

LOS ANGELES MASTER CHORALE

PAUL SALAMUNOVICH, MUSIC DIRECTOR

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LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

Paul Salamunovich • Music Director

Sunday, March 29, 1998 at 3:00 p.m.
Curtain Raiser Preview at 2:00 p.m. with Ray Bradbury

DOROTHY CHANDLER PAVILION

PAUL SALAMUNOVICH, Conductor

*This evening's performance is dedicated to the loving memory of Susan McLane Bernfeld
for her dedicated service to the Los Angeles Master Chorale Board of Directors*

THE CREATION

Joseph Haydn (1732–1809)

Characters Represented

Raphael, Bass *Gabriel*, Soprano
Uriel, Tenor *Eve*, Soprano
Adam, Bass

Susan Montgomery, Soprano Christopher Cock, Tenor Kevin Bell, Bass-Baritone
Roger Wilkie, Concertmaster Patricia Mabee, Harpsichord

PART I

INTRODUCTION

Representation of Chaos

THE FIRST DAY

Recitative (Raphael)

In the beginning

Chorus

And the Spirit of God

Recitative (Uriel)

And God saw the light

Air (Uriel) and Chorus

Now vanish before the
holy beams

THE SECOND DAY

Recitative (Raphael)

And God made the firmament

Solo (Gabriel) and Chorus

The marvelous work

THE THIRD DAY

Recitative (Raphael)

And God said,

Let the water under the heaven

Air (Raphael)

Rolling in foaming billows

Recitative (Gabriel)

And God said, let the earth

Air (Gabriel)

With verdure clad

Recitative (Uriel)

And the heavenly host

Chorus

Awake the harp

THE FOURTH DAY

Recitative (Uriel)

And God said, let there be lights

Recitative (Uriel)

In splendour bright

Chorus and Trio

The heavens are telling



UNITED AIRLINES is the official airline of the Los Angeles Master Chorale.

PART II

THE FIFTH DAY

Recitative (Gabriel)	And God said, let the waters bring forth
Air (Gabriel)	On mighty pens
Recitative	And God created great whales
Recitative (Raphael)	And the angels struck their immortal harps
Terzet (Gabriel, Uriel, Raphael)	Most beautiful appear
Trio and Chorus	The Lord is great

INTERMISSION

THE SIXTH DAY

Recitative (Raphael)	And God said, let the earth bring forth
Recitative (Raphael)	Straight opening her fertile womb
Air (Raphael)	Now heav'n in fullest glory shone
Recitative (Uriel)	And God created man
Air (Uriel)	In native worth
Recitative (Raphael)	And God saw everything that He had made
Chorus	Achieved is the glorious work
Terzet (Gabriel, Uriel, Raphael)	On Thee each living soul awaits
Chorus	Achieved is the glorious work

PART III

THE SEVENTH DAY

Orchestral Interlude	Morning
Recitative (Uriel)	In rosy mantle appears
Duet (Eve, Adam) and Chorus	By Thee with bliss
Duet (Adam, Eve) and Chorus	Of stars the fairest
Recitative (Adam, Eve)	Our duty we have now perform'd
Duet (Adam, Eve)	Graceful consort
Recitative (Uriel)	O happy pair
Chorus with Quartet *	Sing the Lord, ye voices all

* Leslie Sabedra, Alto

The L.A. Master Chorale Welcomes United Airlines

The Los Angeles Master Chorale welcomes United Airlines as the official airline of the Los Angeles Master Chorale and Sinfonia Orchestra. This generous sponsorship by United Airlines will enable the Chorale to transport artists who perform with the Chorale. United Airlines will also be providing two First Class tickets and two Coach tickets to anywhere in the 50 United States or Puerto Rico as the 1st and 2nd Prizes for our annual Masterstrokes Drawing. Please join us in giving a standing ovation to United Airlines as they join our other generous donors and supporters of the Los Angeles Master Chorale family.

PROGRAM NOTES

By Richard H. Trame, S.J.

When Joseph Haydn's *The Creation* received its first private premiere performances on April 29 and 30, 1798, the Princess Eleonore von Liechtenstein, in attendance at one of them, described the event very much in terms of a Hollywood movie premiere or a concert appearance of a popular rock star. By this time, indeed, Haydn, now lionized by the Viennese public, had become an internationally recognized composer, the proud recipient of an Oxford University Doctorate in Music.

These premieres took place in Prince Schwarzenberg's sumptuous palace in the Neuer Market. The populace crowded the approaches to the palace to see the arrival of "all the elegant Polish, English, and Viennese ladies." The press of onlookers required the removal of the wooden market stalls and bales of merchandise from the square while twelve policemen and eighteen mounted guards maintained order!

The reviewer for the newspaper *Neuer teutscher Merkur* reflected that "three days have passed since that enrapturing evening and still the music sounds in my ears and in my heart." How many of the original audience, we wonder, hastened back to the Schwarzenberg Palace for the two more private performances the following week on May 7 and 10?

The public had to wait until March 19, 1799 (Tuesday of Holy Week and feast of St. Joseph, Haydn's patron) when the greatest crowd ever seen there crammed the Burgtheater and box office receipts totaled an unprecedented 4088+ florins.

Bedlam appears to have prevailed outside and inside the theatre that day. By 4 p.m. the box office was already besieged by ticket seekers who had been in line, some of them since 1 p.m., for a concert scheduled to begin at 7 p.m. When the Oratorio commenced, the power of the music quickly quelled all the previous confusion of shouting and jockeying for places so that, as a contemporary there wrote, "apart from the frequent applause you would have thought that the theatre was empty of people."

The Creation was to be performed almost annually in Vienna from that time until the present, even when the adverse remarks of Nineteenth and early Twentieth Century critics chided respectable music lovers for listening to "arrant

(literary) nonsense with which Haydn's music is associated."

Two rival impresarios, Salomon and Ashley, produced *The Creation* in London during March and April, 1800, while later in that year it was heard at the Three Choirs Festival in Worcester.

The French premiere occurred in Paris, Christmas eve, 1800. If it had not been for his coachman's appreciation of Napoleon's scrupulous punctuality in arriving at events and thus speeding the First Consul's carriage through the narrow Rue Nicaise toward the Théâtre des Arts, Napoleon would not have escaped assassination that evening. During the performance, the dazed and rattled Napoleon finally awoke to the power of Haydn's music as it described a newly created world, a New Order. Its message struck a sympathetic chord in this founder of a New Order for France.

Five hundred ducats raised by Baron Gottfried van Swieten and noble friends, and Haydn's memories of having heard Handel's *Israel in Egypt* and *Messiah*, easily persuaded the Master to commence work on *The Creation* early in 1797. Its composition

followed shortly after he had completed his choral version of the *Seven Last Words of Christ*. It was interrupted during the year for the composition of his string quartets, Opus 76 and his great Volklied, *Gott erhalte*, the Austrian National Anthem, known to English listeners as the hymn, "Glorious things of Thee are spoken." When his compositional inspiration flagged, Haydn resorted to prayer, often in the form of reciting the Rosary. He observed that this procedure never failed to rekindle his spirit.

However much the libretto was derived from the Bible and Milton's *Paradise Lost*, Baron van Swieten, that indefatigable promoter of Bach and Handel, fashioned a German libretto which, though

catering to the enfeebled Viennese literary taste of the day, proved an ideal vehicle for Haydn's music.

Whatever Masonic symbolism van Swieten incorporated into it, such as shaping the Oratorio into three acts instead of the more usual two, using three narrators as reflecting of the "Three Symbolism" of Masonry, Brother Haydn could just as well see in it Christian Trinitarian symbolism. Any emphasis on God the Great Architect of the Universe did not inhibit Haydn from glorifying the Biblical Yahweh as Creator. Nor did the Oratorio's lack of a redemptive message, which contemporary clerics complained about, bespeak anything more than Haydn's overwhelming joy at God's creative activity





before the advent of Original Sin made redemption mandatory. Nor were the Masonic and Eighteenth Century Enlightenment humanitarian ideals expressed by the Oratorio incompatible with Haydn's Catholicism. But, alas, Haydn too encountered that same prejudiced attitude from the Austrian clergy about the Oratorio's viability which Handel had experienced from the Anglican clergy in London when the question of propriety of location arose for performance.

During his London sojourns, Haydn had been hugely impressed with the massive performances of Handel's oratorios. The immediate result of this contact was his choral arrangement of the *Seven Last Words*. But this work was more a series of contemplative choral meditations than a strict oratorio. Even with its desultory choral passages, his work of 1774-5 *Il ritorno di Tobia* had been an unsuccessful foray into Italian-style oratorio. Thus *The Creation* was consciously composed with the massive choral manner of Handel's *Israel in Egypt* and *Messiah* in mind, two quite untypical Handelian oratorios.

Haydn, like Handel, now desired to write a work meant for the whole nation. Hence he insisted with van Swieten on a German text, however well it might be fitted to English words. In accommodating him with the libretto, van Swieten did not hesitate to furnish the Master with his insightful suggestions on the music. Haydn frequently accepted his librettist's musical ideas, particularly respecting programmatic details such as roaring lions, etc. Moreover, the orchestration exhibits such a colorful wealth of these details that the influence of *Israel in Egypt* is clearly felt. For all of his somewhat domineering character, van Swieten proved to be an ideal collaborator with Haydn.

Not to be outdone by contemporary English practices respecting the presentation of Handel's oratorios, Haydn's forces at the first public presentation amounted to about 400 singers and instrumentalists. He scored the work for five soloists, chorus, and the largest orchestra he had ever used. It embraced a full complement of woodwinds, brass, timpani, and strings. Beethoven would not write for a larger ensemble. Moreover, Haydn used this orchestra in a way distinctly different from that of his earlier symphonies. We have, as Rob-

bins Landon asserts, "a new kind of instrumentation" producing "a distinctly nineteenth century music. In his masses, Haydn had a new form that went further than the symphony, and here in the Oratorio was something fit to close the career of music's greatest craftsman."

The Creation comprises three parts. After the harmonically and instrumentally superb representation of Chaos, the Archangel Raphael announces the bringing of order out of Chaos as the first four days of Creation are presented. Gabriel announces Part II with the fifth day of Creation, the peopling of the verdant Earth and vast seas with their various inhabitants. Uriel proclaims the good news of the creation of Adam and Eve who in turn praise the Lord of Creation.

For appraisals of Haydn's *Creation* we turn to the respected Haydn scholars, H.C. Robbins Landon and Karl Geiringer. "After its first recording in 1949," Robbins Landon notes, "the Oratorio has very quickly become a standard choral work and one of its composer's most admired and most loved compositions. That it brought real comfort, consolation, and joy to thousands of Viennese and very soon, other Europeans, is clear from every document quoted above. Never in the history of music, not even Handel with his *Messiah*...had a composer judged the temper of his time with such smashing success."

And Geiringer: "*The Creation* testified to the breadth of Haydn's inner world. In this work, childlike naiveté, joy in the world of the senses and gentle humor are combined with profound faith, nobility of expression and hymn-like fervor. The diversity inherent in this spiritual landscape may account for the strong echo that the work, since its first performance, has evoked in the hearts of listeners."

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TEXT
THE CREATION
JOSEPH HAYDN (1732–1809)

INTRODUCTION
REPRESENTATION OF CHAOS

THE FIRST DAY

RECITATIVE

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

CHORUS

And the Spirit of God moved upon the face of the waters.
And God said, Let there be light: and there was light.

RECITATIVE

And God saw the light, that it was good: and God divided the light from the darkness.

AIR

Now vanish before the holy beams
The gloomy shades of ancient night;
the first of days appears.
Now chaos ends, and order fair prevails.
Affrighted fly hell's spirits black in throngs:
Down they sink in the deep abyss
To endless night.

CHORUS

Despairing, cursing rage attends their rapid fall. A new-created world springs up at God's command.



THE SECOND DAY

RECITATIVE

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

Now furious storms tempestuous rage,
Like chaff, by the winds impelled are the clouds,

By sudden fire the sky is inflamed,
And awful thunders are rolling on high.

Now from the floods in steam ascend reviving showers of rain,

The dreary, wasteful hail, the light and flaky snow.

SOLO

The marv'ulous work behold amaz'd
The glorious hierarchy of heaven;
And to th' ethereal vaults resound
The praise of God, and of the second day.

CHORUS

And to th' ethereal vaults resound
The praise of God, and of the second day.

THE THIRD DAY

RECITATIVE

And God said, Let the waters under the heaven be gathered together to one place, and let the dry land appear: and it was so. And God called the dry land Earth, and the gathering of waters called He Seas: And God saw that it was good.

AIR

Rolling in foaming billows,
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops among the clouds ascend.
Through th' open plains, outstretching wide,
In serpent error rivers flow.
Softly purling, glides on
Through silent vales the limpid brook.

RECITATIVE

And God said, Let the earth bring forth grass, and herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.

AIR

With verdure clad the fields appear,
Delightful to the ravished sense;
By flowers sweet and gay

Enhanced is the charming sight.
Here, fragrant herbs their odors shed;
Here shoots the healing plant.
With copious fruit th' expanded boughs are hung;
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

RECITATIVE

And the heavenly host proclaimed the third day, praising
God, and saying:

CHORUS

Awake the harp, the lyre awake,
And let your joyful song resound.
Rejoice in the Lord, the mighty God;
For He both heaven and earth
Has clothed in stately dress.

THE FOURTH DAY

RECITATIVE

And God said, let there be lights in the firmament of heaven,
to divide the day from the night, and to give light upon the
earth; and let them be for signs, and for seasons, and for
days, and for years. He made the stars also.

RECITATIVE

In splendor bright is rising now the sun,
And darts his rays; a joyful, happy spouse,
A giant proud and glad
To run his measur'd course.
With softer beams, and milder light,
Steps on the silver moon through silent night;
The space immense of th' azure sky
A countless host of radiant orbs adorns.
And the sons of God announced the fourth day
In song divine, proclaiming thus His power:

CHORUS

The heavens are telling the glory of God,
The wonder of His work displays the firmament;

TRIO

To day that is coming speaks it the day,
The night that is gone to following night.

CHORUS

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

TRIO

In all the lands resounds the word,
Never unperceived, ever understood.

CHORUS

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

PART TWO

THE FIFTH DAY

RECITATIVE

And God said, Let the waters bring forth abundantly the
moving creature that hath life, and fowl that may fly above
the earth in the open firmament of heaven.

AIR

On mighty pens uplifted soars
The eagle aloft, and cleaves the air
In swiftest flight, to the blazing sun.
His welcome bids to morn the merry lark,
And cooing calls the tender dove his mate.
From ev'ry bush and grove resound
The nightingale's delightful notes;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft, enchanting lays.

RECITATIVE

And God created great whales, and every living creature that
moveth; and God blessed them, saying,
Be fruitful all, and multiply,
Ye winged tribes, be multiplied,
And sing on every tree;
Multiply, ye finny tribes,
And fill each wat'ry deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice.

RECITATIVE

And the angels struck their immortal harps, and the wonders
of the fifth day sung.

TRIO

Most beautiful appear, with verdure young adorn'd,
The gently sloping hills; their narrow, sinuous veins
Distil, in crystal drops, the fountain fresh and bright.

In lofty circles play, and hover, in the air,
The cheerful host of birds; and as they flying whirl,
Their glitt'ring plumes are dy'd as rainbows by the sun.

See flashing through the deep in thronging swarms
The fish a thousand ways around.
Upheaved from the deep, th' immense Leviathan
Sports on the foaming wave.

How many are Thy works, O God!
Who may their number tell?

TRIO AND CHORUS

The Lord is great, and great His might,
His glory lasts for ever and for evermore.

INTERMISSION

THE SIXTH DAY

RECITATIVE

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth, after his kind.

RECITATIVE

Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms, and fully grown,
Cheerful, roaring, stands the tawny lion.
With sudden leap the flexible tiger appears.
The nimble stag bears up his branching head.
With flying mane, and fiery look,
impatient neighs the noble steed.
The cattle, in herds, already seek their food
On fields and meadows green.
And o'er the ground, as plants, are spread
The fleecy, meek, and bleating flocks.
Unnumber'd as the sands, in swarms arose
The host of insects. In long dimension
Creeps, with sinuous trace, the worm.

AIR

Now heaven in fullest glory shone;
Earth smil'd in all her rich attire;
The room of air with fowl is filled;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod:

But all the work was not complete;
There wanted yet that wondrous being,
That, grateful, should God's power admire,
With heart and voice His goodness praise.

RECITATIVE

And God created Man in His own image, in the image of
God created He him; male and female created He them.

He breathed into his nostrils the breath of life, and Man
became a living soul.

AIR

In native worth and honour clad,
With beauty, courage, strength, adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and arched brow sublime
Of wisdom deep declares the seat;
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
Her softly smiling, virgin looks,
Of flow'ry spring the mirror,
Bespeak him love, and joy, and bliss.

RECITATIVE

And God saw every thing that He had made, and behold, it
was very good. And the heavenly choir, in song divine, thus
closed the sixth day:

CHORUS

Achieved is the glorious work;
The Lord beholds it, and is (well) pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

TRIO

On Thee each living soul awaits;
From Thee, O Lord, all seek their food;
Thou openest Thy hand,
And fillest all with good:

But when Thy face, O Lord, is hid,
With sudden terror they are struck;
Thou tak'st their breath away,
They vanish into dust:

Thou sendest forth Thy breath again,
And life with vigour fresh returns;
Revived earth unfolds new strength
And new delights.

CHORUS

Achieved is the glorious work;
Our song let be the praise of God.
Glory to His name for ever.
He sole on high exalted reigns.
Hallelujah.

PART THREE

THE SEVENTH DAY

ORCHESTRAL INTERLUDE MORNING

RECITATIVE

In rosy mantle appears, by music sweet awak'd,
The morning, young and fair.
From heaven's angelic choir
Pure harmony descends on ravish'd earth.
Behold the blissful pair,
Where hand in hand they go: their glowing looks
Express the thanks that swell their grateful hearts.
A louder praise of God their lips
Shall utter soon; then let our voices ring,
United with their song.

DUET

By Thee with bliss, O bounteous Lord,
Both heaven and earth are stor'd;
This world so great, so wonderful,
Thy mighty hand has fram'd.



CHORUS

For ever blessed be His power,
His name be ever magnified.

DUET

Adam

Of stars the fairest, pledge of day,
That crown'st the smiling morn;
And thou, bright sun, that cheer'st the world,
Thou eye and soul of all:

CHORUS

Proclaim, in your extended course,
Th'almighty power and praise of God.

Eve

And thou that rul'st the silent night,
And all ye starry hosts,
Spread wide and ev'rywhere His praise
In choral songs about.

Adam

Ye mighty elements, by His power
Your ceaseless changes make;
Ye dusky mists, and dewy steams,
That rise and fall thro' th' air:

CHORUS

Resound the praise of God our Lord.
Great His name, and great His might.

Eve

Ye purling fountains, tune His praise,
And wave your tops, ye pines.
Ye plants, exhale, ye flowers, breathe
To Him your balmy scent.

Adam

Ye that on mountains stately tread,
And ye that lowly creep;
Ye birds that sing at heaven's gate,
And ye that swim the stream:

DUET AND CHORUS

Ye creatures all, extol the Lord!
Him celebrate, Him magnify.

Eve and Adam

Ye valleys, hills, and shady woods,
Made vocal by our song,
From morn till eve you shall repeat
Our grateful hymns of praise.

CHORUS

Hail! bounteous Lord! Almighty, hail!
Thy word call'd forth this wondrous frame,
The heavens and earth Thy power adore;
We praise Thee now and evermore.

RECITATIVE

Our duty we have now perform'd,
In offering up to God our thanks.
Now follow me, dear partner of my life:
Thy guide I'll be; and every step
Pours new delights into our breasts,

Shows wonders everywhere.
Then may'st thou feel and know the high degree
Of bliss the Lord allotted us,
And with devoted heart His bounties celebrate.

O thou for whom I am, my help, my shield,
My all, thy will is law to me:
So God our Lord ordains; and from obedience
Grows my pride and happiness.

DUET (*Adam & Eve*)

Graceful consort, at thy side
Softly fly the golden hours;
Ev'ry moment brings new rapture,
Ev'ry care is lull'd to rest.

Spouse adored, at thy side
Purest joys o'erflow the heart;
Life and all I have is thine;
My reward thy love shall be.

The dew-dropping morn, O, how she quickens all!

The coolness of even, O, how she all restores!

How grateful is of fruits the savour sweet!

How pleasing is of fragrant bloom the smell!

But, without thee, what is to me
The morning dew, the breath of even,
The sav'ry fruit, the fragrant bloom?
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss;
Thine, thine it all shall be.

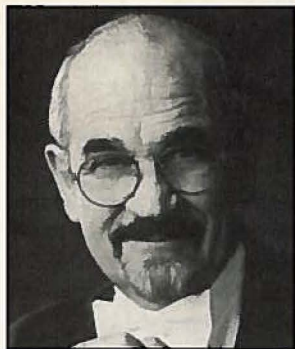
RECITATIVE

O happy pair! and happy e'er to be,
If not, misled by false conceit,
Ye strive at more than granted is,
And more desire to know, than know ye should.

CHORUS WITH QUARTET

Sing the Lord, ye voices all,
Magnify His name thro' all creation,
Celebrate His power and glory,
Let His name resound on high.
Praise the Lord. Utter thanks.
Jehovah's praise for ever shall endure. Amen.

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 found-

ing. 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. Recently, Mr. Salamunovich was presented with the "Peter the Great" medal for his dedication to the preservation and performance of Russian Choral music. This honor was given on the occasion of the performance of Rachmaninoff's *All-Night Vigil* on February 28 in the Dorothy Chandler Pavilion by the Los Angeles-St. Petersburg Sister City Committee.



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 1,300 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.



Soprano **SUSAN MONTGOMERY** has performed in the major concert halls of New York City including Carnegie Hall, Alice Tully Hall, Merkin Hall, Bloomingdale Music Hall and at the Cathedral of St. John Devine. She has performed with various ensembles such as the Western Wind Ensemble, Long Island Baroque Ensemble,

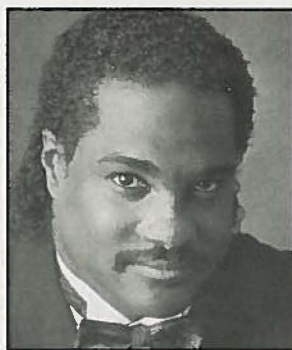
New York Virtuoso Singers, the St. John's Choir, American Symphony Orchestra, with members of St. Luke's

Orchestra and the Los Angeles Master Chorale. She has collaborated with such conductors as André Previn, Simon Rattle, Christopher Hogwood and John Harbison. A native of Southern California, Ms. Montgomery graduated from California State University at Fullerton, and has appeared with LA Opera, Opera Pacific, Carmel Bach Festival and at the Ojai Festival. Last year, Ms. Montgomery toured Asia and South Africa for 11 months.



Tenor **CHRISTOPHER COCK** returns to the Master Chorale for the third time in his role as tenor soloist. His extensive range and communicative performances have established him as a premier lyric tenor across the United States and abroad. He has performed as soloist with leading conductors including Hel-

muth Rilling and Robert Shaw, appearing at festivals in Oregon (Bach), California, Kansas and Michigan. Of his performance in the Bach *B Minor Mass* with the Oregon Bach Festival, the press praised "[his] smooth, strong tenor dominated the excellent voices." Mr. Cock is Director of Choral and Vocal Activities and Reddel Professor of Music at Valparaiso University, where he conducts two choirs and teaches voice and conducting. Mr. Cock is the Conductor of Choirs for Lutheran Summer Music, the national Lutheran high school music camp.



Bass **KEVIN BELL** is quickly gathering repeated successes as a bass soloist. His extensive career includes performances with many of the leading opera companies including Seattle, New York City, Washington, San Diego, Michigan and Cleveland. Of his Fasolt in *Das Rheingold* with the Seattle Opera, Opera Monthly Magazine said, "... [he] sang the giant's romantic music magnifi-

cantly: he's the one to watch!" Locally, he has performed Sarastro in the *Magic Flute* with Pacific Opera and Truffaldino in *Ariadne auf Naxos* with L.A. Opera. In January 1997, Mr. Bell performed Ferrando in *Il Trovatore* with the Florida Grand Opera and will return to sing the Commendatore in *Don Giovanni* and Sarastro in *The Magic Flute*. His diverse repertoire includes Handel *Messiah*, Mozart *Requiem*, Elgar *Dream of Gerontius* and Bruckner *Te Deum* (in March 1991 with the Los Angeles Master Chorale).

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THE NINTH ANNUAL HIGH SCHOOL CHOIR FESTIVAL

Friday, May 1, 1998 • Dorothy Chandler Pavilion



Join us for the opportunity to hear 1,200 students in performance under the direction of Paul Salamunovich. The activities begin with Individual Choir Showcases at 10:30 a.m. Following lunch, at 1:00 p.m. the Combined Choirs perform a program of classic and contemporary repertoire culminating with *America* arranged by Robert Hunter. This event is coordinated and hosted by the Master Chorale Associates, the volunteer support organization, Phyllis Rothrock, chair. These singers are our future. We can stand tall and feel proud that great choral music still exists in our schools. Join us for a program which will leave you breathless with pride. To order tickets call (213) 931-0249.

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VOICES & VIEWS V

following the 7:00 p.m. performance of *Carmina Burana*

SATURDAY, MAY 30, 1998

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Paul Salamunovich, Conductor

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DURUFLÉ *Requiem*

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Works by Orlando di Lassus,
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Janet Hook
Hyun Joo Kim
Emily Lin
Virenia Lind
Marti Pia
Sarona Sowa
Duanna Ulyate
Nancy von Oeyen

ALTO

Natalie Beck
Leanna Brand
Aleta Braxton
Elin Carlson
Barbara Durham
Amy Fogerson
Michelle Fournier
Sheila Murphy
Leslie Sabedra
Linda St. George
Nancy Sulahian
Mary Ella Van Voorhis

TENOR

Edward Bruner
Rich Brunner
Kent Carlson
John French
Paul Gibson
Jody Golightly
Sal Malaki
Christian Marcoe
Marvin Neumann
John Revheim
Mike Reynolds
George Sterne

BASS

Mark Beasom
Jim Drollinger
Michael Freed
Michael Geiger
Stephen Grimm
Paul Hinshaw
Lewis Johnson
Lew Landau
Edward Levy
Roger Lindbeck
John Reinebach
David Schnell

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Roger Wilkie, *Concertmaster*
Amy Hershberger,
Assistant Concertmaster
Patricia Johnson
Leslie Katz
Robin Lorentz
Frances Moore
Cynthia Moussas
Ernest Salem
Jennifer Walton
Dynell Weber

VIOLIN II

Steve Scharf, *Principal*
Nicole Bush
Juliann French
Jeff Gauthier
Ruth B. Johnson
Isabel Lee LaForet
Linda Stone

VIOLA

Kazi Pitelka, *Principal*
Yvonne Creanga
Stacey Phillipone
Jane Levy
Shawn Mann
Dorri Sippel

CELLO

John Walz, *Principal*
Dolores Bing
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Cecelia Tsan

BASS

Constance Deter
David Parmeter
Thomas Peters

FLUTE

Gary Woodward, *Principal*
Lisa Edelstein

OBOE

Electra Reed, *Principal*
Sarah Beck

CLARINET

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