

performances  
Los Angeles Master Chorale



## Disney Hall holiday festivities continue with two nights of hot Latin jazz

### Inside

rejoice, page 5  
 holiday wonders, page 20  
 messiah sing-along, page 26  
 circle of friends, page 29



**P**repare to take an exotic journey into the splendors of Latin American music — holiday style — when Grant Gershon and the Master Chorale invite a few friends to make merry with a rocking night of songs called *celebrar*.

The concert features guest vocalists Eva Ayllón and Ricardo “Tiki” Pasillas, all accompanied by a 16-piece big band — some of the best guitar, trumpet, sax and percussion players in the business. Co-arranging the steamy rhythms with composer Roger Treece is Alex Acuña, who will also be slapping skin on an assortment of percussion instruments.

The Peruvian-born Acuña, who’s performed with superstars from Weather Report and Elvis Presley, to U2 and Ella Fitzgerald, is no stranger to Disney Hall. Last year he participated in the Chorale’s inaugural concert, playing tablas in the Bobby McFerrin–Roger Treece world premiere, *Messages*.

“It was beautiful,” recalls Acuña, “the resounding of the hall, the audience, the orchestra and choir. The whole environment was thrilling. It was like you were almost levitating in heavenly ways.”

Sixty-year old Acuña, who says he practices all day, even if he’s simply moving his hands and feet while talking on the telephone, is equally excited about *celebrar*. Sung mostly in Spanish with songs from countries including Mexico, Peru and Colombia, the program also features a bit of traditional fare such as *White Christmas* and *Silent Night*.

“I’ll be playing primarily the drums and the cajon,” explains Acuña, “which is a Peruvian box drum. I’m also playing Brazilian, Caribbean and African percussion instruments that differ in tuning and timbres.”

Gershon says the inspiration for *celebrar* came last season after he conducted Duke Ellington’s Sacred Concert with James Newton and the Luckman Jazz Orchestra.

“I saw the incredible potential for Disney Hall to be a party palace,” gushes Gershon. “I wanted to capture that kind of energy in a holiday program, and to reach out to the Latino community in Los Angeles, in all its complexity and varied forms — the broad range of styles and so many different traditions represented. Not only where the tunes come from,” adds Gershon, “but in the treatment from one tune to the next — from a *mariachi* approach in one to the Peruvian highlands in another.” — *Victoria Looseleaf*

◀ Alex Acuña is featured with an all-star band in *celebrar*.

### celebrar

**Tue, Dec 28 at 7 p.m.**  
**Wed, Dec 29 at 7 p.m.**

Los Angeles Master Chorale

Grant Gershon,  
 conductor

Alex Acuña,  
 percussion

Justo Almarío,  
 tenor saxophone

Eva Ayllón,  
 soloist

Sheila E,  
 percussion

Richie Gajate Garcia,  
 percussion

Grant Geissman,  
 guitar

Sheila Gonzales,  
 alto saxophone

Harry Kim,  
 trumpet

Abe Laboriel,  
 bass

Linda Martinez,  
 piano

Ricardo “Tiki” Pasillas,  
 percussion

Bobby Rodriguez,  
 trumpet

Otmaro Ruiz,  
 keyboards

Ramon Stagnaro,  
 guitar

Francisco Torres,  
 trombone

Arturo Velasco,  
 trombone

### Tickets are \$19–\$79.

Children 5–12 are half-price.  
 Call 213-972-7282, visit the  
 Disney Hall Box Office or go  
 online to [WWW.LAMC.ORG](http://WWW.LAMC.ORG).





## Embracing a dear friend

### embrace

Sun, Jan 23 at 7 p.m.

Los Angeles Master Chorale

Paul Salamunovich,  
conductor

William Beck,  
organ

music by Maurice Duruflé  
Requiem

music by Zoltán Kodály  
*Laudes Organi* In praise of organs

music by Jacob Handl  
*Pater Noster* The Lord's Prayer

music by Anton Bruckner  
*Os justi* The mouth of the just

music by Edvard Grieg  
*Ave, maris stella* Hail, Star of the Ocean

music by Louis Vierne  
*Carillon de Westminster*

music by Morten Lauridsen  
*O Magnum Mysterium* O great mystery

Welcome back, Paul Salamunovich. We've invited our beloved Grammy-nominated Music Director Emeritus to conduct one of his specialties, the Duruflé Requiem. Maurice Duruflé recognized a kindred soul in Maestro Salamunovich and their mutual love of Gregorian chant led to a long, fruitful relationship — and a terrific Master Chorale CD with Salamunovich conducting Duruflé's (1966) *Messe "cum Jubilo."* Duruflé wrote three versions of the Requiem, his most famous and influential work. The Chorale is performing the 1947 version for organ and chorus — made-to-order for Gehry's surround-sound chamber and splendid organ. Meticulously written, Duruflé's new-age Requiem fuses Gregorian chant with 20th century technique and weaves an embracing, almost cosmic tapestry of human emotion — from ecstatic joy to the pensive. It's a gentler, more hopeful requiem that speaks eloquently to today's universal yearnings. When Paul Salamunovich retired in 2001, the Master Chorale voiced the hope that we could keep him close to us forever. Duruflé's deeply moving masterpiece makes for the perfect return engagement.

**Tickets are \$19–\$79.** Call 213-972-7282, visit the Disney Hall Box Office or go online to [www.lamc.org](http://www.lamc.org).

## Board of Directors

Mark Foster, Chairman  
W. Scott Sanford, President  
Edward J. McAniff, Chairman of the Executive Committee  
Everett F. Meiners, Secretary  
Philip A. Swan, Treasurer

### Directors

Jeffrey Briggs  
Samuel Coleman  
Ann Graham Ehringer, Ph.D.  
Capri L. Haga  
Robert Hanisee  
Victoria Hobbs  
Mrs. Peter Kuyper  
Marguerite Marsh, Ph.D.  
Albert J. McNeil  
Donald J. Nores  
Cheryl Petersen  
Susan Erburu Reardon  
Elizabeth Redmond  
Eric A.S. Richards  
Penelope C. Roeder, Ph.D.  
Marshall A. Rutter  
David N. Schultz  
Richard Spelke  
Elayne Techentin  
Ian White-Thomson  
Kenneth S. Williams

### Honorary Directors

Mrs. Dolores Hope  
Morten J. Lauridsen  
Clifford Miller  
Anne Shaw Price  
Harrison Price  
Charles I. Schneider  
Mrs. Rosemary Willson

### Ex-Officio Members

Helen Birch, Chorale Representative  
Grant Gershon, Music Director  
Terry Knowles, Executive Director  
Burman Timberlake, Chorale Representative





Lee Salem Photography



David Bayles

Grant Gershon

### Four years of exquisite music-making

## Grant Gershon and the Los Angeles Master Chorale

### GRANT GERSHON, conductor

**Born:** November 10, 1960, in Norwalk, California

**At the Chorale:** Music Director, now in his fourth season Grant has expanded the choir's repertoire considerably by conducting a number of world premieres: *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezos (Prayers)* by Tania León, *Mother's Lament* by Sharon Farber, *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen (U.S. premiere).

**Press:** "Gershon has found a richness of tone and a strength of phrasing that could launch the Chorale onto a new tier of musical importance." — *L.A. Weekly*

"Gershon is a direct, unfussy conductor, who values clarity, clean execution and immediate statements." — *Los Angeles Times*

"visionary" — *Daily Breeze*

Hailed by the *Los Angeles Times* for creating "a dark, rich sound awash with resonant sparkling amplitude."

Programming has been applauded for being "as warmly spiritual as it is ambitious."

**Other appearances:** St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theatre, the Finnish chamber orchestra Avanti! and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen

**Previous assignments:** Los Angeles Philharmonic assistant conductor, 1994–97

**On disc:** Two Grammy Award-nominated recordings — *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical)

*Glass-Salonen* with the Master Chorale

### LOS ANGELES MASTER CHORALE

**Founded:** 1964 as one of three original companies at the Music Center; now in its 41st season

#### Music Directors:

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

**Awards:** ASCAP/Chorus America Award for Adventurous Programming

**Press:** "the most exciting chorus in the country under Grant Gershon" — *Los Angeles Times*

"singing and direction are first-rate" — *Billboard*

"sonically exhilarating" — *Gramophone*

**On disc:** with Music Director Grant Gershon featuring Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* and Philip Glass' *Itaipu*

with Music Director Emeritus Paul Salamunovich includes the Grammy-nominated *Lauridsen-Lux Aeterna, Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo."*

motion picture soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence, My Best Friend's Wedding, The Sum of All Fears, Bram Stoker's Dracula* and *Waterworld*





# Los Angeles Master Chorale

Grant Gershon | Music Director

The Rena Waltz Pierson Music Directorship, a gift of the Pierson and Lovelace Families to honor Lillian Lovelace's mother

## rejoice

Sunday, December 5, 2004 at 7 p.m. | Walt Disney Concert Hall

**rejoice** to be full of joy; to be glad or greatly delighted; to exult

Los Angeles Master Chorale

Grant Gershon, conductor

Samela Beasom, soprano | Rachelle Fox, soprano | Randy Bills, tenor | Jinyoung Jang, bass

Helene Quintana, mezzo-soprano | Frederick Swann, organ

Resonet in laudibus *Let us resound* music by Jacob Handl

O Magnum Mysterium *O Great Mystery* music by Jacob Handl

Es ist ein' Ros' entsprungen *See how a rose sprang up* music by Michael Praetorius

Lo, How a Rose E'er Blooming music by Michael Praetorius and Jan Sandström

Buccinate *Blow the trumpet* music by Giovanni Gabrieli

In dulci jubilo *With sweet rejoicing* music by Michael Praetorius

In dulce jubilo *With sweet rejoicing* music by Jetse Bremer

Hodie, Christus natus est *Today, Christ is born* music by Jan Pieters Sweelinck

Fuga sopra il *Magnificat* music by Johann Sebastian Bach

Canone doppio all' Ottava *In dulci jubilo*

Mr. Swann

In ecclesiis *In the churches* music by Giovanni Gabrieli

Ms. Beasom | Mr. Bills

### INTERMISSION

"Jesu, Joy of Man's Desiring" from Cantata No. 147 music by Johann Sebastian Bach

Magnificat in G major music by Johann Pachelbel

Los Coflades de la estleya *Brethren of the League of the Star* music by Juan de Araujo

Ms. Beasom | Ms. Quintana

Eso rigor e repente *That sudden hardship* music by Gaspar Fernandes

Weihnachts-Oratorium *Christmas Oratorio* music by Johann Sebastian Bach

Cantata No. 4: Fallt mit danken, fallt mit Loben *Bow with thanks, bow with praise*

Ms. Beasom | Ms. Fox | Mr. Bills | Mr. Jang

Hallelujah Chorus from *Messiah* music by George Frideric Händel

**K-Mozart**  
105.1fm

**K-Mozart 105.1 FM** is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on Sunday, December 19 at 8 p.m.

Latecomers will be seated at the first convenient pause in the performance. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Programs and artists subject to change. Patrons cannot be paged during a performance.





# The Joys of Music

by Tom May

The abundance of the Baroque — in works that find ingenious ways to tell and retell familiar stories — illuminated by its limitless capacity for the impulse to rejoice.

There's a remarkable slant to human imagination: we're much more adept at describing varying states of unhappiness and misery than sheer well-being. Of course, it's become a cliché that bad news is what sells. Poets and novelists have always grappled with the phenomenon that our attention almost inevitably gravitates toward the dark side. *Paradise Lost* is what comes to mind when we think of the genius of Milton — not *Paradise Regained*. We can't get enough of Hannibal Lecter's latest incarnation.

But music, with its direct access to emotional states — both expressing and provoking them — is equally vital across the entire gamut, from suffering to joy. In this, music enjoys a unique privilege among the Arts. The fact that a musical piece resists being reduced to words is not a signal of fuzzy, vague generality. Quite the opposite: music captures nuances of sensibility with an uncanny focus. As the poet Wallace Stevens phrased it, "Music is feeling, then, not sound."

Composers of the era generally known as the Baroque — which spans widely in time as well as space — were keenly aware of this special power. The Baroque in fact embraces many different styles across an international spectrum. But its guiding thread is a conviction of beautiful order sustaining the cosmos, an order which gives meaning and clarity to our emotions. And when it comes to the feelings associated with joy, the Baroque composers reach wildly imaginative extremes. Tonight's program samples the range of that splendor, whether in the glorious and communal sound effects of antiphonal echoing or the intimate spirituality of the individual's dialogue with the divine.

Contained in the word "re-joyce" itself is the idea of amplified intensity. Jubilation can't easily be confined to the individual — it cries out to be shared, to be echoed by the larger community. This spontaneous impulse is apparent throughout the evening's program. But it's intriguing to consider what role it may have played in particular during the experimental fervor of the years when the Renaissance was giving way to the Baroque in music.

The tremendous accomplishments in which the visual arts gloried were by now widespread. Perhaps a desire to emulate



these, along with a new confidence inspired by technical advances, drove composers on a quest for grandiose effects. As the official composer for St. Mark's Cathedral in Venice during Shakespeare's lifetime, Giovanni Gabrieli explored a veritable acoustic architecture. This highly public aspect of the baroque — what Music Director Grant Gershon notes is sometimes called "the colossal baroque" — revels in the layering of antiphonal choirs, the interplay of human voices with a full panoply of ringing brass, and an extremely sophisticated calculation of sound effects. Such music is still capable of inducing thrills, no matter how coddled we are by surround-sound and the comforts of custom-made home electronics.

This is a period of remarkable synthesis as well: fusions which incorporate past traditions within a new outlook or which braid distinctive styles from Northern and Southern Europe into a new whole. The Italian Gabrieli spent some time in Germany and, as an influential teacher, imparted his insights to a new generation of German composers. One of these was Michael Praetorius. An earnest Lutheran born over a century before J.S. Bach, Praetorius generated a vast volume of work from already existing, well-known hymn tunes and melodies.

The old Christmas carols *Es ist ein Ros' entsprungen* and *In dulci jubilo* (employing a so-called macaronic interlacing of Latin with vernacular German) are classic examples of this kind of synthesis of old and new. Praetorius transplants the former into a new setting of stunningly rich and resonant harmony, while a Gabrieli-like fondness for echo effects permeates the double-choir fragmenting and recombination of the latter (known as a carol in its English version as *Good Christian Men, Rejoice*, the original melody is attributed to a 14th-century German mystic who had visions of dancing with angels). Contemporary Dutch composer Jetse Bremer adds yet another link to this tradition with his own quasi-minimalist riffing on *In dulci jubilo*.

## Resonet in laudibus

music by Jacob Handl

text from the 13th or 14th century

Resonemus laudibus  
cum jocunditatibus  
Ecclesiam fidelibus.

Appanuit quem genuit Maria.

*Let us resound with praise, with rejoicing,  
faithful of the Church.*

*He appeared whom Mary bore.*

Deus fecit hominem  
ad saum imaginem  
et similitudinem.

Appanuit quem genuit Maria.

*God created man  
in His own image and likeness.*

*He appeared whom Mary bore.*

Dues fecit omnia

Celum, terram, maria cunctaque nascentia.

Appanuit quem genuit Maria.

*God created all things:  
Heaven, earth, the sea and all living things.*

*He appeared whom Mary bore.*

Ero nostro concio  
in chrodis et organo  
benedictat Domino.

Appanuit quem genuit Maria.

*Therefore, our conscience in heart and [organ]  
will bless the Lord.*

*He appeared whom Mary bore.*

Et Deo qui venias  
donat et leticas  
nos eidem gracias.

Appanuit quem genuit Maria

*Let us offer thanks unto God  
who came and gave us gladness.*

*He appeared whom Mary bore.*

## O Magnum Mysterium

music by Jacob Handl

text is the responsory from the fourth lesson of  
Matins for Christmas Day

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

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

## JACOB HANDL

**Born:** 1550 in Ljubljana, Slovenia

**Died:** July 18, 1591, probably in Prague

**Assignments:** ca. 1585, court singer for Maximilian II of Vienna; 1586, Kantor at St. Jan na Brzheha in Prague

**Best known for:** Conservative yet forward-looking compositional techniques utilizing both major and minor diatones. His works are masterful fusions of the Italianate and Dutch-influenced styles and represent an archetype of his period. Handl also penned some 445 motets.

### Notable compositions:

*Selectiores quaedam missae*  
(4 books), 1580

*Opus musicum* (4 books),  
1586–91

*O Herre Gott*, 1587

*Harmoniae morales* (3 books),  
1589–90





### MICHAEL PRAETORIUS

**Born:** ca. 1571, in Creuzburg an der Werra, Germany

**Died:** February 15, 1621, in Wolfenbüttel, Germany

**Studied:** at the University of Frankfurt an der Oder, the Lateinschule at Zerbst, and with Giovanni Gabrieli

**Assignments:** 1587: organist at St. Marien Church, Frankfurt; 1595: organist then Kapellmeister for Duke Heinrich Julius of Brunswick-Wolfenbüttel

**Best known for:** a deep religious faith which is evident in his more than 1,000 sacred works for Lutheran liturgies. Praetorius also owned a rather avant-garde compositional outlook often employing dense scoring for as many as sixteen distinct voices as well as a highly ornamented Italian vocal style. Though unfinished, his *Syntagma musicum* still remains a significant early primer on music theory and composition.

**Curious fact:** "Praetorius" is a Latin translation of the German surname Schultheiß, which means "bailiff."

**Notable compositions:**

*Es ist ein' Ros' entsprungen*, 1600

*Terpsichore Dances*, 1612

*In dulci jubilo* (from the

*Polyhymnia caduceatrix*), 1619

### Es ist ein' Ros' entsprungen

music by Michael Praetorius

text is anonymous from a late 16th-century hymn in honor of the Virgin Mary, adapted by Praetorius in 1609

Es ist ein' Ros' entsprungen  
aus einer Wurzel zart;  
wie uns die Alten sungen,  
aus Jesse kam die Art  
und hat ein Blümlein bracht  
mitten im kalten Winter,  
wohl zu der halben Nacht.

*See how a rose sprang up from a tender root,  
as the prophets proclaimed.*

*This kind is of Jesse and has produced a little  
flower in the middle of cold winter,  
at midnight, no less.*

Das Blümelein, so kleine,  
das duftet uns so süß,  
mit seinem hellen Scheine  
vertreibt's die Finsternis.  
Wahr' Mensch und wahrer Gott,  
hilft uns aus allen Leiden,  
Rettet von Sünd' und Tod.

*This tiny flower, so small,  
spreads fragrance so sweet,  
its splendor glows  
and drives away the gloom.*

*Truly human yet truly God,  
He helps us in all our suffering,  
and saves us from sin and death.*

### Lo, How a Rose E'er Blooming

music by Michael Praetorius and Jan Sandström  
text is anonymous

Lo, how a Rose e'er blooming  
from tender stem hath sprung!  
Of Jesse's lineage coming,  
as those of old have sung.  
It came, a floweret bright,  
amid the cold of winter,  
When half spent was the night.

### Buccinate

music by Giovanni Gabrieli

text from Psalm 81:3–11, translation from Revised Standard Version

Buccinate in neomenia tuba  
in insigni die sollemnitatis nostrae.  
Quia praeceptum Israhel est  
et iudicium Deo Jacob.

*Blow the trumpet at the new moon,  
at the full moon, on our solemn feast day.  
For it is a statute of Israel,  
an ordinance of the God of Jacob.*

Testimonium in Joseph posuit illud  
cum exitet de terra Egypti  
linguam quam non noverat audivit.  
Divertit ab oneribus dorsum eius  
manus eius in cophino servierunt.

*He made it a decree in Joseph,  
when he went out over the land of Egypt.  
I hear a voice I had not known:  
I relieved your shoulder of the burden;  
your hands were freed from the basket.*

In tribulatione invocasti me et liberavi te  
exaudivi te in abscondito tempestatis  
probavi te apud aquam contradictionis.

*In distress you called, and I delivered you;  
I answered you in the secret place of thunder;  
I tested you at the waters of [objection].*

Audi populus meus et contestabor te  
Israhel si audieris me non erit in te Deus recens  
neque adorabis Deum alienum.

*Hear, O my people, while I admonish you!  
O, Israel, if you would but listen to me!  
There shall be no strange god among you;  
you shall not bow down to a foreign god.*

Ego enim sum Dominus Deus tuus qui eduxit te  
de terra Egypti  
dilate os tuum et implebo illud.  
Et non audivit populus meus vocem meam  
et Israhel non intendit michi.

*I am the Lord your God, who brought you up  
out of the land of Egypt.  
Open your mouth wide, and I will fill it.  
But my people did not listen to my voice;  
Israel would have none of me.*



**In dulci jubilo***music by Michael Praetorius**text attributed to Heinrich Suso, ca. 1295–1366.**Legend has it that on one night in 1328, the German mystic and Dominican monk Suso (or Seuse) had a vision in which he joined angels dancing as the angels sang to him “Nun singet und seid froh or In dulci jubilo.”*

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

*With sweet rejoicing now sing and be glad!  
Our hearts' delight is lying in a manger  
and shines forth like the sun on His mother's  
lap. The Alpha and the Omega!*

**In dulce jubilo***music by Jetse Bremer, 1959–**The text in this setting follows in the “macaronic” style (a blending of two different languages) by interweaving Latin with Middle Dutch.*

In dulce jubilo, singet ende weset vro,  
Al onse herten wonne leit in presepio.  
Das lichtet als die sonne in matris gremio.  
Ergo merito  
Des sullen alle harten zweven in gaudio.

*In sweet rejoicing  
now sing we all and be happy.  
Our hearts' delight lies in a manger.  
He shines like the Sun in his Mother's lap.  
Therefore, it is worthy that  
all hearts shall [be lift up] in joy.*

O Jesu pavule, na di is mi so wee  
Nu troost al mijn gemoede, tu puer inclyte.  
Dat staat in dijne goede, tu puer optime,  
Trahe me post te al in dijns vader rijke,  
O princeps gloriae.  
*O, infant Jesus, next to you I am so sorrowful.  
Comfort my mind, pure Child  
with all your goodness.  
Purest Child, lift me up behind you  
into your Father's Kingdom,  
O, Prince of Glories.*

Ubi sunt gaudia, nergens anders waar  
dan daar die engelen zingen nova cantica.  
Daar hoort men snaren klingen in Regis curia  
Eia qualia zijn de weelden daar.  
Men leeft er boven wijzen Christi presentia.  
Halleluja.

*Where are joys?*

*Nowhere else than where  
the angels sing new songs.  
There one hears harps playing in the royal halls.  
Oh, of what [wonderful] kind  
are the luxuries there!  
Those who live [in the Heavens] demonstrate  
Christ's power. Hallelujah.*

**Hodie, Christus natus est***music by Jan Pieters Sweelinck**text from the Christmas Day Vesper liturgy and is a paraphrase of Luke 2:11, 13–14 and Psalm 33:7.*

Hodie Christus natus est;  
hodie Salvator apparuit: Alleluia!  
*Today, Christ is born;  
today, the Saviour has appeared: Praise God!*

Hodie in terra canunt Angeli,  
laetantur Archangeli: Noe! Noe!  
*Today, the Angels sing on earth,  
the Archangels rejoice: Noe! Noe!*

Hodie exsultant justi, dicentes:  
Gloria in excelsis Deo, alleluia!  
Noe! Alleluia! Noe! Noe!  
*Today, the just rejoice, saying:  
Glory to God on high. Praise God!  
Noe! Praise God! Noe! Noe!*

**Fuga sopra il Magnificat***music by Johann Sebastian Bach**chorale fugue for organ on “Meine Seele erhebet den Herren” My Soul Praises the Lord, BWV 733, composed in 1708*

*While not rivaling most of his celebrated fugues in either scope or grandeur, J.S. Bach's fugue on the Magnificat (the Blessed Virgin's song of joy recorded in St. Luke's Gospel) is an example of his skillful and inventive chorale writing. This little-known gem most likely dates from Bach's first years as organist to the Duke of Sachsen-Weimar and is one of his earliest works.*

**Canone doppio all' Ottava****In dulci jubilo***music by Johann Sebastian Bach  
BWV 608, composed in 1713***GIOVANNI GABRIELI****Born:** ca. 1555 in Venice, Italy**Died:** August 12, 1612 in Venice**Studied:** with famous uncle, composer Andrea Gabrieli, who was organist at St. Mark's Cathedral in Venice**Assignments:** 1575–1579: court musician for Duke Albrecht V in Munich; 1585: organist for a religious confraternity; also in 1585: organist at St. Mark's Cathedral and, after his uncle's death in 1586, its principal composer**Best known for:** his association with St. Mark's Cathedral and the “founding” of the Venetian style of contrapuntal music. Gabrieli's choral works were often written for multiple choirs, divided into as many as 14 separate parts. He was also the first notable composer to include instrumental parts in choral compositions. Gabrieli was a popular teacher throughout Europe and taught the likes of Heinrich Schütz and Michael Praetorius.**Curious fact:** Gabrieli consciously used St. Mark's striking architectural layout — with its two choir lofts facing each other — to experiment with sound effects.**Notable compositions:**  
*Jubilate Deo*, 1597*Canzon primi toni a 10* (from the *Sacrae Symphoniae*), 1597*In ecclesiis* and *Buccinate*, published in 1615 after his death



**JOHANN PACHELBEL**

**Born:** August 1653, in Nuremberg, Germany

**Died:** March 9, 1706, in Nuremberg

**Studied:** with Heinrich Schwemmer and Georg Kaspar; also at the University of Altdorf

**Assignments:** 1673: assistant organist at St. Stephen's Cathedral, Vienna; 1677: court organist at Eisenach where he would befriend the Bach family and later teach both Johann Sebastian and Johann Christoph Bach; 1678: organist at the Predigerkirche in Erfurt; 1695: organist at St. Sebalduskirche in Nuremberg

**Best known work:** Canon and Gigue in D major for three violins and continuo, though his keyboard and church music are of greater relevance. Pachelbel's work with the chorale-prelude was of some influence to J.S. Bach.

**Curious fact:** Like the Bachs, the Pachelbels were a family of composers. One of Johann's sons emigrated to America, settling in Charleston, SC, and was perhaps the most polished musician of the Colonies in the first half of the 18th-century.

**Notable compositions:** *Hexachordum Apollinis*, a collection of six keyboard arias, 1699  
Canon and Gigue in D major for three violins and continuo, 1700  
Fugue in D minor for organ, ca. 1706

*Der Herr is König* for double chorus, 1706

**In ecclesiis**

music by Giovanni Gabrieli

text is a paraphrase of Psalms 103, 28, 81 and 46

In ecclesiis benedicite Domino. Alleluia!

In omni loco dominationis

benedic anima mea Dominum. Alleluia!

*In the churches bless the Lord. Praise God!*

*In every place of His dominion,*

*bless the Lord, O my soul. Praise God!*

In Deo salutari meo et Gloria mea.

Deus auxilium meum,

et spes mea in Deo est. Alleluia!

*In God is my salvation and my glory.*

*God is my help,*

*and my hope is in God. Praise God!*

Deus noster, te invocamus;

te laudamus; te adoramus.

Libera nos; salva nos; vivifica nos. Alleluia!

*Our God, we call upon you,*

*we praise you, we adore you.*

*Free us, save us, enliven us. Praise God!*

Deus ajutor noster in aeternum.

Alleluia! Alleluia!

*God is our eternal help.*

*Praise God! Praise God!*

**Jesu, Joy of Man's Desiring**

music by Johann Sebastian Bach from *Cantata*

No. 147, written for the Feast of the Visitation of the Virgin Mary.

Text is a verse of Martin Jahn's 1661 hymn *Jesu,*

*meiner Seelen Wonne. First performance on July*

*2, 1723 in Leipzig, Germany.*

Jesus, bleibet meine Freude,

Meines Herzens Trost und Saft,

Jesus wehret allem Leide,

Er ist meines Lebens Kraft,

Meiner Augen Lust und Sonne,

Meiner Seele Schatz und Wonne;

darum laß ich Jesum nicht

Aus dem Herzen und Gesicht.

*Jesus will remain my joy,*

*the essence of my heart, its hope;*

*Jesus protects from every grief,*

*He is the strength of [my] life,*

*the sun and pleasure of my eyes,*

*the joy and wealth of my soul;*

*so, I will Jesus not [leave]*

*from my heart and sight.*

**Magnificat in G major**

music by Johann Pachelbel

text from Luke 1:46-55

Magnificat anima mea Dominum.

Et exultavit spiritus meus

in Deo salutari meo.

Quia respexit humilitatem ancillae suae:

ecce enim ex hoc

beatam me dicent omnes generationes.

*My soul magnifies the Lord and my spirit has rejoiced in God, my Saviour.*

*For He has regarded the lowliness of his slave: behold, from now on all generations*

*will call me blessed.*

Quia fecit mihi magna qui potens est:

et sanctum nomen ejus.

Et misericordia ejus a progenie

in progenies timentibus eum.

*For He who is mighty has done great things to me; Holy is His name.*

*And His mercy is for them who fear Him from generation to generation.*

Fecit potentiam in brachio suo:

dispersit superbos mente cordis sui.

*He has shown strength with His arm;*

*He has scattered the proud*

*in the imagination of their hearts.*

Deposuit potentes de sede,

et exaltavit humiles.

Esurientes implevit bonis:

et divites dimisit inanes.

*He has deposed the mighty from their seats, and elevated the humble.*

*He has filled the hungry with goodness*

*and the rich He has sent away empty.*

Suscepit Israel puerum suum,

recordatus misericordiae suae.

Sicut locutus es ad patres nostros,

Abraham et semini ejus in saeculo.

*He has helped Israel his servant, remembering His mercy,*

*as it was uttered to our fathers,*

*to Abraham and his descendants for ages.*

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,

et in saecula saeculorum. Amen.

*Glory to the Father, and to the Son, and to the Holy Ghost.*

*As it was in the beginning, is now, and forever, for ages upon ages. Amen.*





Composers like Praetorius show an uncanny ability to strive for innovation while never losing track of their listeners. The need to remain grounded in the community — indeed to encourage its eager participation — is of course essential for the religious function in which so much of this music has its context. But one long-ignored angle is shedding new light on the Baroque: the geographical mixture of Old World and New that occurred in the music produced within the Spanish colonies of Latin America. Here we find yet another kind of fusion, with unexpected consequences: a hybrid of European-style polyphony and harmonic language with the complex rhythmic textures of both indigenous peoples and African slaves.

Representing this aspect of the Baroque are the pieces by Juan de Araujo and Gaspar Fernandes. The story of the Nativity is here clothed in language that incorporates a newfound rhythmic vitality. To be sure, the flesh-and-blood of dance permeates the spirit of much Baroque music — it can be felt even in the most abstract ruminations of Bach's instrumental masterpieces. But we sense a different kind of groundedness in the strikingly urgent, physical rush of joy that Araujo evokes in *Los Coflades de la estleya*, a so-called *negrilla* whose text also attempts to imitate the sounds of Creole speech. Its heavy syncopations foreshadow that whole wonderful taxonomy of rhythmic nuances we know from Latin music. Contemporary composers such as Osvaldo Golijov (in his enormously successful *Pasion segun San Marcos*) have continued to explore the syncretism of classical traditions with indigenous Latin American folk music — now no longer limited to the perspective of the colonizers.

*At the Church of the Virgin of Ocotlan in Tlaxcala, Mexico, the statues on the façade were made by hand in rubblework during the early 1700s. Every year after the rainy season, the façade is white-washed which is why it looks like it's made of frothy sugar icing. This example of Mexican colonial architecture in the Churrigueresque style suggests ascension, light, happiness and movement.*



Los Coflades de la estleya

music and lyrics by Juan de Araujo, 1646–1712m the maestro at cathedrals in Lima, Cuzco and La Plata (present day Sucre, Bolivia).

Los coflades de la estleya vamo turus a Beleya  
y velemo a ziola beya con Siolo en la potal.  
¡Vamo, vamo curendo aya!  
oyelemo un viyansico  
que lo compondla Flastico ziendo  
gayta su fosico y luego  
lo cantala Blastico, Pellico, Zuanico y Toma  
y lo estliviyo dila:

Gulumbé, gulumbé, gulumbá  
guaché, guaché molenio de Safala.

*Brothers and sisters of the League of the Star,  
let us all go now to Bethlehem,  
where we'll see our lovely Lady  
with our little Lord in the stable.*

*Let's go, let's go running there!  
We'll hear a carol that Francisco will compose,  
with a gourd to keep the beat;  
then Blas, Pedro, Juan, and Tomás will sing it,  
and the refrain will go:*

*Gulumbé, gulumbé, gulumbá  
guaché, guaché! O, blacks from Safala!*

Bamo a bel que traen de Angola a ziolo y a ziola  
Baltasale con Melchola y mi plimo Gasipar  
¡Vamo, vamo curendo aya!

Gulumbé, gulumbé, gulumbá  
guaché, guaché molenio de Safala.

*Let's see what Balthazar, Melchior and my cousin, Gaspar  
are bringing from Angola to our Lady and our little Lord.  
Let's go, let's go running there!*

*Gulumbé, gulumbé, gulumbá  
guaché, guaché! O, blacks from Safala!*

Vamo siguiendo la estleya — ¡Eya!  
lo negliyo coltezano — ¡Vamo!  
pus lo Reye cun tesuro — ¡turo!  
de calmino los tlesban — ¡aya!  
Blastico, Pelico, Zuanico y Tomás,  
¡aya! vamo tura aya!

Gulumbé, gulumbé, gulumbá  
guaché, guaché molenio de Safala.

*So all you blacks who work at court — O yeah!  
yes, let's go and follow the star — Let's go!  
behind the kings with the treasure — All of us!  
they carry across the desert — To the stable!  
And you, Blas, Pedro, Juan, and Tomás,  
let's all get going now,*

*Gulumbé, gulumbé, gulumbá  
guaché, guaché! O, blacks from Safala!*

Vamo turuz loz Neglios — plimos  
pues nos yeba nostla estleya — beya  
que sin tantuz neglos folmen — noche  
mucha luz en lo potal — ablá  
Blastico, Pelico, Zuanico y Tomás,  
plimos ¡beya noche ablá!

Gulumbé, gulumbé, gulumbá  
guaché, guaché molenio de Safala.

*Let's go then, all you blacks — Cousins!  
for it guides us there, our star — Lovely!  
from it, like lighting dazzling bright — Tonight!  
Lots of light upon the stable — Will shine!  
And you, Blas, Pedro, Juan, and Tomas,  
cousins, what a lovely night there will be!*

*Gulumbé, gulumbé, gulumbá  
guaché, guaché! O, blacks from Safala!*

Vaya nuestra cofladia — linda  
Pues que nos yeba la eztleia — nuestla  
tlas lo Reye pulque haya — danza  
que pala al nino aleglan — ira  
Blastico, Pelico, Zuanico y Tomás,  
¡linda nuestla danza ira!

Gulumbé, gulumbé, gulumbá  
guaché, guaché molenio de Safala.

*Move out, you members of the League —Lovely!  
for our star is guiding us — Our own star!  
behind the kings, for there — Dancing!  
to make the Child happy — They go!  
O yes, Blas, Petrito, Juanico, and Tomas,  
our dance will go nicely,*

*Gulumbé, gulumbé, gulumbá  
guaché, guaché! O, blacks from Safala!*

Eso rigor e repente

music by Gaspar Fernandes, 1570–1629, the music director at the Cathedral in Puebla, the principal city of colonial Mexico. The lyrics are 17th century Latin American Portuguese and Spanish.

*A group of Guinean Blacks sing and dance on Christmas Eve as they bring their gifts to the Christ-child. One of the few villancicos from this period to include direct and indirect references to slavery, the Africans' lowly status in Puebla and to an ethnic bias, rivalry and animosity that apparently existed between Guinean and Angolan Africans, this work is nonetheless filled with antic-*



ipation and hope for a new and better world promised by the birth of Christ. Fernandez was well known for utilizing text genres such as the negro, negrito and guineo, and his music has served as a invaluable historical record of the African musical legacy to the Americas.

Eso rigor e repente. Juro aqui se ni yo siquito. Que aunque nace poco branquito turu somo noso parente.

No tememo branco grande.

Tenle primo, tenle calje! Husihe husiha paraçia.

Toca negriyo tamboritiyo. Canta parente!

*That sudden hardship [enslavement?].*

*Certainly here I'm not favored. But although the child was born a little white, we all amount to brothers. We have no fear of the great white one. Come on, cousin, put on your shoes, get dressed! Play, black children, play the little drum. Sing brothers and sisters!*

Sarabanda tenge que tenge, sum bacasu cucumbe. Ese noche branco seremo'ese noche branco seremo!

O jesu que risa tenemo! O que risa Santo Tomé! *Dance, make noise, have fun, Sum bacasu cucumbe. Tonight we'll all be white! Oh Jesus, what laughter we have! Oh, what laughter, Saint Thomas!*

Vamo negro de Guinea a lo pesebrito sola, no vamo negro de Angola que sa turu negla fea. Queremo que niño vea negro pulizo y galano, que como sa noso hermano tenemo ya fantasia.

Toca viyano y follia baylaremos alegremente! *Let's go, Guinean blacks, to the little manger by ourselves. Don't let the Angolan blacks go because they're all unpleasant-looking. We want the child to see only polished and handsome blacks, such as our brothers, who already have fine clothes. Play a Spanish song and gaily dance.*

Gargantiya regranate yegamo a lo siquitiyo, manteyya rebocico confite curubacate.

Y de curiate faxu e la guantee camisa, capisayta de frisa canutiyo de tabaco.

Toca presa pero beyaco guitarra alegremente! Toca parente! Sarabanda tenge que tenge....

*Necklaces of precious stones we bring to the little one, a mantilla and little shawl, candy and dried fruit. And we bring a small sash, gloves, shirt, a little hooded cape made of wool, and a little cane pipe for tobacco. Play fast but skillfully on the merry guitar! Play, everybody.*

## Weihnachts-Oratorium Christmas Oratorio

### Cantata No. 4: Fallt mit danken, fallt mit Loben Bow with thanks, bow with praise

music by Johann Sebastian Bach

text from Galatians 3:23–29, Luke 2:21

translation by Dr. Thomas Somerville

BWV 248, composed for New Year's Day, Saturday June 1, 1735, the Festival of the Circumcision and Naming of Jesus; movement numbers from the New Bach Edition published by Bärenreiter in 1960

It's hard to wrap our minds around the reality that Johann Sebastian Bach produced his enormous body of work with a factory-like efficiency — much of it as part of his day job, written for a very specific purpose: next Sunday's church service, or a royal birthday or a teaching exercise. How then did he manage to create such towering masterpieces in every genre he touched? And Bach's are masterpieces not just for an elite. They exude the robustness we find with Shakespeare: an art that offers something for everyone, across all levels of knowledge and background.

The one genre of his time Bach didn't take up was that of opera — explicitly, that is, for “drama through music” is the very essence of the sacred choral music so central to his oeuvre. The story of redemption was for Bach the fundamental human drama. It reaches its most cosmic proportions in the grand canvases of the Mass in B minor and the *St. Matthew Passion*, where his musical invention achieves an existential intensity.

But Bach is a master as well at depicting the sacred in the ordinary emotions and drama of everyday life. His weekly Sunday cantatas and liturgical music entail a plethora of variations on this theme. Like Praetorius before him, Bach often takes a familiar chorale tune — such as the one known in English as *Jesu, Joy of Man's Desiring* — and creates something entirely new, here wrapping it in a cocoon of gorgeous counterpoint that conveys peace of mind.

### JOHANN SEBASTIAN BACH

**Born:** March 21, 1685, in Eisenach, Germany

**Died:** July 28, 1750, in Leipzig, Germany

**Studied:** with his father, Johann Ambrosius, who taught him the violin and trumpet and with Johann Pachelbel

**Assignments:** 1700: chorister at the Michaelis monastery in Lüneberg; 1703–07: organist at the Neuekirche in Arnstadt; 1708: court organist and orchestra leader for the Duke of Sachsen-Weimar; 1717: Kapellmeister at Cöthen; 1723: Kantor at the Thomas School in Leipzig

**Best known for:** *Das Wohltemperierte Klavier*, a collection of 48 fugues and preludes which essentially standardized the practice of equally tempering keyboard instruments. J.S. Bach is also widely known for his works for unaccompanied violin and cello, his concerti, cantatas, and oratorios, among others.

**Curious fact:** The “echo aria” (No. 39 from tonight's Cantata) recycles music (a practice known as “parody,” without the contemporary connotations) from the secular cantata *Hercules at the Crossroads*, written for a royal birthday.

**Notable compositions:** *Well-tempered Clavier*, 1722  
*Easter Oratorio*, 1725

*St. Matthew Passion*, 1727  
*Christmas Oratorio*, 1734–35  
*Jesu, meine Freude*, 1735

Completion of the Mass in B minor, 1748–49

**Quote:** “The aim and final end of all music should be none other than the glory of God and the refreshment of the soul.”  
— J.S. Bach





*The Circumcision by Giovanni Bellini (c. 1430–1516) founder of the Venetian school of painting. Musée des Beaux-Arts, Tours, France*

And Bach brings his narrative and dramatic gifts together in ways that constantly elicit emotional involvement from the listener. His *Christmas Oratorio* presents a cycle of six cantatas which trace the drama of the entire Nativity, with all its paradoxes of humility and glory. Tonight's cantata is the fourth in the cycle, intended for New Year's Day (also marking the feast of Jesus' circumcision). Its framing chorales — warmly scored with horns — invoke a joyful rhythmic impulse. The cantata's most enchanting moment is the soprano's "echo aria" in the center, with its decision to choose joy over despair. Few composers depict joy so convincingly as Bach, for his music also embraces the bittersweet path leading to it.

**Text for Christmas Oratorio, Cantata No. 4**

**36. Chorus**

Fallt mit danken, fallt mit Loben vor des  
Höchsten Gnadenthron!  
*Bow with thanks, bow with praise before the  
Highest's throne of grace!*

Gottes Sohn will der Erden Heiland und Erlöser  
werden, Gottes Sohn dämpft der Feinde Wut  
und Toben.

*God's son will become the earth's Savior and  
Redeemer, God's son will choke the enemy's  
fury and rage.*

Fallt mit danken, fallt mit Loben...  
*Bow with thanks, bow with praise...*

**37. Evangelist (Tenor)**

Und da acht Tage um waren, daß das Kind  
beschnitten würde, da ward sein Name genen-



net Jesus, welcher genennet war von dem Engel, ehe denn er im Mutterleibe empfangen ward.

*And when eight days were accomplished, so that the child should be circumcised, then was his name called Jesus, which was given him by the angel before he was conceived in his mother's womb.*

### 38. Recitative (Bass) with chorale

Immanuel, o süßes Wort!  
*Emmanuel, oh sweet word!*

Mein Jesus heißt mein Hort,  
mein Jesus heißt mein Leben.

*My Jesus is named "my shepherd,"  
my Jesus is named "my life."*

Mein Jesus hat sich mir ergeben,  
mein Jesus soll mir immerfort  
vor meinen Augen schweben.

*My Jesus has given himself to me, my  
Jesus shall evermore appear before my  
eyes.*

Mein Jesus heißet meine Lust,  
mein Jesus labet Herz und Brust.

*My Jesus is named "my delight,"  
my Jesus comforts heart and soul.*

### Chorale

Jesu, du mein liebstes Leben  
meiner Seelen Bräutigam,  
*Jesus, you my dearest life, my soul's  
bridegroom*

Komm! Ich will dich mit Lust umfassen,  
mein Herze soll dich nimmer lassen,  
der du dich vor mich gegeben  
an des bitteren Kreuzes Stamm!  
ach! so nimm mich zu dir!

*Come! I will embrace you with delight,  
my heart shall never let you go;  
who has given yourself for my sake  
on the bitter cross-stem!  
ah! so take me to you!*

Auch in dem Sterben sollst du mir  
das Allerliebste sein;  
in Not, Gefahr und Ungemach  
seh ich dir sehnlichst nach.

*Even in death shall you be  
my most dearly loved;  
in trouble, peril and distress  
I look to you most longingly.*

Was jagte mir zuletzt der Tod für Grauen  
ein?

*With what dread lately did the thought  
of death pursue me?*

Mein Jesus! Wenn ich sterbe,  
so weiß ich, daß ich nicht verderbe.

*My Jesus! When I die,  
I know that I shall not perish.*

Dein Name steht in mir geschrieben,  
der hat des Todes Furcht vertrieben.

*Your name stands written within me,  
which has driven away the fear of death.*

### 39. Aria (Echo) (Soprano)

Flößt, mein Heiland, flößt dein Namen  
auch den allerkleinsten Samen  
jenes strengen Schreckens ein?

*My Savior, is your name washed away  
by even the tiniest seed of that terrible  
fear?*

Nein, du sagst ja selber nein! (Nein!)  
*No! Even you yourself say "no!" (No!)*

Sollt ich nun das Sterben scheuen?  
*Should I then fear death?*

Nein, dein süßes Wort ist da!  
*No, your precious name is there!*

Oder sollt ich mich erfreuen?  
*Or should I rejoice?*

Ja, du Heiland, sprichst selbst ja!  
*Yes! You, Savior, yourself say "yes!" (Yes!)*

### 40. Recitative (Bass) with chorale

Wohlan, dein Name soll allein  
in meinem Herzen sein!

*Well then, your name alone  
shall be in my heart!*

### Chorale

Jesu, meine Freud und Wonne,  
meine Hoffnung, Schatz und Teil,  
So will ich dich entzückt nennen,  
wenn Brust und Herz zu dir vor Liebe  
brennen.

*Jesus, my joy and delight,  
my hope, treasure and portion,  
So I will call you with delight, when soul  
and heart burn with love for you.*

mein Erlösung, Schmuck und Heil,  
Doch, Liebster, sage mir:  
Wie rühm ich dich, wie dank ich dir?  
*my redeemer, jewel and savior,  
Yet, beloved, tell me: how shall I praise  
you, how shall I thank you?*

Hirt und König, Licht und Sonne,  
ach! wie soll ich würdiglich,  
mein Herr Jesu, preisen dich?  
*shepherd and king, light and son;  
ah! how shall I worthily,  
my Lord Jesus, praise you?*

### 41. Aria (Tenor)

Ich will nur dir zu Ehren leben,  
mein Heiland, gib mir Kraft und Mut,  
daß es mein Herz recht eifrig tut!  
*I will live only to your honor,  
my savior, give me strength and courage  
that my heart may do so most eagerly!*

Hallelujah! from *Messiah*  
music by George Frideric Händel  
text from Revelations 19:6, 11:15, 19:16  
composed in 1741, premiered in Dublin on  
April 13, 1742

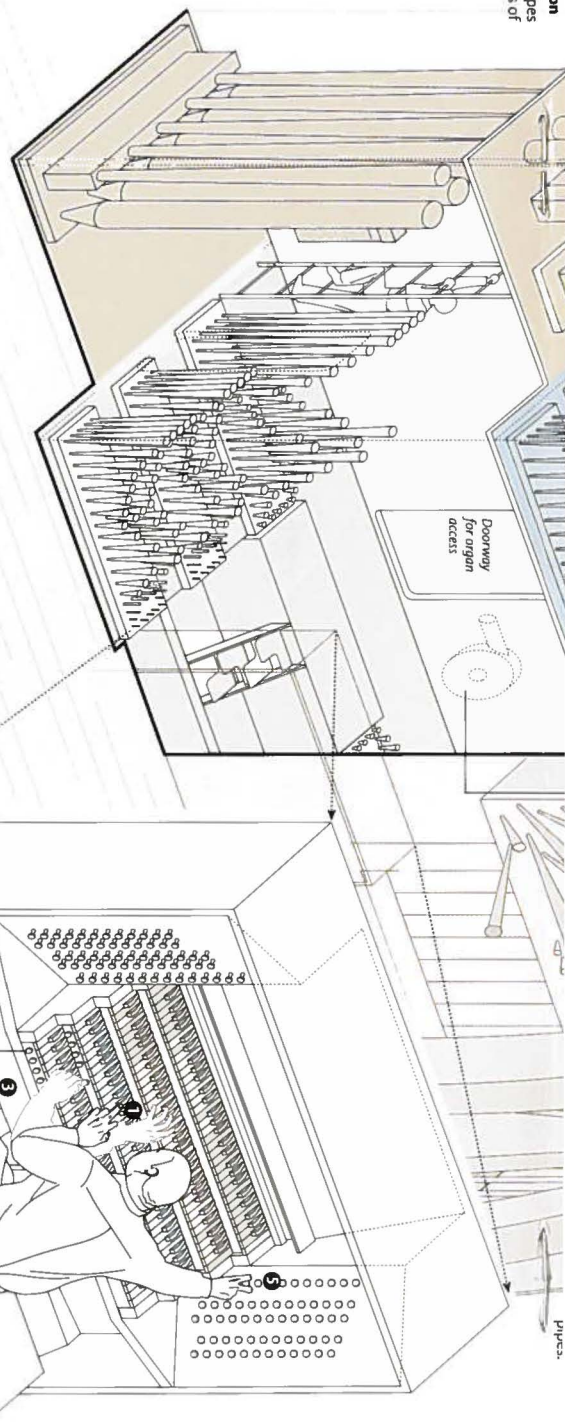
Hallelujah! for the Lord God omnipotent  
reigneth.

The kingdom of this world is become the  
kingdom of our Lord and of his Christ;  
and He shall reign for ever and ever,  
King of Kings and Lord of Lords!

Hallelujah!



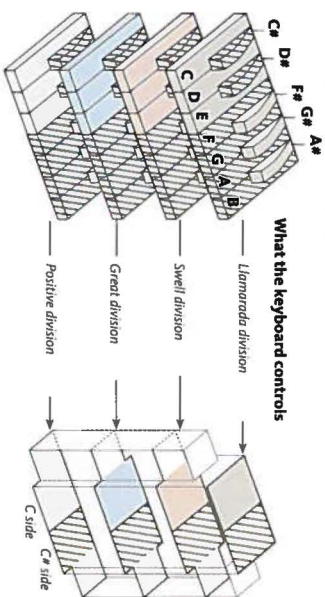
**Pedal division**  
Deep bass pipes on both sides of chamber.  
(Pedalboard)



### Split down the middle

The organ is organized into halves with the pipes alternating between the two sides based on the notes in a musical scale. Every other note emanates from an alternate side. Here's how it works:

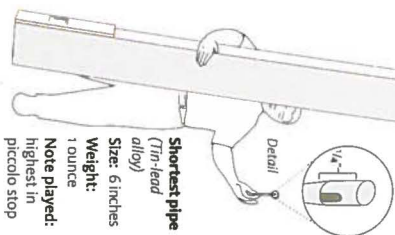
**Keyboard**  
Each row corresponds to an organ chamber level.



### Like an octopus at the controls

An organist at the console uses his whole body to play the instrument. Here's how it's done:

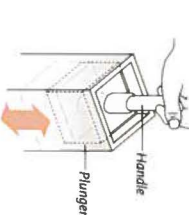
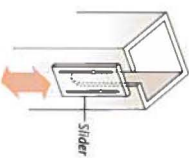
- 1 Hands play multiple keyboards simultaneously.
- 2 Thumbs and toes push and pull to open and close louvered shades.
- 3 Feet operate pedals to open and close louvered shades.
- 4 Feet play deep bass parts on pedalboard.
- 5 Fingers pull 128 stops to access organ voices composed of multiple pipes.



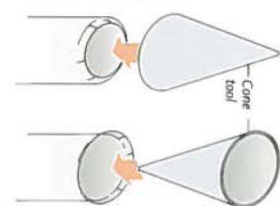
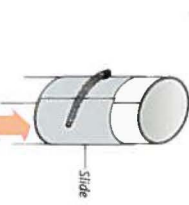
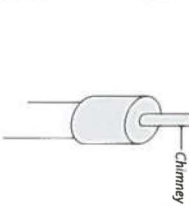
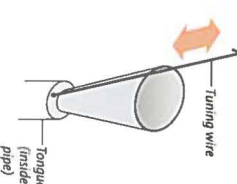
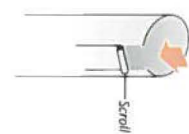
### Fine-tuning the pipes

Adjusting each pipe in the Disney Hall organ for correct pitch has been a yearlong process. Depending on the style of pipe, various tuning methods are employed. Here's how it's done:

#### Douglas fir and Norwegian pine pipes



#### Lead and tin pipes





# Inside the Disney Hall organ

Variouly described as looking like pickup sticks or French fries, Disney Hall's unorthodox

\$3-million pipe organ is the centerpiece of the Los Angeles Master Choral's holiday

concerts. While the four-tiered organ looked finished when the hall opened

a year ago, the unveiling was scheduled for this season because all

6,134 pipes had to be hand-tuned and -voiced to suit the

acoustics of the auditorium.

## Organ divisions

The organ chamber is divided into five sections, each controlled by its own simulated ivory keyboard or wood pedalboard.

### Llamarda division

Rooftop trumpet pipes accompany orchestral climaxes. (Controlled by top keyboard)

### Swell division

Choruses of pipes located on the third level. (Third keyboard)

### Great division

Main chorus of principal pipes and reeds on second level accompany the orchestra. (Second keyboard)

### Positive division

Lowest-level pipes for solos and choir accompaniment. (Bottom keyboard)

### Pedal division

Organ tuners climb ladders to access various levels.

Interior

Exterior



ALL THE ANGLES: The design is a collaboration between architect Frank Gehry and organ builder Manuel Rosales.

## Comparing the pipes

The longest pipe is as tall and thick as a telephone pole. The shortest pipe is as short and thin as a small pencil.

### Longest pipe (Douglas fir)

Size: 32 feet  
Weight: 900 pounds

Note played: lowest in vibronbasse stop

40-ton organ mounted on earthquake-proof skeletal steel frame.

Visible pipes represent only 2% of total organ.

Louvered shutters work like a volume control to muffle or amplify sound.

Curvature and angle of pipes in facade don't affect sound or tone.

Brass Spanish trumpets project horizontally from front of organ.

Three 5-horsepower blowers and bellows pump wind from behind the organ into pipes.



**SAMELA AIRD BEASOM, soprano**

**At the Chorale:** 21 seasons  
**Began solo career** with the Roger Wagner Chorale which toured the U.S. and Japan

**Performances with:** Musica Angelica Baroque Orchestra, Los Angeles Philharmonic and Philharmonic New Music Group, I Cantori, Angeles Chorale, and the Ojai, Corona del Mar Baroque, Santa Cruz Baroque, and Carmel Bach Festivals

**Co-founded:** Voxfire

**On disc:** Gordon Jacob Chamber Music for clarinet; Voxfire's *Songs to the Virgin: A Medieval Meditation*

**Currently:** Los Angeles Opera where she recently sang the role of "the children's voice" in Richard Strauss' *Die Frau ohne Schatten*

**If not a musician, I'd be:** a dancer, a cellist or an actress

**Most embarrassing stage moment:** tripping over a cable and falling while tap dancing and singing *Aba, Daba Honeymoon*.



**RANDY BILLS, tenor**

**Born:** June 16, 1980, in Fresno, California

**At the Chorale:** 3 seasons, soloist in *Messiah*

**Critical acclaim:** "a Lysander of lyrical beauty and intensity..."—*Wall Street Journal* about the Tanglewood Music Center's production of Britten's *A Midsummer Night's Dream*

**Opera roles:** Prince Ramiro in Rossini's *La Cenerentola*, Rev. Parris in Robert Ward's *The Crucible*, Ferrando in Mozart's *Così fan tutte* and Tamino in *Die Zauberflöte*

**Featured performances:** tenor soloist with Fresno Philharmonic in Beethoven's Symphony No. 9, Uriel in Haydn's *The Creation* with the La Sierra University Sinfonia, P.D.Q. Bach's *The Seasonings* with Pasadena Symphony, Mozart's *Requiem* with Long Beach Mozart Festival Orchestra

**Currently:** Los Angeles Opera Chorus; working towards a Doctor of Musical Arts degree at the University of Southern California

**If not a musician, I'd be:** a graphic designer



**RACHELLE FOX, soprano**

**Born:** January 16, 1965, in Philadelphia

**At the Chorale:** 5 seasons

**Education:** Master of Music in vocal performance from Indiana University's Early Music Institute

**Opera roles:** Monteverdi's *L'Orfeo* with Early Music Vancouver, Jacopo Peri's *Euridice* with the Long Beach Opera

**Featured soloist:** Vancouver Symphony, Musica Angelica Baroque. Ms. Fox has also performed with the Los Angeles Chamber Singers and Cappella, Theatre of Voices, and the Concord Ensemble.

**Currently:** expecting a baby

**Favorite dish:** the chocolate soufflé at Xiomara is to die for!!

**Favorite film:** *Monty Python and the Search for the Holy Grail*, among many others

**Mountains or beach:** Both. Why else would we live in California?!

**Volvo or Miata:** Honda Civic — you can't really fit a baby seat in a Miata.



**JINYOUNG JANG, bass**

**Born:** in Seoul, South Korea

**At the Chorale:** former member, bass soloist for Händel's *Israel in Egypt*, *Messiah*, Mozart's *Requiem*

**Awards and honors:** winner of a Pasadena Opera Guild competition; first place in the National Association of Teachers of Singing competition in Texas; second place in the Los Angeles Chapter of the NATS competition, Career Division; Regional finalist in the Metropolitan Opera National Council Auditions

**Debut:** Polydorus in Berlioz' *L'Enfance du Christ* with the Los Angeles Philharmonic

**Opera roles:** Frere Jean in Gounod's *Romeo et Juliette*, Colline in Puccini's *La Bohème*, Lackey in Strauss' *Ariadne auf Naxos*, Trojan Soldier in Mozart's *Idomeneo*, Commissioner in Puccini's *Madama Butterfly*, Night Watchman in Strauss' *Die Frau Ohne Schatten*, Old Gypsy in Verdi's *Il Trovatore*

**Performances with:** Bakersfield, Pasadena, Oak Ridge and Chattanooga Symphonies, Knoxville Opera, Pacific Music Festival in Japan

**Currently:** Resident Artist with Los Angeles Opera





**FREDERICK SWANN, organ**

**Born:** in Virginia

**First church assignment:** at age 10

**Other assignments:** 1957: organist, and in 1966, Director of Music at the Riverside Church, New York; 1960–67: organist and Director of Music at the Interchurch Center, New York; 1982: organist and Director of Music at the Crystal Cathedral, Garden Grove; 1998: Organist-in-Residence at the First Congregational Church of Los Angeles

**Academic assignments:** former chair of the Organ Department at the Manhattan School of Music; formerly of the music faculties of Teacher's College at Columbia University and the School of Sacred Music at Union Theological Seminary, New York

**Education:** awarded degrees "with distinction" from Northwestern University, Chicago, and the School of Sacred Music at Union Theological Seminary, New York

**Performances in:** some of the world's greatest venues, including those of Paris, Chartes, Cologne, Nuremberg, London, Brasil, and others

**Inaugurated the organs of:** Orchestra Hall in Chicago, Roy Thomson Hall in Toronto, Davies Symphony Hall in San Francisco, and Walt Disney Concert Hall

**Founded and directed:** "Organ Alive," a highly regarded annual organ conference

**Currently:** in his second term as National President of the American Guild of Organists; Organ Artist-in-Residence at St. Margaret's, Palm Desert

## Los Angeles Master Chorale

### Soprano

Tania Batson  
Samela Beasom  
Marian Bodnar  
Vicky Brown  
Claire Fedoruk  
Rachelle Fox  
Marie Hodgson  
Karen Hogle  
Hyun Joo Kim  
Deborah Mayhan  
Susan Mills  
Marnie Mosiman  
Holly Shaw Price  
Diane Thomas  
Sun Joo Yeo

### Alto

Nichole Baker  
Leanna Brand  
Aleta Braxton  
Monika Bruckner  
Sarona Farrell  
Saundra Hall Hill  
Kyra Humphrey  
Leslie Inman  
Sheila Murphy  
Alice K. Murray  
Helene Quintana  
Nike St. Clair  
Kimberly Switzer  
Tracy Van Fleet  
Diana Zaslove

### Tenor

Brenton Almond  
Randy Bills  
Scott Blois  
Dwayne Condon  
Paul Gibson  
Jody Golightly  
Steven Harms  
Shawn Kirchner  
Bong Won Kye  
Charles Lane  
Dominic MacAller  
Sal Malaki  
Christian Marcoe  
Sean McDermott  
Fletcher Sheridan  
Kevin St.Clair  
George Sterne

### Bass

Crispin Barrymore  
Mark Beasom  
Paul Cummings  
Michael Freed  
Gregory Geiger  
Michael Geiger  
Stephen Grimm  
Paul Hinshaw  
Lew Landau  
Robert Lewis  
Roger Lindbeck  
Tonoccus McClain  
James Raycroft  
David Schnell  
Burman Timberlake

*The singers of the Los Angeles Master Chorale are represented by The American Guild of Musical Artists, Scott Blois, AGMA Delegate.*

## Master Chorale Orchestra

### Violin 1

Steve Scharf, concertmaster  
Jayme Miller  
Florence Titmus  
Leslie Katz  
Patricia Aiken  
Armen Anassian  
Sharon Harman  
Samuel Fischer

### Violin 2

Margaret Wooten, principal  
Cynthia Moussas  
Jeff Gauthier  
Rhonni Hallman  
Linda Stone  
Jean Sudbury  
Anna Kotusyk

### Viola

Kazi Pitelka, principal  
Dimitri Bovaird  
Kira Blumberg  
Alma Fernandez

### Cello

David Speltz, principal  
Delores Bing  
Nadine Hall  
Maurice Grants

### Bass

Donald Ferrone, principal  
Ann Atkinson  
Peter Doubrovsky

### Oboe

Joel Timm, principal  
Stuart Horn

### Horn

Jon Titmus, principal  
Diane Muller

### Trumpet

Roy Poper, principal  
William Bing

### Trombone

William Booth, principal  
Alvin Veeh  
Terry Cravens

### Harpichord

Patricia Mabee

### Tympani

Mark Zimoski

### Contractor

Steve Scharf

### Librarian

Robert Dolan

*Los Angeles Master Chorale Orchestra is represented by the American Federation of Musicians.*





# Los Angeles Master Chorale

Grant Gershon | Music Director

The Rena Waltz Pierson Music Directorship, a gift of the Pierson and Lovelace Families to honor Lillian Lovelace's mother

**wonder** to be struck with surprise or astonishment; to marvel; to feel some curiosity

## holiday wonders

Tuesday, December 7, 2004 at 7:30 p.m. | Walt Disney Concert Hall

Saturday, December 11, 2004 at 2 p.m. | Walt Disney Concert Hall

Los Angeles Master Chorale

Grant Gershon, conductor

Tania Batson, soprano | Frederick Swann, organ

### The Holidays Around the World...

<i>England</i>	Here We Come a-Caroling	traditional carol arranged by Ralph Vaughan Williams
<i>Germany</i>	O Tannenbaum	arranged by Art Harris
<i>Argentina</i>	En lo más azul del cielo <i>In the deepest blue of sky</i>	music by Emilio Dublanc arranged by Ariel Quintana
<i>Spain</i>	A la nanita nana <i>To the little lullaby</i>	traditional carol
<i>Israel</i>	Blessings for a New Season	music by Lori Baumel
<i>Mexico</i>	Eso rigor e repente <i>That sudden hardship</i>	music by Gaspar Fernandes
<i>England</i>	Joy to the World sing-along lyrics are on page 23	music by Lowell Mason arranged by George Frideric Händel
<i>Germany</i>	Es ist ein' Ros' entsprungen <i>See how a rose sprang up</i>	music by Michael Praetorius
<i>Kenya</i>	Wana Baraka	arranged by Shawn Kirchner
<i>Netherlands</i>	Hodie Christus natus est <i>Today, Christ is born</i>	music by Jan Pieters Sweelinck
<i>Germany</i>	In dulci jubilo <i>With sweet rejoicing</i>	music by Michael Praetorius
<i>Germany</i>	"Jesu, Joy of Man's Desiring" from Cantata No. 147	music by Johann Sebastian Bach
<i>England</i>	Angels We Have Heard on High	arranged by Donald McCullough

### CONCERT SPONSORS



This concert is funded, in part, by a generous grant from Pasadena Showcase House for the Arts.

**K-Mozart**  
105.1 fm

**K-Mozart 105.1 FM** is the Official Radio Station of the Los Angeles Master Chorale.

Latecomers will be seated at the first convenient pause in the performance. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Programs and artists subject to change. Patrons cannot be paged during a performance.

### INTERMISSION



**...And Here at Home**

O Come All Ye Faithful

music by John Francis Wade

Joy to the World from *Anniversary Carols*

arranged by Jackson Berkey

Grand Fantasia on *Joy to the World*

music by Marc F. Cheban

Mr. Swann

Jingle Bells

music by James Pierpont

sing-along lyrics are on page 25

Do You Hear What I Hear?

arranged by Harry Simeone

Tomorrow Shall Be My Dancing Day

music by John Gardner

There Comes a Ship

music by Paul Gibson

Have Yourself a Merry Little Christmas

arranged by Ken Neufeld

Rudolph, the Red-Nosed Reindeer

music by Johnny Marks

sing-along lyrics are on page 25

Glory, Glory to the Newborn King

music by Moses Hogan

Ms. Batson

Hallelujah Chorus from *Messiah*

music by George Frideric Händel

**Thank you, Pasadena Showcase House for the Arts**

Applause for the volunteer members of the Pasadena Showcase House for the Arts who have raised in excess of \$12 million in cumulative donations to support music and arts education. In April 2004, Pasadena Showcase House for the Arts awarded \$800,000 in gifts and grants to local schools, symphonic associations, and other non-profit organizations in support of music education and concert underwriting. The Chorale is especially grateful for a gift from PSHA which is helping to fund these two performances of Holiday Wonders.



# holiday wonders



**FREDERICK SWANN, organ**

**Born:** in Virginia

**First church assignment:** at age 10

**Other assignments:** 1957: organist and in 1966, Director of Music at the Riverside Church, New York; 1960–67: organist and Director of Music at the Interchurch Center, New York; 1982: organist and Director of Music at the Crystal Cathedral, Garden Grove; 1998: Organist-in-Residence at the First Congregational Church of Los Angeles

**Academic assignments:** former chair of the Organ Department at the Manhattan School of Music; formerly of the music faculties of Teacher's College at Columbia University and the School of Sacred Music at Union Theological Seminary, New York

**Education:** awarded degrees "with distinction" from Northwestern University, Chicago, and the School of Sacred Music at Union Theological Seminary, New York

**Performances in:** some of the world's greatest venues, including those of Paris, Chartes, Cologne, Nuremberg, London, Brasil, and others

**Inaugurated the organs of:** Orchestra Hall in Chicago, Roy Thomson Hall in Toronto, Davies Symphony Hall in San Francisco, and Walt Disney Concert Hall

**Currently:** in his second term as National President of the American Guild of Organists; Organ Artist-in-Residence at St. Margaret's, Palm Desert

## O Tannenbaum

*composed by Leipzig organist Ernst Anschütz in 1824, arranged by Art Harris*

*A Tannenbaum is a fir tree (die Tanne) or Christmas tree (der Weihnachtsbaum). Its ever-green qualities have long inspired musicians to write several "Tannenbaum" songs in German. This melody is an old folk tune. The first known "Tannenbaum" song lyrics date back to 1550.*

O Tannenbaum, O Tannenbaum,  
how true you stand unchanging.  
Your boughs so green in summertime  
remain so green in wintertime.

O Tannenbaum, O Tannenbaum,  
how true you stand unchanging.

O Tannenbaum, O Tannenbaum,  
thy message is enduring.  
So long ago in Bethlem  
was born the Saviour of all Men.  
O Tannenbaum, O Tannenbaum,  
thy message is enduring.

O Tannenbaum, O Tannenbaum,  
thy faith also unchanging,  
a symbol sent from God above  
proclaiming Him the Lord of Love.  
O Tannenbaum, O Tannenbaum,  
how true you stand unchanging,  
how true you stand unchanging.

## En lo más azul del cielo

*music by Emilio Dublanc, arranged by Ariel Quintana*

En lo más azul del cielo se paseaba una doncella;  
en la frente una corona, en la mano una azucena.  
*In the deepest blue of sky, a maid was walking.  
She wore a crown, and in her hand [was] a  
white lily.*

De un tronco fre la rama, de la rama fue la flor;  
de la flor nació María; de María, el Redentor.  
*From the trunk, grew a branch,  
from the branch a flower [came],  
from the flower, Mary was born,  
and from Mary, [came] the Redeemer.*

Al crystal cruzó un destello, mass u faz no la  
empañoó;  
así concibió María y doncella se quedo.  
*A beam of light shone through the crystal,  
yet its face was not clouded.*



*Patrick Foster tries out a wooden pipe from the Disney Hall organ at the Organ Crawl for donors on October 16.*

*This is how Mary conceived,  
and remained [ever-virgin].*

## A la nanita nana

*traditional Spanish carol, translation by Pablo Corá*

A la nanita nana, nanita ea,  
Mi Jesús tiene sueño, bendito sea.  
Fuente, oi'la que corres clara y sonora,  
ruiseñor que en la selva cantando lloras,  
callad mientras la cuna se balancea.

A la nanita nana, nanita ea.  
*To the little lullaby, lulla hey.  
My Jesus is sleepy, blessed be He.  
To the little lullaby, lulla hey.*

*Listen to the rolling fountain  
clear and sonorous.*

*Nightingale in the rainforest cry with your  
song,  
appease now the cradle that rocks.  
To the little lullaby, lulla hey.*



## Blessings for a New Season

music by Lori Baumel

A new season, a new spirit, a new day.  
A new reason, a new dawning to say:  
Shehecheyanu v'kiy'manu v'higyanu  
laz'mahn hazeh.

*You are the Creator of all things who has brought us to this moment.*

A new season, a new spirit, a new  
dawning, we praise you God!

Baruch atah Adonai eloheinu melech  
ha'olam shehecheyanu v'kiy'manu v'hi-  
gyanu laz'mahn hazeh.

*Blessed are you, O Lord our God, Creator of all things who has brought us to this moment.*

We praise you Lord our God.

Praised be your name, the Ruler of the  
world.

Shehecheyanu v'kiy'manu v'higyanu  
laz'mahn hazeh.

*You are the Creator of all things who has brought us to this moment.*

Grant us peace, grant us hope, grant us  
life. Amen.

## Eso rigor e repente

music by Gaspar Fernandes, 1570–1629, the  
music director at the Cathedral in Puebla,  
the principal city of colonial Mexico. The  
lyrics are 17th century Latin American  
Portuguese and Spanish.

*A group of Guinean Blacks sing and dance on Christmas Eve as they bring their gifts to the Christ-child. One of the few villancicos from this period to include direct and indirect references to slavery, the Africans' lowly status in Puebla and to an ethnic bias, rivalry and animosity that apparently existed between Guinean and Angolan Africans, this work is nonetheless filled with anticipation and hope for a new and better world promised by the birth of Christ. Fernandez was well known for utilizing text genres such as the negro, negrito and guineo, and his music has served as a invaluable historical record of the African musical legacy to the Americas.*

Eso rigor e repente. Juro aqui se ni yo  
siquito.

Que aunque nace poco branquito turu  
somo noso parente.

No tememo branco grande.

Tenle primo, tenle calje! Husihe husiha  
paraçia.

Toca negriyo tamboritiyo. Canta parente!  
*That sudden hardship [enslavement?].*

*Certainly here I'm not favored. But*

*although the child was born a little*

*white, we all amount to brothers. We*

*have no fear of the great white one.*

*Come on, cousin, put on your shoes, get*

*dressed! Play, black children, play the*

*little drum. Sing brothers and sisters!*

Sarabanda tenge que tenge, sum bacasu  
cucumbe. Ese noche branco sere-  
mo'ese noche branco seremo!

O Jesu que risa tenemo! O que risa Santo  
Tomé!

*Dance, make noise, have fun, Sum*

*bacasu cucumbe. Tonight we'll all be*

*white! Oh Jesus, what laughter we have!*

*Oh, what laughter, Saint Thomas!*

Vamo negro de Guinea a lo pesebrito  
sola, no vamo negro de Angola que sa  
turu negla fea.

Queremo que niño vea negro pulizo y  
galano, que como sa noso hermano  
tenemo ya fantasia.

Toca viyano y follia baylaremos alegre-  
mente!

*Let's go, Guinean blacks, to the little*

*manger by ourselves. Don't let the*

*Angolan blacks go because they're all*

*unpleasant-looking. We want the child to*

*see only polished and handsome blacks,*

*such as our brothers, who already have*

*fine clothes. Play a Spanish song and*

*gaily dance.*

Gargantiya regranate yegamo a lo siqui-  
tiyo, manteyya rebocico confite  
curubacate.

Y de curiate faxu e la guantee camisa,  
capisayta de frisa canutiyo de tabaco.

Toca presa pero beyaco guitarria alegre-  
mente!

Toca parente! Sarabanda tenge que  
tenge....

*Necklaces of precious stones we bring to*

*the little one, a mantilla and little shawl,*

*candy and dried fruit. And we bring a*

*small sash, gloves, shirt, a little hooded*

*cape made of wool, and a little cane pipe*

*for tobacco. Play fast but skillfully on the*

*merry guitar! Play, everybody.*

## Grand Fantasia on Joy to the World

music by Marc F. Cheban, 1953–

*Cheban is the Choirmaster/Organist at St. Andrews School in Middletowne, Delaware.*

## Joy to the World

music by Lowell Mason, 1792–1872,

arranged by George Frideric Händel.

text by Isaac Watts, 1674–1748

Joy to the world, the Lord is come!

Let earth receive her King;

let every heart prepare him room,

and heaven and nature sing.

Joy to the world, the Savior reigns!

Let all their songs employ;

while fields and floods, rocks, hills, and

plains

repeat the sounding joy.

He rules the world with truth and grace,

and makes the nations prove

the glories of his righteousness,

and wonders of his love.



# holiday wonders



## TANIA BATSON, soprano

**Born:** in California

**At the Choral:** now in her fourth season; soloist in Händel's *Israel in Egypt* and *Messiah*

**Debut:** as Ygraine in Paul Dukas' *Ariane et Barbe Bleue* with the American Symphony Orchestra at Avery Fisher Hall

**Featured performances:** *Sweeney Todd* with New York Philharmonic, Mozart's *Mass in C minor* at Concordia University

**Televised performance:** PBS' *Live from Lincoln Center: A Celebration of Musical Theatre* with the New York Choral Artists

**Premiered:** Tobias Pikar's *Emmeline* at New York City Opera, participated in the U.S. premiere of Sir Paul McCartney's *Standing Stone* at Carnegie Hall

**Education:** Bachelor of Arts in Music from Emory University and Master of Music in Vocal Performance from Boston University

**Favorite restaurant:** Loveless Café in Nashville, TN

**Favorite film:** *An American in Paris*

**Pets:** "No pets, but I do have two children!!"

## Es ist ein' Ros' entsprungen

music by Michael Praetorius

text is anonymous from a late 16th-century hymn in honor of the Virgin Mary, adapted by Praetorius in 1609

Es ist ein' Ros' entsprungen  
aus einer Wurzel zart;  
wie uns die Alten sungen,  
aus Jesse kam die Art  
und hat ein Blümlein bracht  
mitten im kalten Winter,  
wohl zu der halben Nacht.

*See how a rose sprang up from a tender root;  
as the prophets proclaimed.*

*This kind is of Jesse and has produced a little  
flower in the middle of cold winter,  
at midnight, no less.*

Das Blümelein, so kleine,  
das duftet uns so süß,  
mit seinem hellen Scheine  
vertreibt's die Finsternis.  
Wahr' Mensch und wahrer Gott,  
hilft uns aus allen Leiden,  
Rettet von Sünd' und Tod.

*This tiny flower, so small,  
apreads fragrance so sweet,  
its splendor glows  
and drives away the gloom.  
Truly human yet truly God  
He helps us in all our suffering,  
and saves us from sin and death.*

## Wana Baraka

Kenyan folk song arranged by Shawn Kirchner

Wana baraka wale waombao,  
Yesu mwenyewe alisema. Alleluya!  
Wana amani, Wana furaha, Wana uzima.

*They have blessings, those who pray.  
Jesus Himself said so. Praise God!  
They have peace, they have joy, they have well  
being.*

## Hodie, Christus natus est

music by Jan Pieters Sweelinck

text from the Christmas Day Vesper liturgy and is a paraphrase of Luke 2:11, 13-14 and Psalm 33:1.

Hodie Christus natus est;  
hodie Salvator apparuit: Alleluia!  
*Today, Christ is born;  
today, the Saviour has appeared: Praise God!*

Hodie in terra canunt Angeli,  
laetantur Archangeli: Noe! Noe!  
*Today, the Angels sing on earth,  
the Archangels rejoice: Noe! Noe!*

Hodie exsultant justi, dicentes:  
Gloria in excelsis Deo, alleluia!  
Noe! Alleluia! Noe! Noe!  
*Today, the just rejoice, saying:  
Glory to God on high. Praise God!  
Noe! Praise God! Noe! Noe!*

## In dulci jubilo

music by Michael Praetorius

text attributed to Heinrich Suso, ca. 1295-1366.  
Legend has it that on one night in 1328, the German mystic and Dominican monk Suso (or Seuse) had a vision in which he joined angels dancing as the angels sang to him "Nun singet und seid froh or In dulci jubilo."

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

*With sweet rejoicing now sing and be glad!  
Our hearts' delight is lying in a manger  
and shines forth like the sun on His mother's  
lap. The Alpha and the Omega!*

## Jesu, Joy of Man's Desiring

music by Johann Sebastian Bach from Cantata No. 147, written for the Feast of the Visitation of the Virgin Mary.

Text is a verse of Martin Jahn's 1661 hymn *Jesu, meiner Seelen Wonne*. First performance on July 2, 1723 in Leipzig, Germany.

Jesus, bleibet meine Freude,  
Meines Herzens Trost und Saft,  
Jesus wehret allem Leide,  
Er ist meines Lebens Kraft,



Meiner Augen Lust und Sonne,  
Meiner Seele Schatz und Wonne;  
darum laß ich Jesum nicht  
Aus dem Herzen und Gesicht.

*Jesus will remain my joy,  
the essence of my heart, its hope;  
Jesus protects from every grief,  
He is the strength of [my] life,  
the sun and pleasure of my eyes,  
the joy and wealth of my soul;  
so, I will Jesus not [leave]  
from my heart and sight.*

## Jingle Bells

*music and lyrics by James Pierpoint*

*Believe it or not, Jingle Bells was originally written for Thanksgiving! The author and composer was Rev. James Pierpoint who wrote the song in 1857 for children celebrating his Boston Sunday School Thanksgiving. The song was so popular that it was repeated at Christmas and Jingle Bells has been reprised ever since. The sound effects using the bells have become synonymous with the arrival of Father Christmas or Santa Claus to the delight of children of all ages.*

Dashing through the snow  
in a one horse open sleigh  
O'er the fields we go  
Laughing all the way  
Bells on bob tails ring  
Making spirits bright  
What fun it is to laugh and sing  
A sleighing song tonight

### *Refrain:*

Oh, 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.

A day or two ago  
I thought I'd take a ride  
and soon Miss Fanny Bright  
was seated by my side.

The horse was lean and lank,  
misfortune seemed his lot.  
We got into a drifted bank  
and then we got upstot.

Now the ground is white.  
Go it while you're young.  
Take the girls along  
and sing this sleighing song.  
Just bet a bobtailed bay  
two forty as his speed  
Hitch him to an open sleigh and  
crack!  
You'll take the lead.

## Rudolph, the Red-Nosed Reindeer

*music by Johnny Marks  
lyrics by Robert May*

*This famous Christmas song was originally a poem by Robert May, an advertising executive. May was assigned to produce a Christmas poem to be heard by children visiting Santa Claus in department stores. This marketing ploy was a massive success and approximately 2.5 million Rudolph, the red-nosed reindeer poems were given away in the first year of publication! In 1949, the singer Gene Autry recorded a musical version of Rudolph the Red-Nosed Reindeer.*

Rudolph, the red-nosed reindeer  
had a very shiny nose.  
And if you ever saw him,  
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 all the reindeer loved him  
as they shouted out with glee,  
Rudolph the red-nosed reindeer,  
you'll go down in history!

## Los Angeles Master Chorale

### **Soprano**

Tania Batson  
Marian Bodnar  
Vicky Brown  
Claire Fedoruk  
Rachelle Fox  
Marie Hodgson  
Karen Hogle  
Hyun Joo Kim  
Deborah Mayhan  
Marnie Mosiman  
Holly Shaw Price  
Diane Thomas

### **Alto**

Nichole Baker  
Leanna Brand  
Monika Bruckner  
Amy Fogerson  
Saundra Hall Hill  
Kyra Humphrey  
Leslie Inman  
Sheila Murphy  
Alice K. Murray  
Nancy Sulahian  
Kimberly Switzer  
Tracy Van Fleet  
Diana Zaslove

### **Tenor**

Brenton Almond  
Dwayne Condon  
Pablo Corá  
Paul Gibson  
Jody Golightly  
Steven Harms  
Shawn Kirchner  
Dominic MacAller  
Christian Marcoe  
Sean McDermott  
Fletcher Sheridan  
Kevin St. Clair

### **Bass**

Crispin Barrymore  
Paul Cummings  
Michael Freed  
Gregory Geiger  
Stephen Grimm  
Paul Hinshaw  
Lew Landau  
Robert Lewis  
Roger Lindbeck  
Tonoccus McClain  
James Raycroft  
Burman Timberlake

*The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, Scott Blois, AGMA Delegate.*



# Los Angeles Master Chorale

Grant Gershon | Music Director

The Rena Waltz Pierson Music Directorship, a gift of the Pierson and Lovelace Families to honor Lillian Lovelace's mother

## messiah sing-along

Monday, December 13, 2004 at 7:30 p.m. | Walt Disney Concert Hall

**sing-along** a song to which one can sing along in accompaniment

Grant Gershon, conductor

Claire Fedoruk, soprano | Monika Bruckner, mezzo soprano | Pablo Corá, tenor

Gregory Geiger, bass | Frederick Swann, organ

Messiah

music by George Frideric Händel

### Part the First

1	Sinfonia	Overture	Orchestra
2	Recitative	Comfort ye, my people	Mr. Corá
3	Aria	Ev'ry valley shall be exalted	Mr. Corá
4	Chorus	And the glory of the Lord	
5	Recitative	Thus saith the Lord of Hosts	Mr. Geiger
6	Aria	But who may abide the day of his coming	Ms. Bruckner
7	Chorus	And he shall purify the sons of Levi	
8	Recitative	Behold, a virgin shall conceive	Ms. Bruckner
9	Aria	O thou that tellest good tidings to Zion	Ms. Bruckner & Chorus
10	Recitative	For behold, darkness shall cover the earth	Mr. Geiger
11	Aria	The people that walked in darkness	Mr. Geiger
12	Chorus	For unto us a child is born	
13	Pifa	Pastoral Symphony	Orchestra
14	Recitative	There were shepherds abiding in the field	Ms. Fedoruk
	Recitative	And lo, the angel of the Lord came upon them	Ms. Fedoruk
15	Recitative	And the angel said unto them	Ms. Fedoruk
16	Recitative	And suddenly there was with the angel	Ms. Fedoruk
17	Chorus	Glory to God in the highest	
18	Aria	Rejoice greatly, O daughter of Zion	Ms. Fedoruk
19	Recitative	Then shall the eyes of the blind be open'd	Ms. Bruckner
20	Aria	He shall feed his flock like a shepherd	Ms. Bruckner
	Aria	Come unto him	Ms. Fedoruk
21	Chorus	His yoke is easy, his burthen is light	

### Part the Second

44	Chorus	Hallelujah!	
----	--------	-------------	--

**K-Mozart**  
105.1fm

**K-Mozart 105.1 FM** is the Official Radio Station of the Los Angeles Master Chorale.

Latecomers will be seated at the first convenient pause in the performance. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium.

Programs and artists subject to change. Patrons cannot be paged during a performance.





**MONIKA BRUCKNER, mezzo-soprano**

**Born:** in München, Germany

**At the Chorale:** 1 season

**A musician since:** age 7 when she began playing the violin

**Education:** Master of Music in vocal performance from the Conservatoire Boulogne-Billancourt in Paris

**Performances with:** Radio France Choir in Europe, Los Angeles Chamber Singers and Cappella

**Collaborations with:** harpist Patricia Mabee and conductors Ricardo Muti, Jeffrey Tate, Yutaka Sado, Serge Ozawa, Charles Dutoit, Sir David Willcocks and Myung-Whun Chung



**PABLO CORÁ, tenor**

**Born:** in Buenos Aires, Argentina

**At the Chorale:** 3 seasons

**Performances in:** Teatro Colón (Argentina), Concertgebouw (Amsterdam), Lincoln Center, the Brooklyn Academy of Music, Weill Recital Hall (New York), Dorothy Chandler Pavilion and Walt Disney Concert Hall

**Performances with:** Los Angeles Philharmonic, Los Angeles Chamber Singers and Cappella, Aguavá New Music,

Musica Angelica and with period performance ensembles such as Piffaro, the Folger Consort, Camerata Pacifica Baroque and the Catacoustic Ensemble.

**On disc:** Theatre of Voices, Pro Arte Singers, Concord Ensemble, Piffaro and Los Angeles Master Chorale

**Founded:** Concord Ensemble in 1996

**Currently:** working on two previously unpublished oratorios by early Baroque composer Giacomo Carissimi to be performed in 2005

**What makes for a great musical "high":** Bach, any given day

**Mountains or beach:** mountains

**Beer or wine:** beer

**Volvo or Miata:** Volvo



**CLAIRE FEDORUK, soprano**

**At the Chorale:** 3 seasons

**Education:** Bachelor of Music from Pacific Lutheran University and Master of Music from the Eastman School

**Solo performances:** Urbana (Italy), Sapporo (Japan), Frankfurt, Saarbrücken, Friburg (Germany)

**Premiered:** John Adams' *El Niño* with the Chorale and Los Angeles Philharmonic

**Appearances with:** conductor Burton Karson and the Corona del Mar Baroque Festival as Ceccho Bimbi in Banchieri's *Barca della Veneto* and with conductor Jeffery Bernstein and the Occidental Glee Club as soloist in Schutz' *Musikalische Exequien*

**Currently:** working towards a doctorate in Early Music Performance at the University of Southern California and transcribing six of Michel Pignolet de Monteclair's cantatas for future publication



**GREGORY GEIGER, bass**

**At the Chorale:** 9 seasons

**Education:** a graduate of both Michigan State University and the Peabody Institute.

**Solo performances:** Baltimore Opera, Baltimore Choral Arts Society, Washington Opera, Polaris New Music Ensemble, Baltimore Concert Artists, Los Angeles Opera, Curtis Institute Opera

**Performed before:** Former President James Carter when the president received the Albert Schweitzer Prize for Humanitarianism

**On disc:** with such artists as LeAnn Rimes and Barbara Streisand in addition to several film soundtracks

**Currently:** on the vocal studies faculty at Pomona College

**GEORGE FRIDERIC HÄNDEL**

**Born:** February 23, 1685 in Halle, Germany

**Died:** April 14, 1759 in London, England

**Studied:** with Friedrich Wilhelm Zachow, law (only briefly) at the University of Halle

**Assignments:** 1702: organist at the Domkirche; 1703: violinist with the Hamburg Opera (a post which ended when Händel fought a duel with opera composer Matheson); after 1714: court composer for King George I of England (previously the Elector of Hanover, Germany)

**Best known for:** two of his oratorios, *Judas Maccabaeus* and *Messiah*. Händel found a way to appeal to the middle-class English public as well as the musical "hierarchy" by exploiting the oratorio's grand scale and lush manner of storytelling. However, his more than 40 operas, though only rediscovered and given renewed importance in the last half-century, are masterworks of style and imagination, though still constrained by convention.

**Curious fact:** Despite *Messiah's* successful premiere in Dublin, Händel was worried that the title would be considered inappropriate for a concert work when he brought it to London and used the name "A New Sacred Oratorio" instead.

# messiah sing-along

## Master Chorale Administration

### Artistic Staff

Grant Gershon, Music Director  
Paul Salamunovich, Music Director Emeritus  
Nancy Sulahian, Director, Chamber Singers  
Lisa Edwards, Pianist/Musical Assistant  
Marnie Mosiman, Artistic Director for Voices Within

### Administrative Staff

Terry Knowles, Executive Director  
Marjorie Lindbeck, General Manager  
Paul Dupree, Director of Marketing  
Kathie Freeman, Artistic Personnel & Production Manager  
Andrew Brown, Community Programs Manager  
Patrick Brown, Resource Development Associate – Individual Gifts  
Regina Sadono, Resource Development Associate – Institutional Gifts  
D'aun Miles, Administrative Services Manager  
Jerome McAlister, Marketing Assistant

### Consultants

Ad Lib Communications, Libby Huebner, publicist  
Ashlock & Valentine, accountants, Byron Green and Rebecca Schumacher  
NetTech, computer services  
Patron Technology, e-news  
Shugoll Research  
Smash Event, Gerry Huffman  
VisualMorph, David Mesfin, design

### Walt Disney Concert Hall

Paul Geller, Stage Manager  
Phillip A. Smith, Organ Conservator  
Page Messerly, Box Office Treasurer  
Toliman Au, Customer Specialist  
Elias Santos, Customer Specialist

### Los Angeles Master Chorale

135 North Grand Avenue  
Los Angeles, California 90012  
phone 213-972-3110  
fax 213-687-8238  
email LAMC@LAMC.ORG  
WWW.LAMC.ORG



### FREDERICK SWANN, organ

**Born:** in Virginia

**First church assignment:** at age 10

**Other assignments:** 1957: organist, and in 1966: Director of Music at the Riverside Church, New York; 1960–67: organist and Director of Music at the Interchurch Center, New York; 1982: organist and Director of Music at the Crystal Cathedral, Garden Grove; 1998: Organist-in-Residence at the First Congregational Church of Los Angeles

**Academic assignments:** former chair of the Organ Department at the Manhattan School of Music; formerly of the music faculties of Teacher's College at Columbia University and the School of Sacred Music at Union Theological Seminary, New York

**Education:** awarded degrees "with distinction" from Northwestern University, Chicago, and the School of Sacred Music at Union Theological Seminary, New York

**Performances in:** some of the world's greatest venues, including those of Paris, Chartes, Cologne, Nuremberg, London, Brasil, and others

**Inaugurated the organs of:** Orchestra Hall in Chicago, Roy Thomson Hall in Toronto, Davies Symphony Hall in San Francisco, and Walt Disney Concert Hall

**Founded and directed:** "Organ Alive," a highly regarded annual organ conference

**Currently:** in his second term as National President of the American Guild of Organists; Organ Artist-in-Residence at St. Margaret's, Palm Desert

## Master Chorale Orchestra

### Violin 1

Steve Scharf, concertmaster  
Margaret Wooten, assistant concertmaster  
Flo Titmus  
Leslie Katz  
Alwyn Wright  
Sharon Harman

### Violin 2

Jayme Miller, principal  
Cynthia Moussas  
Rhonni Hallman  
Linda Stone  
Lisa Dondlinger  
Anna Kotusyk

### Viola

Andrew Picken, principal  
Shawn Mann  
Dmitri Boviard  
Kathryn Reddish

### Cello

John Walz, principal  
Delores Bing, assistant principal  
Nadine Hall  
Maurice Grants

### Bass

Donald Ferrone, principal  
Ann Atkinson, assistant principal

### Oboe

Joel Timm, principal  
Stuart Horn

### Bassoon

Rose Corrigan, principal

### Trumpet

Andrew Ulyate, principal  
William Bing

### Tympani

Mark Zimoski, principal

### Harpichord

Patricia Mabee

### Organ

Fred Swann

### Personnel Manager

Steve Scharf

### Librarian

Robert Dolan

*Los Angeles Master Chorale Orchestra is represented by the American Federation of Musicians.*



## 2004/2005 Circle of Friends

Los Angeles Master Chorale gratefully acknowledges the following individuals, businesses, foundations and government entities that support the artistic vision of Grant Gershon through generous annual gifts, grants and sponsorship. We applaud the vision of these wonderful donors who understand that the artistic growth of this magnificent Chorale is dependent upon the community of donors — our Circle of Friends. Thank you!

### Angel Circle

**\$100,000 to \$500,000**

Lillian and Jon Lovelace +  
Carolyn and Charles D. Miller +

### Benefactor Circle

**\$10,000 to \$99,999**

Brent Enright +  
Lois and Robert F. Erburu  
Denise and Robert Hanisee +  
Joyce and Kent Kresa  
Joyce and Donald Nores +  
Bette Redmond +  
Mr. and Mrs. Robert Ronus  
Mr. and Mrs. M. Daniel Shaw +  
Frank J. Sherwood  
Philip A. Swan and Patricia A. MacLaren  
Elayne and Tom Techentin

### Maestro Circle

**\$5000 to \$9999**

Gregory J. and Nancy McAniff  
Annick +  
Michael Breitner and Michael Reisig +  
Debbie and Jeff Briggs +  
Kathleen and Terry Dooley +  
Ann Graham Ehringer +  
Robert G. Finnerty and  
Richard Cullen +

Claudia and Mark Foster +  
Moirá Byrne Foster Foundation  
Betty Freeman  
Bruce and Capri Haga  
Dr. and Mrs. Bryan E. Henderson +  
Carol and Warner Henry  
Victoria and Frank D. Hobbs  
Mona and Frank Mapel +  
Drs. Robert and Marguerite Marsh  
Jane and Edward J. McAniff +  
Mr. and Mrs. David McIntyre +  
Mrs. Edward McLaughlin +  
Sheila Muller  
Eleanor Pott +  
Marshall Rutter and Terry Knowles  
Mr. and Mrs. W. Scott Sanford  
David N. Schultz  
Martha Ellen Scott  
Susan and John Sweetland  
Barbara and Ian White-Thomson

### Golden Baton Circle

**\$2500 to \$4999**

Anonymous  
Regina Clark  
Cynthia and Sam Coleman +  
Pat and Wayne DePry  
Thomas F. Grose  
Mr. and Mrs. Stephen F. Hinchliffe, Jr.

Christine and Peter Kuyper  
Cheryl Petersen and Roger Lustberg  
Albert and Helen McNeil  
Everett and Carole Meiners  
Sally and Robert Neely  
Susan Erburu Reardon and George Reardon +  
Eric Richards  
Penelope C. Roeder, Ph.D.  
Charles I. Schneider  
Nancy and Dick Spelke +  
Michele and Russell Spoto, M.D.  
Jann and Kenneth Williams

### Impresario Circle

**\$1000 to \$2499**

Anonymous (2)  
Dr. and Mrs. James P. Beasom III  
Susan Bienkowski  
Theodore and Kathy Calleton  
Wayne and Judith Carter  
Marjorie Chronister  
Edward and Alicia G. Clark  
Theodore G. and Eleanor S. Congdon  
Mrs. Brian Dockweiler Crahan  
Don and Meagan Davis  
Teresa and Robert A. De Stefano  
Gary and Joyce Faber  
Vacharee and Gordon Fell  
George Fenimore  
Michael Fitzgerald  
Cecelia and Mike Grace  
David E. Horne  
Mireya and Larry Jones  
Cherie and Roderick Jones  
Dr. Stephen Kanter  
Jack Kojimoto  
Marjorie and Roger Lindbeck  
Susan and Bob Long  
Connie and Terry Lynch  
Alice and Brandon MacAller  
Donna and Warry MacElroy

Robin Meadow and Susan North  
John D. Millard | Symantec Corporation  
Olivia and Anthony Neece  
Marian and John Niles  
Dr. Anne G. Oliphant +  
Carole K. Broede and Eric Olson  
M. Helen Pashgian  
Anne and Harrison Price +  
Sandra and Richard Rogers  
Phyllis and Larry Rothrock +  
Frederick J. Ruopp  
Anne Russell Sullivan | AR Realty +  
Susan and Tom Somerset  
Helen and Jerry Stathatos  
Francine and Dal Alan Swain  
Sally and Philip V. Swan  
Madge van Adelsberg  
Allison and Peter Viehl  
Neil and Marylyn Warren

### Aficionado Circle

**\$600 to \$999**

Dr. Gladi Adams  
Pat and Bill Gershon  
Dr. and Mrs. Carl Greifinger  
Andrew Malloy and Debra Gastler  
Harriet and Al Koch, in memory of  
Dona Schultz  
Dr. Joseph V. Matthews  
Beatrice H. Nemlaha  
Benjamin Pick  
Melody Scott  
Robert Teragawa  
Lynne and Peter Young

+ indicates individuals with multi-year commitments of support

## Roger Wagner Society

The Roger Wagner Society — named after the founding music director — honors special friends who support the Chorale with irrevocable endowment or planned gifts. These extraordinary gifts support the Chorale today and help to ensure its bright future. Please join us to recognize and thank these visionary members of the Roger Wagner Society.

Michael Brietner and Michael Reisig  
Colburn Foundation  
William Davis in honor of Ted McAniff  
Ann Graham Ehringer  
Moirá Byrne Foster Foundation  
Claudia and Mark Foster  
Denise and Robert Hanisee  
Geraldine Healy \*

Los Angeles Master Chorale Associates  
Marguerite and Robert Marsh  
Jane and Edward J. McAniff  
Nancy and Robert Miller  
Raymond R. Neevel \*  
Joyce and Donald J. Nores  
Anne Shaw and Harrison Price  
Elizabeth and Hugh Ralston

Elizabeth Redmond  
Penelope C. Roeder, Ph.D.  
Phyllis and Larry \* Rothrock  
Marshall Rutter and Terry Knowles  
Barbara \* and Charles Schneider  
Dona \* and David Schultz  
Nancy and Ralph Shapiro,  
in honor of Peter Mullin  
Nancy and Richard Spelke

George Sterne and Nicole Baker  
Francine and Dal Alan Swain  
Patricia A. MacLaren and  
Philip A. Swan  
Laney and Tom Techentin

\* deceased

# circle of friends

## Patron Circle

**\$300 to \$599**

Sandra Abramowitz  
Ralph and Monika Arnold  
Jo Anna Bashforth  
Mr. and Mrs. B.D. Bennett  
Linda and Skip Bowling  
Marilyn and David Breeding  
Bryce and Mikel Breitenstein  
James Bullock  
Randal Dold  
Karen Dupree  
Diane and Ray Frauenholz  
Denise Hamelin  
Carol and James Hart  
Robin and Craig Justice  
Alice Kakuda  
Weta and Allan Mathies  
Jane and Lawrence McNeil  
Ray and Nancy Mullio  
George C. Oliphint  
Anonymous  
Holly and Al Ristuccia  
Ken Sanson  
Rosemary Schroeder  
Marilyn G. Smith  
William Solifrey  
Mrs. Nicholas Steinhoff  
Jesse Telles  
Diane Thomas  
Seymour Waterman  
Geoffrey S. Yarema

## Friend Circle

**\$100 to \$299**

Anonymous  
Fernando Almanza, Jr.  
Michael and Diane Altieri  
Thomas and Christina Altmayer  
Mr. and Mrs. Richard E. Andersen  
Janet Anwyl  
Diana Attias  
Henry Berber  
Adele Bloom  
Georgia and Gerald F. Brommer  
Diana Burman  
Jon and Nancy Collins  
Walter and Molly Coulson  
Areta Crowell  
Rosa Cumare  
Catherine Dellacamera  
Craig and Mary Deutsche  
Hazel H. Dunbar  
Steve Duncan  
Dr. Matthew Easley  
Kathleen Elowitz

Drs. Eleanor and Harold Fanselau

Gerald Faris  
Jeanne Flores  
Margaret F. Francis  
Donald and Kay Fujiwara  
Jaime Garcia  
Thomas Gault  
Dr. James E. Gernert  
Mary Gisbrecht  
Betty Gondek  
Gail Green  
Marion F. Haynes  
Mary Hoffman  
Thelma Huebsch  
Mr. and Mrs. Jason Hwang  
Frank Jarvis  
Mr. and Mrs. Jerry Johnston  
Allan and Dorothy Jonas  
Richard Kaltenbrun  
Gloria Kilian  
LaVonne D. Lawson  
Leeba Lessin  
John G. Lorimer  
Dr. Shoko Malkan  
Peggy Mansour  
Emily and Andrew Maverick  
Jan Meshkoff, Ph.D.  
Paul Miki  
Daniel I. Miyake  
Susann M. Monroe  
Mr. and Mrs. Robert Moran  
Richard Morrow  
Anne and Jon Murakami  
Judith Nollar  
Anne and David Oreck  
Eloise Osborne  
Otto Paris  
Britt Nicole Peterson  
Kenneth Roehrs  
Ilean and Steven Rogers  
Bruce and Carol Ross  
Rich and Carol Schieber  
Carrie Deeb and Emile F. Skaff  
Aiko Sonoda  
Arthur H. Streeter  
John Tanaka  
Anthony and Tayemi Susan Thompson  
Deb and Dennis Tisdale  
Suzanne Trepp  
E. J. Von Schoff  
Patricia S. Waldeck  
Robert M. Weekley  
Dianne and Sherman Winthrob  
Robert Woivod  
Judy Wolman  
Rose Mary and William Yetter



Composer Steve Reich (left) and Ruth and Judea Pearl celebrate the world premiere of Reich's *You Are (Variations)* at a donor party following the October 24 concert. The concert was part of the Daniel Pearl Day of celebration.

## In memory of Larry Rothrock

Betty Bucher  
Robert A. Gibson  
Carol and James S. Hart  
Christine and Peter Kuyper  
Richard McDonald  
Gloria and John Moore  
Edward and Jean Newill  
Bette Redmond  
Carol Shafer  
Rosejane and Robert Smith

## FOUNDATION, BUSINESS AND GOVERNMENT SUPPORT

### Platinum Circle

**\$100,000+**

Colburn Foundation  
Mellon Financial Corporation  
Music Center Fund for the Performing Arts  
The Ralph M. Parsons Foundation

### Gold Circle

**\$50,000 to \$99,999**

The Music Center Foundation  
Weingart Foundation

### Silver Circle

**\$20,000 to \$49,999**

The Ahmanson Foundation  
The Capital Group Companies Charitable Foundation  
The Fletcher Jones Foundation  
Los Angeles County Arts Commission  
City of Los Angeles Cultural Affairs Department  
Dan Murphy Foundation  
The Rose Hills Foundation  
UBS

## Bronze Circle

**\$1000 to \$19,999**

The Annenberg Foundation  
Employees Community Fund of Boeing  
Charter Oak Foundation  
Edmund D. Edelman Foundation  
Ann and Gordon Getty Foundation  
Thornton S. Glide Jr. & Katrina Glide Foundation  
Luella Morey Murphey Foundation  
The Harold McAlister Charitable Foundation  
B.C. McCabe Foundation  
Metropolitan Associates  
Napa Domaine Winery  
The Kenneth T. and Eileen L. Norris Foundation  
Panasonic Foundation  
Pasadena Showcase House for the Arts  
Lon V. Smith Foundation  
John and Beverly Stauffer Foundation  
Flora L. Thornton Foundation  
The Times Mirror Foundation  
Wallis Foundation

## MATCHING GIFTS

American Express Foundation  
Aon Foundation  
Bank of America Foundation  
The Boeing Company  
The Capital Group Companies Charitable Foundation  
Citicorp Foundation  
J. Paul Getty Trust  
William and Flora Hewlett Foundation  
Sempra Energy  
Safeco  
The Times Mirror Foundation

*This listing reflects donors who have made annual contributions through October 22, 2004. To report a change in your listing, please call 213-972-3122.*

These concerts are made possible, in part, through grants from the City of Los Angeles Cultural Affairs Department, the Los Angeles County Arts Commission and the National Endowment for the Arts.





An investment in the community  
will always produce measurable results.



Mellon Financial Corporation is pleased to support  
the **Los Angeles Master Chorale**, whose  
musical gifts enrich our city, and the world,  
in the radiant Walt Disney Concert Hall.

**Mellon Financial Corporation**

**Asset Management**

Institutional Asset Management  
Mutual Funds  
Private Wealth Management

**Corporate and Institutional Services**

Asset Servicing  
Human Resources & Investor Solutions  
Treasury Services



**Mellon**

*The difference is measurable.®*

[www.mellon.com](http://www.mellon.com)

© 2004 Mellon Financial Corporation



## A MESSAGE FROM THE PRESIDENT

The holidays are upon us and so to the hustle that comes with shopping, travel planning, not to mention the planning of meals and recreational activities for those travelers once they arrive. The Music Center can save you from some of the traditional holiday bustle. Starting with your holiday cards, the Music Center holiday cards are available for purchase. There are two designs to select from; what's more you can arrange for our staff to do the addressing and mailing of your holiday missive. For more information, please call (213) 972-3341 before December 17.

The new Music Center Speaker Series, available only by subscription, would make a fabulous gift. You might also consider giving tickets to one of the programs by our great Resident Companies or a spring performance of *DANCE at the MUSIC CENTER*. There are a wide array of holiday programs at Walt Disney Concert Hall and exciting performances in the theatres all of which will thrill your guests and give you the opportunity to renew a holiday tradition

or start a new one. For more information on any of the exciting offerings above, please visit [www.musiccenter.org](http://www.musiccenter.org).

Do you have friends and relatives visiting or do you want to be a tourist in your own city? Enjoy a tour of Walt Concert Hall — audio tours are available daily at the concert hall ticket window in the lobby. The audio tour makes an excellent stocking stuffer. Order online via [www.musiccenter.org](http://www.musiccenter.org) or by calling (213) 972-4399, and the tickets will be mailed to you. If you want to take your office staff on a unique outing at the holidays, guided group tours (15+) may be arranged by telephoning the number above.

Finally, if you're too tired to cook visit one of the Music Center restaurants and enjoy holiday treats from Patina.

Wishing you happy holidays and a joyous New Year,

Stephen D. Rountree  
President, Music Center

## 2004-2005 BOARD OF DIRECTORS

### OFFICERS

John B. Emerson  
*Chairman of the Board*

Stephen D. Rountree  
*President & CEO*

Kent Kresa  
*Vice-Chairman*

Maria D. Hummer  
*Vice-Chairman & Secretary*

William Simon  
*Treasurer*

William Meyerchak  
*Assistant Treasurer & CFO*

Stephen G. Contopoulos  
*General Counsel*

Richard M. Ferry  
Stuart M. Ketchum  
Walter M. Mirisch  
Claire L. Rothman  
Charles I. Schneider  
Charles Starr, Jr.  
Paul M. Watson  
Harry H. Wetzel

### BOARD OF DIRECTORS

Robert J. Abernethy  
Leticia Aguilar  
James F. Albaugh  
Wallis Annenberg  
Roy L. Ash  
Robert G. Badal  
Judith Beckman  
Brad D. Brian  
Diabann Carroll  
Edward M. Carson  
Peter Chernin  
Eunice David  
Lois Erburu  
Peter C. Erichsen  
John C. Erickson  
Joy Fein  
Brindell Gottlieb  
Peggy Parker Grauman

Bernard A. Greenberg  
Joanne D. Hale  
Phyllis Hennigan  
Stephen F. Hinchliffe, Jr.  
Amb. Glen A. Holden  
John F. Hotchkis  
Maria D. Hummer  
Ghada Irani  
Anne Johnson  
Stephen A. Kanter, M.D.  
Bruce Karatz  
Irving J. Karp  
Gerald L. Katell  
Carolbeth Korn  
Amb. Lester B. Korn  
Joyce Kresa  
Kent Kresa  
Sherry Lansing  
David C. Lizarraga  
Ginny Mancini  
Edward J. McAniff  
Carolyn L. Miller  
Philip M. Neal  
Bradley J. Oltmanns  
Kurt C. Peterson  
A. Robert Pisano  
John P. Puerner  
Lawrence J. Ramer  
Fredric M. Roberts

Penelope C. Roeder  
Richard K. Roeder  
Barry A. Sanders  
David Saperstein  
Philip R. Schimmel  
Frank J. Sherwood  
Hasan Raza Shirazi  
William E. B. Siart  
Robert Silverstein  
William Simon  
Florence L. Sloan  
Joni J. Smith  
Norman F. Sprague III, M.D.  
Marc I. Stern  
Curtis S. Tamkin  
Cynthia Ann Telles  
James A. Thomas  
Franklin E. Ulf  
Thomas R. Weinberger  
Liane Weintraub  
James A. Wiatt  
Robert E. Willett  
Kenneth S. Williams  
Alyce de Roulet  
Williamson  
Rosalind W. Wyman  
Rosalind Zane  
David J. Zuercher

### HONORARY DIRECTORS

Andrea L. Van de Kamp  
*Chairman Emeritus*

Caroline Ahmanson  
Leonore Annenberg  
Peter K. Barker  
Eli Broad  
Ronald W. Burkle  
Lloyd E. Cotsen

Just Give Us a  
**CALL!**

**GENERAL INFORMATION**  
(213) 972-7211

**ACCESS LINE/  
PATRONS WITH DISABILITIES**  
(213) 972-0777

**TTY**  
(Tele Typewriter Device for  
the Deaf) (213) 972-7615

**TOURS**  
(213) 972-4399

**SCHEDULING & EVENTS**  
(213) 972-7478

**FUND FOR THE  
PERFORMING ARTS**  
(213) 972-3333

**EDUCATION DIVISION**  
(213) 250-ARTS

**CENTER VOLUNTEER OFFICE**  
(213) 972-3315

**Music Center Website**  
[www.musiccenter.org](http://www.musiccenter.org)

## L.A. COUNTY BOARD OF SUPERVISORS



Through the Board of Supervisors, the County of Los Angeles plays an invaluable role in the successful operation of the Music Center. We applaud the five Supervisors **Don Knabe (chair)**, **Michael Antonovich**, **Yvonne Brathwaite Burke**, **Gloria Molina** and **Zev Yaroslavsky**; and **David Janssen, CAO L.A. County**.