

LOS ANGELES MASTER CHORALE

PAUL SALAMUNOVICH, MUSIC DIRECTOR

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1997-1998

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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.

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 the 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 California Arts Council and the City of Los Angeles Cultural Affairs Department. The Los Angeles Master Chorale Associates, a volunteer organization, 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 is prohibited in auditorium./ 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.

LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

Paul Salamunovich • Music Director

Tonight the Los Angeles Master Chorale is pleased and proud to dedicate its opening 1997-1998 season concert to the memory of The Music Center patron saint, Dorothy "Buff" Chandler.

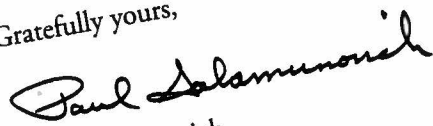
Perhaps *Time Magazine's* December 18, 1964, issue featuring Mrs. Chandler on the cover said it best. Rising in her seat to acknowledge the four-minute applause on the occasion of the opening of The Music Center, *Time* wrote: "The ovation was only her personal due. For "Buff" Chandler had conceived the idea for The Music Center, almost single handedly raised a staggering \$18.5 million to build it and organized a company to float another \$13.7 million in bonds to finish the job. It was perhaps the most impressive display of virtuoso money-raising and civic citizenship in the history of U. S. womanhood."

Her exquisite vision conceived The Music Center as the home and core for all of the performing arts...symphonic, choral, operatic, and theatrical. To address the need for a professional chorus, she supported Roger Wagner in establishing the Los Angeles Master Chorale to become one of the founding resident companies. I was privileged to be a singer and Assistant Conductor in that chorus. Now, I am honored and thrilled to be its Music Director.

Just as no two of us has identical fingerprints, the good Lord created but one Dorothy Chandler — our beloved Mrs. C. How fortunate we are to have had Him give her to us!

Thank you, Mrs. C. This concert is dedicated to you with our profound, heartfelt thanks for all you have done to make Los Angeles, the Southland, the entire world a better place in which to live.

Gratefully yours,



Paul Salamunovich
Music Director



DOROTHY BUFFUM CHANDLER

LOS ANGELES
MASTER CHORALE
AND SINFONIA ORCHESTRA

Paul Salamunovich • Music Director

Saturday, October 25, 1997 at 7:30 p.m.
Curtain Raiser Preview at 6:30 p.m. with Alan Chapman
DOROTHY CHANDLER PAVILION
PAUL SALAMUNOVICH, Conductor
Barry Socher, Concertmaster

*Dedicated to the memory of Dorothy Chandler
(1901 – 1997)*

BEETHOVEN
MISSA SOLEMNIS

Tamara Matthews, Soprano
Christina Wilcox, Mezzo Soprano
Carl Halvorson, Tenor
Kevin Deas, Bass-Baritone

MISSA SOLEMNIS in D Op. 123

Ludwig van Beethoven
(1770-1827)

KYRIE

*Kyrie eleison!
Christe eleison!
Kyrie eleison!*

GLORIA

*Gloria in excelsis Deo
Gratias agimus tibi
Qui tollis peccata mundi!
Quoniam tu solus sanctus
In gloria Dei Patris*

INTERMISSION

CREDO

*Credo in unum Deum
Et incarnatus est de Spiritu Sancto
Crucifixus etiam pro nobis
Et resurrexit tertia die
Et vitam venturi saeculi*

SANCTUS

*Sanctus Dominus Deus Sabaoth
Pleni sunt coeli
Osanna in excelsis!
Benedictus qui venit in nomine Domini!*

AGNUS DEI

*Agnus Dei, Qui tollis peccata mundi
Dona nobis pacem*

This evening's concert is made possible by a grant from the Dan Murphy Foundation

We regret to announce that Angela Blasi is unable to perform due to illness. The Master Chorale is grateful to Tamara Matthews for performing in tonight's concert on short notice.

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

PROGRAM NOTES

By Richard H. Trame, S.J.

Beethoven repeatedly asserted in his later years that the *Missa Solemnis in D* (Opus 123) constituted the greatest single achievement of his life. He commenced its composition sometime after the completion of the gigantic *Piano Sonata in B flat major* (Opus 109). Like the earlier *Mass in C* of 1807, commissioned by Prince Esterhazy to celebrate his wife's nameday at Einstadt, Beethoven intended the *Missa Solemnis* to enhance grandeur and pomp at the installation of his favorite pupil, the Archduke of Austria, Rudolf of Hapsburg, as Archbishop of Olmutz.

Writing to Rudolph, also recently created a Cardinal, in June, 1819, Beethoven observed, "The day in which a High Mass composed by me will be performed during the ceremonies solemnized for Your Imperial Highness will be the most glorious of my life; and God will enlighten me so that my poor talents may contribute to the glorification of that solemn day." That solemn day occurred in Cologne Cathedral on March 19, 1820, but it was not glorified by Beethoven's freely offered tribute. Three years later to the day, March 19, 1823, Beethoven presented a beautifully wrought full score manuscript of the just completed Mass to his glorious clerical patron.

What had intervened between 1818 and December, 1822 to inhibit the completion of this masterpiece? The study of Beethoven's thematic sketchbooks and our knowledge of his compositional habits show that during this period he commenced, worked on, and completed among other works three Piano Sonatas, the great Diabelli Variations, the Bagatelles, and the Overture to the Consecration of the House, while resuming work on the Ninth Symphony.

The most probable factor, however, delaying the completion of these works and the Mass was the legal struggle he engaged in to gain custody of his nephew Karl from his sister-in-law Johanna after the death of his brother Caspar Carl on November 15, 1815. Beethoven's obsession to wrest the boy from maternal control in spite of Caspar Carl's codicil to his will modifying the earlier sole custody to Beethoven clause appears, to numerous biographers, a most crucial period in his life. Between 1815 and 1820, apparently mesmerized by his aggressive and at times quite irrational conviction that he was Karl's obvious protector, he waged unceasing legal warfare against Johanna. He gained what

some have called a Pyrrhic victory in 1820. "Pyrrhic," because Karl, now in Beethoven's custody and feeling ever more stifled by the overbearing love of his uncle, attempted suicide in 1826. This ghastly event shattered Beethoven and contributed to his death in 1827.

Naturally Beethoven's biographers, from Schindler to the present, persistently inquire about how this psychological and emotional battle effected the Master's compositions. Joseph Kerman, in the *New Grove Dictionary*, sees a clear dividing line within the "Third Period" between the aforementioned Piano Sonata (Opus 109) of 1818 and the resumption of the Master's compositional energies in an unbroken series of late period masterpieces from 1820 to 1826.

Maynard Solomon (*Beethoven and his Nephew, a Reappraisal*) sees this period of conflict as the time when Beethoven, after the 1814 high-water mark of his popularity and after the Congress of Vienna in 1815 with the demise or departure of numerous of his old friends, found himself unanchored and drifting. The ensuing emotional turmoil found expression in the aggressive tactics of the court struggle where they were by 1820 worked out, reordered, and controlled by the victorious outcome, his compositional energies reemerging purged and vigorous.





The profound spiritual experience which Beethoven manifested in the setting of the texts of the *Missa Solemnis* did not blunt his acute business sense. The legal conflict had seriously depleted his finances. He proceeded to secure ten princely subscribers at 50 gold ducats each, including the Tsar and the Kings of France, Prussia and Denmark, who paid to receive exclusive manuscript copies of the Mass. He bargained with publishers until 1827 for the best offer. Schott of Mainz eventually published the score which appeared in print shortly after Beethoven's death.

The Mass received its first complete performance under the patronage of Prince Nikolas Galitzin in St. Petersburg on April 7, 1824. In May 1824, Vienna produced a performance of the *Kyrie*, *Credo*, and *Agnus Dei*, the only one heard there in Beethoven's lifetime. The city had to wait until 1845 to hear a complete rendition.

In 1835, however, the Mass fulfilled its original purpose at a grand Mass celebrated in the Cathedral of Pressburg (Bratislava). Intended and conceived for a lengthy and magnificent religious service, the solemn installation of a great princely personage as Archbishop, the *Missa Solemnis* must be regarded not as a concert piece, but as a liturgical composition. Fifty years ago, Donald Francis Tovey asserted categorically that "It is a mistake to regard Beethoven as composing his text in any agnostic spirit of art for art's sake. He

achieves art, which maintains itself as purely artistic by really inspiring himself with the definite needs of the occasion."

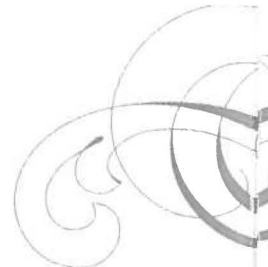
It is manifestly impossible to provide such a detailed analysis of the Mass as Tovey provided in his program notes found in *Essays in Musical Analysis*, Volume V. Herein he argues the essential correctness of Beethoven's choral writing and the overwhelming symphonic character of the Mass achieved through the unity of choral, solo and orchestral forces.

On April 8, 1824, Prince Galitzin wrote to Beethoven concerning his impressions at hearing that first performance of the *Missa*. His views certainly state what has become the conviction of music lovers. "The effect of this music on the public cannot be described and I doubt if I exaggerate when I say that for my part I have never heard anything so sublime; sensations of eternal beauties you have given me, Monsieur, by the *Kyrie* and *Gloria* of your mass. The masterly harmony and the moving melody of the *Benedictus* transport the heart to a plane that is really blissful. This whole work in fact is a treasure of beauties; it can be said that your genius has anticipated the centuries and that there are not listeners perhaps enlightened enough to experience all the beauty of this music, but it is posterity that will pay homage and will bless your memory much better than your contemporaries can."

TEXT

MISSA SOLEMNIS

Ludwig van Beethoven



KYRIE

Kyrie eleison!
Christe eleison!

Lord, have mercy upon us!
Christ have mercy upon us!

GLORIA

*Gloria in excelsis Deo, et in terra pax hominibus
bonae voluntatis.*

Glory be to God on high, and peace on earth
to men of good will.

*Laudamus te, benedicimus te,
adoramus te, glorificamus te.*

We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.

*Gratias agimus tibi propter magnam
gloriam tuam.*

We give Thee thanks for Thy great glory.

Domine Deus, Rex coelestis!
Deus Pater omnipotens!
Domine, fili unigenite, Jesu Christe!

O Lord God! O heavenly King!
O God, the Father Almighty!
O Lord Jesus Christ, the only-begotten Son!

Domine Deus! Agnus Dei! Filius Patris!

Lord God! Lamb of God! Son of the Father!

Qui tollis peccata mundi!
Miserere nobis;
suscipe deprecationem nostram.

O Thou, who takest away the sins of the world!
have mercy upon us;
receive our prayer.

*Qui sedes ad dexteram Patris,
miserere nobis.*

O Thou, who sittest at the right hand of the Father!
have mercy upon us.

*Quoniam tu solus sanctus,
tu solus Dominus, tu solus altissimus,
Jesu Christe!*

For Thou alone art holy,
Thou alone art Lord, Thou alone art most high,
O Jesus Christ!

Cum sancto Spiritu in gloria Dei Patris.

Together with the Holy Ghost,
in the glory of God the Father.

Amen.

Amen.

CREDO

Credo in unum Deum,

I believe in one God,

patrem omnipotentem,

the Father Almighty,

factorem coeli et terrae

maker of heaven and earth,

visibilium omnium et invisibilium.

of all things visible and invisible.

*Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum;*

I believe in one Lord Jesus Christ,
the only begotten son of God;

et ex Patre natum ante omnia saecula.

and born of the Father before all ages.

*Deum de Deo, Lumen de Lumine:
Deum verum de Deo vero;*

God of Gods, Light of Light,
true God of true God;

*Genitum, non factum; consubstantialem Patri,
per quem omnia facta sunt;*

begotten, not made; consubstantial to the Father,
by Whom all things were made;

*Qui propter nos homines, et propter nostram salutem,
descendit de coelis,*

Who for us men and for our salvation,
came down from heaven,

*et incarnatus est de Spiritu Sancto ex Maria Virgine,
et homo factus est.*

and became incarnate by the Holy Ghost
of the Virgin Mary, and was made man.

*Crucifixus etiam pro nobis;
sub Pontio Pilato passus et sepultus est,
Et resurrexit tertia die,
secundum Scripturas.*

He was crucified also for us;
suffered under Pontius Pilate and was buried,
And the third day He arose again
according to the Scriptures.

Et ascendit in coelum, sedet ad dexteram Patris.

He ascended into heaven,
and sitteth at the right hand of the Father.

*Et iterum venturus est cum gloria
judicare vivos et mortuos;
cujus regni non erit finis.*

And He is to come again, with glory,
to judge both the living and the dead;
of whose kingdom there shall be no end.

*Credo in spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit;*

I believe in the Holy Ghost,
the Lord and Giver of life,
Who proceedeth from the Father and the Son;

*qui cum Patre et filio simul
adoratur et conglorificatur;
qui locutus est per prophetas.*

Who, together with the Father and Son,
is adored and glorified;
Who spoke by the prophets.

*Credo in unam sanctam Catholicam
et Apostolicam Ecclesiam.*

I believe in one holy Catholic
and Apostolic Church.

Confiteor unum Baptisma in remissionem peccatorum.

I confess one baptism for the remission of sins.

*Et expecto resurrectionem mortuorum,
et vitam venturi saeculi.*

And I expect the resurrection of the dead,
and the life of the world to come.

Amen.

Amen.

SANCTUS

Sanctus Dominus Deus Sabaoth.

Holy is the Lord God Sabaoth.

Pleni sunt coeli et terra gloria tua.

Heaven and earth are full of Thy glory.

Osanna in excelsis

Hosanna in the highest!

Benedictus qui venit in nomine Domini!

Blessed is he who cometh in the name of the Lord!

Osanna in excelsis!

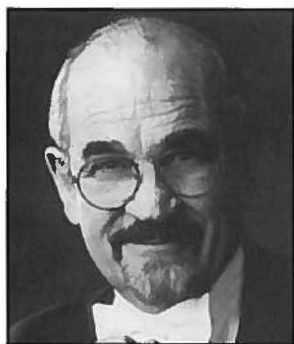
Hosanna in the highest!

AGNUS DEI

*Agnus Dei, qui tollis peccata mundi,
miserere nobis,
dona nobis pacem.*

Lamb of God, that takest away the sins of the world,
have mercy upon us,
grant us peace.

PROFILES



PAUL SALAMUNOVICH

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 numerous motion picture soundtracks for such studios as Columbia, Paramount, 20th Century Fox, Universal and Warner Bros. Recent film credits include *My Best Friends Wedding*,

Air Force One and *Devil's Advocate*. 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.



TAMARA MATTHEWS

American soprano Tamara Matthews is rapidly rising to the forefront of the music world as one of its most promising young talents. Los Angeles audiences will remember Ms. Matthews' "bell-like purity" (Martin Bernheimer, *Los Angeles Times*) in her last performance with the Master Chorale (Brahms *Requiem*, October 1994). It was in that season that she won first prize at the prestigious Musica Sacra Bach Vocal Competition which resulted in her acclaimed Carnegie Hall debut. Later that season, she appeared with the Accademia per La Musica Antiqua in Bressanone, Italy, and at the festivals of Berkeley, Boston and Ravinia. Recent engagements as guest soloist include performances of Beethoven's *Missa Solemnis*, his *Ninth Symphony* and the Mozart *Mass in C Minor* in San Francisco, Mendelssohn's *Elijah* in Philadelphia, and her debut with the Cleveland Symphony where she performed in the "Beethoven Marathon" in the composer's *Mass in C* and the *Choral Fantasy*, conducted by Leonard Slatkin. Ms. Matthews' operatic debuts in New York, Chicago and San Francisco have garnered high praise for her portrayals of a wide range of roles. Ms. Matthews can be heard on the Dorian, Pro Gloria Musicae, Koch International Classics, Angel/EMI and the Musical Heritage Society labels.



CHRISTINA WILCOX
Christina Wilcox returns after a triumphant performance of the Bach Magnificat and Vivaldi Gloria with the Master Chorale in January 1997. Ms. Wilcox's recent performances include the *B Minor Mass* with Ascencion Music, *Elijah* with the Canterbury Choral Society and Verdi *Requiem* with the Buffalo Philharmonic. Her vast and diverse repertoire includes Mahler's *Das Lied von der Erde*, Rossini's *Stabat Mater*, and the Duruflé *Requiem*, with such organizations as Spain's Orquesta del Principado de Asturias, Dallas Opera, Seattle Symphony and Berkshire Choral Society. Next season will mark her debut with the Seattle Opera as Siebel in *Faust*.



CARL HALVORSON
Tenor Carl Halvorson is well-known internationally as a versatile concert, opera and recital artist who has performed with such orchestras as the Israel Philharmonic under Helmuth Rilling, and the Boston Symphony and Philadelphia Orchestra under Charles Dutoit at Carnegie Hall. Since his critically-acclaimed New York debut at Merkin Hall in 1987, Mr. Halvorson has given more than fifty solo recitals, including appearances at Carnegie Hall, the Kennedy Center, the Concertgebouw in Amsterdam, London's Wigmore Hall, New York's 92nd Street Y, the Gold Medal Artists series at Ambassador Auditorium, and the festivals of Spoleto, Marlboro, Alderburgh, Aspen, Tanglewood as well as the Carmel Bach Festival.

LOS ANGELES
MASTER CHORALE
Paul Salamunovich • Music Director

UPCOMING CONCERTS

ALBERT McNEIL
JUBILEE SINGERS

Albert McNeil, *conductor*

Sunday, November 23, 1997 7:30 p.m.

The Master Chorale proudly presents this internationally acclaimed group for a profoundly inspiring evening of spirituals, gospels, calypso, worksongs, and musical theater.



Sunday, December 14, 1997 7:30 p.m.

Our traditional holiday program features the World Premiere of Composer-in-Residence, Morten Lauridsen's *Ave Maria*

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plus celebrated music of the season.
This concert is part of L.A. Music Week

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KEVIN DEAS

Kevin Deas continuously garners raves from critics and audiences alike. Last season he appeared with the Chicago Symphony under the baton of Sir Georg Solti in *Die Meistersinger*, which was recorded by Decca/London.

Mr. Deas can be heard on two new recordings: Bach *B Minor Mass* and Handel *Acis & Galatea* conducted by Valentin Radu. Last summer he appeared at the Spoleto Festival in Italy, in a new production of Menotti's *Amahl and the Night Visitors* in honor of the composer's 85th birthday. This production was videotaped for worldwide distribution. This past August, at the Ravina Festival, Mr. Deas performed the leading role in *Porgy and Bess* under the direction of Bobby McFerrin. He has been engaged for next season by conductors Zubin Mehta, Richard Westenburg, John Nelson and Sergiu Comissiona, and by Bobby McFerrin for productions of *Porgy & Bess*, in which Mr. Deas will perform the leading role.



Los Angeles Master Chorale

LOS ANGELES MASTER CHORALE

The award-winning Los Angeles Master Chorale, America's Premier Chorus, is in its 34th 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 adventuresome 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, 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 the Chorale from 1986 to 1991. Paul Salamunovich was appointed Music Director in 1991.

CHORALE

SOPRANO

Sarnela Beasom
 Vicky Brown
 Renee Burkett Shulgold
 Pamela Chapin
 Robyn Frey
 Mirta Gasparri
 Laura Grimm
 Pamela Hall
 Rose Harris
 Kristin Hightower
 Sandra Hall Hill
 Marie Hodgson
 Janet Hook
 Gina Howell
 Carol Juhas
 Hyun Joo Kim
 Pamela Lefko
 Virenia Lind
 Marti Pia
 Marnie Mosiman
 Vickere Murphy
 Frances Pampeyan
 Carmen Riedlinger
 Christine Sorenson
 Duanna Ulyate
 Inyong Um
 Irina Varamesova
 Nancy von Oeyen

ALTO

Mary Bailey
 Nicole Baker
 Natalie Beck
 Helen Birch
 Sarah Bloxham

Leanna Brand
 Aleta Braxton
 Elin Carlson
 Sue Christman
 Barbara Durham
 Joan Ellis
 Allison Fikejs
 Amy Fogerson
 Michelle Fournier
 Nataliya Goretsky
 Kyra Humphrey
 Sara Minton
 Sheila Murphy
 Nancy OBrien
 Helene Quintana
 Carol Reich
 Leslie Sabedra
 Susan Stanley
 Linda St. George
 Karole Struebing
 Nancy Sulahian
 Mary Ella Van Voorhis
 Barbara Wilson
 Diana Zaslove

TENOR

Geoffrey Alch
 Cameron Andrews
 Steve Batstone
 Lenard Berglund
 Jeffrey Bernstein
 Scott Blois
 Edward Bruner
 Rich Brunner
 Mark Burroughs
 Kent Carlson

John French
 Christopher Fuelling
 Randall Garrou
 Paul Gibson
 Jack Golightly
 Jody Golightly
 Greg Koppenhaver
 Bong Won Kye
 Charles Lane
 Dominic Mac Aller
 Sal Malaki
 Christian Marcoe
 Marvin Neumann
 Kirk Prather
 John Revheim
 Mike Reynolds
 Ethan Sperry
 George Sterne
 Mallory Walker

BASS

Mark Beasom
 Andrew Black
 Jim Drollinger
 Albert Eddy
 Jim Ellfeldt
 Michael Freed
 Michael Geiger
 Ilan Glasman
 Bruce Goldes
 Stephen Grimm
 Paul Hinshaw
 Jim Jensen
 Lewis Johnson
 Lew Landau
 Eric Lawrence

Edward Levy
 Robert Lewis
 Roger Lindbeck
 Ron Matossian
 Bob Mc Cormac
 Till Meyn
 Michael Morales
 Ariel Quintana
 Jim Raycroft
 John Reinebach
 David Schnell
 Paul Stephenson
 William Struebing
 Burman Timberlake
 David Tinoco
 William Waters
 Burton York

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

SUPERTITLES

Peter Somogyi

SIGN LANGUAGE INTERPRETER

Jon Maher

SINFONIA ORCHESTRA

VIOLIN I

Barry Socher, *Concertmaster*
 Jayme Miller, *Assistant Concertmaster*
 Patricia Aiken
 Ruth B. Johnson
 Leslie Katz
 Jennifer Munday
 Susan Robby
 Florence Titmus
 Margaret Wooten
 Jennifer Walton
 Robin Lorentz
 Dynell Weber

VIOLIN II

Steven Scharf, *Principal*
 Nicole Bush
 Juliann French
 Rhonni Hallman
 Jean Hugo
 Isabel Lee LaForet
 Liisa Monte
 Marvin Palatt
 Jeff Gauthier

VIOLA

Laura Kuennen Poper, *Principal*
 Valerie Dimond, *Assistant Principal*
 Briana Ackerman
 Renita Koven
 Jane Levy
 Darrin McCann
 Dori Sippel
 Susana Giorgiano

CELLO

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 Cecelia Tsan, *Assistant Principal*
 Delores Bing
 Barbara George
 Nadine Hall
 Roger LeBow

BASS

Donald Ferrone, *Principal*
 Ann Atkinson
 Constance Deeter
 Peter Doubrovsky
 Francis Liu

FLUTE

Geri Rotella, *Principal*
 Sara Weisz

OBOE

Joel Timm, *Principal*
 Michelle Forrest

CLARINET

Michael Grego, *Principal*
 Stephen Piazza

BASSOON

Rose Corrigan, *Principal*
 Judith Farmer

CONTRA BASSOON

Theresa Treuenfels

HORN

Jan Titmus, *Principal*
 Brad Kintcher
 Kristy M. Morrell
 Paul Stevens

TROMBONE

William Booth, *Principal*
 Steve Williams
 Terry Cravens

TRUMPET

Roy Poper, *Principal*
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Paris 1910 — The young poet and writer Ricardo Güiraldes, Buenos Aires playboy, one of los niños bien — rich, handsome and debonair — is longing for the simplicity of the pampa and for the family estancia La Porteña at San Antonio de Areco, "su tierra siempre," his eternal homeland...

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The Los Angeles Master Chorale is proud to introduce the

ROGER WAGNER CHORAL ARTS SOCIETY

The story of the Los Angeles Master Chorale cannot be told without first telling the story of Roger Wagner. For it was his phenomenal success, standard of excellence and outstanding record of achievement which provided the inspiration for the founding of the Los Angeles Master Chorale and Sinfonia Orchestra as the second resident company to be established at The Music Center. Thirty-four years later the name of Roger Wagner is still synonymous with quality, artistic excellence and the Los Angeles Master Chorale.

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 into the next century.

By including the Master Chorale as part of your estate plan, you can be a part of this acclaimed choral music legacy. By doing so today, you can immediately receive Music Center and Master Chorale benefits in recognition of your generosity.

Professional consultation about planned giving is available in a confidential atmosphere. For information on arranging a private consultation or information about joining the Roger Wagner Choral Arts Society, please call Marjorie Lindbeck, Director of Development, at (213) 626-0624, ext. 20.

Benefit now. Be a donor later.

Members of the Roger Wagner Society

Claudia and Mark Foster
Nancy and Robert Miller

The Los Angeles Master Chorale is pleased to announce its participation in The Music Center Foundation's Gift Annuity Program. The Foundation obtained its Gift Annuity License from the State of California in December 1996. Charitable gift annuities allow a donor the opportunity to make a current contribution and receive tax advantages and income for life.

These charitable gift annuities may be purchased from The Music Center Foundation and restricted for the benefit of the Los Angeles Master Chorale. For further information on The Music Center Foundation Gift Annuity Program or other ways you can help the Los Angeles Master Chorale through planned giving opportunities, please contact Marjorie Lindbeck, Director of Development, Los Angeles Master Chorale (213) 626-0624, ext. 20.

MASTER CHORALE ASSOCIATES

You are invited to join the
MASTER CHORALE ASSOCIATES
The Master Chorale's Volunteer Support Organization

With a motto of "Let's Keep America Singing," the Associates are involved with a variety of activities supporting the Master Chorale including Preview Suppers before concerts, seasonal parties and offering volunteer services at the Chorale offices. In addition, they are recognized for producing one of California's largest High School Choir Festivals. Annually, more than 1,000 students from greater Los Angeles high schools perform individually and sing together under the direction of Paul Salamunovich. This year, the festival takes place on Monday, May 1, 1998 at the Dorothy Chandler Pavilion and the public is invited to the free concert.

Stop by the Associates Booth in the Lobby tonight. Membership Chair Regina Clark has brochures and will answer questions you might have. Or call Regina at 818-353-1360.

SAVE THE DATE

Associates Annual Benefit
Gospel Brunch at the House of Blues
Sunday, February 8, 1998, 2:30 p.m.
To receive an invitation,
please call LAMC at 213-626-0624

MEMBERSHIP

ACTIVE MEMBER - \$40/year entitles you to 10% off at the Master Chorale Gift Shop, quarterly newsletter and invitations to attend a myriad of social events.

SUSTAINING MEMBER - \$50/year entitles you to 10% off at the Master Chorale Gift Shop, quarterly newsletter, invitations to attend a myriad of social events, and an invitation to attend a regular Master Chorale rehearsal.

PATRON MEMBER - \$100/year entitles you to 10% off at the Master Chorale Gift Shop, quarterly newsletter, invitations to attend a myriad of social events, an invitation to attend two regular Master Chorale rehearsals, plus an invitation to attend a dress rehearsal at the Dorothy Chandler Pavilion.

STANDING COMMITTEES

Membership	High School Choir Festival
Ticket Sales	Fund Raising
Educational Outreach	Student Scholarship
Hospitality	Cookbook

GEOGRAPHIC LOCATIONS

In addition to the very active Los Angeles group, there are also chapters in the South Bay and West Valley/Ventura County.

Memories of the Spring Gala

VOICES & VIEWS IV — June 1, 1997

The 70th Birthday Celebrations of Maestro Paul Salamunovich
and Composer Dominick Argento



Paul Salamunovich congratulates and thanks the Gala Chairs (left to right) Dona Schultz, Helen Pashgian and Chris Kuyper for their tireless efforts in assembling 300 of Paul's closest friends. Mellon Bank graciously sponsored this season finale celebration for the fourth consecutive year.



Dominick and Carolyn Argento (center) enjoy a moment with Vice Chairman Marshall Rutter and Terry Knowles. Mr. Argento's *Te Deum* was performed that evening with the *Faure Requiem*. "This was the definitive performance," said Mrs. Argento (a long-time singer who influenced her husband to write for voices.) "By the conclusion, I knew I did not want to hear it performed by any other choir," she added.

1996-1997 ANNUAL SUSTAINING FUND

The Los Angeles Master Chorale Association asks you to join us in thanking the following donors whose gifts to the Annual Fund help to create the beautiful music you hear presented by the Chorale each concert. Although we cannot always list all of our donors in the program due to space limitations, our tradition is to begin the year by thanking all our donors who contributed to the annual fund over the last concert season. We also want to express a most grateful thank you to our loyal subscribers and friends who attend our annual fund-raising events and who support the Master Chorale Associates' events. Together, we are ensuring that LA SINGS!



CIRCLE OF FRIENDS



ALICE & BRANDON MACALLER AND ELAYNE TECHENTIN
Co-Chairs

Circle of Friends members become partners with each other as well as with the Master Chorale, and are directly involved with the magnificent choral art. This Circle creates the foundation of strength for Maestro Salamunovich and the Los Angeles Master Chorale — America's premier chorus.

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Please join us in giving a standing ovation to the Master Chorale Associates, the volunteer support organization of the L.A. Master Chorale who produce the annual High School Choir Festival and support the chorale through a variety of projects. For information on joining the Associates or volunteering for the Los Angeles Master Chorale, please call Suzanne Proctor in the Chorale office at (213) 626-0624.

Your gift will help us bring the magic of choral music to Los Angeles all year long. You may mail a gift or pledge to:
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