

GEORGE FRIDERIC HANDEL'S

MESSIAH

14TH ANNUAL PERFORMANCE

Ring in the holidays with
Long Beach Camerata Singers
and Musica Angelica Baroque Orchestra!

BEVERLY O'NEILL THEATER

Friday, Dec 3 at 7:30PM
Saturday, Dec 4 at 4:30PM

Pre-concert lecture before each concert





Celebrating Community

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THE PORT OF CHOICE



LONG BEACH CAMERATA SINGERS AND MUSICA ANGELICA BAROQUE ORCHESTRA PRESENT:

HANDEL'S **MESSIAH**

Dr. James K. Bass, Artistic Director

SOPRANO

Andrea Zomorodian

MEZZO SOPRANO

Betty I-Chin Feinblatt

TENOR

John Russell

BARITONE

James Martin Schaefer

HARPSICHORD

Stephen Karr

MUSICA ANGELICA BAROQUE ORCHESTRA

1ST VIOLINS

Janet Strauss (CM)

Yu Eun Kim

Heesun Choi

2ND VIOLINS

Andrew McIntosh (P2)

Amy Wang

Evan Hesketh

VIOLA

Andrew Justice

Ashley Salinas

CELLO

Alexa Haynes-Pilon

Eva Lymenstull

VIOLONE

Denise Briesé

OBOE

Stephen Hammer

Lot Demeyer

BASSOON

Nate Helgeso

TRUMPET

Dominic Favia

Marty Fenton-Frear

TIMPANI

Simon Carroll

PRE-CONCERT LECTURE

Dr. Cristian Grasses, USC



HANDEL'S **MESSIAH**

PART I

Overture: Sinfonia, (Orchestra)
Recit: Comfort Ye, Comfort Ye My People (Russell)
Aria: Ev'ry Valley Shall Be Exalted (Russell)
Chorus: And the Glory of the Lord (Chorus)
Recit: Thus Saith the Lord, the Lord of Hosts (Schaefer)
Aria: But Who May Abide the Day of His Coming/Refiner's Fire (Feinblatt)
Chorus: And He Shall Purify (Chorus)
Recit: Behold, a Virgin Shall Conceive (Feinblatt)
Aria/Chorus: O Thou That Tellest Good Tidings to Zion (Feinblatt & Chorus)
Chorus: For Unto Us a Child is Born (Chorus)
Recit: There were Shepherds (Zomorodian)
Recit: And Lo, the Angel of the Lord Came Upon Them (Zomorodian)
Recit: And Suddenly There Was with the Angel (Zomorodian)
Recit: Glory to God in the Highest (Chorus)
Chorus: Rejoice Greatly, O Daughter of Zion (Zomorodian)
Duet: He Shall Feed His Flock (Feinblatt, Zomorodian)
Chorus: His Yoke is Easy, His Burthen is Light (Chorus)

PART 2

Chorus: Surely, He Hath Borne Our Griefs and Carried Our Sorrows (Chorus)
Chorus: And With His Stripes We Are Healed (Chorus)
Chorus: All We Like Sheep, Have Gone Astray (Chorus)
Accom.: Thy Rebuke Hath Broken His Heart (Russell)
Aria: Behold And See If There Be Any Sorrow (Russell)
Accomp.: He Was Cut Off Out of the Land of the Living (Russell)
Aria: But Thou Didst Not Leave His Soul in Hell (Russell)
Chorus: Lift Up Your Heads (Chorus)
Aria: How Beautiful Are the Feet (A section only) (Zomorodian)
Aria: Why Do the Nations so Furiously Rage Together (Schaefer)
Chorus: Hallelujah (Chorus)

PART 3

Aria: I Know That My Redeemer Liveth (Zomorodian)
Recit: Since By Man Came Death (Chorus)
Chorus: Behold, I Tell You a Mystery (Schaefer)
Aria: The Trumpet Shall Sound and the Dead Be Rais'd
(A section only, no repeat) (Schaefer)
Chorus: Worthy is the Lamb That Was Slain, Amen (Chorus)



DR. JAMES K. BASS

Dr. James K. Bass has been the Artistic Director of Long Beach Camerata Singers since 2017. In addition to his position with LBCS, he is Director of Choral Studies at UCLA, and Associate Conductor of the Miami-based chorus, Seraphic Fire. Bass received his Doctor of Musical Arts degree from the University of Miami-Florida, Master of Music and Bachelor of Science degrees from the University of South Florida and is a graduate of the Interlochen Arts Academy.

Bass received his Doctor of Musical Arts degree from the University of Miami, where he was a doctoral fellow, and is a graduate of the Interlochen Arts Academy. He

has appeared with numerous professional vocal ensembles including Seraphic Fire, Conspirare, the Santa Fe Desert Chorale, Trinity Wall Street, Apollo Master Chorale, Vox Humanae, True Concord and Spire. He was the featured baritone soloist on the GRAMMY® nominated recording *Pablo Neruda: The Poet Sings* with fellow singer Lauren Snouffer, conductor Craig Hella-Johnson and the GRAMMY® winning ensemble Conspirare. He is one of 13 singers on the GRAMMY®-nominated disc *A Seraphic Fire Christmas* and appears on CD recordings on the Harmonia Mundi, Naxos, Albany, and Seraphic Fire Media labels.

Bass was selected by the master conductor of the Amsterdam Baroque Soloists, Ton Koopman, to be one of only 20 singers for a presentation of Cantatas by J. S. Bach in Carnegie Hall and was an auditioned member of Robert Shaw's workshop choir at Carnegie. During his tenure as Artistic Director for the Maste Chorale of Tampa Bay, the official chorus of the Florida Orchestra, he was responsible for five recordings and multiple world premieres. In 2012 he served as chorusmaster and co-editor for the Naxos recording entitled *Delius: Sea Drift and Appalachia* featuring the Florida Orchestra and conducted by Stefan Sanderling. In 2014 he was the preparer for the recording *Holiday Pops Live!* conducted by the principal pops conductor Jeff Tyzik. His professional career has coincided with the development of Seraphic Fire as one of the premier vocal ensembles in the United States. He has been actively involved as soloist, ensemble artist, editor, producer and preparer for 14 of the ensembles recordings and routinely conducts the ensemble in Miami and on tour. During the summer of 2011 he co-founded the Professional Choral Institute. In its inaugural year of recording, Seraphic Fire and PCI received the GRAMMY® nomination for Best Choral Performance for their recording of Johannes Brahms' *Ein Deutsches Requiem*. As the Director of Education for the ensemble, he has been involved with annual events that service more than 2000 students in the Miami-Dade county area each year. In 2017 Seraphic Fire and UCLA launched a new educational initiative entitled the Ensemble Artist Program that aims to identify and train the next generation of high-level ensemble singers. He won the Grammy for Best Choral Performance in 2021 for his work as the director of the UCLA Chamber Choir.

DR. STEPHEN KARR

Born in Greenville, South Carolina, Dr. Stephen Karr is a compelling interpreter of opera and orchestral works. In 2011, Stephen co-founded Pacific Opera Project, for which he was music director until 2016. With POP, he led productions of *Trouble in Tahiti*, *Così fan tutte*, *The Turn of the Screw*, *La Calisto* (LA premiere), *Ariadne auf Naxos* and *The Rake's Progress* (LA professional premiere), among others. The Los Angeles Times praised his performance of the Stravinsky as having kept orchestra, cast and chorus on "well-articulated rhythmic track." He has worked with the OPERA Iowa tour, the Glimmerglass Festival, Opera New Jersey and Palm Beach Opera.

Stephen has taught at Chapman University, Michigan State University, USC and UCLA. His schooling includes degrees in organ performance (Mercer University and Westminster Choir College) and orchestral conducting (UCLA). He lives in Long Beach with his wife, Hannah Waldman and their children Leonard and Eleanor.



TAMMI ALDERMAN

Tammi Alderman is Director of Choral and Vocal Music at Temple City Unified School District Associate Conductor for the Long Beach Camerata Singers and an adjunct music education faculty member for the School of Music at CSU Fullerton. She directs the choral program at Arrowbear Summer Music Camp and is on staff for the Choral Camp through the Pacific Chorale and CSU Fullerton.

She is also frequently called upon as a professional chorister, adjudicator, guest conductor and clinician for choral sessions and festivals throughout the Southwest. Ms. Alderman has taught elementary, middle school, high school and college choirs in California and Colorado for nearly two decades. Her classroom teaching focuses on community building within the ensemble utilizing both traditional and unconventional rehearsal spaces and practices.

She regularly mentors collegiate pre-service teachers as well as providing a program for beginning high school conductors. Her choirs consistently receive the highest ratings in festivals and competitions, locally and nationwide. Choirs under Ms. Alderman's direction have toured extensively through the United States, Eastern and Western Europe, Canada, and China.

Students from her choirs have been selected as members of honor choirs at regional, state, divisional and national levels in every year of her teaching. For the last sixteen years Ms. Alderman has been an active member and served on the boards of the Southern California Vocal Association (currently serving as President-Elect) and California Choral Director's Association (currently serving as Chair of Community and Professional Choruses). Additionally, she hosts yearly honor choir auditions at her school site and serves as an adjudicator for High School and Middle School/Junior High SCVA Choir Festivals. Soon to be Dr. Alderman is working on the completion of her dissertation through the University of Southern California Thornton School of Music. Her writing is on methods for pairing of appropriate high school choral repertoire to the musicianship level of the ensemble.





ANDREA ZOMORODIAN

Andrea Zomorodian, a native Seattle soprano, is based in Los Angeles and regularly sings across the US and abroad. Her work in LA has been focused on concert, oratorio, early music, and studio singing. Recent solo engagements include: Zelenka *Povera fede* with Bach Collegium San Diego, Pergolesi *Stabat Mater*, *La Serva Padrona* with San Diego Baroque, Handel *Messiah* Sing-Along soloist at Walt Disney Concert Hall, *Messiah* soloist with Long Beach Camerata & Musica Angelica, a program of Bach & Handel arias with Con Gioia Early Music Ensemble, Purcell *King Arthur* with Bach Collegium San Diego, BWV 153, 166 for Whittier Bach Festival, Vivaldi *Gloria*, Bach *Magnificat*, Mozart *Coronation Mass*, Schubert *Shepherd on the Rock* & Zemlinsky *Maiblumen blühten überall* for Sunset ChamberFest, Beethoven *Mass in C*, Bach *St. John Passion* with Musica Angelica and Pacific Chorale, Handel *Ode for St. Cecilia's Day*, Carissimi *Jephthe*, Haydn *Lord*

Nelson Mass, Vaughan Williams *Mass in G Minor*, Mozart *Requiem*, Mozart *Exsultate, Jubilate*, solo soprano cantatas with Bach Collegium San Diego, Brahms *Requiem*, Allegri *Miserere Mei*, and Bach *Mass in B Minor*.

I-CHIN "BETTY" FEINBLATT

I-Chin "Betty" Feinblatt, Mezzo-Soprano, is a graduate of California State University, Fullerton in Vocal Performance and Music Education. She currently sings professionally with Pacific Chorale, the John Alexander Singers and First Presbyterian Church in Old Town Orange. Ms. Feinblatt has performed as a chorister and soloist with Pacific Chorale on numerous occasions, most recently as the mezzo soloist in Duruflé's *Requiem* in March 2009 and an alto soloist in Bach's *St. John's Passion* in April 2009. Among her Southland solo performances was her performance as alto soloist of *Messiah* with The National Children's Choir formally known as The Paulist Chorister at The Broad Stage of Santa Monica in June 2009, and The Camerata Singers of Long Beach in Dec. 2009. Ms. Feinblatt also was one of the guest artists of *Organica*, a concert at UCLA's Royce Hall with organist Christoph Bull in April 2009. Ms. Feinblatt is a frequent guest of *Organica*. In June 2008, her performance in *Organica* was reviewed by Charles Lonberger in The Beverly Hills Outlook: "Best of all the guest artists... who vocally caressed art songs by Fauré and Gounod with a low, velvety dark yet strong and sturdy instrument... She was a wonder and a revelation this night."



Ms. Feinblatt was a featured soloist in the world premiere of *The Passion of Ramakrishna* by Phillip Glass at the Orange County Performing Arts Center in September 2006. She was also the mezzo soloist in Bach's *Mass in B Minor* at the Orange County Performing Arts Center with the John Alexander Singers in October 2004. Ms. Feinblatt has been a vocal music teacher at Fountain Valley High School since spring 2007. She currently studies with voice teacher Monika Bruckner in Sherman Oaks and has coached with Dr. Kathleen Roland-Silverstein in Studio City.



JOHN K. RUSSELL, DMA

John K. Russell, DMA is the Director of Choral and Vocal Studies at Palomar College and the Music Director of the San Diego Master Chorale. As Music Director of the SD Master Chorale, Dr. Russell conducts and coordinates all artistic activities of the chorale, which include preparing the chorus for performances with San Diego Symphony and regular collaborations with San Diego orchestras including the Mainly Mozart Festival Orchestra and La Jolla Symphony. At Palomar College, he conducts the Chamber Singers and the Palomar Chorale, teaches applied voice and oversees the vocal music program. In addition, he recently served on the summer conducting faculty at Westminster Choir College in Princeton, New Jersey where he taught master classes in conducting for the annual Westminster Summer Choral Festival. In June 2022, he will make his Carnegie Hall conducting

debut performing Shawn Kirchner's *Songs of Ascent* with the Manhattan Concert Production Masterworks Chorus and Orchestra.

Dr. Russell was previously the Director of Choral Activities at California State University, San Bernardino, and has held similar positions at Albion College (Michigan), Los Angeles City College, Cypress College and the San Diego Children's Choir. Prior to his work in California, Dr. Russell was the principal choral conductor at the LaGuardia School of Music & Art and Performing Arts (the Fame School) in New York City. At LaGuardia he was the assistant chairperson of the Music Department, conductor of the symphonic chorus and voice instructor for the school's top vocalists. While in New York he conducted over twenty performances with the world-renowned Orchestra of St. Luke's, served as a clinician for the New York Philharmonic's Education Department and was guest conductor with New York City National Chorale.

JAMES MARTIN SCHAEFER

Baritone James Martin Schaefer has an active performing career throughout the United States. He has received wide acclaim in such operatic roles as Escamillo in Bizet's *Carmen*, Masetto in Mozart's *Don Giovanni*, Belcore in Donizetti's *The Elixir of Love*, Elder Ott in Carlisle Floyd's *Susannah*, and as Fiorello in Rossini's *Il barbiere di Siviglia*. Other operatic credits for Mr. Schaefer include The Mandarin in Puccini's *Turandot*, and The Jailer in Puccini's *Tosca*, including Maestro John Mauceri's final appearance conducting opera as Director of Music of the Hollywood Bowl Orchestra, and Dottore Grenvil in Verdi's *La Traviata*. He has performed in numerous productions with Los Angeles Opera including Wagner's *Götterdämmerung*, *Lohengrin*, and Verdi's *Simon Boccanegra* and he was a member of Opera Pacific's O.P.E.R.A. artist program.



Mr. Schaefer has appeared as a soloist with the Los Angeles Philharmonic, Los Angeles Opera, the Hollywood Bowl Orchestra, the Pacific Symphony Orchestra, the Boston Pops Esplanade! Orchestra, the Pacific Chorale, the Long Beach Symphony, Les Grande Ballet Canadiens de Montreal, Opera San Luis Obispo, Distinguished Concerts International, New York, The Young Musician's Fund Debut Orchestra, The California Quartet, Opera Pacific, the Bakersfield Symphony, the Roswell Symphony Orchestra, and the Long Beach Camerata.

THE LISTENER'S GUIDE TO HANDEL'S MESSIAH

QUICK FACTS:

- Composer: Georg Frederic Handel
- Year Written: 1742
- Musical Form: Oratorio
- Musical Requirements: Orchestra, Chorus, Soloists

In England of Handel's time, opera performances were not permitted during Lent, and Italian opera — the type Handel wrote — was waning in popularity. This situation was potentially disastrous for Handel, since he derived much of his income from his opera productions. Faced with such a significant financial setback, he decided to begin composing un-staged, sacred operas on Old Testament subjects. The result, now known as "Handelian oratorio," became a resounding success.

The Old Testament was fertile ground for oratorio librettos, since it contains numerous heroic and tragic stories that could be embellished into good musical drama. The New Testament, however, contains little of this, and Handel wrote nothing based on it until he was presented with a libretto that he liked very much, written by Charles Jennens. Jennens' libretto wove together random strands of direct quotes from the Old and New Testaments to uniquely tell the story of Christ's life. Unlike most oratorio libretti, Jennens created dramatic intensity and impetus without the aid of dialogue and the use of a narrator. Handel was drawn to this unusual structure and was inspired to give Jennens' libretto a suitably dramatic voice.

Although great legends equate the rapidity of Handel's compositional process to divine inspiration, they are most certainly unfounded. *Messiah* was composed quickly, and with the aid of compositional borrowing — a well-respected practice at that time. Handel borrowed many of the melodies, choruses, arias, and recitatives from his previously composed operas and chamber works. He simply adapted his previously composed material to accommodate the scripture of *Messiah's* libretto. The unification of these previously disparate segments and the resultant dramatic flow are an incredible example of the genius of Handel and the extraordinary strength of his musical abilities. His decidedly operatic sensibilities enhanced the inherent excitement and flow of the libretto without trivializing the subject matter. Handel's magical touches infuse the score with color and inspire our imaginations to glimpse the vivid imagery of Biblical storytelling.

*"I should be sorry if I only entertained them;
I wished to make them better."*

Messiah was premiered in 1742 in Neal's Music Hall in Dublin amid much controversy. The Dean of St. Patrick's Cathedral, Jonathan Swift, disagreed with entertainments based on Christ's life story and actually had the performance cancelled for a time until it was re-titled *Messiah, A Sacred Oratorio*. This first performance was a resounding success, and Handel conducted many performances of the piece throughout his life. With passage of time, performances of *Messiah* have been moved from the music hall to the church and are regularly mounted by professional ensembles and volunteer choirs alike. *Messiah* continues to captivate singers and audiences all over the world, and is, unequivocally, one of the best-loved and most popular musical compositions of all time.

Records of Handel's thoughts prove that he understood the sanctity of his subject matter and did have a higher purpose than mere entertainment in mind. One such famous story recounts that after hearing the work performed; English Lord Kinnoul congratulated Handel on his "splendid entertainment." The latter replied, "I should be sorry if I only entertained them; I wished to make them better."

- Dr. Gordon Paine



LONG BEACH CAMERATA SINGERS

Long Beach Camerata Singers was founded in 1966 by Frank Allen as the Vocal Arts Ensemble and served as the resident chorus for the Long Beach Bach Festival, which he founded in 1973. In 1983, Dr. David Wilson, a professor of choral music at USC, succeeded Frank Allen and led the choir for over twenty years, expanding the Camerata Singers' repertoire and changing its name. Under his baton, the chorus first toured Europe in 1999. In 2005, CSULB choral director Dr. Jonathan Talberg was appointed artistic director. He added a core of professional singers to the ranks and led a second European tour in 2006. From 2009 to 2017 Dr. Robert Istad, director of choral studies at CSU Fullerton, led the choir as its artistic director, expanding the auditioned ensemble to 90 voices and raising the group to the professional level for which it is known today. The 2019-2020 season marks the third season of the choir's newest artistic director, Dr. James K. Bass, professor of choral studies at UCLA and Associate Conductor of the professional chamber choir Seraphic Fire.

Currently in its 54th season, the Long Beach Camerata Singers offers the Peace Project in the fall, two performances of Handel's Messiah, and a June concert of song classics, as well as producing and headlining the new ChoralFest Long Beach, an expansion of the venerable Long Beach Bach Festival. This season the Chorus will join the Long Beach Symphony Orchestra's "Violins of Hope" project, performing the Verdi Requiem.

In 2015, the choir established an artistic partnership with the Long Beach Symphony as its official chorus. Long Beach Camerata Singers also performs regularly with other arts organizations, including Musica Angelica Baroque Orchestra, the Pacific Symphony, the Long Beach Opera, Long Beach Youth Chorus, and the South Bay Children's Chorale.

LBCS offers two education programs: the Camerata Kinder Konzerts, provides interactive learning experiences focused on the vocal arts for 3 to 8 year old children and are performed on a regular basis at Rancho Los Alamitos and Young Horizons Child Development Centers. Our newest program, Peace4Youth, brings the Peace Project into Long Beach Middle Schools.

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MUSICA ANGELICA

Led by Music Director Martin Haselboeck, Musica Angelica presents wide-ranging programs encompassing music from the early Baroque through the early Classical era. Now in its 27th season, Musica Angelica is firmly established as Southern California's preeminent historical performance ensemble, being described as "Southern California's most important early music ensemble" the LA Times. Led by Music Director and world-renowned organist, Martin Haselböck, the ensemble has toured internationally to widespread acclaim. Musica Angelica musicians play on authentic instruments of the period, or carefully crafted replicas. The ensemble performs its own series of concerts in Long Beach and Los Angeles and is in demand as a collaborative ensemble performing alongside LA Opera, the LA Master Chorale, Long Beach Camerata Singers Pacific Chorale and Long Beach Opera. Since 1998 Musica Angelica has produced several outstanding CDs with Concertos by Vivaldi and Telemann, Bach Cantatas and Operas by Handel. Major concert tours brought the orchestra to South America and major European Music Festivals.





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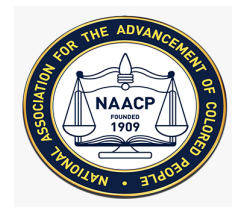


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