

LOS ANGELES MASTER CHORALE

PAUL SALAMUNOVICH, MUSIC DIRECTOR

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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

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

DOROTHY CHANDLER PAVILION

PAUL SALAMUNOVICH, Conductor

Home for the Holidays



Hodie
Jubilate Deo

Paul Manz
Giovanni Gabrieli
(1553-1612)

Rorate Coeli

Giovanni Pierluigi da Palestrina
(1525-1594)

Hodie Christus natus est

Francis Poulenc
(1899-1963)

O Magnum Mysterium

World Premiere

Leo Nestor
(1948)

Here Is The Little Door

Herbert Howells
(1892-1983)

Babe of Bethlehem

arr. James Fritschel

The Chanticleer's Carol

Conrad Susa
(1935)

Ave Maria

World Premiere

Morten Lauridsen
(1943)

INTERMISSION

Caroling in the Lobby
Fullerton Academy of The Arts Vocal Ensemble
Conducted by Scott Hedgecock

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

A M E R I C A ' S P R E M I E R C H O R U S

It's The Most Wonderful Time of The Year

Aspects of A Great Miracle
A Choral Suite For Chanukah

Light The Legend
Chanukah Dreidle
Light
Psalm

How Still He Rests
Yule, Full of Gladness

Jingle Bells

The Little Drummer Boy
The Christmas Nightingale

Men of the Chorale

A Feast of Carols

Wassail!
Il est ne le divin enfant
Come, O Come Emmanuel
The Holly and The Ivy
God Rest Ye Merry, Gentlemen
We Wish You A Merry Christmas

Eddie Pola/George Wyle
arr. Hawley Ades

Michael Isaacson
(1946)

Lyrics by Susan Nurenberg
Lyrics by Michael Isaacson
Lyrics by Jeff Rake
Scripture

Brent Pierce
arr. Carolyn Jennings

arr. Norman Henry Mamey

arr. Harry Simeone
Traditional Melody
arr. Robert Hunter

arr. Randol Alan Bass
(1953)

PROGRAM NOTES

By Richard H. Trame, S.J.

This Christmas concert, embracing a broad spectrum of classic and modern carols, motets, anthems and composers, commences with a solemn processional based on the well-known text *Hodie Christus Natus est*. This antiphon is elaborated, with several variations, by the respected Midwestern composer Paul Manz. Not only is the Nativity celebrated, but these variations commemorate key aspects of the Messiah's life — his crucifixion, burial and resurrection.

This opening processional leads directly into the great Venetian composer Giovanni Gabrieli's eight-part Sacred Symphony *Jubilate Deo*, a motet in antiphonal style with doubling brass accompaniment. The motet celebrated great occasions in Venice's St. Mark's Cathedral. Gabrieli's concerto-like structure offers a scintillating elaboration of words from Psalm 100.

The entrance antiphon *Rorate Coeli* for the Fourth Sunday of Advent rests on the text of Isaiah 45/8. It expresses in biblical imagery the intense longing for the Messiah. Palestrina's masterly polyphonic setting of this five-part chorus appeared in his *Book of Motets*, published in 1572.

On May 18, 1952, the eminent but retiring French composer Francis Poulenc published, in his distinctive and inimitable style, four Christmas Antiphons. *Hodie Christus Natus est*, the antiphon for the Magnificat of Christmas Vespers, is

the fourth of the group.

The Responary for the Office of Matins on Christmas Day, *O Magnum Mysterium*, has elicited numerous highly attractive settings from the Renaissance to the present. Former Angelino Leo Nestor, presently Director of Music at Washington D.C.'s National Shrine of the Immaculate Conception, has composed this opulent work dedicated to Paul Salamunovich and the Master Chorale. It here receives its world premiere. Nestor provides the following description of the motet: The piece reveals itself slowly at first, always moving forward in a weaving manner as the brass and percussion prepare for the entrance of the chorus in opulent low register divisi. Players and singers slowly ascend and grow toward a fortissimo 'Dominum' which is followed by a gentle multi-metric undulating counterpoint on the text 'jacentem in praesepio.' The phrase 'Beata virgo', with glockenspiel and initially only in the higher voices, moves again to the second fortissimo 'Dominum', and reposes again on the same word. The quieted music then with crescendo moves into the final 'Alleluia' in a series of driven shouts. The final soprano ascends with strength to the exclamation 'Ah!' and, with alto, tenor and bass, brings the work to a stimulating, still driven, and happy conclusion.

While serving as sub-organist at Salisbury Cathedral, the twenty-six year old and subsequently well-famed Herbert Howells (1892-1983), at the time fearful of an early death, produced his *Three Carol Anthems* between 1918 and 1920.

The first of these, *Here is the Little Door*, was composed to words by Frances Chesterton, and dedicated to the great lay theologian, G. K. Chesterton.

Babe of Bethlehem is a folk-tune derived from William Walker's *The Southern Harmony and Musical Companion*, published in 1835. This hymnal embraced white spirituals and folk hymns used in numerous camp meetings or revivals among evangelical Protestant groups at that period in the South. James Fritschel, a respected American arranger/composer, has arranged here a series of attractive choral variations on this robust folk tune.

The American Conrad Susa has added *The Chanticleer's Carol* to his already extensive Christmas compositions. This proclamation on a traditional English melody for chorus and brass exhibits a spacious, mysterious and mystical character. William Austin published the poem in his 1626 edition of *Certain Divine Hymns*. Indeed his poem may well have been influenced by words from Shakespeare's *Hamlet* 1/2. "The ghost faded at the crowing of the cock. Some say that ever 'gainst that season comes wherein Our Savior's birth is celebrated, the bird of dawning singeth all night long. The nights are wholesome, then no planets strike, no fairy takes, no witch hath power to charm, so hallowed and so gracious is the time."

Los Angeles Master Chorale's Composer-in-Residence Morten Lauridsen writes: "*Ave Maria* is the third of my recent series (including *O Magnum Mysterium* and *O Nata Lux*) of a cappella motets on well-known Latin texts. This serene setting was specially composed as a seventieth birthday gift to Maestro Salamunovich, who continues to enrich us all through his magnificent and enduring contributions to the art of choral music." Tonight's performance marks the world premiere of this work.

It's the Most Wonderful Time of the Year is characterized as a Recollection Carol. Published in 1963, it has graced seasonal concerts of such popular groups as Fred Waring's Pennsylvanians.

Michael Isaacson's *Aspects of A Great Miracle, a Choral Suite for Chanukah*, has been specifically arranged and orchestrated by Mr. Isaacson for this evening's Master Chorale presentation and dedicated to Maestro Salamunovich. Isaacson is a classically trained musician who has also composed, orchestrated and conducted for numerous television and movie productions. He produced the exhibit music for The Skirball Center last year, and recently composed and arranged all the film and exhibit music for the new Museum of Jewish Heritage. He provides his own notes: "Just as the Chanukah dreidle (spinning top) has four sides signifying *A Great Miracle Happened There* (or in Israel *Here*), this suite, with four movements and connective interludes, explores four aspects of Chanukah's observance. *Light the Legend* ebulliently announces the holiday and outlines the eight days' activities. *A Hanukah Dreidle*, in a novel choral fashion, tells the historic story of the great miracle. *Light*, a lyric interlude, reflects on the cosmic nature of the winter holiday. *Psalm 150* (Sing Praises to the Lord) celebrates the purification of the Temple and the concerted use of instruments in the glorious act of singing Halleluyah for its redemption." The great miracle proclaimed is the victory of the Machabees over the tyrant Antiochus IV and the consequent purification of the Temple and the miraculous relighting of its lamps.

Some thirty or more years ago, Southern California composer Brent Pierce created his original and meditative contemplation of the babe in the manger, *How Still He Rests*, scored for mixed chorus, oboe and wind chimes.

O Yule, Full of Gladness is a jaunty and polyphonically arranged secular carol by Carolyn Jennings, a composer of Norwegian background.

Local arranger Norman Henry Mamey gives us an attractive and lively setting of the ever-popular *Jingle Bells*. Its original words and music were written by the Bostonian James Pierpont and published in 1857 under the title *One Horse Open Sleigh*. It should be noted that the word "Jingle" is in the imperative. Likewise of interest is the fact that Pierpont was uncle of the famed financier John Pierpont Morgan.

The modern and ever popular carol *The Little Drummer Boy*, here presented by the men's chorus and with handbells, has attracted widespread performances throughout the nation.

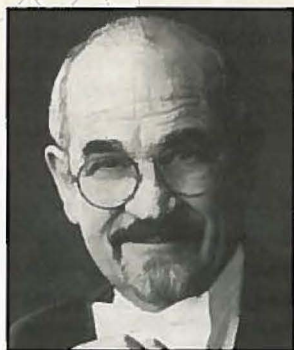
In his *The Christmas Nightingale*, originally produced for Salamunovich's Loyola Men's Chorus and here in a mixed chorus setting specially for the Master Chorale, Robert Hunter has utilized the traditional Viennese carol of 1649 "Geistliche Nachtigal." He provides this delightful carol with an accompaniment based on Chopin's *Berceuse* (Op. 57) with flute obbligato.

Randol Alan Bass' sprightly medley *A Feast of Carols* embraces six familiar secular and religious carols. *Wassail* in Anglo Saxon means "Health to you." It was a festive salutation sung by doorstep carolers from Christmas until Twelfth Night (Jan. 5). *Il est ne le divin enfant's* melody first appeared in 1862, probably derived from a rustic Norman hunting tune. The text was first published in Dom Leglay's *Noel anciens* of 1876. *Come, O Come Emmanuel* in its Latin form "Veni, Veni, Emmanuel", though found in a XIII century antiphony, can be said to reach back in its chant melody to the famed Advent "O" antiphons of Charlemagne's time. *The Holly and the Ivy*, in its melodic and poetic origins, was preserved by a Mrs. Clayton of Chipping Camden, Gloucestershire, in 1710. It is a Christmas, Lent and Autumn carol originating from an old pagan dance tune, the holly symbolizing the dancing lads, the ivy the lasses. Later the holly symbolized the good, the ivy, evil. Eventually the holly was applied to the fruitful Virgin Mary. *God Rest Ye Merry, Gentlemen* originated in 1770 in the Roxburgh Collection and subsequently in a lost London broadside. The word "rest" means "keep" and the title can have a double meaning, depending on whether the comma is placed before or after "Merry." As with the initial *Wassail*, *We Wish You a Merry Christmas* was again an age-old popular greeting used by doorstep carolers throughout England.

DOROTHY CHANDLER PAVILION HOUSE STAFF

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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 Friend's 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.

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.



Tonight the Los Angeles Master Chorale is proud to pay tribute to Joan Boyett, Vice President for Education, The Music Center of Los Angeles County, and Executive Director of The Music Center Education Division.

Joan has a 25-year history of working with children in the greater Los Angeles area, and has established programs in virtually all the school districts. Each year, approximately one-million people — predominately underserved young people — participate in educational programs which are overseen by Mrs. Boyett. In 1979, at Dorothy Chandler's request, Joan founded The Music Center's education and outreach program. Under her leadership, The Music Center has established more than a dozen major projects for children, educators and families, including artists in residence programs, master classes, scholarships and awards, in-school workshops and assemblies, staff development projects, and family festivals.

The Master Chorale's education and outreach ensemble, MasterSingers, produces most of its in-school visits through The Music Center Education Division. With Joan's personal support, the Master Chorale continues to refine its educational philosophy and implement its much-needed program to the students.

Joan was instrumental in the founding of the Los Angeles County High School for the Arts, and is a member of its Foundation board. Through Joan's dedicated leadership, The Music Center has received national prominence for its role in education, winning awards from dozens of organizations, with Joan herself receiving many commendations for her community service. The *Los Angeles Times* named her, "Woman of the Year." Tonight, we honor our own "Woman of the Year."

CHORALE

SOPRANO

Samela Beasom
Vicky Brown
Renee Burkett Shulgold
Pamela Chapin
Robyn Frey
Mirra Gasparri
Laura Grimm
Pamela Hall
Rose Harris
Kristin Hightower
Saundra Hall Hill
Marie Hodgson
Janet Hook
Gina Howell
Carol Juhas
Hyun Joo Kim
Pamela Lefko
Marnie Mosiman
Vickere Murphy
Marti Pia
Frances Pampeyan
Carmen Riedlinger
Sarona Sowa
Duanna Ulyate
Inyong Um
Irina Varamesova
Nancy von Oeyen
Frederique Ward

ALTO

Mary Bailey
Nicole Baker

Natalie Beck
Helen Birch
Sarah Bloxham
Leanna Brand
Aleta Braxton
Elin Carlson
Sue Christman
Barbara Durham
Allison Fikejs
Amy Fogerson
Nataliya Goretsky
Kyra Humphrey
Sara Minton
Sheila Murphy
Anita Nardine
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Cameron Andrews
Steve Batstone
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
Bruce Goldes
Stephen Grimm
Hugh Grinstead

Paul Hinshaw
Jim Jensen
Lewis Johnson
Edward Levy
Robert Lewis
Roger Lindbeck
Ron Matossian
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Till Meyn
Michael Morales
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John Reinebach
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AGMA Delegate

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Principal
Amanda Walker

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Roy Poper, *Principal*
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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 1,200 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.

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.

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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.

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

1996 - 1997 ANNUAL SUSTAINING FUND

The Los Angeles Master Chorale Association is pleased to honor the following donors whose contributions help to sustain the artistic programs of the 120-voice Master Chorale and Sinfonia Orchestra as well as the outreach and education programming of the Chorale. Since ticket revenues generate approximately 50 percent of artistic and production costs, we rely on the generosity of individuals, businesses and foundations to ensure that **LA SINGS!** Please join us in giving a standing ovation to our 1997-98 Annual Fund donors.

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Circle of Friends members partner with the Master Chorale to become directly involved with the magnificent choral art form. This Circle creates the foundation of strength for Maestro Salamunovich and the Los Angeles Master Chorale—America's premier chorus.

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