

O MAGNUM MYSTERIUM

SUNDAY, DECEMBER 15, 2019 AT 7 PM
WALT DISNEY CONCERT HALL

GRANT GERSHON
Kiki & David Gindler Artistic Director

LOS ANGELES MASTER CHORALE
LOS ANGELES MASTER CHORALE ORCHESTRA

GRANT GERSHON, conductor
SUZANNE WATERS, soprano
ADRIANA MANFREDI, mezzo-soprano

O Magnum Mysterium.....Tomás Luis de Victoria (1548–1611)
Gaude Maria..... William Byrd (c. 1543–1623)
The Faire Starre (West Coast Premiere) Nico Muhly (b. 1981)
Part One : Text, “The Rapture” by Thomas Traherne
Part Two: Text, “John of Grimestone” by Anon.; modern translation by Eleanor Parker
Ilana Summers, mezzo-soprano; Adam Faruqi, tenor; Luc Kleiner, baritone
Part Three: Text, “On the Blessed Virgin’s Bashfulness” by Richard Crashaw

INTERMISSION

O Magnum Mysterium..... Jennifer Higdon (b. 1962)
Threads of Joy Dale Trumbore (b. 1987)
In the Bleak Midwinter Gustav Holst (1874–1934)
arr. Jasper Randall (b. 1974)
Venite, Adoremus Dan Forrest (b. 1978)
Andrea Zomorodian, soprano; Adrien Redford, baritone
O Magnum Mysterium César Alejandro Carrillo (b. 1957)
Glorious, Glorious..... Dale Trumbore
Sweet Was the Song..... Matthew Brown (b. 1978)
O Magnum Mysterium Morten Lauridsen (b. 1943)

This program is made possible with generous support from the Los Angeles County Department of Arts and Culture, The Aaron Copland Fund for Music, and Laney and Tom Techentin, Marjorie Lindbeck, Weta and Allen Mathies, and Deborah F. Rutter in honor of Terry Knowles and Marshall Rutter.

MYSTERIES AND TRANSFORMATIONS: CELEBRATING A CONTEMPORARY CLASSIC AND NEW PERSPECTIVES ON THE NATIVITY

by Thomas May

The chant text *O Magnum Mysterium* was compiled more than a thousand years ago. This prayer-poem, which is associated with the Matins for Christmas Day, has inspired an array of composers across the centuries from both inside and outside the Church.

One of the most astonishing chapters in that rich history is directly connected to the Los Angeles Master Chorale—and to a composer who was just at the beginning his residency with the ensemble when the singers first unveiled his *O Magnum Mysterium* a quarter century ago. Morten Lauridsen wrote his setting of this text with the aim of conveying “a transforming spiritual experience,” as he has described it. The results also helped transform the landscape of contemporary choral music.

The words of *O Magnum Mysterium* praise the Virgin Mary and her role as a humble human being who gives birth to Jesus, the incarnation of the divine. Yet, what Lauridsen creates is a piece that transcends boundaries of religious belief and resonates “deeply into the core of the listener,” to quote the composer again. The piece has proved itself to be relevant to all seasons.

Tonight’s program pays tribute to this landmark of the Master Chorale’s repertoire by placing it in a context alongside a diversity of other contemporary composers. An additional focus of the concert is the West Coast premiere of Nico Muhly’s cantata *The Faire Starre*. Grant Gershon, Kiki & David Gindler Artistic Director of the Los Angeles Master Chorale, explains that Mary’s role in the nativity story emerged as a unifying theme when he decided to juxtapose these works from two different generations of composers at work today. He adds: “Both of these pieces also owe a debt to music of the Renaissance,” a connection that is explored by the two motets that open the program.

In 1572, Tomás Luis de Victoria (c. 1548–1611) published his first book of motets. It included what has become one of the canonical settings of *O Magnum Mysterium*. A leading figure of sacred music in his native Spain during the Counter-Reformation, Victoria wrote this piece early in his career, when he was a singer and organist in Rome. It’s even possible that he studied with Palestrina, the Renaissance master who dominated Roman sacred music at the time. The Spaniard’s brief four-part setting of the prayer—one of his most treasured motets, which he later used as the basis for a mass—has inspired many successors, including Lauridsen.

Victoria himself became an early adapter of Palestrina’s style of polyphony, as heard in the stirring complexity he builds with such assurance after beginning with the simplest of gestures (the falling and rising interval of a bare fifth, sung at the outset by the sopranos). The concluding Alleluia gains momentum from the sudden shift to triple meter.

The violent cycles of the Reformation and Counter-Reformation harbored special dangers for artists. Though a Catholic in the England of the Tudor Reformation, William Byrd (c. 1540–1623), Victoria’s contemporary, became a key architect of the English choral style. His career embodies how historical, biographical, and aesthetic factors are woven together to form an intricate polyphony of influences.

Byrd managed to stay in favor with Elizabeth I, even serving as a member of the Chapel Royal, but he led a dangerously double-sided life as a composer. While contributing music for the Anglican liturgy and even patriotic pieces, he risked denunciation for treason.

Gaude Maria (Rejoice Mary) dates from later in his career, when Byrd had retired from the court, but not from musical-political statements of protest. This motet for five voices reflects his intense yet serenely poised devotion. It appeared in 1605 in the first volume of the *Gradualia*, his compendium of music intended for important Catholic feast days. But in the wake of renewed anti-Catholic fervor triggered by the failed Gunpowder Plot against Parliament that year, the mere fact of owning a copy could lead to arrest. *Gaude Maria* reflects on Mary’s joy at fulfilling the role announced to her by the archangel Gabriel.

As with Lauridsen, the Master Chorale has commissioned and recorded music by Nico Muhly. *The Faire Starre* is a co-commission with the New York City-based Choir of Trinity Wall Street and Minneapolis’s VocalEssence, which gave the world premiere on December 1st of last year.

Muhly sang in an Episcopalian boys’ choir, absorbing the sound world of the great Anglican choral tradition as a second language. It’s one of several threads he has woven into a refreshingly original and arresting voice. These also include what he learned from his mentorship by Philip Glass, and his studies with John Corigliano and the late Christopher Rouse.

Muhly was the youngest composer in the Metropolitan Opera’s history to be commissioned by the company. His particular gift for vocal and choral music comes to the fore in *The Faire Starre*, a cantata that retells the nativity story from unexpected musical and textual perspectives. Muhly assembled his libretto from two 17th-century English metaphysical poets as well as from a longer text compiled by the 14th-century Franciscan friar known as John of Grimestone.

Cast in three parts and scored for four-part choir and a chamber ensemble of strings, oboes, piano, and percussion, *The Faire Starre* is framed by two shorter poems: “The Rapture” by Thomas Traherne, a devout Angelican poet, and Richard Crashaw’s “On the Blessed Virgins Bashfulness.” Like an altarpiece

triptych, Parts I and III are significantly smaller in scale than the large middle panel, the arresting lullaby compiled by Grimestone in 1372.

Part I is “fiery and bright and dissolves into abstraction,” Muhly writes. He refers to the medievalist Eleanor Parker’s observation that the central lullaby is strange because “it is framed by an unnamed and lonely narrator, who has a vision of a mother and her child, who are never named. We slowly learn that this is Mary and Jesus, and he asks her to sing him a lullaby. In doing so, she narrates realistically her terrifying encounter with Gabriel, and the night of Christ’s birth.”

Muhly explains: “There is a false ending here, a set of three chords repeated in a wild, romantic way. At that point, the lullaby flips around, and Jesus then foretells his life, from teaching in the temple to crucifixion and resurrection. The refrain, ‘lullay, lullay, la, lullay, my dere moder, lullay,’ which appears often in my setting, repeats the text in the traditional fashion, but the melody itself bends as the prophecy gets darker, and then, at the end, releases into a pure and pastoral F major lilting version.”

The short Part III “begins with wordless pulses from the chorus, and an insect-like collection of gestures in the winds and strings. The text implies that mankind used to look towards the heavens, but that now, Mary shows us that heaven is to be found in her downwards glance towards the child on her lap. The ecstatic, romantic chords from Part II appear, but here fragmented and dissolving back into steady pulses.”

Representing another contemporary perspective on *O Magnum Mysterium* is the setting that the American composer Jennifer Higdon made in 2002. Higdon, who won the 2009 Pulitzer Prize for her Violin Concerto, sets the Marian prayer for four-part choir, a pair of flutes, and percussion (playing chimes and two crystal glasses tuned to the same notes that open Victoria’s setting).

Beginning with a meditation on the wonder-filled first syllable (“O”), Higdon first sets the original Latin text, which alludes to images from medieval tradition (the role of animals as innocent bystanders to Jesus’ humble birth) as well as from Luke’s gospel account (the section beginning “Beata Virgo”). She then sets the entire text in English, switching at the beginning of this section from the glasses to chimes.

Last March, the Master Chorale featured *How to Go On* by Dale Trumbore, a former student of Morten Lauridsen at the University of Southern California. Already widely performed around the country, *How to Go On* is what Trumbore has called her “secular requiem” and sets texts by three living American poets on themes of loss and mortality. One of the poets, Laura Foley, authored the 2006 collection *Syringa*, from which Trumbore chose the poem she sets in *Threads of Joy* (composed for the 2016–17 Hopkins High School Choir Program).

Of her four-part a cappella piece, Trumbore writes: “I’ve always loved when songs about happiness are set in a minor key (think ‘Feeling Good’ by Nina Simone); the harmonic language acknowledges that we can’t have joy without recognizing its opposite. *Threads of Joy* has similar undertones. Not just an exultation of happiness, it recognizes how we emerge from darkness and pain back into light, and the music captures this duality in ever-shifting, prismatic harmonies.”

In *Glorious, Glorious*, Trumbore turns to that most iconic of yuletide sources, Charles Dickens’s *A Christmas Carol*,

published in 1843. *A Christmas Carol* and itself the font of so much of the imagery that has been coopted by the modern celebration of Christmas, but in Dickens’s narrative, gift-giving is intended to have spiritual significance.

Also set for four-part a cappella mixed choir, Trumbore’s 2015 piece uses excerpts from the final scene of Dickens’s story: chiming bells awaken Ebenezer Scrooge from his shattering encounters with the three ghosts, and he determines from that point forward to celebrate the genuine meaning of Christmas. Trumbore remarks that the message behind this story is timeless: “resolve to honor the past, present, and future by living a joyful, compassionate life every day.”

“A Christmas Carol” was the original title of the Christina Rossetti poem we know from holiday time as *In the Bleak Midwinter*, published in 1872. The poem, so haunting yet difficult to set to congregational music on account of its metrical shifts, inspired Gustav Holst (1874–1934) to transform it into a modern Christmas carol.

We hear another transformation on this concert: Jasper Randall’s contemporary adaptation of the original version. In Randall’s arrangement for mixed chorus, which was premiered in 2016 by the Los Robles Master Chorale, a brief prelude of lulling open fifths forms a backdrop for the familiar tune (sung by a solo soprano). The vocal texture gradually expands to include the male voices.

A prominent figure among the younger generation of choral composers, Dan Forrest credits Alice Parker for teaching him “to value lines above all else” and “to help them go where they really want to go.” In *Venite, Adoremus*, the lines inevitably find their way to the glorious emergence of the traditional tune at the climax of Forrest’s original setting from 2010. Attributions range widely both for the text (in its Latin and English versions) and for the hymn tune of this carol. Using a four-part a cappella choir, Forrest carefully weaves a choral texture from little pieces of the original tune, evoking motet style.

Still another viewpoint on *O Magnum Mysterium* is presented by the composer and conductor César Alejandro Carrillo. Born in 1957 in Caracas, Carrillo has pursued a career focused on choral music. Gershon explains that he was attracted to Carrillo’s four-part setting (published in 2000) in particular because of his “clean, jazz-influenced harmonies” and fluent approach to writing for the voice. “He knows how to make exactly the right overtones pop out of the harmonic language.”

A tenor with the Master Chorale since 2008, native Californian Matthew Brown also composes, arranges, and teaches, and he studied with Lauridsen at the University of Southern California. *Sweet Was the Song*, which sets an anonymous text (dated c. 1590), won a carol-writing contest conducted by VocalEssence. Brown’s unusual scoring pairs four-part mixed choir with celeste and shows his fascination with medieval music, especially “the simplicity and earnestness” of its folk expression.

The curious blend of these archaic traits with the celeste (invented in the late 1880s) is intended, Brown notes, to evoke “the atmosphere of mystery that surrounds the nativity, and to craft a tune that could have been sung, perhaps, in a rural street sometime in the 1590s, or even two millennia ago.”

In 1994, when Master Chorale co-founder Marshall Rutter asked Morten Lauridsen to write a piece for the upcoming Christmas concert, the respected but not yet widely known composer

agreed at once. He immediately sensed that the two-dozen-word text of *O Magnum Mysterium* was what he wanted to set.

The result turned out to have deeply personal connections. Rutter had commissioned *O Magnum Mysterium* as a gift for his wife, the Master Chorale's former president and CEO Terry Knowles, since the couple would be celebrating their second wedding anniversary. And for the ensemble's music director at the time, the late Paul Salamunovich, the new piece offered an extraordinary contemporary counterpart to Victoria's motet. He turned to the audience just before conducting the world premiere 25 years ago and predicted that they were about to experience a contemporary rival to Victoria's setting. That prediction has proved true.

The wild success of *O Magnum Mysterium* forever changed Lauridsen's own life, suddenly creating a demand for his music that shows no signs of abating. The sheet music holds the distinction of being the highest-selling item in the history of Theodore Presser, which distributes the work. It has been recorded many times, including, most recently, by the Chamber Choir of Europe for the 2018 anthology *Light Eternal*, Lauridsen's first release on Deutsche Grammophon.

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

The composer retired from his USC position this past summer and has now relocated permanently to his beloved home in the Pacific Northwest, where he composed *O Magnum Mysterium*. Lauridsen tells of the unending letters he receives to this day, including those from listeners who've just discovered him and composers eager to learn the secret behind this music.

Lauridsen has compared his musical vision to what he experienced with the 1633 painting *Still Life with Lemons, Oranges, and a Rose* by the so-called Spanish Caravaggio, Francisco de Zurbarán. The painting, he writes, "projects an aura of mystery, powerful in its unadorned simplicity, its mystical quality creating an atmosphere of deep contemplation."

Lauridsen set out to achieve the same by using a musical vocabulary rooted in Gregorian chant, "with a constant metric flow and ebb," and by emulating "the constant purity of sacred music found in High Renaissance polyphony" through a simple, direct harmonic language. His homage to masters of the past is no pastiche or pallid imitation but a reminder, needed now more urgently than ever, of a beauty we had forgotten can still exist.

LOS ANGELES MASTER CHORALE

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

The Master Chorale performs 13 concerts during its 2019–20 season as a resident company of Walt Disney Concert Hall. Performances include Bruckner's Mass No. 3 in F Minor and Osvaldo Golijov's *Oceana*, Rachmaninoff's *All-Night Vigil*, and Fauré's Requiem. Also on the season are world premieres of music by Gabriel Kahane and Derrick Spiva, and music by Caroline Shaw, Nilo Alcala, Shawn Kirchner, and Diana Syrse as part of a tribute concert to choral legend Alice Parker; the West Coast premiere of Nico Muhly's *The Faire Starre*, co-commissioned by the Master Chorale; music by Dale Trumbore, Morten Lauridsen, and Matthew Brown; and the world premiere of a new score by Emmy Award winner Jeff Beal (*House of Cards*) for the classic 1927 film *Sunrise: A Song of Two Humans*, directed by F.W. Murnau. Christmas offerings include annual Festival of Carols and *Messiah* performances.

The Los Angeles Master Chorale has performed in more than 500 concerts with the Los Angeles Philharmonic at both Walt Disney Concert Hall and the Hollywood Bowl, and has toured with the orchestra to Europe and throughout the United States.

Since the 2018–19 season, the Master Chorale has been touring its production of *Lagrime di San Pietro*, directed by Peter Sellars, with performances in London and Paris, and at the Salzburg Festival.

Praised for its definitive performances, the Los Angeles Master Chorale is also committed to recording the choral repertoire. Its esteemed discography includes seven recordings under Gershon, the most recent being *the national anthems / the little match girl passion* by David Lang on Cantaloupe Records. Albums released under former music director Paul Salamunovich on RCM include the Grammy Award-nominated *Lauridsen: Lux Aeterna*, a recording that helped to secure the work's place as a modern masterpiece. The Master Chorale is featured with Gershon on the soundtracks of many major motion pictures, including *Star Wars: The Last Jedi*.

Committed to community engagement and fostering music education in schools, the Los Angeles Master Chorale's education programs include Voices Within residencies that encourage students to write and perform their own songs, and an expansive Oratorio Project for high school students. The Master Chorale also presents an annual High School Choir Festival, which brings teenagers from around the Southland to perform in Disney Hall. In May 2019, the High School Choir Festival celebrated 30 years as one of the longest running and wide reaching arts education programs in Southern California. In July 2018, the Master Chorale presented Big Sing California, the largest group singing event in state history, encompassing a concert in Disney Hall that was broadcast live to venues in five other cities in California and livestreamed online.

LOS ANGELES MASTER CHORALE AND ORCHESTRA

SOPRANO

Tamara Bevard
Christina Bristow
Emma-Grace Dunbar
Claire Fedoruk
Harriet Fraser
Alannah Garnier
Kelci Hahn
Karen Hogle Brown
Deborah Mayhan
Caroline McKenzie
Bethanie Peregrine
Holly Sedillos
Suzanne Waters
Elyse Willis
Andrea Zomorodian

ALTO

Garineh Avakian
Janelle DeStefano
Amy Fogerson
Michele Hemmings
Sarah Lynch
Adriana Manfredi
Cynthia Marty
Margarite Mathis-Clark
Julia Metzler
Laura Smith Roethe
Jessie Shulman
Leslie Inman Sobol
Nike St. Clair
Ilana Summers
Kimberly Switzer
Tracy Van Fleet

TENOR

Matthew Brown
Bradley Chapman
Adam Faruqi
Tim Gonzales
Steven Harms
Dermot Kiernan
Charlie Kim
Charles Lane
Michael Lichtenauer
JJ Lopez
Sal Malaki
Anthony Ray
Todd Strange
Matthew Thomas
Matthew Tresler

BASS

Mark Beasom
Reid Bruton
Kevin Dalbey
Dylan Gentile
Will Goldman
Scott Graff
James Hayden
Luc Kleiner
Chung Uk Lee
Edward Levy
Ben Lin
Brett McDermid
Adrien Redford
Jim Raycroft
Mark Edward Smith
Shuo Zhai

VIOLINS

Roger Wilkie
Concertmaster
Joel Pargman
Associate Concertmaster

FLUTES

Geri Rotter
Principal
Sarah Weisz

PIANO/CELESTE

Lisa Edwards
Principal

ORCHESTRA PERSONNEL

MANAGER
Brady Steel

VIOLA

Shawn Mann
Principal

OBOES

Leslie Reed
Principal
Michele Forrest

PERCUSSION

Theresa Dimond
Principal

LIBRARIAN

KT Somero
Mark Fugina

CELLO

Cecilia Tsan
Principal

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

GRANT GERSHON

KIKI & DAVID GINDLER ARTISTIC DIRECTOR



Hailed for his adventurous and bold artistic leadership and for eliciting technically precise and expressive performances from musicians, Grant Gershon is beginning his 19th season as the Kiki & David Gindler Artistic Director of the Los Angeles Master Chorale. The *Los Angeles Times* has said the Master Chorale “has become the most exciting chorus in the country under Grant Gershon,” a reflection on both his programming and performances.

During his tenure, Gershon has led more than 200 Master Chorale performances at Walt Disney Concert Hall in programs encompassing choral music from the earliest writings and pillars of the repertoire through to contemporary compositions. He has led world premiere performances of major works by John Adams, Esa-Pekka Salonen, David Lang, Louis Andriessen, Christopher Rouse, Steve Reich, Morten Lauridsen, Ricky Ian Gordon, Gabriela Lena Frank, Shawn Kirchner, Ellen Reid, and Chinary Ung, among many others.

During the Master Chorale’s 2019–20 season, Gershon leads performances of Bruckner’s Mass No. 3 in F Minor and Rachmaninoff’s *All-Night Vigil*, the West Coast premiere of Nico Muhly’s *The Faire Starre*, the world premiere of a new soundtrack to the landmark film *Sunrise: A Song of Two Humans* by Jeff Beal, and music by Gabriel Kahane, Caroline Shaw, and Dale Trumbore. Gershon will also conduct the 2020 High School Choir Festival performances with close to 1,000 students in Disney Hall, providing professional guidance to the next generation of choir singers.

In July 2019, Gershon and the Master Chorale opened the famed Salzburg Festival with *Lagrime di San Pietro*, directed by Peter Sellars, which toured Europe and the U.S. throughout

the 2018–19 season. The performances in Salzburg received standing ovations and rave reviews from such outlets as the *Suddeutsche Zeitung*, which called *Lagrime* “painfully beautiful” (*Schmerzliche schön*). In his review of the premiere of *Lagrime*, Mark Swed of the *Los Angeles Times* noted that the production “is a major accomplishment for the Master Chorale, which sang and acted brilliantly. It is also a major accomplishment for music history.”

Gershon is the Resident Conductor of LA Opera, and in this capacity he conducted the West Coast premiere of Philip Glass’s *Satyagraha* in November 2018. He made his acclaimed debut with the company with *La Traviata* in 2009 and has subsequently conducted *Il Postino*, *Madame Butterfly*, *Carmen*, *Florencia en el Amazonas*, *Wonderful Town*, *The Tales of Hoffmann*, and *The Pearl Fishers*. In 2017, he made his San Francisco Opera debut conducting the world premiere of John Adams’s *Girls of the Golden West* directed by Peter Sellars, who also wrote the libretto, and made his Dutch National Opera debut with the same opera in March 2019. Gershon and Adams have an enduring friendship and professional relationship that began 27 years ago in Los Angeles when Gershon played keyboards in the pit for *Nixon in China* at LA Opera. Since then, Gershon has led the world premiere performances of Adams’s theater piece *I Was Looking At The Ceiling And Then I Saw The Sky*, premiered his two-piano piece *Hallelujah Junction* (with Gloria Cheng), and conducted performances of *Harmonium*, *The Gospel According to the Other Mary*, *El Niño*, *The Chairman Dances*, and choruses from *The Death of Klinghoffer*.

In New York, Gershon has appeared at Carnegie Hall and at historic Trinity Wall Street, and has performed on the Great Performers series at Lincoln Center and the Making Music series

at Zankel Hall. Other major appearances include performances at the Ravinia, Aspen, Edinburgh, Helsinki, Salzburg, and Vienna festivals, the South American premiere of the LA Opera's production of *Il Postino* in Chile, and performances with the Baltimore Symphony and the Coro e Orchestra Del Teatro Regio Di Torino in Turin, Italy. He has worked closely with numerous conductors, including Claudio Abbado, Pierre Boulez, James Conlon, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, and his mentor, Esa-Pekka Salonen.

His discography includes the Grammy Award-nominated recordings of *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); six commercial CDs with the Master Chorale, including *Glass-*

Salonen (RCM), *You Are (Variations)* (Nonesuch), *Daniel Variations* (Nonesuch), *A Good Understanding* (Decca), *Miserere* (Decca), and *the national anthems* (Cantaloupe Music); and two live-performance albums, the Master Chorale's *50th Season Celebration* recording and *Festival of Carols*. He has also led the Master Chorale in performances for several major motion pictures soundtracks, including, at the request of John Williams, *Star Wars: The Last Jedi*.

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

GUEST ARTISTS

SUZANNE WATERS SOPRANO



Suzanne Waters is known for her versatility in live performance and the recording studio. Previous Los Angeles Master Chorale solo performances include Eric Whitacre's *Hurt*, *Cloudburst*, and *Lux Aurumque*, and Shawn Kirchner's *Songs of Ascent*. Other guest artist appearances include Esa-Pekka Salonen's *Five Images After Sappho* and William Schuman's *In Sweet Music* with the

distinguished Jacaranda concert series. Waters is also a featured soloist on many film scores, including *Lady and the Tramp* (2019), *Dark Phoenix*, *Men in Black: International*, *A Dog's Journey*, *Lego Movie 2*, *Angry Birds 2*, *Creed 2*, *The Nun*, *Wrinkle in Time*, *Downsizing*, *Transformers: The Last Knight*, and *Despicable Me 3*, as well as several television shows, including *Watchmen*, *The Simpsons*, *Pennyworth*, *The Tick*, *S.W.A.T.*, and *Gotham*. Additional solos can be heard on a Pixar short film, *Lamp Life*, a viral trailer for *Magic: the Gathering Arena*, and Leslie Odum, Jr.'s 2019 single "Under Pressure."

ADRIANNA MANDREDI MEZZO-SOPRANO



Adriana Manfredi, who studied at Oberlin Conservatory and California Institute of the Arts (CalArts), deeply enjoys her varied and adventurous musical life. She has performed recently Berg's *Lyric Suite* (Diotima Quartet, Jacaranda Music), appeared at the Hear Now and Ravinia festivals, and been featured on the album *the national anthems* with David Lang, the Calder Quartet, and the Los

Angeles Master Chorale. In 2018-19, she joined the international tour of *Lagrime di San Pietro (The Tears of St. Peter)* with the Master Chorale. Her voice can be heard on numerous film soundtracks, including *Frozen*, *Wreck-It Ralph*, *Big Hero 6*, *Star Wars: The Last Jedi*, and *Minions*. She maintains a private teaching studio in Long Beach. Manfredi is a dedicated rhythm tap dancer, early childhood music educator, mother to two sons, and producer of community music gatherings.