



Los Angeles Master Chorale

2005 | 2006 Season

rejoice

Sunday, December 11 at 7 pm
Tuesday, December 13 at 7:30 pm

Let's celebrate. The Disney Concert Hall is a festive sight to behold. The mighty pipe organ is ready to roll. All that's left is to light the candles. Music Director Grant Gershon and our joyful chorus welcome you to L.A.'s merriest holiday get-together.

messiah sing-along

Monday, December 19 at 7:30 pm

Let's hear it for the Silver Anniversary of our beloved Annual Sing-Along. When 2,200 voices unite, the celebration begins. Conducted by Music Director Grant Gershon, we'll carry on the quarter-of-a-century-old tradition introduced by Master Chorale founder Roger Wagner.



celebrar

Voces Navideñas de las Américas
Wednesday, December 28 at 7 pm
Thursday, December 29 at 7 pm

Music Director Grant Gershon again conducts an adventurous mix of Latin-style holiday favorites. Joining the Master Chorale are legendary Latin Jazz musicians Alex Acuña, Eva Allyón, Justo Almario and Richie Gajate-Garcia, to name a few. A performance that will again be "bringing the crowd to its feet." (Los Angeles Times)

exult

Sunday, January 22 at 7 pm

If you've got it, flaunt it! Singing the praises of visionaries, the Chorale happily shares the spotlight with the Walt Disney Concert Hall superstar pipe organ. Distinguished concert and recording organist Ken Cowan does the honors for the evening.

electrify

Sunday, March 12 at 7 pm
Tuesday, March 14 at 7:30 pm

Get ready for an emotional workout. The Verdi *Requiem* is tumultuous, tortured, terrifying, spectacularly theatrical and possibly the best opera Verdi ever wrote. What else would you expect from the genius who composed *Aida* and *Otello*?

unlock

Sunday, March 26 at 7 pm

Meredith Monk takes it personally. (And aren't we the lucky ones!) Joining the Master Chorale on stage, this one-of-a-kind artist will sing and lead a performance of *Invisible Light*, the a cappella conclusion of her hauntingly beautiful and intricate opera *Atlas*. Part of the Minimalist Jukebox festival.

treasure

Sunday, April 30 at 7 pm

Discover a treasure-trove of jewels from the Mexican Baroque. Joined by the musicians of Musica Angelica, Music Director Grant Gershon and the L.A. Master Chorale explore a rich and sophisticated legacy. The amazing Latin percussionist Alex Acuña will "lay down the groove" for gem after gem.

share

Sunday, May 21 at 7 pm

I tune, you tune, and so does Grant Gershon. Nobody does it better than the Music Director of the L.A. Master Chorale. Eavesdrop on faves from the Gershon eclectic mix. Tune in to some mighty persuasive reasons why the *Los Angeles Times* describes him as "an invigorating, inventive and enormously gifted young conductor."

Seats are available, but limited. Reserve today! 213-972-7282

WWW.LAMC.ORG

Voces Navideñas de las Américas

celebrar

inside Walt Disney Concert Hall

Wednesday, **December 28** at 7:00 pm

Thursday, **December 29** at 7:00 pm

When Latin jazz meets Latin holiday music, it's cause for a celebración. Join the Chorale and an all-star line-up of jazz musicians for a joyous, fun-filled holiday party inside Disney Hall.

Centuries of traditions, culture and faith live on through the music of the Americas. Inspired by this legacy, Grant Gershon and Grammy™-nominated producer-arranger Roger Treece conjure up an adventurous mix capturing the essence of traditional Latin holiday music.

Discover fresh insights into the very soul of Latin music through some of the most influential Latin jazz musicians of our time Alex Acuña, Eva Allyón, Justo Almario and Richie Gajate-Garcia, to name a few. A performance that will again be "bringing the crowd to its feet." (Los Angeles Times)

Don't miss out! Reserve your seats today.

Call: 213-972-7282



Los Angeles Master Chorale Grant Gershon | Music Director
Cool Concerts in Walt Disney Concert Hall



Lee Sakem Photography



Grant Gershon

Five 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 fifth season, Grant has expanded the choir's repertoire considerably by conducting a number of world premieres: *You Are (Variations)* by Steve Reich, *Voices of Angels* by Billy Childs, *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezors (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: San Antonio Symphony, St. Paul Chamber Orchestra, Lincoln Center, Houston Grand Opera, Juilliard Opera Theatre, Gustav Mahler Chamber Orchestra, the Finnish chamber orchestra Avanti! and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; Music Director of the Idyllwild Arts Festival Chorus

Coming up: Grant will conduct all performances of a new opera by Ricky Ian Gordon, *Grapes of Wrath*, to be premiered in February 2007 by Minnesota Opera and in May 2007 by Utah Opera

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) and *Glass-Salonen* and *You Are (Variations)* with the Master Chorale

LOS ANGELES MASTER CHORALE

Founded: 1964 as one of three original companies at the Music Center; now in its 42nd 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* and Steve Reich's *You Are (Variations)*. With Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated *Lauridsen-Lux Aeterna*, *Christmas*, and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"*

On film: motion picture soundtracks with 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



holiday wonders

Saturday, December 10, 2005 at 1 p.m. and 4 p.m. | Walt Disney Concert Hall

THIS CONCERT IS SPONSORED BY



PASADENA
SHOWCASE
HOUSE
for the Arts

COME SEE SANTA IN BP HALL
FOR ONE HALF HOUR AFTER
TODAY'S CONCERT

K-Mozart
105.1fm

K-MOZART 105.1 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.

Los Angeles Master Chorale

Grant Gershon, conductor

Lisa Edwards, piano
Christoph Bull, organ

Caroling, Caroling

Music by
Alfred Burt

Deck The Hall

Music by
Arr. John Rutter

Christmas Tidings

Music by
Stephen Paulus

1. *Good King Wenceslas*
2. *On Christmas Night*
3. *Hark! The Herald Angels Sing* (Audience Sing-Along)

Noël Ayisyen (A Haitian Noël)

Music by
Emile Desamours

Gaudeté

Music by
Steven Sametz

Jingle Bells

sing-along
Music by
James Lord Pierpont

Chanukah Suite

Music by
Jason Robert Brown

World Premiere

1. *S'vivon/Al Hanism*
2. *Mi Yemalel*
3. *Finale: Ma'oz Tsur*

The Words I Sing

[song inspired by Walt Disney Concert Hall]
Voices Within Chorus

Written by **Jefferson Middle School** students

Katie Garcia, Amelia Barudi
and Samantha Phung

and **Dolores Mission School** students

Ruben Chairez, Dennis Duarte, Monica Casares,
Jessica Grande and Hansel Batino
Under the guidance of Doug Cooney,
Marnie Mosiman and David O

Spotlight on Pasadena Showcase House for the Arts

The Chorale wishes to applaud the volunteer members of the **Pasadena Showcase House for the Arts** for this successful project which has resulted in cumulative donations in excess of \$12 million to support music and arts education. In April 2005, 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 Los Angeles Master Chorale is especially grateful for a gift from PSHA which is helping to fund the two performances of *Holiday Wonders*. Thank you, women of the Pasadena Showcase House for the Arts!

The Color of a Nation

[song inspired by Rosa Parks]

Voices Within Chorus

Arr. David O

Written by **Walter Reed Middle School** students
Sara Corcoran, Ethan Florentine, Chanel Gibbons,
Sam Kelly, Harry Levine, Marisa Ourieff,
Jeanette Rosales, Erik Taylor, Allen Vernik,
Alicia White, and Holly Wolfstein
under the guidance of Doug Cooney,
Marnie Moisman, and David O

I Belong

[song inspired by Helen Keller]

Voices Within Chorus

accompanied by the Master Chorale

Written by **Walter Reed Middle School** students

Tamar Garcia, Philip Han, Margo Heston, Kaila Hill,
Daniel Kesselbrenner, Kevin Kim, Michelle Moron,
Elizabeth Resindez, Alejandra Ruvalcaba,
Benjamin Schukman,
Rita Taylor and Michelle Zakarian
under the guidance of Doug Cooney,
Marnie Mosiman and David O

Santa Claus is Coming To Town

sing-along

Jay Fred Coots & Henry Gillespie

Have Yourself a Merry Little Christmas

Martin & Blane

Arr. Ken Neufeld

Rudolph the Red-Nosed Reindeer

sing-along

Robert May & Johnny Marks

Glory, Glory, Glory to the Newborn King

Moses Hogan

Ms. Batson



holiday wonders

Translations:

Noel Ayisyen, Chanukah Suite, Gaudete translations
see page p20

Sing-Along Texts:

Jingle Bells

James Lord Pierpont

Dashing through the snow
in a one-horse open sleigh,
over the fields we go,
laughing all the way;
bells on bob-tail ring,
making spirits bright,
what fun it is to ride and sing
a sleighing song tonight.
Jingle bells, jingle bells, jingle all the way!
O 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;
he got into a drifted bank, and we, we got upset.
Jingle Bells, Jingle Bells, Jingle all the way!
What fun it is to ride
in a one-horse open sleigh.

Santa Claus is Coming to Town

Jay Fred Coots & Henry Gillespie

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

He sees you when you're sleeping.
He knows when you're awake.
He knows if you've been bad or good,
so be good for goodness sake!

Repeat first stanza.

He's making a list;
checking it twice.
Gonna find out
who's naughty and nice.
Santa Claus is coming to town.

Board of Directors

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Grant Gershon, Music Director
Terry Knowles, Executive Director

Rudolph the Red-Nosed Reindeer

music by Johnny Marks
lyrics by Robert May

You know Dasher and Dancer
and Prancer and Vixen,
Comet and Cupid
And Donner and Blitzen.
But do you recall the most famous reindeer of all?

Rudolph the red-nosed reindeer
had a very shiny nose,
and if you ever saw it
you would even say it glows.
All of the other reindeer
used to laugh and call him names.
They never let poor Rudolph
play 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
and they shouted out with glee
"Rudolph the red-nosed reindeer,
you'll go down in history!"



Johann Sebastian Bach

Born: March 21, 1685, in Eisenach, Germany

Died: July 28, 1750, in Leipzig, Germany

Studied: with his father, Johan 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 Wohltempierte 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.

Notable compositions: Well-tempered Clavier, 1722; Easter Oratorio, 1725; St. Matthew Passion, 1727; Christmas Oratorio, 1734-35; Jesu, meine Freunde, 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



Steven Sametz

As an educator: Professor of Music and Director of Lehigh University Choral Arts; artistic director, The Princeton Singers; artistic director of The Oxford Summer Institutes at Lehigh

As a guest conductor: Taipei Philharmonic Foundation, Santa Fe Music Festival, Berkshire Music Festival, New York Chamber Symphony, and Netherlands National Radio Choir

Awards and Honors: Grammy® Award for *Colors of Love* CD (Chanticleer); Eleanor and Joseph F. Libsch Research Award, R.R. & E.C. Hillman Award; winner of Redlands Orchestral Conducting Competition

Commissions: Santa Fe Music Festival, Princeton Singers, the Cathedral Society, Lehigh Valley Chamber Orchestra, Chanticleer, the Dale Warland Singers, Philadelphia Singers, Pro Arte Chamber Choir, the Santa Fe Desert Chorale and Connecticut Choral Artists

Education: DMA University of Wisconsin-Madison in choral conducting; M. Mus. University of Wisconsin-Madison; B.A. Yale University; Diploma, Frankfurt Hochschule für Musik und darstellende Kunst

Compositions: *Carmina amoris* (Medieval love songs), Choral Symphony in 6 movements, *The Demon King* (traditional Sanskrit text), *Desert Voices* (Seven movements) (Native American texts), *Magnificat*, *Perhaps They Are Not Stars* (Innuit text), *Five Sandburg Settings* (text by Carl Sandburg), *I Have Had Singing* (text from Ronald Blythe) and *The Poet's Mind*



Master Chorale in the community:

Voices Within

Voices Within is a ten-week program that teaches 5th and 6th grade students how to tap into their creative inner voices and work collaboratively in a team-based environment to compose and perform their own original songs. Combining elements of music, music composition, writing, poetry, visual art and performance, *Voices Within* has evolved into a unique, multifaceted curriculum design that is delivered in a collaborative format by three professional artists and the classroom teacher.

Working in close partnership with teachers and administrators at participating schools, the three-artist teaching team creates and maintains a safe environment that encourages collaboration and creative risk-taking. Students learn to identify and express their inner voices. While *Voices Within* is a holistic arts learning experience, the curriculum is designed in support of the California State Music Content Standards.

For more information, contact:

Andrew Brown
Community Programs Manager
Los Angeles Master Chorale
135 North Grand Avenue
Los Angeles, CA 90012
213-972-3113
abrown@lamc.org



Jason Robert Brown

Critical acclaim: "...a leading member of a new generation of composers who embody high hopes for the American musical." (*New York Times*)

As composer and lyricist: *The Last Five Years*, *Parade*, *Songs for a New World*, *The Moneyman*

Awards and Honors: Gillman Gonzalez-Falla Foundation Award for Musical Theater (1996); two Drama Desk Awards for *Parade* (1999) - Outstanding Music in a Musical and Outstanding Musical; Antoinette Perry Award (1999); Drama Critics Circle Award (1999); Millenium Arts Award, New York University (1999); Martin E. Segal Award, Lincoln Center for the Performing Arts (2000); and two Drama Desk Awards for *The Last Five Years* (2002) - Outstanding Music in a Musical and Outstanding Lyrics for a Musical; Tony Award nominee for *Urban Cowboy the Musical*

Composer of Incidental Music for: David Lindsay-Abair's *Kimberly Akimbo* and *Fuddy Meers*, Marsha Norman's *Last Dance*, David Marshall Grant's *Current Events*, Kenneth Lonergan's *The Waverly Gallery*, and the Irish Repertory Theater's production of *Long Day's Journey Into Night*

Education: Eastman School of Music in Rochester, N.Y.



Stephen Paulus

Commissions: New York Philharmonic, Cleveland Orchestra, Atlanta Symphony Orchestra, Minnesota Orchestra, Dallas Symphony Orchestra, The Houston Symphony, St. Paul Chamber Orchestra, Thomas Hampson, Håkan Hagegård, Leo Kottke, Robert McDuffie, The Chamber Music Society of Lincoln Center, the Cleveland Quartet, Opera Theatre of St. Louis, Washington Opera, Boston Lyric Opera and Minnesota Opera

Compositions performed by: Los Angeles Philharmonic, Philadelphia and St. Louis Orchestras, the National Symphony Orchestra, the BBC Radio Orchestra, New York Concert Singers, Dale Warland Singers, Los Angeles Master Chorale, Robert Shaw Festival Singers, New Music Group of Philadelphia, Master Chorale of Washington D.C., Vocal Arts Ensemble of Cincinnati and Mormon Tabernacle Choir

Positions: Composer-in-Residence for the Atlanta, Minnesota, Tucson and Annapolis Symphony Orchestras

Premieres: Paulus' opera *The Postman Always Rings Twice* was the first American production to be presented at the Edinburgh Festival, and has received nine productions to date

Recipient of: Guggenheim Fellowship and NEA Fellowship

Critical acclaim: "...a bright, fluent inventor with a ready lyric gift." (*The New Yorker*)

Roger Wagner Society

The Roger Wagner Society – named after the Chorale's founding music director – honors very special friends who support the Chorale with irrevocable endowment or planned gifts. Naming the society after Maestro Wagner evokes his spirit of warmth, dedication and commitment to the art of choral music in Southern California. It is this spirit that will ensure a future for the Master Chorale. Please join us to recognize these visionary members of the Roger Wagner Society.

Michael Breitner and Michael Reisig
Colburn Foundation
William and Teran Davis in honor of Ted McAniff
Ann Graham Ehringer
Moira Byrne Foster Foundation
Claudia and Mark Foster
Denise and Robert Hanisee
Geraldine Healy*
Marguerite and Robert Marsh
Los Angeles Master Chorale Associates
Jane and Edward J. McAniff
Nancy and Robert Miller

Raymond R. Neevel*
Joyce and Donald J. Nores
Anne Shaw Price 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
Elayne and Tom Techentin

*deceased

If you have included the Master Chorale in your estate plan, please let us know so we can acknowledge your generosity. For information on bequests or to arrange a complimentary, confidential planned giving consultation, please contact Marjorie Lindbeck at 213-972-3114.



Pablo Corá

Originally From: Buenos Aires, Argentina

Formed: The Concord Ensemble in 1996, which has received numerous awards and accolades for their work in early and contemporary music

Performed with: the Los Angeles Philharmonic, Los Angeles Master Chorale, Los Angeles Chamber Singers and Cappella, Aguava New Music and Musica Angelica

Collaborated with: Folger Consort, Piffaro, Camerata Pacifica Baroque and the Catacoustic Ensemble

Recording credits: Paul Hillier's Theater of Voices and The Pro Arte Singers (harmonia mundi), The Concord Ensemble and Piffaro (Dorian Recordings), the Los Angeles Master Chorale (Nonesuch and RCM), Los Angeles Chamber Singers & Cappella (RCM), Gothic Records, and J.A.C. Redford's music for the Clarion label

As a scholar: working on two unpublished oratorios by Giacomo Carissimi, *Diluvium Universale* and *Interfecto Sisara*, to be premiered in 2006 in celebration of the 400th anniversary of the composer's birth



Heléne Quintana

Born: Patagonia, Argentina

Master Chorale: 12 seasons

Education: Master of Music in Piano and Harpsichord Performance from Buenos Aires University's Music Conservatory

Performances: Los Angeles Opera, Los Angeles Philharmonic, Hollywood Bowl, Carmel Bach Festival, Ojai Festival, Zarzuela with Jarvis Conservatory, Teatro Colon

Awards: Goethe Schulle, Allianza Francaise, Young Musicians Foundation



Steven Pence

Education: Bachelor of Music degree in Vocal Performance from Chapman University and Master of Music degrees in Vocal Performance and Opera Studies from New England Conservatory

Opera: Gerdine young artist with Opera Theater of Saint Louis

Previous Messiah soloist performances: Crystal Cathedral Choir and the Hour of Power Orchestra, under the direction of Don Neuen



Rachelle Fox

Education: Indiana University's Early Music Institute

Operatic performances: Purcell's *Dido and Aeneas* with Musica Angelica, Monteverdi's *L'Orfeo* with Early Music Vancouver and Peri's *Euridice* with Long Beach Opera

Featured Soloist with: Los Angeles Master Chorale, Vancouver Symphony and Musica Angelica Baroque Orchestra

Other performances with: Los Angeles Chamber Singers and Capella, The Concord Ensemble and Theatre of Voices

Tania Batson - Soprano: Opera performances: Dukas' *Ariane et Barbe Bleue* at Avery Fisher Hall (American Symphony Orchestra), Tobias Pika's *Emmeline* at New York City Opera (New York premiere), featured soloist, *Sweeney Todd* (New York Philharmonic), Mendelssohn's *Elijah* at Concordia University; **Previous LA Master Chorale soloist performances:** 2004's *Holiday Wonders*, Handel's *Israel in Egypt* and the *Messiah* Sing-Along; **Guest Artist appearances:** University of La Verne, Mars Hill College, Yale University, the New York Choral Artists, PBS Great Performances, the U.S. premiere of Sir Paul McCartney's *Standing Stone* at Carnegie Hall; **Education:** BA in music from Emory University, Master of Music in Vocal Performance from Boston University

Deborah Mayhan - Soprano: With the Chorale: soprano soloist in Mozart's *Coronation Mass*; **As a soloist:** Santa Rosa Symphony (conducted by Jeffrey Kahane), Pacific Chorale, New West Symphony, Pasadena Pro Musica, Claremont Chorale, Los Robles Master Chorale, Santa Barbara Choral Society and the Pasadena Pops Orchestra; **Opera:** West Bay Opera, Long Beach Opera, South Bay Opera and Opera a la Carte

Karen Hogle - Soprano: Performed with: the Los Angeles Chamber Singers, Long Beach Opera and Opera a la Carte; **Opera performances:** *La Perichole*, *The Secret Garden*, *Anything Goes*, *The Gondoliers*, and *Pirates of Penzance*, among others; **Has recorded with:** Linda Ronstadt, Brian Setzer, and the Los Angeles Master Chorale on Argento's *Te Deum*, and Philip Glass' *Itaipu*; **Education:** Bachelor of Music Education and a Master of Voice from the University of Arizona

Diana Zaslove - Alto: As a soloist: Earl's Court Players Early Music Consort, Los Angeles Music Center Opera Company, the South Bay Symphony, the Starlight Opera Company, Hollywood Bowl Museum, 20 seasons with the Los Angeles Master Chorale; **As an educator:** National Association of the Teachers of Singing member, faculty member of Santa Monica College

Kevin St. Clair - Tenor: Education: Chapman University, Yale University and the University of Southern California; **Opera:** Los Angeles Guild Opera, Santa Fe Opera, the Washington Opera, Opera Pacific; **As an educator:** Assistant Professor of Voice at California Baptist University in Riverside and Adjunct Professor of Voice at California State University, Long Beach, voice instructor for the internationally acclaimed All-American Boys Chorus; **Theatre:** Baz Luhrmann's *La Bohème* at the Ahmanson Theatre; **As a soloist:** Los Angeles Philharmonic, Los Angeles Master Chorale, Pacific Chorale of Los Angeles and the Orange County Master Chorale and has performed at the Aspen Music Festival and the Ojai Music Festival

Charles Lane - Tenor: Education: Masters Degree in Music via Roy O. Disney Scholarship, California Institute of the Arts; **Member:** the Los Angeles Master Chorale, Los Angeles Opera Chorus and Cathedral of Our Lady of the Angels Choir

Paul Cummings - Baritone: As a soloist: Los Angeles Bach Festival, Long Beach Opera, Musica Angelica, Pacific Composers Forum, UC Irvine Opera Department; **Member:** the Los Angeles Master Chorale, for eight years.



Christoph Bull - Organ

Awards and Honors: first prize, Jugend Musiziert, Bad Durkheim Chamber Music Competition, and the Michael-Masser-Competition (UCLA)

Education: University of Church Music Heidelberg, Freiburg Conservatory, Berklee College of Music, University of Southern California, and American Conservatory of Music

Professional: university organist at UCLA since 2002

Performances: accompanist to the silent movie *The General* (Buster Keaton), participant in the Bach Marathon, presented by the Los Angeles Chapter of the American Guild of Organists on the Rosales organ of St. Cyril of Jerusalem in Encino

Performed with: Pacific Serenades, Southwest Chamber Music ensembles

Los Angeles Master Chorale

SOPRANO

Tania Batson
Vicky Brown
Claire Fedoruk
Rachelle Fox
Marie Hodgson
Karen Hogle
Hyun Joo Kim
Joanne Lee
Emily Lin
Deborah Mayhan
Susan Mills
Marnie Mosiman
Holly Shaw Price
Diane Thomas
Winter Watson
Sun Joo Yeo

ALTO

Nicole Baker
Leanna Brand
Monika Bruckner
Sarona Farrell
Amy Fogerson
Stacey Frederick
Saundra Hall Hill
Kyra Humphrey
Leslie Inman
Sheila Murphy
Alice Murray
Helene Quintana
Nike St. Clair
Kimberly Switzer
Tracy Van Fleet
Diana Zaslove

TENOR

Randy Bills
Scott Blois
Andrew Brown
Pablo Corá
Paul Gibson
Jody Golightly
Steven Harms
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Sal Malaki
Christian Marcoe
Sean McDermott
Kevin St. Clair
George Sterne
Cahen Taylor

BASS

Crispin Barrymore
Joseph Bazyouros
Mark Beasom
Aaron Cain
Paul Cummings
Kevin Dalbey
Gregory Geiger
Michael Geiger
Dylan Gentile
Scott Graff
Stephen Grimm
Lew Landau
Bob Lewis
Roger Lindbeck
Steve Pence
Jim Raycroft



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

Ticket exchanges. Last minute schedule change? You can exchange your tickets for any other Master Chorale concert in the 2005 | 2006 season.

Los Angeles Master Chorale Orchestra (in seated order)

VIOLIN I

Barry Socher, CM
Jayme Miller
Margaret Wooten
Florence Titmus
Leslie Katz
Patricia Aiken
Armen Anassian
Ernest Salem

CELLO

John Walz, PR
Delores Bing
Nadine Hall
Maurice Grants

CONTRACTOR

Steve Scharf

LIBRARIAN

Bob Dolan

BASS

Donald Ferrone, PR
Ann Atkinson
Tim Eckert

The members of the Los Angeles Master Chorale Orchestra are represented by the American Federation of Musicians, Local 47.

VIOLIN II

Steve Scharf, PR
Cynthia Moussas
Rhonni Hallman
Linda Stone
Jean Sudbury
Anna Kotusyk
Elizabeth Hedman

OBOE

Allan Vogel, PR
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Los Angeles Master Chorale

Grant Gershon, conductor

Tania Batson, soprano / Pablo Corá, tenor / Paul Cummings, baritone / Rachelle Fox, soprano / Karen Hogle, soprano / Charles Lane, tenor / Deborah Mayhan, soprano / Steven Pence, baritone / Heléne Quintana, alto / Kevin St. Clair, tenor / Diane Zaslove, alto

Das neugebor'ne Kindelein

music by Dietrich Buxtehude

Cantata 5 (Sunday after New Year) from *Christmas Oratorio*

music by

Johann Sebastian Bach

"Ehre sei dir, Gott, gesungen"

1. Chorus
2. Recitative (Evangelist)
3. Chorus/recitative (alto)
4. Chorale
5. Aria (baritone)
6. Recitative (Evangelist)
7. Recitative (alto, Evangelist)
8. Trio (soprano, alto, tenor)
9. Recitative (Evangelist)
10. Chorale

Pablo Corá, Evangelist/tenor

Rachelle Fox, soprano

Heléne Quintana, mezzo

Steven Pence, baritone

INTERMISSION

Glory, Glory, Glory to the Newborn King

music by Moses Hogan

Tania Batson, soprano

Two Medieval Lyrics

music by Steven Sametz

1. *There Is No Rose of Such Virtue*
2. *Gaudete*

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Deck The Hall

Arr. John Rutter

Rise Up, Shepherd, and Follow

Arr. Leo Nestor

Deborah Mayhan, soprano
Allan Vogel, oboe solo

Noël Ayisyen (A Haitian Noël)

music by Emile Desamours

Chanukah Suite

music by Jason Robert Brown

1. *S'vivon/Al Hanism*
2. *Mi Yemalel*
3. *Finale: Ma'oz Tsur*
Karen Hogle, soprano
Diana Zaslove, mezzo
Charles Lane, Kevin St. Clair, tenor
Paul Cummings, baritone

Have Yourself a Merry Little Christmas

music by Martin & Blane

Arr. Ken Neufeld

Angels We Have Heard On High (French carol) sing-along

Christmas Tidings

music by Stephen Paulus

1. *Good King Wenceslas*
2. *What Child Is This*
3. *On Christmas Night*
4. *Lo, How a Rose E'er Blooming*
5. *Hark! The Herald Angels Sing* (Audience sing-along)

A Time for Contemplation, Cantatas and Carols

by Victoria Looseleaf

Were he alive today, his popularity would, no doubt, rival that of Diddy, Bono and the Pope, his image beamed world-wide in media of all stripes: In Times Square, 20 stories high, that famous wiggly silhouette dances joyously with an iPod; he's also smiling haughtily from the pages of Vogue under the banner, "What becomes a legend most."

He is, of course, Johann Sebastian Bach, the original sonic blingmeister. A workaholic, who, ever anxious and self-motivated, was not only an organist, choir master, music teacher, court musician and boys' school instructor, but, in addition to fathering 20 children, managed to compose an astounding number of masterpieces that continue to rule the musical firmament more than 250 years after his death.

And so we celebrate this time of year with a musical swag bag that cannot be complete without Bach's *Christmas Oratorio*. For Chorale scenesters in the know, this is the fifth installment - Cantata No. 5, BWV 248 - in the cycle that Maestro Grant Gershon began in 2002 and will complete next year. The magnificent work, about three hours if performed in one sitting (call it the *War and Peace* of oratorios), is really six cantatas that were performed, as Bach intended, at six different times between Christmas Day and the feast of Epiphany (traditionally, January 6). Bach had already written the St. Matthew and St. John Passions, and having turned 45 in 1730, suffered a kind of mid-life crisis: Fed up with life in Leipzig, he didn't have the option of buying a Porsche, but stayed put, illuminating the fact he never ventured more than 200 miles from his hometown, Eisenstadt. Talk about an interior life! And so, in 1734, the multi-hyphenate began composing his *Christmas Oratorio*. No. 5, *ehre sei dir, Gott, gesungen* (*Let your glory be sung out, oh God*), was

meant for the Sunday after New Year, its 21-minute, 10 movement framework here featuring 60 singers (three times that of Bach's day), accompanied by an orchestra of 35. The text - Three Wise Men arriving from the East (symbolized by the trio for soprano, alto and tenor with a solo violin obligato), speaking to King Herod about the Child - springs to brilliant life, predominantly in A Major. The structure contains vivid alto/ Evangelist recitatives, a bass aria highlighted by a haunting oboe d'amore solo, and luminous chorales. Opening with the chorus in contrapuntal mode punctuated by a three-beat, neo-dance rhythm, it is jauntiness squared and a bookend to the closing chorale setting (which had been preceded by the final recitative praising Jesus) - a perfect ribbon on this Christmas gift of grace and beauty.

"An artist has to be careful to never think that he's arrived somewhere. He has to be in a constant state of becoming," said Bob Dylan, poet and icon of a generation. Thus, props to Dietrich Buxtehude, Bach's predecessor and spiritual father, who, though a Dane by birth (ca. 1637 - 1707), because of his organ music, including numerous toccatas, fugues, chaconnes and pieces based on chorales, brought North German organ composition to its apex. The jury is still out, however, on whether Bach and Buxtehude actually met, but it's easy to picture them commiserating over steins of beer, gabbing about their respective church organist gigs. After all, Buxtehude put in nearly 40 years at St. Mary's in Lübeck, his musical autonomy a model for careers of later Baroque masters, including George Frideric Handel, with parallels today in Houston rapper Bun B paving the path for Slim Thug. And though he never held a position requiring him to

compose vocal music (alas, many of his works have been lost), Buxtehude did leave more than 120 vocal pieces that featured a wide range of texts, scorings, genres and styles, including the seven-minute *das neugebor'ne Kindelein* (*the infant Jesus*). Accompanied by pristine strings (minus viola) and continuo, the three-part opus is written in varying degrees of allegro, its textures and neo-ornamental style making this stirring number both a stand-alone musical gem and an ideal prelude to Bach's cantata.

Carols, whether warm and fuzzy or pure and sacred, also connote Christmas, although they weren't initially specific to winter or the holiday that is now so emblematic of consumerism. (Eschew gifting a flat screen plasma and give, instead, *Music From and Inspired by 'Get Rich or Die Tryin'*, the motion picture or Kate Bush's long-awaited *Aerial*.) In any case, the word comes from the French, *carole*, a dance done in a circle that was believed to be derived from ancient pagan rites. The term became known for songs that had a kind of call and response, which then turned into verse and refrain. Carols or round dances became popular for numerous festivals, eventually becoming holiday-oriented. Today the form is as varied as Christian Dior's spring collection, with carols - often performed a capella - generally considered any short piece having to do with winter celebrations. For Moses Hogan, his *Glory, Glory, Glory to the Newborn King* takes the form of an arrangement of the spiritual, *Go Tell It On the Mountain*, while Leo Nestor's *Rise Up, Shepherd, and Follow* allows sopranos to shine, with a dollop of oboe enhancing the soundscape. Emile Desamours' *Noel Ayisyen* (*A Haitian Noel*), is a three-minute journey of fly and flashy jazz-type riffing that kicks off with tongue-clicks in this homage to calypso culture. More traditional but no less rousing is Stephen Paulus' 18-minute *Christmas Tidings*. Set to strings, the 1989 suite is a new way of hearing five

favorite carols, including *Good King Wenceslas*, *What Child Is This*, and an audience participation version of *Hark! The Herald Angels Sing*. Punctuated with varying meters, running thirds and sixths and accented eighth-note chords, the score is as bubbly as a glass of Veuve Clicquot. Also relatively new to the carol scene: Steven Sametz' *Two Medieval Lyrics*, a 1995 commission for Chanticleer from Terry Knowles and Marshall Rutter. Opening with the mystical, *There Is No Rose of Such Virtue*, the fusion of text and melody propels the listener to a place of peace, providing a wondrous contrast to *Gaudeté*, (rejoice), the second setting, whose deliberate Renaissance references teem with fiery spirit. Finally, there is the world premiere of Jason Robert Brown's eight-minute rock-and-rollish, *Chanukah Suite*. Using traditional Hebrew songs as a point of departure, the hot young Broadway composer drapes up and drips out the tunes with up-tempo rhythms, harmonic fanfares and the occasional Leonard Bernstein-like chordal majesty. Sublimely fresh, yet rooted to the past, Brown's exuberant work - indeed, the entire program - soothes our souls and touches our hearts, connecting us to ancient traditions and a world of hope and love. Go forth, then, and sing with joy.

Victoria Looseleaf is a freelance arts writer and regular contributor to the Los Angeles Times, Reuters and the Washington, D.C.-based Talk Radio News. She is also the producer and host of the long-running cable access television show on the arts, "The Looseleaf Report."



Translations:

Das neugebor'ne Kindelein

Das neugeborne Kindelein,
Das herzeliebe Jesulein
Bringt abermal ein neues Jahr
Der auserwählten Christenschar.

*The newly born little child
The darling little Jesus
Brings once again the new year
To the chosen flock of Christians*

Des freuen sich die Engelein
Die gerne um und bei uns sein
Sie singen in den Lüften frei,
Daß Gott mit uns versöhnet sei.

*At this rejoice the angels dear,
Who gladly soar about us,
In air above they freely sing
That God with us is reconciled.*

Ist Gott versöhnt und unser Freund,
Was kann uns tun der arge Feind?
Trotz Teufel und der Höllen Pfort,
Das Jesulein ist unser Hort.

*If God our friend is reconciled,
What can old Satan do?
Against the devil and gates of hell,
dear Jesus is our refuge.*

Es bringt das rechte Jubel Jahr
Was trauern wir dann immerdar
Frisch auff, es ist ietz Singes Zeit
Das Jesulein wendt alles Leid.

*And now begins the jubilee,
Be gone all thoughts of mourning!
Now is the time for a hearty song,
dear Jesus chases away all sorrows.*

Ehre sei dir, Gott, gesungen Cantata 5

V. Teil

Part V

Ehre sei dir, Gott, gesungen

Glory be to God Almighty

1. Chorus

Ehre sei dir, Gott, gesungen.
Dir sei Lob und Dank bereit'
Dich erhebet alle Welt,
Weil dir unser Wohl gefällt,
Weil anheut
Unser aller Wunsch gelungen,
Weil uns dein Segen so herrlich erfreut.

*Glory be sung to you, o Lord,
Let us give thanks and praise to you.
The whole world praises you
Because our well-being pleases you
Because today
Our every wish has been realized
Since your blessing brings such glorious joy.*

2. Recitative (Evangelist)

Da Jesus geboren war zu Bethlehem im jüdischen
Lande zur Zeit des Königes Herodis, siehe, da
kamen die Weisen vom Morgenlande gen
Jerusalem und sprachen:

*When Jesus was born in Bethlehem in Judea, at the
time of King Herod, behold! there came wise men
from the East to Jerusalem, and said:*

3. Chorus/recitative (alto)

Die Weisen:

Wo ist der neugeborne König der Jüden?

Sucht ihn in meiner Brust

Hier wohnt er, mir und ihm zur Lust!

Wir haben seinen Stern gesehen

in Morgenlande und sind kommen, ihn anzubeten.

Wohl euch, die ihr dies Licht gesehen

Es ist zu eurem Heil geschehen!

Mein Heiland, du, du bist das Licht,

Das auch den Heiden scheinen sollen,

Und sie, sie kennen dich noch nicht,

Als sie dich schon verehren wollen.

Wie hell, wie klar muß nicht die Schein,

Geliebter Jesu, sein!

The wise men:

Where is the newborn King of the Jews?

Look for Him within my breast,

He dwells there, for my joy and His.

We have seen His star in the Orient,

me to worship Him

Blessed are you, who have seen this light:

It has come to pass for your salvation!

My Savior, You, You are the light,

That shall shine also on the Gentiles,

And they, they do not yet know You,

But they already want to adore You.

How bright, how clear must Your light be,

Beloved Jesus!

4. Chorale

Dein Glanz all Finsternis verzehrt,

Die trübe Nacht in Licht verkehrt.

Leit uns auf deinen Wegen,

Daß dein Gesicht

Und herrliches Licht

Wir ewig schauen mögen!

Your brightness dispels all darkness,

It turns the gloomy night into light.

Lead us on Your pathways,

So that we may forever look upon

Your face,

And Your glorious light.

5. Aria (baritone)

Erleucht auch meine finstre Sinnen,

Erleuchte mein Herze

Durch der Strahlen klaren Schein!

Dein Wort soll mir die hellste Kerze

In allen meinen Werken sein;

Dies lässet die Seele nichts Böses beginnen.

Shed Your light on my dark thoughts,

Enlighten my heart

With the clear beams of Your radiance!

Your word will be the brightest candle for me

In all my deeds;

It will not let my soul turn to wickedness.

6. Recitative (Evangelist)

Da das der König Herodes hörte,

erschrak er und mit ihm das ganze Jerusalem.

When King Herod heard this,

he was frightened, and with him all of Jerusalem.

7. Recitative (alto, Evangelist)

Warum wollt ihr erschrecken?
Kann meines Jesu Gegenwart euch solche Furcht erwecken?
O! solltet ihr euch nicht
Vielmehr darüber freuen,
Weil er dadurch verspricht,
Der Menschen Wohlfahrt zu verneuen.

Und ließ versammeln alle Hohepriester und
Schriftgelehrten unter dem Volk und erforschte von ihnen,
wo Christus sollte geboren werden. Und die sagten ihm: Zu
Betlehem im jüdischen Lande; denn also stehet geschrieben
durch den Propheten: Und du Bethlehem im jüdischen
Lande bis mitnichten die kleinst unter den Fürsten Juda;
denn aus dir soll mir kommen der Herzog, der über mein
Volk Israel ein Herr sei.

8. Trio (soprano, alto, tenor)

Ach, wenn wird die Zeit erscheinen?
Ach, wenn kömmt der Trost der Seinen?
Schweigt, er ist schon würklich hier!
Jesu, ach so komm zu mir!

9. Recitative (Evangelist)

Mein Liebster herrschet schon.
Ein Herz, das seine Herrschaft liebet
Und sich ihm ganz zu eigen gibet,
Ist meines Jesu Thron.

11. Chorale

Zwar ist solche Herzensstube
Wohl kein schöner Fürstensaal,
Sondern eine finstre Grube;
Doch, sobald dein Gnadenstrahl
In denselben nur wird blinken,
Wird es voller Sonnen dünken.

*Why are you so frightened?
Can the presence of my Jesus inspire such fear in you?
O! should you not rather
Rejoice instead,
Because by this He promises,
To renew mankind's salvation.*

*And he gathered together all the high priests and
scholars of the people, and asked them where would
Christ be born. And they told him: in Betlehem in
Judea, because this was written by the prophet: "And
you, Betlehem in Judea, are not the least among the
princes of Juda, because from you shall come a ruler,
who shall be a lord over my people of Israel."*

*Ah! When will the time appear?
Ah! When will the solace of His flock come?
Hush! He is truly already here!
Jesus, ah, then come to me!*

*My Beloved reigns already.
A heart that loves His reign
And gives itself entirely to Him
Is my Jesus' throne.*

*Such is the heart's own humble dwelling
That it is certainly no princely hall,
But rather a dreary dungeon.
Still, as soon as the ray of Your mercy
Barely sparkles within it,
It seems full of sunshine.*

Noel Ayisyen

Sé té nan Betléem
Yon ti kwen nan Judé,
Mari té f'on gason
A minui n'on étab.
Sé té pitit Bon Dyé,
É sé té wa de wa.
Dépi'm tou piti kon sa
Mwen konn istwa sa.

Té genyen twa wa maj
Ki swiv yon gwo zétwal,
Kado yo vin' adoré'l.
É yo té byen sézi
Le yo we ti Jézi
Kouché nan mitan yon béf
Avék yon bounik.

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

Yo rélé'l admirab,
Konséyé, Dyé puisan,
Sé Pe étenél tou
É li sé prins la pe.
Ni bejé, ni wa maj
Adoré'l a jénou.
Yo ba li kado
Sélon sa yo té genyen.

Le sa si nou té la (tan-man-nam)
Fok nou ta fe yon jes (tan-man-nam),
Nou ta ofri mizik (ba-dap-pi)
An bon jan ayisyen (tchi-ki-tchi).
Nou tap poté tanbou,
Manniboula, banbou, tcha-tcha,
Ak bel kout bandjo
Nou ta chamé ti Jézi

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

Noel, Noel, Noel, viv Noel!

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

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

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

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

Back then, if we'd been there (ta-ma-na),
We'd have done something fitting (ta-ma-na),
We'd have offered him music (ba-dap-peem)
Of the best Haitian kind (chee-kee-chee).
We'd have brought drums,
Manniboulas, vaccins, maracas;
With fine banjo strums
We'd have charmed little Jesus.

Jesus, Jesus, our little Jesus,
We love you greatly.
You bring peace to all people
And you offer us grace.

Noel, Noel, Noel, long live Noel!

Two Medieval Lyrics

There is no Rose of Such Virtue

There is no rose of such virtue
As is the rose that bare Jesu.
Alleluia.

for in this rose contained was
Heaven and earth in little space,
Res miranda.

The angels sang and the shepherds too,
'Gloria in excelsis Deo.'
Gaudeamus.

Leave we all this worldly mirth
And follow we this joyful birth.
Transeamus.

Gaudete!

Gaudete! gaudete! Christus est natus
Ex Maria Virgine: gaudete!

Verses:

Tempus adest gratiae,
Hoc quod optabamus;
Carmina laetitiae
Devote reddamus.

Deus homo factus est,
Natura mirante;
Mundus renovatus est
A Christo regnante.

Ezechielis porta
Clausa pertransitor;
Unde Lux est orta,
Salus invenitur.

Ergo nostra concio
Psallat iam in lustro;
Benedicat Domino;
Salus Regi nostro.

There is no rose of such virtue
As is the rose that bore Jesus.
Alleluia.

For in this rose was contained
Heaven and earth in a little space,
A wonderful thing.

The angels sang and the shepherds too,
'Glory to God in the highest.'
Let us rejoice.

Let us all leave this worldly mirth [behind]
And follow [instead] this joyful birth.
Let us go.

Rejoice! rejoice! Christ is born
of the Virgin Mary: rejoice!

The time of grace has come
for which we have prayed;
let us devoutly
sing songs of joy.

God is made man,
while nature wonders;
the world is renewed
by Christ the King.

The closed gate of Ezekiel
has been passed through;
from where the Light has risen [the East],
salvation is found.

Therefore let our assembly
sing praises now at this time of purification;
let it bless the Lord;
greetings to our King.

Chanukah Suite

I. S'vivon/Al Hanisim

S'vivon, sov, sov, sov! Chanukah hu chag tov. Chanukah hu chag tov. S'vivon, sov, sov, sov.

Chag simcha hu la-am nes-gadol haya sham, nes-gadol haya sham, Chag simcha hu la-am

S'vivon, sov, sov, sov! S'vivon, sov, sov, sov! Chanukah hu chag tov. S'vivon, sov, sov, sov!

Al hanisim v'al hadurkan v'al h'ag'vurot v'al hat'shuot, v'al hamilchamot she-asita la-avoteinu bayamim haheim baz-man hazeh. (3 times)

II. Mi Yemalel

Mi yemalel g'vu-rot Yisrael? Otan mi yim-neh?

Hen b'kol dor ya-kum ha-gi-bor go-el ha-am!
(repeat)

Sh'ma! Bayamim ha-hem baz'man hazeh. Makabi moshia ufodeh

Uv-yamenu kol am Yisrael, yit-ahed yakum lehi-ga-el.

Mi yemalel g'vu-rot Yisrael? Otan mi yim-neh?

Hen b'kol dor ya-kum ha-gi-bor go-el ha-am!
(repeat)

Sh'ma! Sh'ma! Sh'ma!

Dreidel, spin, spin, spin! Hannukah is a good holiday. Hannukah is a good holiday. Dreidel, spin, spin, spin!

A happy holiday for our people, a great miracle happened there. A great miracle happened there, a happy holiday for our people.

Dreidel, spin, spin, spin! Dreidel, spin, spin, spin. Hannukah is a good holiday. Dreidel, spin, spin spin!

We thank the Lord for the miracles, the deliverance, the mighty deeds and the glorious victories which He wrought for our fathers in the past at this time of year.

Who can retell the things that befell Israel? Who can count them?

*In ev'ry age a hero or wise man came to help us!
(repeat)*

Hark! In the olden days in Israel's ancient land, Maccabeus led a loyal band

But now Israel must rise as one, and find redemption through action and sacrifice.

Who can retell the things that befell Israel? Who can count them?

*In every age a hero or wise man came to help us!
(repeat)*

Hark! Hark! Hark!

III. Finale: Ma'oz Tsur

Ma'oz tsur yeshuati lekha naeh leshabeach.

Tikon bet tefilati ve sham todah nezabeach,
Le-et takhin mat beach, mitzar hamnabeach
Az egmor beshir mizmor hanukat hamizbeach
(repeat)

Rock of ages, let our song praise your saving power

*Among raging enemies, you are the tower that shelters us
Furious, they assailed us, but your arms protected us.
Your word broke their sword, when our strength failed us (repeat)*

Sing-Along Texts:

Angels We Have Heard On High

French carol

Angels we have heard on high,
Sweetly singing o'er the plains;
And the Mountains in reply
Echoing their joyous strains.

Gloria in excelsis Deo.

Shepherds, why this jubilee?
Why your joyous songs prolong?
What the gladsome tidings be
Which inspire your heavenly song?

Gloria....

Come to Bethlehem, and see
Him whose birth the angels sing;
Come adore on bended knee
Christ, the Lord, our newborn King.

Gloria...

Hark! The Herald Angels Sing

Arr. by Stephen Paulus

Hark! The herald angels sing
Glory to the newborn King;
Peace on earth, and mercy mild,
God and sinners reconciled!

Joyful all ye nations rise,
Join the triumph of the skies;
With th'angelic host proclaim,
Christ is born in Bethlehem.

Hark! The herald angels sing,
Glory to the newborn King.
Christ by highest heav'n adored;
Christ, the everlasting Lord;

Late in time behold Him come,
Offspring of the Virgin's womb.

Mild he lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth

Ris'n with healing in His wings,
Light and life to all He brings,
Hail the Sun of Righteousness!
Hail the heav'nborn Prince of Peace!

Hark! The herald angels sing,
Glory to the newborn King



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 19, 2005 at 7:30 p.m. | Walt Disney Concert Hall

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K-MOZART 105.1 is the Official Radio Station of the Los Angeles Master Chorale.

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Los Angeles Master Chorale

Grant Gershon, conductor

Joanne Lee, soprano / Leslie Inman, alto / Randall Bills, tenor

Scott Graff, bass / Bill Beck, organ

Warm-up with pipes

INTERMISSION

Messiah

Music by George Frideric Handel

Part the First

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

Part the Second

44. Chorus	Hallelujah!	
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Part the Third

50. Recitative	Behold, I Tell You a Mystery	Mr. Graff
51. Aria	The Trumpet Shall Sound	Mr. Graff
56. Chorus	Worthy Is The Lamb	

George Frideric Handel

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*. Handel 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, Handel 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.



Joanne Lee

Performances with: Los Angeles Opera, Korean Symphony Orchestra, UCLA Opera, UCLA Chamber Choir, and UCLA Chorale

Solo performances: Corinna in Rossini's *Il Vaggio a Reims*, Haydn's *The Creation*, Fauré's *Requiem*, and Handel's *Messiah*

Featured Performances: Bizet's *Carmen*, Verdi's *Aida*, Verdi's *Requiem*, Mendelssohn's *Elijah*, Mozart's *Requiem*, Beethoven's 9th Symphony, and Benjamin Britten's *War Requiem*

Education: Bachelor of Music and Master of Music (M.M.) degrees from University of California, Los Angeles (UCLA)



Leslie Inman

With the Los Angeles Master Chorale: 2005 marks her fourth appearance as the alto soloist in the *Messiah* Sing-Along. Other solo engagements with the Master Chorale include Haydn's *Creation* and Mass in d minor as well as Brahms' *Liebeslieder Waltzes*

As a Featured Soloist: Los Angeles Chamber Orchestra, Los Angeles Philharmonic, Pasadena Pops Orchestra, Opera Pacific and Lake Arrowhead Bach Festival

Awards and Honors: the Los Angeles Artist of the Future, the Hollywood Opera Reading Club, the Southern California Women's Club, Who's Who in Music and recipient of the Miriam Oppenheim Vocal Scholarship at the University of Southern California



Randall Bills

Opera performances: Mozart's *The Magic Flute* and *Così fan tutte*, Rossini's *La Cenerentola*, Stravinsky's *The Rake's Progress*, and Benjamin Britten's *A Midsummer Night's Dream*

As a Soloist: Beethoven's Symphony No. 9, Haydn's *The Creation*, Handel's *Messiah*, Bach's Christmas Oratorio, and Ariel Ramierz' *Missa Criolla*

Performances at: Pasadena's Ambassador Auditorium, the Hollywood Bowl and the Walt Disney Concert Hall.

Critical acclaim: as a voice of "lyrical beauty and intensity," (Wall Street Journal)



Scott Graff

As a soloist: Musica Angelica, Catacoustic Consort, Carmel Bach Festival and Los Angeles Baroque Orchestra

Opera performances: George Frideric Handel's *Semele*, *Seven Small Operas* (performed in a staged version of Claudio Monteverdi's madrigal *Lagrime d'Amante al Sepolcro dell'Amatai*), *Il Turco in Italia* and *Il Tabarro* by Giacomo Puccini, *Volo di Notte* by Luigi Dallapiccola, and *From the House of the Dead* by Leos Janáček (Long Beach Opera), *La Descente d'Orfee aux Enfers* (Catacoustic Consort in Cincinnati), and Michael Webster's *Hell*

Education: Master of Fine Arts degree from the California Institute of the Arts



William Beck - Organ

Performances with: Los Angeles Philharmonic, Los Angeles Master Chorale, Los Angeles Chamber Orchestra, Roger Wagner Chorale, Joffrey Ballet, Pasadena Chamber Orchestra, Long Beach Symphony and the William Hall Chorale

Performances for religious leaders: Pope John Paul II, Cardinal Roger Mahony and the Dalai Lama

Education: studied in Paris with Marcel Dupré and André Marchal

Awards: first prize in the Far-Western Regional Competition and three-time winner of the Organ Playing Competition of the Los Angeles Chapter of the American Guild of Organists (A.G.O.)

Recordings: a solo performance with Luciano Pavarotti, various recordings with Roger Wagner, the Duruflé *Messe "cum júbilo"* with Paul Salamunovich, and numerous recordings with the Sisters in Song

Currently: Dean of the Los Angeles Chapter of the A.G.O., Organist and Music Director at St. Cyril of Jerusalem (Encino) and Organist at the Wilshire Boulevard Temple (Los Angeles)



messiah sing-along

Los Angeles Master Chorale Orchestra (in seated order)

VIOLIN 1

Steve Scharf CM
Margaret Wooten ACm
Florence Titmus
Leslie Katz
Patricia Aiken
Maia Jasper

VIOLIN 2

Jayme Miller PR
Cynthia Moussas
Rhonni Hallman
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Anna Kotusyk

VIOLA

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HARPSICHORD

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The musicians, Board of Directors, and professional staff of the Los Angeles Master Chorale thank the Master Chorale Associates for their generous support over the past 41 years. As part of their commitment to the choral art, the Associates, led at the time by Phyllis Rothrock, founded the High School Choir Festival in 1990. This year's Festival takes place March 20, 2006 at Walt Disney Concert Hall. The Chorale's success is due in part to the Associates' dedication, and we salute them.

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



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Scheherazade Ball



Don Nores (left) and Marshall Rutter, 2005 Scheherazade Ball Guests of Honor, share a moment at the Patron party held in late October to honor the sheik and sultan Ball patrons.



Master Chorale Board Member Cheryl Petersen (left) and her husband, Roger Lustberg, are pictured with Arsin Phillips at the Patron Party. Arsin and Gary Phillips graciously hosted the pre-Ball event to honor the Scheherazade Ball Patrons:

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I am pleased to announce that over the course of this year, ten distinguished community and cultural leaders have joined the Music Center Board of Directors: Peter C. Erichsen, John C. Erickson, Leslie K. Gilbert-Lurie, Ted Harbert, Michael A. Lawson, Bryan Lourd, Geoffrey Harrison Palmer, Florence Low Sloan, Thomas R. Weinberger and David J. Zuercher. The scope of the Board's vision and vitality of its leadership will be greatly enriched by the combined experience of these individuals.

With the revitalization of the downtown corridor, the Music Center is at one of the most exciting junctures in its forty year history. As the Center furthers its role as civic leader and advocate of the arts for all, the Board is committed to reinforcing the Music Center's position as a central and vibrant force in the heart of the city and the greater Los Angeles community.

We celebrate the holidays with yet another season of outstanding and spirited performances in the Center's theaters and concert hall. The Los Angeles Philharmonic and Los Angeles Master Chorale are presenting special holiday concerts. On December 24 the 46th Annual Los Angeles County Holiday Celebration, free to the community, will be held in the Dorothy Chandler Pavilion. Also, this month Los Angeles Opera presents *Tosca* and *Parsifal* while Center Theatre Group stages *The Drowsy Chaperone* at the Ahmanson Theatre and *Lewis and Clark Reach the Euphrates* at the Mark Taper Forum.

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Enjoy the season,

John B. Emerson,
Chairman

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