

LOS ANGELES MASTER CHORALE ASSOCIATION

*presents the*

LOS ANGELES MASTER CHORALE  
PAUL SALAMUNOVICH, MUSIC DIRECTOR

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1996-1997

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The Los Angeles Master Chorale is a member of Chorus America, American Council for the Arts, Association of California Symphony Orchestras, California Confederation of the Arts and the Western Alliance of Arts Administrators.



# LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

1 9 9 6

Paul Salamunovich • Music Director

1 9 9 7

Sunday, April 13, 1997 at 7:30 p.m.

Curtain Raiser Preview at 6:30 p.m. with Jim Svejda

DOROTHY CHANDLER PAVILION

**PAUL SALAMUNOVICH, CONDUCTOR**

**Barry Socher, Concertmaster**

## CLASSICS NEW & OLD

Sponsored by The Ralph M. Parsons Foundation

### MAGNIFICAT

Francesco Durante  
(1684-1758)

attr. to

Giovanni Battista Pergolesi  
(1710-1736)

*Magnificat*  
*Et Misericordia*  
*Deposuit Potentes*  
*Suscepit Israel*  
*Sicut Locutus Est*  
*Sicut Erat In Principio*

*Solo Quartet:* Marie Hodgson, Soprano  
Leslie Inman Sabedra, Alto  
Sal Malaki, Tenor  
Stephen Grimm, Baritone

**LUX AETERNA** World Premiere Morten Lauridsen  
(1943)

Commissioned by the Board of Governors of The Music Center, Inc., in honor of Shelton g. Stanfill \*

(Performed without pause)

*Introitus*  
*In Te, Domine, Speravi*  
*O Nata Lux*  
*Veni, Sancte Spiritus*  
*Agnus Dei - Lux Aeterna*

INTERMISSION

**MISSA CELLENSIS** *Mariazellermesse* Joseph Haydn  
(1732-1809)

*Kyrie*  
*Gloria*  
*Credo*  
*Sanctus*  
*Agnus Dei*

*Soloists* Marie Hodgson, Soprano  
Leslie Inman Sabedra, Alto  
Sal Malaki, Tenor  
Stephen Grimm, Baritone

**TE DEUM** Joseph Haydn

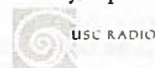
\* When Shelton g. Stanfill informed the Board of Governors in January 1996 that he would be leaving The Music Center to take the job as president of the Woodruff Center for the Arts in Atlanta, Robert B. Egelston, chairman of the board of The Music Center, and the executive committee thought it would be most appropriate to honor Shelton's commitment to the arts and in particular his love of choral music by commissioning a new work for the Los Angeles Master Chorale by its composer in residence, Morten Lauridsen. The commissioning of this new work is a tangible example of the longstanding commitment that the Board of Governors and The Music Center have toward its resident companies and the overriding belief that The Music Center must be a place where art is both made and performed.

We are especially delighted that Shelton g. Stanfill is in the audience tonight to share the experience of this exciting world premiere performance with us.

**U S C Radio 91.5**  
serves as the Media Sponsor for this concert.

### TUNE IN

The Broadcast of tonight's concert can be heard on USC Radio on Sunday, April 27 at 7:00 p.m.



**Delta Air Lines is the airline of the Los Angeles Master Chorale.**

## PROGRAM NOTES

by Richard H. Trame, S.J., PhD.

*Magnificat* — Francesco Durante, attr. to Giovanni Battista Pergolesi

Until quite recently this highly regarded *Magnificat* was attributed to Giovanni Battista Pergolesi (1710-1736). Pergolesi enjoyed an active but short career as a Neapolitan composer of *opera buffa*, as well as instrumental and church music. Curiously, a large proportion of the music attributed to him was composed by other composers of the period, including his teacher Francesco Durante (1684-1755). Indeed, of all the works so attributed to him, about ten percent are authentic.

As early as 1888 the German scholar Kretzschmer attributed the *Magnificat* to Durante, as did the later historian of Catholic church music, Karl Gustav Fellerer. Although two editions of a 1963 scholarly edition of the work published it under Pergolesi's name, current musicologists have definitively concluded that the work is Durante's.

Little is known about Durante's life. Born near Naples, Durante received his early musical education from his priest-uncle. He seems to have spent some time studying and working in Rome, perhaps traveling in Germany, and then returning to Naples where he taught at the top Neapolitan conservatories. His widespread 18th century reputation rested on his prowess as a superb teacher. Unlike most of his contemporaries, Durante composed mostly church music rather than opera. His music is distinguished by the flowing melodic character typical of the Neapolitan school; he combined old and new compositional techniques exhibiting mastery of the *stile antico*, a compositional style which continued to employ the contrapuntal methods of the Renaissance, and the *stile moderno concertante*, a style devoted to instrumentally accompanied choral music. Durante's compositions in both styles brought him widespread distinction. In 18th century terminology his compositions were characterized as "sentimental," a term which refers to the lighter more transparent texture typical of the "modern style."

Kretzschmer observes that this *Magnificat* stands among the most significant of Durante's works: "It is one of his most charming and in a certain sense may be regarded as the ideal composition of a song of praise. In form it is outstanding for the plasticity of its themes, which in part capture the ear and heart like folksongs, and

through the masterly utilization of thematic materials. None other than that acerbic 19th century German critic Hanslick saw in this *Magnificat* a *Tondichtung* (tone poem) which in the beauty of religion celebrates the religion of beauty."

*Lux Aeterna* — Morten Lauridsen

Our concert this evening marks the third world premiere and seventh Music Center performance by the Master Chorale of works by Composer in Residence Morten Lauridsen. Mr. Lauridsen provides the following notes concerning his *Lux Aeterna*:

"The *Lux Aeterna* for chorus and chamber orchestra or organ is my sixth extended vocal cycle based upon texts by a single poet or on a common theme. Each of the five connected movements in this cycle contains references to Light assembled from various sacred Latin texts. The piece opens and closes with the beginning and ending of the *Requiem Mass*, with the central three movements drawn respectively from the *Te Deum* (including a line from the *Beatus Vir*), *O Nata Lux* and *Veni, Sancte Spiritus*.

The instrumental introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui, Rose* from *Les Chansons des Roses* and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on *Et lux perpetua*. In *Te Domini, Speravi* contains, among other musical elements, the cantus firmus *Herzliebster Jesu* (from the *Nuremberg Songbook*, 1677) and a lengthy inverted canon on *Fiat misericordia. O Nata Lux* and *Veni, Sancte Spiritus* are paired songs, the former a central *a cappella* motet and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful *Alleluia*. The chorus/organ version of the *Lux Aeterna* will be premiered April 26th by the Los Angeles Master Chorale and Maestro Salamunovich with organist James Buonemani at Loyola Marymount University."

*Missa Cellensis* — Joseph Haydn

Haydn composed the *Missa Cellensis* (*Mariazellmesse*) in 1782, the only Mass produced by him between 1775 and 1796. The distinguished Haydn scholar H. C. Robbins Landon has noted that the Mass towers a lone and solitary monument

to the composer's genius, well above his symphonic and chamber music output between 1774 and 1784. It stands like a rock of faith untouched by the squalor of Haydn's business dealings with Vienna, London and Paris, which so damaged the symphonies of that period. The Mass was commissioned by a "Monsieur Liebe de Kreutzner" and received its name from the Austrian pilgrimage church of Mariazell. In it Haydn reconciles the popular manner in his use of hymns beloved by the humble pilgrim with his most radiant inspiration. Haydn's earlier Masses composed prior to 1775 were short, concentrated *Missae Brevae*, with the exception of the great Baroque-style cantata *Mass of St. Caecilia*. Without sacrificing the Baroque brilliance of trumpets and drums, of fugal and contrapuntal splendor Haydn, in this Mass, for the first time creates the more symphonic-style Mass so characteristic of the six monumental Masses composed by him between 1796 and 1802, and upon which his fame as a choral composer largely rests. Like most composers of his day, Haydn derived themes for the Mass from hymns and from his other compositions, for example, that of the *Benedictus* comes from an aria in his opera *Il Mondo della Luna*. The *Mariazellmesse*, highly popular in Austria to this day, has seldom been performed in the United States. It is scored for chorus and orchestra of two oboes, two trumpets, timpani and strings.

*Te Deum* — Joseph Haydn

No better comment can be made on this jubilant work than to quote from the preface to the critical edition of it published in 1959 by H. C. Robbins Landon, the great Haydn and Mozart scholar. "One of Haydn's admirers was no less a person than the Empress Maria Theresa, wife of Francis I. She was highly musical and possessed, in the composer's own words, 'a pleasant but weak voice.' She was anxious to have Haydn write her various pieces of music for church, but Haydn's patron, Nicholas II Esterhazy, was most unwilling to have his famous Kapellmeister write church music for anyone but himself. Prince Esterhazy, indeed, would not even let her make a copy of the *Creation Mass* (1801), which she very much wanted to have; in fact, she did manage to get a copy, which is still extant in the archives of the Imperial Chapel. Thus Haydn's rather difficult patron did not receive kindly the news that Haydn had written a large-scale *Te Deum* for the Empress, though it would appear that Lord Nelson and Lady Hamilton, in their visit to

the Chorale from 1986 to 1991. Paul Salamunovich was appointed Music Director in 1991.

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia. It does this through the generosity of its volunteer Board of Directors and all those who contribute to the Master Chorale and to The Music Center Unified Fund of the Music Center of Los Angeles County. The activities of the Master Chorale are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the California Arts Council, the National Endowment for the Arts (a Federal agency that supports the visual, literary and performing arts to benefit all Americans) and the City of Los Angeles Cultural Affairs Department. The Los Angeles Master Chorale Associates, a volunteer organization, also provides support to the Master Chorale's activities. Latecomers will not be seated until the first convenient pause in the performance. Invited guests are welcome backstage after the performance: use the Artists' Entrance at 135 North Grand Avenue. Use of tape recorders, telephones, beepers and/or cameras prohibited in auditorium. Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. Programs and artists subject to change. Patrons cannot be paged during a performance.

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Head Usher ..... STEPHEN J. OLEAR  
Master Carpenter ..... BRIAN HARMEYER  
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Master of Properties ..... CARMINE MARINELLI  
Master Audio/Video ..... JEFF DES ENFANTS

The stage crew is represented by The International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, Local No. 33 and Wardrobe Attendants by I.A.T.S.E., Wardrobe Crew 768.

The Box Office is staffed by members of I.A.T.S.E. Local 857, Treasurers and Ticket Sellers.

*The Los Angeles Master Chorale was awarded a grant of \$100,000 by The Ralph M. Parsons Foundation to be used for essential fundraising development efforts over the next year. This grant is particularly significant because it recognizes the value of a well-structured development effort in order to support the programming of a professional chorus. We applaud the Board of Directors of The Ralph M. Parsons Foundation in its commitment to the arts and the cultural life of Los Angeles.*

## CHORUS

### SOPRANO

Samela Beasom  
Vicky Brown  
Renee Burkett  
Shulgold  
Pamela Chapin  
Glorianna Chung  
Robyn Frey  
Mirta Gasparri  
Laura Grimm  
Pamela Hall  
Rose Harris  
Saundra Hall Hill  
Marie Hodgson  
Janet Hook  
Gina Surratt Howell  
Carol Juhas  
Heidi Kim  
Hyun Joo Kim  
Grace Lee  
Virenia Lind  
Marnie Mosiman  
Frances Pampeyan  
Marti Pia  
Linda Sauer  
Christine Sorenson  
Sarona Sowa  
Duanna Ulyate  
Inyong Um  
Irina Varamesova  
Nancy von Oeyen  
Frederique Ward

### ALTO

Mary Bayley  
Nicole Baker  
Natalie Beck  
Helen Birch  
Sarah Bloxham  
Leanna Brand  
Aleta Braxton  
Elin Carlson  
Sue Christman  
Cheryll Desberg  
Barbara Durham  
Joan Ellis  
Amy Fogerson  
Michelle Fournier  
Eileen Holt  
Kyra Humphrey  
Sara Minton  
Sheila Murphy  
Anita Nardine  
Nataliye Nefedova  
Nancy OBrien  
Helene Quintana  
Leslie Inman Sabedra  
Susan Cross Stanley  
Linda St. George  
Nancy Sulahian  
Barbara Wilson  
Diana Zaslove

### TENOR

Geoffrey Alch  
Steve Batstone  
Lenard Berglund  
Jeffrey Bernstein  
Scott Blois  
Edward Bruner  
Rich Brunner  
Mark Burroughs  
Dwayne Condon  
John French  
Randall Garrou  
Paul Gibson  
Jack Golightly  
Jody Golightly  
Tim Hewitt  
Michael Horton  
Greg Koppenhaver  
Bon Won Kye  
Charles Lane  
Dominic Mac Aller  
Sal Malaki  
David Montoya  
Marvin Neumann  
Kirk Prather  
Mike Reynolds  
George Sterne  
Mallory Walker

### BASS

Mark Beasom  
Andrew Black  
Jim Drollinger  
Jim Ellfeldt  
Michael Freed  
Bruce Goldes  
Stephen Grimm  
Paul Hinshaw  
Jim Jensen  
Lewis Johnson  
Lew Landau  
Eric Lawrence  
Edward Levy  
Robert Lewis  
Roger Lindbeck  
Bob McCormack  
Sam Pitts  
Ariel Quintana  
Jim Raycroft  
John Reinebach  
Philip Saunders  
Rick Schaffner  
David Schnell  
Paul Stephenson  
Mark Sumner  
Burman Timberlake  
David Tinoco, Jr.  
Burton York

The Singers of the Los Angeles Master Chorale are represented by  
The American Guild of Musical Artists.  
David Schnell, *AGMA Delegate*

## SINFONIA

### VIOLIN I

Barry Socher,  
*Concertmaster*  
Margaret Wooten,  
*Assistant Concertmaster*  
Patricia Aiken  
Jennifer Bellusi  
Tamsen Beseke  
Harold Dicterow  
Maurice Dicterow  
Rhonni Hallman  
Leslie Katz  
Cythia Moussas  
James Stark  
Florence Titmus

### VIOLIN 2

Steven Scharf, *Principal*  
Susan Jensen, *Assistant Principal*  
Nicole Bush  
Juliann French  
Jeffrey Gauthier  
Jean Hugo  
Neal Laite  
Lisa Monte  
Marvin Palatt  
Mark Robertson

### VIOLA

Kazi Pitelka, *Principal*  
Laura Kuennen,  
*Assistant Principal*  
Kira Blumberg  
Karen Loewi  
Renita Koven  
Karie Prescott  
Diane Reedy  
Jody Rubin

### CELLO

John Walz, *Principal*  
Cecelia Tsan, *Assistant Principal*  
Nadine Hall  
Delores Bing  
Margaret Edmondson  
Stephanie Fife

### BASS

Donald Ferrone,  
*Principal*  
Anne Atkinson  
Peter Doubrovsky  
Susan Wulf

### FLUTE

Sara Weisz, *Principal*  
Lisa Edelstein

### OBOE

Joel Timm, *Principal*  
Joan Elardo

### CLARINET

Michael Grego,  
*Principal*

### BASSOON

John Steinmetz,  
*Principal*  
Charles Coker

### HORN

Philip Yao, *Principal*  
Joseph Meyer

### TROMBONE

Alvin Veeh,  
Andrew Malloy  
Terry Cravens

### TIMPANI

Theresa Dimond,  
*Principal*

### ORGAN

William Beck

### PERSONNEL

**MANAGER**  
Steven Scharf

### LIBRARIAN

Robert Dolan

Esterhazy, were the first to hear the work sometime in late October, 1800.

"Haydn's late *Te Deum* is conceived on a large scale. It can and ought to be executed with large forces. We hope that this new critical edition will serve to make this grandiose work, one of Haydn's most sublime creations, known to wider audiences than has hitherto been the case."

Lord Nelson's great naval victory over the French fleet at Abukir in Egypt, a victory which stirred the hearts of Austrians, may have been the inspiration for Haydn to compose this masterly choral paean.

## PROFILES

**PAUL SALAMUNOVICH** was appointed Music Director of the Los Angeles Master Chorale in 1991 and is only the third maestro to lead the chorus since its inception. His association with the Chorale dates from its founding. A Los Angeles native, he was a charter member of the Los Angeles Concert Youth Chorus in 1946, which evolved into the Roger Wagner Chorale in 1949, eventually becoming the Los Angeles Master Chorale as established in 1964 by Roger Wagner. Salamunovich was appointed Assistant Conductor, serving in that capacity until 1977. An esteemed music educator, Salamunovich began his teaching career at Mount St. Mary's College in 1957, while still a student himself. He also joined the faculty of Loyola University in 1964 on a part-time basis, becoming a full-time member in 1973, upon leaving Mount St. Mary's. He remained on the faculty, of what is now Loyola Marymount University, for 27 years, becoming a Full Professor in 1980. He has also served as Conductor in Residence at both the University of Western Australia in Perth and the Pontifical Institute of Sacred Music in Rome. He holds honorary doctorates from the University of St. Thomas in Minnesota and from Loyola Marymount University in Los Angeles, and was the recipient of the first Lifetime Achievement Award presented by MidAmerica Productions at Carnegie Hall. In the summer of 1994 he was named Honoree of the Hollywood Bowl Patronesses Committee, and, in May of 1995, was presented with a Distinguished Artists Award by Club 100 of The Music Center of Los Angeles County along with Plácido Domingo, Judith Jamison, Garry Marshall and Wendy Wasserstein. Throughout his career Maestro Salamunovich has guest conducted more than 700 choral concerts throughout North America, the Caribbean, Europe, Australia and the Far East. He has also conducted choral segments on numer-

ous motion picture soundtracks Columbia, Paramount, 20th Century Fox, Universal and Warner Bros. Recent film credits include *First Knight*, *Twister*, *Extreme Measures* and *Mars Attacks*. In addition to his work with the Master Chorale, Maestro Salamunovich continues to serve as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. The St. Charles choir has been privileged to sing for Pope John Paul II on three occasions, the most recent being 1988 when they performed the Vaughan Williams Mass in G minor in St. Peter's Square on the Solemnity of Saints Peter and Paul at an investiture ceremony of new cardinals and archbishops from throughout the world, with more than 150,000 people in attendance. In 1969, Paul Salamunovich was honored by the Vatican with the citation "Knight Commander in the Order of St. Gregory" for his outstanding contributions in the field of sacred music.

**MORTEN LAURIDSEN**, *Composer in Residence*, is currently one of America's most widely performed composers. His three choral cycles, the *Mid-Winter Songs* on poems by Robert Graves, *Madrigali: Six "Firesongs" on Italian Renaissance Poems* and *Les Chansons des Roses* on poems by Rilke, have become standard works in the literature and are featured regularly by distinguished ensembles such as the Dale Warland and Elmer Iseler Singers, the Pacific Chorale, the Los Angeles Chamber Singers and the San Francisco Symphony Chorus. Of the *Chansons* performed last April by the Master Chorale, Daniel Cariaga (*Los Angeles Times*) states "...these songs hold the listener in a mystical grip from beginning to end." Lauridsen's *O magnum mysterium* has been performed throughout the world since its 1994 premiere by Maestro Salamunovich and the Master Chorale, including performances at Carnegie Hall by the Westminster Choir. A CD of his choral cycles has been broadcast on the nationally-syndicated radio program, "The First Art." The *Choral Journal* named Lauridsen's works among the most outstanding contemporary compositions, devoting an extended article to them in a recent issue.

Lauridsen's two solo vocal cycles, *A Winter Come* (Moss) and *Cuatro Canciones* (Lorca) have been performed by vocalists including Paul Sperry, Rose Taylor, and Rosa Lamoreaux and numerous contemporary music ensembles. His compositions have also been premiered by Tchaikovsky Gold Medalist Nathaniel Rosen, Canadian Brass trumpeter Ronald Romm and Geneva Gold Medalist Juliana Gondek, among others.

A recipient of numerous grants, prizes and commissions, including those from the National Endowment for the Arts, Meet the Composer, Chorus America and ASCAP, Mr. Lauridsen is Professor and Chair of the Composition Department at the University of Southern California where he received the Ramo Award as outstanding School of Music faculty member. Mr. Lauridsen divides his time between Los Angeles and his summer home on a remote island off the northern coast of Washington state. He lives in the Hollywood Hills with his wife and three sons.

The award-winning **LOS ANGELES MASTER CHORALE**, America's Premier Chorus, is in its 33rd season of presenting professional choral concerts at The Music Center of Los Angeles County. The 120-voice Chorale, under the direction of Paul Salamunovich, has been acclaimed by conductor Simon Rattle as "one of the finest choruses in the world, without any doubt." Lauded for a "commitment to adventurous programming," the Master Chorale and Maestro Salamunovich were awarded the top national prize in the professional chorus category from the American Society of Composers, Authors and Publishers (ASCAP) and Chorus America. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States. Founded in 1964 by the late Roger Wagner, the Chorale first performed in the Dorothy Chandler Pavilion where it continues to present an annual concert series with the Sinfonia Orchestra. As the resident chorus of The Music Center, the Chorale serves as the chorus for the Los Angeles Philharmonic. The Chorale has appeared with many of the leading orchestras while touring in the United States and the Soviet Union. The Chorale's extensive education and outreach programs serve more than 23,000 students throughout Southern California. The eight-member outreach ensemble, under the direction of Nancy Sulahian, presents in-school concerts to students in four counties. One of California's largest annual High School Choir Festivals is held at the Dorothy Chandler Pavilion and involves more than 1,000 students from 27 schools, and presents a free combined-choir concert conducted by Paul Salamunovich for the community. The Student Concert Scholarship program grants worthy students and their parents tickets to regular Master Chorale concerts.

Roger Wagner, founder, was the Master Chorale's Music Director until 1986, after which he became Music Director Laureate until his death in 1992. John Currie led

## TEXT AND TRANSLATION

## MAGNIFICAT — Pergolesi

I.  
Magnificat anima mea Dominum.  
*My soul doth magnify the Lord,*  
Et exultavit spiritus meus in Deo  
salutari meo.  
*and my spirit hath rejoiced in God  
my Savior.*  
Quia respexit humilitatem ancillae  
suae.  
*For He hath regarded the low estate  
of His handmaiden:*  
Ecce enim ex hoc beatam me dicent  
omnes generationes.  
*for, behold, from henceforth all  
generations shall call me blessed.*  
Quia fecit mihi magna qui potens est  
*For He that is mighty hath done to  
me great things;*  
Et sanctum nomen ejus  
*and holy is His name.*

II.  
Et misericordia ejus a progenie in  
progenies timentibus eum.  
*And His mercy is on them that fear  
Him from generation to generation.*  
Fecit potentiam in brachio suo;  
*He hath shewed strength with his  
arm;*  
Dispersit superbos mente cordis sui.  
*He hath scattered the proud in the  
imagination of their hearts.*

III.  
Deposuit potentes de sede et  
exultavit humiles.  
*He hath put down the mighty from  
their seats, and exalted them of low  
degree.*  
Esurientes implevit bonis et divites  
dimisit inanes.  
*He hath filled the hungry with good  
things; and the rich He hath sent  
empty away.*

IV.  
Suscepit Israel, puerum suum,  
recordatus misericordiae suae.  
*He hath holpen His servant Israel,  
in remembrance of His mercy,*

V.  
Sicut locutus est ad patres nostros;  
Abraham et semini ejus in secula.  
*As He spake to our fathers, to  
Abraham, and to his seed forever.*  
Gloria Patri, et Filio, et Spiritui  
Sancto  
*Glory be to the Father, the Son, and  
the Holy Ghost.*

VI.  
Sicut erat in principio, et nunc, et  
semper, et in secula seculorum.  
Amen.  
*As it was in the beginning, is now  
and ever shall be, world without  
end. Amen.*

## LUX AETERNA — Lauridsen

I. INTROITUS  
Requiem aeternam dona eis,  
Domine:  
*Rest eternal grant to them, O Lord,  
et lux perpetua luceat eis.  
and let perpetual light shine upon  
them.*  
Te decet hymnus Deus in Zion,  
*A hymn befits thee, O God in Zion,*  
et tibi redetur votum  
*and to thee a vow shall be fulfilled  
in Jerusalem:*  
exaudi orationem meam,  
*Hear my prayer,*  
ad te omnis caro veniet.  
*for unto thee all flesh shall come.*  
Requiem aeternam dona eis,  
Domine:  
*Rest eternal grant to them, O Lord,  
et lux perpetua luceat eis.  
and let perpetual light shine upon  
them.*

II. IN TE, DOMINE, SPERAVI  
Tu ad liberandum suscepturus  
hominem  
*To deliver us, you became human,  
non horruisti Virginis uterum.  
and did not disdain the Virgin's  
womb.*  
Tu devicto mortis aculeo,  
*Having blunted the sting of death,*  
You  
aperuisti credentibus regna  
coelorum.  
*opened the kingdom of heaven to all  
believers.*  
Exortum est in tenebris lumen rectis.  
*A light has risen in the darkness for  
the upright.*  
Miserere nostri, Domine,  
*Have mercy upon us, O Lord,*  
miserere nostri.  
*have mercy upon us.*  
Fiat misericordia tua, Domine, super  
nos  
*Let thy mercy be upon us, O Lord,  
quemadmodum speravimus in te.  
as we have trusted in thee.*  
In te Domine, speravi:  
*In thee, O Lord, I have trusted:*  
non confundar in aeternum.  
*Let me never be confounded.*

III. O NATA LUX  
O nata lux de lumine,  
*O born light of light,*  
Jesu redemptor saeculi,  
*Jesus, redeemer of the world,*  
dignare clemens supplicium  
*mercifully deem worthy and accept  
laudes preces que sumere.  
the praises and prayers of your  
supplicants.*  
Qui carne quondam contegi  
*Thou who once deigned to be  
clothed in flesh*  
dignatus es pro perditis.  
*for the sake of the lost ones,*

Nos membra confer effici,  
*grant us to be made members  
tui beati corporis.  
of your holy body.*

IV. VENI, SANCTE SPIRITUS  
Veni, Sancte Spiritus,  
*Come, Holy Spirit,*  
Et emitte coelitus  
*Send forth from heaven  
Lucis tuae radium.  
The ray of thy light.*  
Veni, pater pauperum,  
*Come, Father of the poor,*  
Veni, dator munerum,  
*Come, giver of gifts,*  
Veni, lumen cordium.  
*Come, light of hearts.*

Consolator optime,  
*Thou best of Consolers,*  
Dulcis hospes animae  
*Sweet guest of the soul,*  
Dulce refrigerium.  
*Sweet refreshment.*  
In labore requies,  
*In labor, thou art rest,*  
In aestu temperies,  
*In heat, the tempering,*  
In fletu solatium.  
*In grief, the consolation.*  
O lux beatissima,  
*O Light most blessed,*  
Reple cordis intima  
*Fill the inmost heart*  
Tuorum fidelium.  
*Of all thy faithful.*  
Sine tuo numine,  
*Without your grace,*  
Nihil est in homine,  
*There is nothing in us,*  
Nihil est innocium.  
*Nothing that is not harmful.*

Lava quod est sordidum,  
*Cleanse what is sordid,*  
Riga quod est aridum,  
*Moisten what is arid,*  
Sana quod est saucium.  
*Heal what is hurt.*  
Flect quod est rigidum,  
*Flex what is rigid,*  
Fove quod est frigidum,  
*Fire what is frigid,*  
Rege quod est devium.  
*Correct what goes astray.*

Da tuis fidelibus,  
*Grant to thy faithful,*  
In te confidentibus,  
*Those trusting in thee,*  
Sacrum septenarium.  
*Thy sacred seven-fold gifts.*  
Da virtutis meritum,  
*Grant the reward of virtue,*  
Da salutis exitum,  
*Grant the deliverance of salvation,*  
Da perenne gaudium.  
*Grant everlasting joy.*

V. AGNUS DEI — LUX  
AETERNA

Agnus Dei,  
*Lamb of God,*  
qui tollis peccata mundi,  
*who takest away the sins of the  
world,*  
dona eis requiem.  
*grant them rest.*

Agnus Dei,  
*Lamb of God,*  
qui tollis peccata mundi,  
*who takest away the sins of the  
world,*  
dona eis requiem.  
*grant them rest.*

Agnus Dei,  
*Lamb of God,*  
qui tollis peccata mundi,  
*who takest away the sins of the  
world,*  
dona eis requiem sempiternam.  
*grant them rest everlasting.*

Lux aeterna luceat eis, Domine:  
*May light eternal shine upon them,  
O Lord,*  
Cum sanctis tuis in aeternum:  
*in the company of thy Saints forever  
and ever;*  
quia pius es.  
*for thou art merciful.*

Requiem aeternam dona eis,  
Domine,  
*Rest eternal grant to them, O Lord,  
et lux perpetua luceat eis.  
and let perpetual light shine upon  
them.*

Alleluia. Amen.  
*Alleluia. Amen.*

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## MARIAZELLER MASS — Haydn

KYRIE  
Kyrie eleison  
*Lord, Have mercy upon us.*  
Christe eleison  
*Christ, have mercy upon us.*  
Kyrie eleison  
*Lord, have mercy upon us.*

GLORIA  
Gloria in excelsis Deo,  
*Glory to God in the highest  
et in terra pax hominibus bonae  
voluntatis  
and on earth peace to men of good  
will.*  
Laudamus te, benedicimus te  
*We praise thee, we bless thee,*  
adoramus te, glorificamus te.  
*we worship thee, we glorify thee,*  
Gratias agimus tibi  
*We give thanks to thee*

propter magnam gloriam tuam.  
*for thy great glory.*  
 Domine Deus, Rex coelestis  
*O Lord God, heavenly King,*  
 Deus Pater omnipotens,  
*God the Father Almighty,*  
 Domine Fili unigenite Jesu Christe  
*O Lord, the only begotten Son, Jesus Christ,*  
 Domine Deus, Agnus Dei, Filius Patris.  
*Lord God, Lamb of God, Son of the Father.*  
 Qui tollis peccata mundi,  
*Thou that takest away the sins of the world*  
 Miserere nobis,  
*Have mercy upon us,*  
 Suscipe deprecationem nostram.  
*Receive our prayer.*  
 Qui sedes ad dexteram Patris,  
*Thou that sittest at the right hand of the Father,*  
 Miserere nobis.  
*Have mercy upon us.*  
 Quoniam tu solus sanctus, tu solus Dominus,  
*For thou only art holy, thou only art the Lord,*  
 Tu solus altissimus, Jesu Christe  
*Thou only, Christ, art most high.*  
 Cum Sancto Spiritu in gloria Dei Patris. Amen.  
*With the Holy Ghost in the glory of God the Father. Amen.*

### CREDO

Credo in unum Deum.  
*I believe in one God.*  
 Patrem omnipotentem, factorem coeli et terrae,  
*The Father Almighty, maker of heaven and earth,*  
 visibilium omnium et invisibilium.  
*And of all things visible and invisible.*  
 Et in unum Dominum, Jesum Christum,  
*And in one Lord, Jesus Christ,*  
 Filium Dei unigenitum,  
*the only begotten Son of God,*  
 et ex Patre natum ante omnia saecula,  
*begotten of His Father before all worlds,*  
 Deum de Deo, lumen de lumine,  
*God of God, light of light*  
 Deum verum de Deo vero,  
*very God of very God*  
 genitum non factum,  
*begotten, not made,*  
 consubstantialem Patri, per quem omnia facta sunt,  
*being of one substance with the Father, through whom all things were made;*  
 qui propter nos homines et propter nostram salutem  
*who for us men and for our salvation*  
 descendit de coelis.  
*came down from heaven.*

Et incarnatus est de Spiritu Sancto ex Maria Virgine,  
*And was incarnate by the Holy Ghost of the Virgin Mary,*  
 et homo factus est.  
*and was made man.*  
 Crucifixus etiam pro nobis sub Pontio Pilato  
*And was crucified also for us under Pontius Pilate,*  
 passus et sepultus est.  
*suffered and was buried.*  
 Et resurrexit tertia die secundum scripturas,  
*And on the third day He rose again according to the Scriptures,*  
 Et ascendit in coelum,  
*and ascended into heaven,*  
 sedet ad dexteram Patris,  
*and sitteth on the right hand of the Father;*  
 et iterum venturus est cum gloria judicare vivos et mortuos,  
*and He shall come again with glory to judge both the quick and the dead;*  
 cujus regni non erit finis.  
*Whose kingdom shall have no end.*  
 Et in Spiritum Sanctum,  
*And (I believe) in the Holy Ghost,*  
 Dominum et vivificantem,  
*the Lord and Giver of Life,*  
 qui ex Patre Filioque procedit  
*who proceedeth from the Father and the Son,*  
 qui cum Patre et Filio simul adoratur et conglorificatur,  
*who with the Father and the Son together is worshipped and glorified,*  
 qui locutus est per Prophetas.  
*who spake by the Prophets.*  
 Et unum Sanctam catholicam et apostolicam ecclesiam.  
*And (I believe) in one holy Catholic and Apostolic Church.*  
 Confiteor unum baptismam in remissionem peccatorum.  
*I acknowledge one baptism for the remission of sins.*  
 Et expecto resurrectionem mortuorum,  
*And I look for the resurrection of the dead,*  
 et vitam venturi saeculi. Amen.  
*And the life of the world to come. Amen.*

### SANCTUS

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth,  
*Holy, holy, holy, Lord God of hosts,*  
 pleni sunt coeli et terra gloria tua.  
*Heaven and earth are full of your glory.*  
 Hosanna in excelsis.  
*Hosanna in the highest.*  
 Benedictus qui venit in nomine Domini.  
*Blessed is he who cometh in the name of the Lord.*  
 Hosanna in excelsis.  
*Hosanna in the highest.*

### AGNUS DEI

Agnus Dei, qui tollis peccata mundi,  
*O Lamb of God, that takest away the sins of the world,*  
 miserere nobis.  
*and was made man.*  
 Dona nobis pacem.  
*Grant us peace.*

### TE DEUM — Haydn

Te Deum laudamus: te Dominum confitemur.  
*We praise thee, O God; we acknowledge thee to be the Lord.*  
 Te aeternum Patrem omnis terra veneratur.  
*All the earth doth worship thee, the Father everlasting.*  
 Tibi omnes Angeli, tibi Caeli et universae Potestates,  
*To thee all Angels, the Heavens, and all the Powers,*  
 tibi Cherubim et Seraphim incessabili voce proclamant:  
*the Cherubim and Seraphim proclaim without ceasing:*  
 Sanctus: Sanctus: Sanctus: Dominus Deus Sabaoth.  
*Holy, Holy, Holy, Lord God of Hosts!*  
 Pleni sunt coeli et terra majestatis gloriae tuae.  
*The heavens and the earth are full of the majesty of thy glory.*

Te gloriosus Apostulorum chorus,  
*The glorious chorus of the Apostles,*  
 te Prophetarum laudabilis numerus,  
*the admirable company of the Prophets,*  
 te Martyrum candidatus laudat exercitus.  
*The white-robed army of Martyrs praises thee.*  
 Te per orbem terrarum  
*Throughout the whole world*  
 sancta confitetur Ecclesia:  
*the holy Church gives praise to thee,*  
 Patrem immensae majestatis:  
*the Father of infinite majesty;*

Venerandum tuum verum, et unicum Filium  
*they praise your admirable, true, and only Son;*  
 Sanctum quoque Paraclitum spiritum.  
*And also the Holy Spirit, our Advocate.*

Tu Rex gloriae, Christe.  
*You are the King of glory, O Christ.*  
 Tu Patris sempiternus es Filius.  
*You are the eternal Son of the Father.*

Tu ad liberandum suscepturus hominem,  
*To deliver us, you became human,*  
 non horruisti Virginis uterum.  
*And did not disdain the Virgin's womb.*

Tu devicto mortis aculeo  
*Having blunted the sting of death,*  
 aperuisti credentibus regna coelorum  
*opened the kingdom of heaven to all believers.*

Tu ad dexteram Dei sedes, in gloria Patris  
*You sit at the right hand of God, in the glory of the Father.*  
 Judex crederis esse venturus.  
*You are believed to be the Judge who will come.*

Te ergo quaesumus, tuis famulis subveni,  
*Therefore, we beseech you, come to the aid of your servants,*  
 quos pretioso sanguine redemisti.  
*Whom you have redeemed by your precious blood.*  
 Aeterna fac cum sanctis tuis in gloria numerari.  
*Make them to be numbered with thy saints in glory everlasting.*

Salvum fac populum tuum, Domine,  
*Save your people, O Lord,*  
 et benedic haereditati tuae.  
*And bless your inheritance.*

Et rege eos, et extolle illos  
*Govern them, and extol them*  
 usque in aeternum  
*from now into eternity.*

Per singulos dies, benedicimus te;  
*Day by day, we bless thee,*  
 et laudamus nomen tuum in saeculum,  
*and we praise your name forever,*  
 et in saeculum saeculi.  
*Yea, forever and ever.*

Dignare, Domine, die isto sine peccato nos custodire.  
*Vouchsafe, O Lord, to keep us this day without sin.*  
 Miserere nostri, Domine,  
*Have mercy upon us, O Lord,*  
 miserere nostri.  
*Have mercy upon us.*

Fiat misericordia tua, Domine, super nos,  
*Let thy mercy be upon us, O Lord,*  
 quemadmodum speravimus in te.  
*as we have trusted in thee.*

In te Domine, speravi:  
*In thee, O Lord, I have trusted:*  
 non confundar in aeternum.  
*let me never be confounded.*

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