sa yo té genyen

Lè sa si nous té la
(tan-man-nam),
Fok nou ta fè yon jès
(tan-man-nam),
Nou ta ofri mizik (ba-dap-pi)
An bon jan ayisyen
(tchi-ki-tchi).
Nou tap poté tanbou,
Manniboula, banbou, tcha-tcha,
Ak bèl kout bandjo
nou ta chamé to Jezi

Jézi, Jézi, ti Jézi nou,
A la renmen, nou renmen wou.
Ou poté la pé pou tout moun,
É wou vin' établi la gras.

Noël, Noël, Noël, viv Noël!

It was in Bethlehem,
A little corner of Judea,
That Mary had a baby boy
At midnight in a stable.
He was the Son of God
And he was the King of Kings.
Since I was a little child
I've known this story.

There were three wise kings
Who followed a great star
With gifts in their hands
To come worship the child.
And they were quite amazed
When they saw little Jesus
Lying between a cow
And a donkey.

Hear that, my friends!
Noël is a strange story indeed!
Jesus, Son of God, King of Kings,
Doesn't even have a cradle.
He sleeps on the straw among
the animals ... Oh my!

They called him Wonderful,
Counselor, Mighty God;

The Everlasting Father, too;
And he was the Prince of Peace.
Both shepherds and wisemen
Bowed down to worship him.
They gave him gifts
According to what they had.

Back then, if we'd been there
(ta-ma-na),
We'd have done something
fitting (ta-ma-na),
We'd have offered him music
(ba-dap-peem)
Of the best Haitian kind
(chee-kee-chee).
We'd have brought drums,
Manniboulas, vaccins, maracas;
With fine banjo strums
We'd have charmed little Jesus.
Jesus, Jesus, our little Jesus,
We love you greatly.
You bring peace to all people
And you offer us grace.

Noël, Noël, Noël, long live Noël!

LOS ANGELES MASTER CHORALE

SOPRANO

April Amante
 Tamara Bevard
 Christina Bristow
 Emma-Grace Dunbar
 Claire Fedoruk
 Harriet Fraser
 Hilary Fraser-Thomson
 Alannah Garnier
 Colleen Graves
 Kelci Hahn
 Marie Hodgson
 Karen Hogle Brown
 Elissa Johnston
 Virenia Lind
 Deborah Mayhan
 Caroline McKenzie
 Lika Miyake
 Jennifer Paz
 Alina Roitstein
 Holly Sedillos
 Kathryn Shuman
 Courtney Taylor
 Rebecca Tomlinson
 Suzanne Waters
 Elyse Willis

ALTO

Garineh Avakian
 Lesili Beard
 Rose Beattie
 Carol Binion
 Aleta Braxton
 Monika Bruckner
 Amy Fogerson
 Michele Hemmings
 Saundra Hall Hill
 Callista Hoffman-Campbell
 Shabnam Kalbasi
 Sharmila Lash
 Sarah Lynch
 Adriana Manfredi
 Cynthia Marty
 Margaurite Mathis-Clark
 Julia Metzler
 Alice Kirwan Murray
 Eleni Pantages
 Laura Smith Roethe
 Jessie Shulman
 Leslie Inman Sobol
 Niké St. Clair
 Ilana Summers
 Kimberly Switzer
 Tracy Van Fleet
 Shinnshill Park

TENOR

Matthew Brown
 Bradley Chapman
 Adam Faruqi
 Timothy Gonzales
 Steven Harms
 Todd Honeycutt
 Blake Howard
 Charlie Kim
 Shawn Kirchner
 Bryan Lane
 Charles Lane
 Michael Lichtenauer
 Sal Malaki
 Michael McDonough
 Matthew Miles
 Adam Noel
 Robert Norman
 Anthony Ray
 Todd Strange
 A.J. Teshin
 Matt Thomas
 Jimmy Traum
 Matthew Tresler

BASS

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

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

GUEST ARTISTS

LISA EDWARDS PIANO



Lisa Edwards is a widely sought-after pianist, keyboard collaborator and teacher based in Los Angeles. She is currently in her 17th 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 a 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.

JOHN WEST ORGAN



John West received his Master of Music degree with Honors from the New England Conservatory of Music, Boston. Mr. West has toured extensively throughout the world with performances from the Russia to the far northern reaches of Alaska, South America, throughout the United States, and Puerto Rico. Performance credits include appearances with the New York Philharmonic Orchestra and the Distinguished Artists Series at West Point Naval Academy. Regularly featured for the American Guild of Organists, in July 2015 he presented the closing concert for the Region IX Convention. 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 here 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. 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 its 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*.

CHRISTOPHER WILLIS COMPOSER



Christopher Willis is an Emmy-nominated composer working in the mediums of film, television, and games. His strong classical music background and musicological approach to composition have established him as a leading voice in orchestral scoring, and his adaptability to any musical style or culture has put him at the forefront of his field. A favorite choice of Disney creatives, he currently scores *The Lion Guard* and the multiple Emmy Award-winning *Disney Mickey Mouse* shorts. For the latter, he won the Annie Award for Music in an Animated Television/Broadcast Production for three consecutive years (2014-2016) and has received nominations in 2017 and 2018. His work on "Duck The Halls: A Mickey Mouse Christmas Special" earned him a 2017 Emmy nomination in the Outstanding Original Music & Lyrics category, for the song *Jing-A-Ling-A-Ling*. Christopher is also known for his work on HBO's hit comedy series, *Veep*, and his score for Armando Iannucci's feature film *The Death of Stalin*. His love of 18-century music led to his doctoral dissertation on the music of Domenico Scarlatti.

HANDEL'S MESSIAH

SUNDAY, DECEMBER 16, 2018 AT 7 PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE

GRANT GERSHON conductor
ALANNAH GARNIER soprano
JESSIE SHULMAN mezzo-soprano
ROBERT NORMAN tenor
STEVE PENCE baritone

MESSIAH

GEORGE FRIDERIC HANDEL (1685 - 1759)

Part the First

- 01. Sinfonia (Overture)
- 02. Recitative (Mr. Norman) Comfort ye my people
- 03. Aria (Mr. Norman) Ev'ry valley shall be exalted
- 04. Chorus And the glory of the Lord
- 05. Recitative (Mr. Pence) Thus saith the Lord
- 06. Aria (Mr. Pence) 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 (Ms. Garnier) For unto us a child is born
- 13. Pifa (Ms. Garnier) Pastoral Symphony
- 14. Recitative (Ms. Garnier) There were shepherds abiding in the field
Recitative (Ms. Garnier) And lo, the angel of the Lord
- 15. Recitative (Ms. Garnier) And the angel said unto them
- 16. Recitative (Garnier) And suddenly, there was with the angel
- 17. Chorus Glory to God in the highest
- 18. Recitative (Ms. Garnier) 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. Garnier) Come unto Him
- 21. Chorus His yoke is easy

INTERMISSION

Part the Second

- 22. Chorus Behold 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. Norman) All they that see Him laugh Him to scorn
- 28. Chorus He trusted in God
- 42. Recitative (Mr. Norman) He that dwelleth in heaven
- 43. Aria (Mr. Norman) Thou shalt break them
- 44. Chorus Hallelujah

Part the Third

- 45. Aria (Ms. Garnier) I know that my Redeemer liveth
- 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 (Mr. Pence) Behold, I tell you a mystery
- 48. Aria (Mr. Pence) The trumpet shall sound
- 53. Chorus Worthy is the Lamb
Chorus Amen

DECEMBER 2, 2018

ENGLISH CATHEDRAL CHRISTMAS

DECEMBER 8 & 15, 2018

FESTIVAL OF CAROLS

DECEMBER 16, 2018

HANDEL'S MESSIAH

DECEMBER 17, 2018

38TH ANNUAL
MESSIAH SING-ALONG

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MESSIAH

HANDEL'S ATYPICAL MASTERPIECE

by Thomas May



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.

LOS ANGELES MASTER CHORALE AND ORCHESTRA

SOPRANO

Tamara Bevard
Christina Bristow
Claire Fedoruk
Kelci Hahn
Ayana Haviv
Marie Hodgson
Virenia Lind
Deborah Mayhan
Holly Sedillos
Courtney Taylor
Rebecca Tomlinson
Elyse Willis

ALTO

Garineh Avakian
Amy Fogerson
Michele Hemmings
Shabnam Kalbasi
Sarah Lynch
Margaurite Mathis- Clark
Eleni Pantages
Laura Smith Roethe
Leslie Inman Sobol
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet

TENOR

Bradley Chapman
Adam Faruqi
Timothy Gonzales
Steven Harms
Blake Howard
Charles Lane
Michael Lichtenauer
Sal Malaki
Matthew Miles
Todd Strange
Jimmy Traum
Matthew Tresler

BASS

Mark Beasom
Dylan Gentile
Scott Graff
James Hayden
David Kress
Chung Uk Lee
Scott Lehmkuhl
Edward Levy
Brett McDermid
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
Liliana Filipovic
Anna Kostyuchek
Mui Yee Chu

VIOLA

Shawn Mann,
Principal
Andrew Picken,
Associate Principal
Diana Wade
Dmitri Bovaird

CELLO

Cecilia Tsan,
Principal
Delores Bing
Nadine Hall
Dane Little

BASS

Don Ferrone,
Principal
Peter Doubrovsky

OBOE

Leslie Reed,
Principal
Jennifer Cullinan

BASSOON

William May,
Principal

TRUMPETS

Ryan Darke
Principal
Jennifer Cullinan

TIMPANI

Theresa Dimond,
Principal

HARPSICHORD

Lisa Edwards,
Principal

ORGAN

William Beck,
Principal

ORCHESTRA

PERSONNEL
MANAGER
Brady Steel

LIBRARIAN

KT Somero

*The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO; Elyse Willis, AGMA Delegate.
The players of the Los Angeles Master Chorale Orchestra are represented by the American Federation of Musicians.*

GUEST ARTISTS

ALANNAH GARNIER
SOPRANO



Soprano Alannah Garnier is a versatile musician originally from Minneapolis and began her musical training at age five playing violin. Ms. Garnier holds a Masters of Music from the University of Missouri, Kansas City where she studied voice under Vinson Cole. She is also an alumna of California State University, Long Beach where she studied voice with Brian Farrell and Tim MacDougall, her current voice teacher. Currently in her third season

with the Master Chorale, she made her Walt Disney Concert Hall solo debut in the world premiere of Ellen Reid's *Dreams of a New World*. Ms. Garnier can also be seen at LA Opera in the opera chorus where she has performed for two seasons including productions of *Satyagraha* by Philip Glass, Verdi's *Don Carlo*, and Bizet's *Carmen*. She has sung the opera roles of Musetta in *La bohème*, Beth March in *Little Women*, La Fée in *Cendrillon*, and Novice in *Suor Angelica*. Her concert and oratorio experience includes Ralph Vaughan Williams' *Donna Nobis Pacem*, Handel's *Messiah*, *Elijah* by Mendelssohn, the Mozart Requiem, *Carmina Burana* by Carl Orff as well as many joint and solo recitals. She features on several film soundtracks; most notably *Star Wars: The Last Jedi* and *A Wrinkle in Time*.

ROBERT NORMAN
TENOR



Tenor Robert Norman is an L.A. District winner for the Metropolitan Opera National Council Auditions, and a fifth place finisher in the Loren L. Zachary National Vocal Competition. Recent performances include: King of El Dorado in *Candide* (Los Angeles Opera); Goro in *Madama Butterfly* (Opera San Jose, Dayton Opera, Salt Marsh Opera); Beppe in *I Pagliacci* (Dayton Opera, Festival Opera); and Toby in *Sweeney Todd* (Fresno Grand

Opera, Townsend Opera). He created the role of Mr. Pedrillo in Josh Shaw's Star Trek-themed adaptation of Mozart's *Abduction of the Seraglio* which has performed nationally at Opera Orlando, Salt Marsh Opera, Festival Opera, and with Pacific Opera Project at the famed Ford Amphitheatre in Hollywood, CA. He has been heralded in this role as being "feisty and funny" (*Opera News*) and as having "exuded nerdy charm" (*San Jose Mercury News*).

JESSIE SHULMAN
MEZZO-SOPRANO



Mezzo-soprano Jessie Shulman is a fulltime member of the Los Angeles Master Chorale, SAG-AFTRA session singer, voice teacher, and frequent concert soloist. Her operatic roles include Cherubino (*Le nozze di Figaro*), Nicklausse (*Les contes d'Hoffmann*), Kate Julian (*Owen Wingrave*), Annio (*La clemenza di Tito*), Madama la Rose (*La gazzetta*), Tisbe (*La Cenerentola*), and Dorothee (*Cendrillon*), among others. As a concert soloist, Jessie

has performed works such as Handel's *Messiah*, Beethoven's *Symphony no. 9*, Verdi's Requiem, Haydn's *Missa in Angustiis*, Mozart's *Vesperae solennes de confessore*, and Berlioz's *Les nuits d'été*. Ms. Shulman is a former member of the Chicago Symphony Chorus, Cincinnati Opera Chorus, and Music of the Baroque. She received her Master's degree from the University of Cincinnati College-Conservatory of Music, and her Bachelor's degree from California State University, Long Beach.

STEVE PENCE
BARITONE



Steve Pence has recently appeared as a soloist in the Los Angeles Chamber Orchestra's "Baroque Conversations" series, and as Hercules in *The Civil Wars* by Phillip Glass with the Los Angeles Philharmonic. He is a frequent soloist with the Los Angeles Master Chorale, having recently appeared with them in Bach's *St. Matthew Passion*, B-minor Mass, *Magnificat* and *St. Matthew Passion*, and Handel's *Messiah*. He

has also performed solos in Bach's B-minor Mass and Mozart's *Requiem* with the Los Angeles Chamber Choir, as Elijah with the Mountainside Master Chorale, and in Brahms' Requiem with the Orange County Choral Society. Steve has performed several opera roles, including Sharpless in *Madama Butterfly* with the Pasadena Schubertiad, and Alonzo in Hoiby's *The Tempest* with USC Thornton Opera. He created and recorded the role of Kaiser Wilhelm II in John Powell's oratorio *A Prussian Requiem*. Film credits include *Muppets Most Wanted*, *Despicable Me 2*, *Happy Feet 2*, and *Godzilla*. He lives in Long Beach with his wife and son.

MESSIAH SING-ALONG

MONDAY, DECEMBER 17, 2018 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
APRIL AMANTE soprano
NIKÉ ST. CLAIR mezzo-soprano
JIMMY TRAUM tenor
DERRELL ACON bass-baritone

MESSIAH

GEORGE FRIDERIC HANDEL (1685 - 1759)

Part the First

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

INTERMISSION

Part the Second

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

Part the Third

45. Aria (Ms. Amante) I know that my Redeemer liveth
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 (Mr. Acon).....Behold, I tell you a mystery
48. Aria (Mr. Acon)..... The trumpet shall sound
53. Chorus Worthy is the Lamb
 ChorusAmen

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.

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GUEST ARTISTS

APRIL AMANTE
SOPRANO

April Amante, soprano, has performed with Opera San Luis Obispo, Pittsburgh Festival Opera, Pacific Opera Project, the Los Angeles Opera Outreach Program, and is currently a member of the Los Angeles Master Chorale and LA Opera Chorus. Her favorite mainstage roles performed include Laurey (*Oklahoma*), Johanna (*Sweeney Todd*), Pamina (*Die Zauberflöte*), Frasquita (*Carmen*), Lauretta (*Gianni Schicchi*), Suor

Genovieffa (Suor Angelica), the title role in *La Périchole*, and Polly Peachum (*The Threepenny Opera*). April was a semifinalist for the 2018 James Toland Vocal Arts Competition, and in the Festival Nuits Lyriques de Marmande International Concours de chant in Marmande, France in 2017. She was the winner of the 42nd Annual American Educators of Italian Origin United (AEIOU) Opera Competition in 2012, a finalist in the 36th Annual Carmel Music Society Vocal Competition, and a finalist in the NATS National Musical Theater Competition in 2014.

NIKÉ ST. CLAIR
MEZZO-SOPRANO

Niké has a M. M. in Music Education, Theory and Choral Conducting from the Liszt Academy in Budapest, Hungary, her native country. She has earned M. M. and Doctorate degrees in Choral Conducting at USC. Currently she teaches Musicianship at Azusa Pacific University and conducts the choirs and teaches Musicianship at Cal Poly Pomona. Additionally, Niké is the Director of the Sanctuary Choir at the La Verne Church of the

Brethren in La Verne. She has performed the mezzo solos in JS Bach's *St. John* and *St. Matthew Passions*, *Magnificat*, B-Minor Mass; CPE Bach's *Magnificat*; Mozart's Requiem; Mahler's Second Symphony; Stravinsky's *Les Noces*; Handel's *Messiah*, *Dixit Dominum*, *Alexander's Feast*, and *Israel in Egypt*. She toured with LA Phil performing John Adams' *Gospel According to the Other Mary* and is part of the 21-voice ensemble touring with Orlando di Lasso's *Lagrime di San Pietro*. The highlights of Niké's film scores include: *Avatar*, *Big Hero*, *Ice Age*, *Godzilla*, *Wreck-It Ralph*, *X-Men*, *Transformers*, *Jumanji*, and *Star Wars: The Last Jedi*.

JIMMY TRAUM
TENOR

Jimmy Traum, tenor, graduated cum laude from Westminster Choir College in 2010. In 2011, he won the Planet Connections Award for Outstanding Lead Actor in a Musical in the off-Broadway show *He's Not Himself*. In 2013, he won the Stage Scene LA Award for Memorable Performance by a Lead Actor in the musical *Stay on the Line*. His versatility has led him to a wide range of solo engagements, including Durante: *Magnificat* at the

Broad Stage, Mozart: Requiem at St. James' in the City, and a guest appearance along side Judith Hill with Billy Childs' Jazz Chamber Ensemble at the noted jazz club bluewhale. In 2019, Jimmy will be featured in Meredith Monk's three-act quest opera *ATLAS* at the Walt Disney Concert Hall, directed by Yuval Sharon.

DERRELL ACON
BASS-BARITONE

Bass-baritone Derrell Acon is a uniquely accomplished performer whose repertoire ranges from the comic to the tragic and even the sensual. In 2017, Mr. Acon performed the roles of Jake and Jim in NY Harlem Productions' tour of *Porgy and Bess*, making his debuts at Semperoper Dresden, Hamburgische Staatsoper, Deutsches Theater München, Kölner Philharmonie, Alte Oper Frankfurt, Haifa Congress Center, Tel-Aviv

Charles Bronfman Hall, and Teatro Petruzzelli di Bari. In 2018, he debuts as Escamillo in Opera Ithaca's *Carmen*, Zuniga in Pacific Opera Project's *Carmen*, Rocco in Heartbeat Opera's *Fidelio*, and as the bass-baritone soloist for the LA Master Chorale's *Messiah Sing-Along*.



Grant Gershon conducts the Master Chorale, orchestra, and the audience at the *Messiah Sing-Along*.



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Susan Erburu Reardon
Jennifer Rosenfeld
Frederick J. Ruopp
Laney Techentin
Kenneth S. Williams

Emeritus
Marshall A. Rutter**Honorary**
Morten J. Lauridsen
Clifford A. Miller**Chorale Representatives**
William Goldman
Tracy Van Fleet** Ex-Officio*

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Kiki & David Gindler Artistic Director
Jean Davidson
President & CEO

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Associate Conductor
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Swan Family Artist-in-Residence
Lisa Edwards
Pianist/Musical Assistant

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Susie McDermid
Production Manager

Advancement
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Eugene Hutchins
Institutional Giving Manager
Brian Tillis
Special Events Manager

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*Accounting and
Compensation Specialist*
Esther Palacios
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Teaching Artist
Saunder Choi
Teaching Artist
Doug Cooney
Teaching Artist

Amy Fogerson
Teaching Artist
Alice Kirwan Murray
Teaching Artist
Brett Paesel
Teaching Artist

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Interim Director of Marketing
Jennifer Scott
Director of Public Relations

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Design Firm
Dream Warrior Group
Web Design
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Smash Event
Singer-Lewak
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Jackson Lewis
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Theater Direct
Ticket Services

Walt Disney Concert Hall
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Stage Manager
Ronald Galbraith
Master Carpenter
John Phillips
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Terry Klein
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Master Audio/Video

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

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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

DECEMBER

SAT 01 DEC

Grand Park's Winter Glow
@ Grand Park
Thru 12/25

SAT 01 DEC / 11:00 a.m.

Toyota Symphonies for Youth:
Brahms and His First Symphony
LA PHIL
@ Walt Disney Concert Hall

SAT 01 DEC / 2:00 p.m.

*George Balanchine's
The Nutcracker®*
THE MUSIC CENTER
@ Dorothy Chandler Pavilion
Thru 12/02

SAT 01 DEC / 8:00 p.m.

Ellen Reid: *p r i s m*
LA OPERA/REDCAT
@ Roy And Edna Disney /
CalArts Theater
Thru 12/02

SAT 01 DEC / 8:00 p.m.

MTT and Tchaikovsky 6
LA PHIL
@ Walt Disney Concert Hall
Thru 12/22

SAT 01 DEC / 8:00 p.m.

Come From Away
CENTER THEATRE GROUP
@ Ahmanson Theatre
Thru 01/06/19

SAT 01 DEC / 8:00 p.m.

Valley of the Heart
CENTER THEATRE GROUP
@ Mark Taper Forum
Thru 12/09

SUN 02 DEC / 7:00 p.m.

English Cathedral Christmas
LA MASTER CHORALE
@ Walt Disney Concert Hall

TUE 04 DEC / 8:00 p.m.

Gautier Capuçon •
Jean-Yves Thibaudet
LA PHIL
@ Walt Disney Concert Hall

TUE 04 DEC / 11:00 a.m.

*Grand Park's LUNCH À LA PARK:
Food Trucks*
@ Grand Park
Every Tue/Wed/Thu

WED 05 DEC / 12:15 p.m.

*Grand Park's LUNCH À LA PARK:
Yoga reTREAT*
@ Grand Park
Every Wed/Fri

THU 06 DEC / 7:30 p.m.

Hansel and Gretel
LA OPERA
@ Dorothy Chandler Pavilion
Thru 12/15

FRI 07 DEC / 11:00 a.m.

Tchaikovsky & Ives with MTT
LA PHIL
@ Walt Disney Concert Hall
Thru 12/09

FRI 07 DEC / 8:00 p.m.

Trey Anastasio
LA PHIL
@ Walt Disney Concert Hall

FRI 07 DEC / 8:30 p.m.

CalArts Winter Dance
REDCAT
@ Roy And Edna Disney /
CalArts Theater
Thru 12/08

SAT 08 DEC / 2:00 p.m.

Festival of Carols
LA MASTER CHORALE
@ Walt Disney Concert Hall
Thru 12/15

SUN 09 DEC / 7:30 p.m.

Chamber Music Society
of Lincoln Center
LA PHIL
@ Walt Disney Concert Hall

MON 10 DEC / 8:30 p.m.

Jumana Manna: *Wild Relatives*
REDCAT
@ Roy And Edna Disney /
CalArts Theater

THU 13 DEC / 8:00 p.m.

Mehta's Brahms: Symphony No. 1
LA PHIL
@ Walt Disney Concert Hall
Thru 12/14

THU 13 DEC / 8:30 p.m.

My Barbarian: *Non-Western*
REDCAT
@ Roy And Edna Disney /
CalArts Theater
Thru 12/16

SAT 15 DEC / 8:00 p.m.

Mehta's Brahms: Symphony No. 2
LA PHIL
@ Walt Disney Concert Hall
Thru 12/16

SUN 16 DEC / 7:00 p.m.

Handel's *Messiah*
LA MASTER CHORALE
@ Walt Disney Concert Hall

MON 17 DEC / 7:30 p.m.

38th Annual *Messiah* Sing-Along
LA MASTER CHORALE
@ Walt Disney Concert Hall

WED 19 DEC / 8:00 p.m.

A Chanticleer Christmas
LA PHIL
@ Walt Disney Concert Hall

THU 20 DEC / 8:00 p.m.

Herb Alpert and Lani Hall •
The Manhattan Transfer
LA PHIL
@ Walt Disney Concert Hall

FRI 21 DEC / 8:00 p.m.

Swinging Christmas with the
Arturo Sandoval Big Band
LA PHIL
@ Walt Disney Concert Hall

SAT 22 DEC / 11:30 a.m.

Holiday Sing-Along
LA PHIL
@ Walt Disney Concert Hall

SUN 23 DEC / 3:00 p.m.

White Christmas Sing-Along
LA PHIL
@ Walt Disney Concert Hall

MON 24 DEC / 3:00 p.m.

59th Annual L.A. County
Holiday Celebration
THE MUSIC CENTER
@Dorothy Chandler Pavilion

MON 31 DEC / 7:00 p.m.

New Year's Eve with Pink Martini
LA PHIL
@ Walt Disney Concert Hall

MON 31 DEC / 8:00 p.m.

Grand Park + The Music Center's
N.Y.E.L.A.
@Grand Park