

# LOS ANGELES MASTER CHORALE & SINFONIA ORCHESTRA

**Paul Salamunovich • Music Director**

*The Music Center of Los Angeles County • 135 North Grand Avenue • Los Angeles, CA 90012*

*Roger Wagner*  
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*Edward J. McAniff*  
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*Marshall A. Rutter*  
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*Mark Foster*  
President

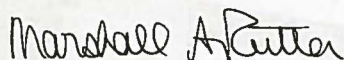
## **Dear Friend of the Los Angeles Master Chorale:**

Tonight's concert, *Sacred and Profane*, will be another triumphant performance of two great 20th century masterpieces by the Los Angeles Master Chorale under the direction of Paul Salamunovich. What you may not realize is that this concert marks a great milestone — the first concert of the 35th season of the Master Chorale. In 1964, a great community leader and choral music lover, Z. Wayne Griffin, introduced Roger Wagner to a group of young businessmen in the Los Angeles Junior Chamber of Commerce. Maestro Wagner wanted to establish a symphonic chorus with its own season of great choral masterworks. The Junior Chamber was inspired by this concept, and it mobilized its members to organize the Master Chorale. In fact, the Junior Chamber actually managed the Chorale during its first season.

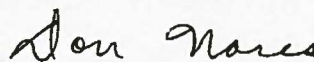
Now, almost 35 years later, under the inspired leadership of its three past and present conductors, Roger Wagner, John Currie and Paul Salamunovich, the Chorale has performed hundreds of choral masterworks that Los Angeles audiences would not have otherwise heard. The Chorale has become "America's premier chorus."

We take pride in our small part in the founding of this great Chorale. We both feel we were in the "right place at the right time." Now, you too are in the right place at the right time to insure the continued growth and flourishing of the Master Chorale. For all of you who love choral music and appreciate the excellence of Paul and the Master Chorale, it is time to act. If each of you would introduce one more person to the sublime beauty of choral music; if each of you would convince one more person to attend our concerts and to subscribe; and if each of you would contribute generously to the financial support of this organization, then 35 years from now — in 2033 — the Master Chorale will be performing its 70th anniversary season in magnificent style. Wouldn't that be a great accomplishment in which you could take pride? Won't you please join us in supporting the Master Chorale?

Most sincerely,



Marshall A. Rutter  
Vice Chairman and  
Founding Director



Donald J. Nores  
Founding Director

**General Offices**  
333 S. Grand Avenue  
Suite 480  
Los Angeles  
California 90071  
213-626-0624  
fax 213-626-0196  
e-mail lamc@lamc.org



# LOS ANGELES MASTER CHORALE

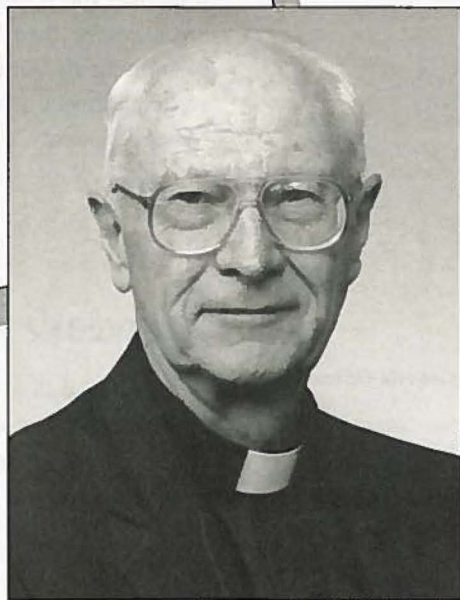
AND SINFONIA ORCHESTRA

*Paul Salamunovich • Music Director*

**Richard H. Trame, S. J., Ph.D.**  
**1921-1998**

Richard H. Trame, S. J., program annotator of the Los Angeles Master Chorale for the past 20 years, passed away on April 10th, 1998. He was also a highly valued member of the Master Chorale's Program Committee and Advisory Board.

Father Trame had a keen appreciation and love of fine music, particularly choral music. He became moderator and choral coordinator of the Loyola University Choruses in 1963 and brought current L.A. Master Chorale Maestro Paul Salamunovich to the University in 1964. Their 27-year collaboration created a model collegiate program. This association continued into the Master Chorale years, with Father Trame offering his support as a researcher and advisor, along with his continued role as a program annotator. His great knowledge of choral repertoire was a tremendous asset, not only to Loyola Marymount University, but to the Master Chorale as well. Father Trame was a very vocal champion of the choral art, as well as a teacher, mentor, and friend to countless people. He left to his students, colleagues and friends a legacy of boundless energy, great knowledge, an unerring sense of pride and purpose, and his unfailing wit.



RICHARD H. TRAME, S. J., PH.D.



LOS ANGELES  
**MASTER CHORALE**  
AND SINFONIA ORCHESTRA

*Paul Salamunovich • Music Director*

**35<sup>th</sup>**  
SEASON

Sunday, October 11, 1998 at 7:30 p.m.  
Curtain Raiser Preview at 6:30 p.m. with Alan Chapman  
DOROTHY CHANDLER PAVILION

*This concert is lovingly dedicated to the memory of  
Richard H. Frame, S. J., Ph.D. (1921-1998),  
Program annotator of the Los Angeles Master Chorale for 20 years*

**SACRED AND PROFANE**

**PAUL SALAMUNOVICH, Conductor**

Barry Socher, Concertmaster  
Paula Rasmussen, Mezzo-Soprano  
Charles Austin, Bass-Baritone

**REQUIEM**

Maurice Duruflé  
(1902 - 1986)

- I Introit
- II Kyrie
- III Domine Jesu Christe
- IV Sanctus
- V Pie Jesu
- VI Agnus Dei
- VII Lux aeterna
- VIII Libera me
- IX In paradisum

PAULA RASMUSSEN, *Mezzo-Soprano*  
CHARLES AUSTIN, *Bass-Baritone*

**INTERMISSION**


**BELSHAZZAR'S FEAST**

William Walton  
(1902 - 1983)

The Captivity  
The Feast  
The Fall of Babylon

CHARLES AUSTIN, *Bass-Baritone*

**This performance is supported in part by the Los Angeles County Arts Commission**

 **UNITED AIRLINES is the official 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



## PROGRAM NOTES

By Richard H. Trame, S.J., Ph.D.

(1921–1998)

### *Durufle's Requiem*

Maurice Durufle (1902–1986) stands as one of the eloquent 20<sup>th</sup>-century spokesmen for the great tradition of French organ and religious music. At the age of 18 he entered the Paris Conservatory, studying under a number of prominent performers, academicians and composers, among whom were Vierne, Tournemire and Dukas. He was professor of harmony at the Conservatory from 1943 to 1969. In 1961, Pope John XXIII conferred on him the honor of "Knight Commander of the Order of St. Gregory" in recognition of his outstanding contribution to sacred music.

After World War II, the French publishing firm of Durand et Cie in 1947 commissioned Durufle to compose a *Requiem*. In view of this commission and the fact that it was premiered in November 1947 over Paris Radio under the baton of Roger Desormiere, one may conclude that the *Requiem* commemorates France's war dead. Durufle dedicated his *Requiem* to his father. An exceedingly fastidious and cautious composer, Durufle followed in the footsteps of Gabriel Fauré (1845–1924), whose famed *Requiem* emphasized the more consoling, hopeful aspects of the ritual text rather than the dramatic. Even more than Fauré, however, Durufle was influenced in much of his sacred music by Gregorian chant, from which he drew his thematic materials. In the *Requiem*, he maintains the suppleness of the Gregorian melody while decking it with brilliant modal harmonies and surrounding it, as Xavier Durasse has observed, with polyphony.

Durufle has described his *Requiem* in these terms: "My *Requiem* is built entirely from the Gregorian themes of the Mass for the Dead. At times, the text is paramount, and therefore the orchestra intervenes only to sustain or to comment. At other times an original musical fabric, inspired by the text takes over completely, notable in the [offertory] *Domine Jesu Christ*, the *Sanctus* and the *Libera me*. In general I have tried to reconcile as far as possible the very flexible Gregorian melodies as established by the Benedictine [monks] of Solesmes with the exigencies of modern notation. As for the musical form of each of the movements, it is dictated by the form of the liturgy itself. The ensemble effect between voices and orchestra serves to emphasize the idea of comfort, faith and hope."

*Introit*  
*Requiem aeternam dona eis,*  
*Domine: et lux perpetua luceat*  
*eis*  
*Te decet hymnus Deus in Zion,*  
  
*et tibi redetur votum in*  
  
*Jerusalem: exaudi orationem*  
*meam,*  
*ad te omnis caro veniet.*

*Introit*  
Eternal rest grant unto them,  
O Lord: and let perpetual  
light shine upon them.  
A hymn befits you, O God in  
Zion,  
and to you a vow shall be  
fulfilled in  
Jerusalem: hear my prayer.  
  
for unto you all flesh shall come.

*Kyrie*  
*Kyrie eleison*  
*Christe eleison*

*Offertory*  
*Domine Jesu Christe, Rex gloriae,*  
*libera animas omnium fidelium*

*defunctorum de poenis inferni et*  
*de profundo lacu:*  
*libera eas de ore leonis,*  
*ne absorbeat eas tartarus,*  
*ne cadant in obscurum:*  
*sed signifer sanctus Michael*

*repraesentet eas in lucem*  
*sanctam:*  
*Quam olim Abrahae promisisti*  
*et semini ejus. Hostias et*

*preces tibi, Domini, laudis*  
*offerimus:*  
*tu suscipe pro animabus illis,*

*quarum hodie memoriam facimus:*  
*fac eas, Domine, de morte transire*

*ad vitam. Quam olim Abrahae*  
*promisisti, et semini ejus.*

*Sanctus*  
*Sanctus, Sanctus, Sanctus,*  
*Domine Deus Sabaoth.*  
*Pleni sunt caeli et terra gloria*  
*tua.*  
*Osanna in excelsis.*  
*Benedictus qui venit*  
*in nomine Domini.*  
*Osanna in excelsis.*

*Pie Jesu*  
*Pie Jesu Domine, dona eis*  
*requiem sempiternam.*

*Agnus Dei*  
*Agnus Dei, qui tollis*  
  
*peccata mundi: dona eis requiem*  
  
*Dona eis requiem sempiternam.*

*Communion*  
*Lux aeterna luceat eis,*  
  
*Domine: Cum sanctis tuis*  
*in aeternum: quia pius es.*  
  
*Requiem aeternam dona eis,*  
*Domine,*  
*et lux perpetua luceat eis.*

*Kyrie*  
Lord have mercy  
Christ have mercy

*Offertory*  
Lord Jesus Christ, King of glory,  
liberate the souls of all the  
faithful  
departed from the pains of hell  
and from the deep pit: deliver  
them from the lion's mouth,  
let not hell swallow them up,  
let them not fall into darkness:  
but let Michael, the holy  
standard-  
bearer, bring them into the  
holy light,  
Which once you promised to  
Abraham and to his seed.  
Sacrifices and  
prayers of praise, O Lord, we  
offer to you.  
Receive them, Lord, on  
behalf of those souls we  
commemorate this day.  
Grant them, O Lord, to  
pass from  
death unto life, which once you  
promised to Abraham and to  
his seed.

*Sanctus*  
Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of  
your glory.  
Hosanna in the highest.  
Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

*Pie Jesu*  
Blessed Jesus, Lord, grant them  
everlasting rest.

*Agnus Dei*  
Lamb of God, who takes  
away the  
sins of the world: grant  
them rest.  
Grant them everlasting rest.

*Communion*  
May eternal light shine upon  
them,  
O Lord, in the company of your  
saints forever and ever, for  
you are  
merciful. Eternal rest grant  
unto them, O Lord:  
and let perpetual light shine  
upon them.



*Libera me*  
*Libera me, Domine, de morte*  
*aeterna, in die illa tremenda:*  
*Quando*  
*coeli movendi sunt et terra: Dum*  
*veneris judicare saeculum per*  
*ignem. Tremens factus sum*  
*ego, et*  
*timeo dum discussio venerit,*  
*atque ventura*  
*ira. Dies illa, dies irae,*  
*calamitatis et miseriae, dies*  
*magna et*  
*amara valde. Dum veneris judicare*

*saeculum per ignem.*  
*Requiem aeternam dona eis,*  
*Domine,*  
*et lux perpetua luceat eis.*

*In paradisum*  
*In paradisum deducant te*  
*Angeli:*  
*in tuo adventu suscipiant te*  
*Martyres,*  
*et perducant te in civitatem*

*sanctam Jerusalem. Chorus*  
*Angelorum te suscipiat, et cum*

*Lazaro quondam paupere*  
*aeternam habeas requiem*

### ***Belshazzar's Feast***

William Walton (1902–1983) received his commission from the BBC to compose his massive and tightly compressed oratorio *Belshazzar's Feast* for the Leeds Festival of 1931. The Festival had also programmed the Berlioz *Requiem* — with its extensive orchestra and brass — and thus provided Walton the opportunity to exploit the huge forces there assembled.

*Belshazzar's Feast* (along with Vaughan Williams' *Sancta Civitas* of 1925) has come to be generally recognized as the biggest oratorio landmark since Elgar's *Dream of Gerontius* of 1900. Unlike the lengthy Handelian-style oratorios of the 19<sup>th</sup> century, both Vaughan Williams and Walton compressed their works to slightly more than half an hour in length. Walton's work exhibits taut, vivid and highly dramatic episodes which are paced and unified by an orchestra and chorus. The frankly pagan overtones of *Belshazzar's Feast* — especially in its depiction of the ephemeral grandeur, wealth and pride of the Babylonians and their King — rendered it for a time quite unacceptable for the cathedral atmosphere of the famous Three Choirs Festival. The first international performance of *Belshazzar's Feast* took place in Amsterdam in 1933.

Walton's close friend, Constant Lambert, greatly influenced

*Libera me*  
 Deliver me, O Lord, from death  
 eternal, on that dreadful day:  
 when  
 the heavens and the earth shall  
 quake, when you shall come to  
 judge the world by fire. I am  
 siezed  
 by trembling, and I fear until the  
 judgement should come, and the  
 coming wrath. O that day,  
 day of  
 wrath, day of calamity and  
 misery,  
 momentous day, and exceedingly  
 bitter, when you shall come to  
 judge the world by fire.  
 Eternal rest grant unto them,  
 O Lord:  
 and let perpetual light shine  
 upon them.

*In paradisum*  
 May the Angels lead you into  
 par-  
 adise; May the Martyrs  
 welcome you  
 upon your arrival and lead  
 you into  
 the holy city of Jerusalem.  
 May the  
 choir of Angels welcome you  
 and,  
 with Lazarus once poor, may you  
 have eternal rest.

his music. Both composers incorporated American jazz idioms into their compositions. It was, however, an idiom transformed into sophisticated symphonic dimensions by what Lambert called "highbrow European composers." Lambert's principles found full realization in *Rio Grande* of 1927 which directly inspired Walton in his approach to *Belshazzar's Feast*.

Both composers collaborated with the Sitwells, Lambert with Sacheverell and Walton with Osbert, in formulating the texts of the two works. Osbert Sitwell organized his libretto for Walton from Psalm 137, the fifth chapter of the Book of Daniel, and Psalm 81 — in that order. This was not Walton's first collaboration with a member of this famed literary family. On and off between 1920 and 1930, Walton lived with the Sitwells as an "adopted or elected brother." Not only did he compose his popular "entertainment" *Façade* to Edith Sitwell's poems, but other works including the overture *Portsmouth Point*, the *Sinfonia concertante* and Walton's orchestral masterpiece, the *Viola Concerto*, all emerged from this beneficial cultural exchange.

*Belshazzar's Feast*, following immediately upon the *Viola Concerto*, found no precedent in any of his previous works. At the time, the choral parts were judged to be exceedingly difficult. By today's standards, however, they are regarded as a significant but attainable challenge to many choral societies. Moreover, the initial musical shock enthusiastically received by the audience at Leeds in 1931 has receded as the rhythmic, harmonic, and instrumental modernities of the score have become an integral part of our musical heritage.

Commentator Edward Greenfield writes: "Walton does much more than provide a brilliant setting of one of the Bible's most colorful stories, he matches the religious feeling behind that story with choral music of an intensity rarely matched in any oratorio."

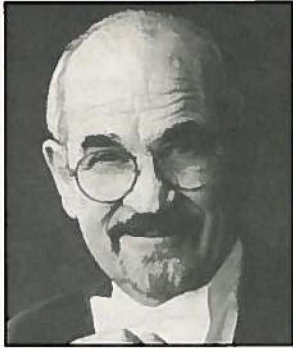
*Belshazzar's Feast* is comprised of three segments. The work opens with a simple trumpet blare after which the unaccompanied voice of Isaiah announces exile to the Jews. A simple recitative device is used several times throughout the oratorio to heighten and enhance the orchestral and chorus entrances as well as adding musical color. The choir represents the lamenting Jews by the waters of Babylon as they invoke curses upon their captors.

As the scene shifts, all forces depict in vivid musical colors the magnificence and wealth of Babylon. The overbearing pride of King Belshazzar is displayed at a banquet where he drinks from sacred temple vessels and thus highlights his wantonness. This episode receives brilliant musical treatment. A finger then traces fateful words on a wall to eerie orchestral accompaniment. After the chorus shouts "slain!" to the terse announcement of the monarch's demise, it returns to its role as the Jewish people, this time exulting in the glorification of the God of Jacob in Psalm 81. Triumph reaches its climax with the ecstatic repetitions of Alleluia!





## 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 and became the Los Angeles Master Chorale as established in 1964 by Roger Wagner. Salamunovich was appointed Assistant Conductor, serving in that capacity until 1977.

A highly esteemed music educator, Paul 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 was a member of 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 in Los Angeles and was 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 Patroness Committee and, in May of 1995, was presented with a Distinguished Artists Award by Club 100 of the Los Angeles Music Center along with Plácido Domingo, Judith Jamison, Garry Marshall and Wendy Wasserstein.

Throughout his career Maestro Salamunovich has guest conducted over 750 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 Columbia, Paramount, 20<sup>th</sup> Century Fox, Universal and Warner Bros.

In addition to his work with the Master Chorale, Paul 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, including a performance of 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.

Paul Salamunovich has been 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 and, on February 28<sup>th</sup>, 1998, was also presented with the "Peter the Great" medal for his dedication to the preservation and performance of Russian choral music, given by the Los Angeles St. Petersburg Sister City Committee on the occasion of the Chorale's performance of Rachmaninoff's *All-Night Vigil*.

### LOS ANGELES MASTER CHORALE

The Award-winning Los Angeles Master Chorale, America's Premier Chorus, is celebrating its 35th anniversary this season and its 8th under the direction of Maestro Paul Salamunovich. The 120-voice Chorale has been acclaimed by conductor Sir Simon Rattle as "one of the finest choruses in the world." Lauded for a "commitment to adventuresome programming," the Master Chorale and 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 a resident company of the Los Angeles Music Center, with its own season and its own orchestra, the Los Angeles Master Chorale is the largest choral organization of its kind in the United States. Founded by the late Roger Wagner, the Chorale first performed in the Dorothy Chandler Pavilion when The Music Center opened its doors in 1964. Guest conductors have since included Alfred Wallenstein, Robert Shaw, Helmuth Rilling, Margaret Hillis, Robert Page and Richard Westenberg.

The Master Chorale serves as the chorus for the Los Angeles Philharmonic and the Hollywood Bowl Orchestras, having appeared in concerts and on recordings with such notables as Esa-Pekka Salonen, John Mauceri, Zubin Mehta, Carlo Maria Giulini, Andre Previn, Sir Roger Norrington, Kurt Sanderling, Sir Simon Rattle, Michael Tilson-Thomas, Pierre Boulez, Eugene Ormandy and Valerie Gergiev, among others. The Chorale has also recently released two CD's under the RCM label: *Christmas* and *Lauridsen — Lux Aeterna*, the latter devoted to the works of Composer-in-Residence, Morten Lauridsen.

In recent years the Chorale has included world-renowned guest choirs as part of its concert season including Chanticleer, the Eric Ericson Chamber Choir, the Seoul Ladies Singers of Korea, the Albert McNeil Jubilee Singers, and the American Boy Choir. Special access to all concerts has been enhanced through engage-

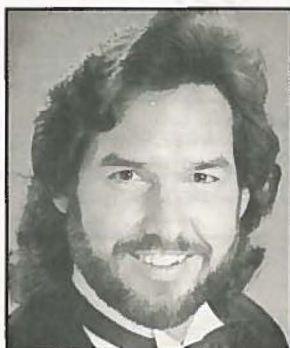




ment of a signer, continued use of supertitles, large-print programs, Braille accessibility and free curtain-raiser preview events.

The Chorale's extensive education and outreach programs annually reach more than 23,000 students throughout Southern California. 1998's high school choral festival involved more than 1300 students from 24 schools and included a massed-choir concert open to the public. 1999 will mark the 10<sup>th</sup> anniversary of this splendid event.

Founding Music Director Roger Wagner served as Music Director until 1986, after which he became Music Director Laureate until his death in 1992. John Currie led the Chorale from 1986 until 1991, when Paul Salamunovich was appointed Music Director.



**CHARLES AUSTIN,**

*Bass*, a Nebraskan and former Marine Corps helicopter pilot, has quickly emerged as a major new musical talent on the operatic and concert scenes. Tonight he makes his third appearance with the Los Angeles Master Chorale. Mr. Austin made his Carnegie Hall debut with the Master-

work Chorus in Handel's *Messiah*, and has since made two further appearances there singing Verdi's *Nabucco* with the Collegiate Chorale and Beethoven's *Missa Solemnis* with the St. Cecilia Symphony Orchestra and Chorus.

Recent and forthcoming engagements include appearing as Raimondo in Denezetti's *Lucia di Lammermoor* with the Utah Opera, Dulcamara in *L'Elisir d'amore* and Mephistopheles in *Faust* with Madison Opera, Daland in *Der Fleigende Holländer* with Opera Pacific, King Mark in Wagner's *Tristan und Isolde* with the Cincinnati Symphony and Minnesota Orchestra, Raphael and Adam in Haydn's *Creation* with the Los Angeles Master Chorale, and the Secret Police Agent in *The Consul* at the Festival of Three Worlds in Spoleto, Italy, directed by GianCarlo Menotti. He appeared as bass soloist with the New Texas Festival in Bach's *St. Matthew Passion*, Handel's *Messiah* with the Washington Choral Arts Society at the Kennedy Center, and Rossini's *Petite Messe Solenne* in Missouri.

Mr. Austin will appear in the PBS telecast of the Milwaukee Symphony's Beethoven *Ninth Symphony*, and can be heard in a recording with Koch International Classics as Chamberlain in Stravinsky's *Le Rossignol* with the Seattle Symphony.



**PAULA RASMUSSEN,**

*Mezzo-Soprano*, acclaimed as one of opera's rising stars, is a California native and frequent performer with the Los Angeles Opera where she recently appeared as Charlotte in *Werther*, Minerva in *Il ritorno d'Ulisse in Patria* and Cherubino in *Le Nozze di Figaro*. Other appearances

last season included the roles of Octavian in *Der*



Rosenkavalier and Varvara in *Káťa Kabanová* with Dallas Opera, Fenena in *Nabucco* at the Opera National de Paris; Cherubino in *Le Nozze di Figaro* with New York City Opera; and the title role in *Xerxes* in Geneva and Cologne. Upcoming roles include Annio in *La Clemenza di Tito* at both Paris and Glynbourne, and the title role in *Carmen* in a return engagement with the Oper de Stadt Köln.

On the concert stage, Ms. Rasmussen was featured with the Budapest Symphony and Los Angeles Master Chorale in Mozart's *Requiem* at the Hollywood Bowl, and with the Master Chorale in Bruckner's *Te Deum*, Handel's *Messiah* and Pergolesi's *Magnificat* at The Music Center. She appeared in both 1997 and 1998 with the Boston Symphony Orchestra at the Tanglewood Festival. She performed Bach's *B Minor Mass* with The Cleveland Orchestra and the Toledo Symphony and Stravinsky's *Pulcinella* with the St. Paul Chamber Orchestra at New York's Avery Fisher Hall. With the Los Angeles Philharmonic and Esa-Pekka Salonen, she performed Haydn's *Paukenmesse* and Debussy's *La damoiselle elue*, which she recorded with Dawn Upshaw for Sony Classical.

Previous Los Angeles Opera engagements include the roles of the Composer in *Ariadne auf Naxos*, Hansel in *Hansel and Gretel*, Zerlina in *Don Giovanni*, and Nancy T'ang in the Peter Sellars' production of *Nixon in China*.

Miss Rasmussen is a Regional Winner of the 1992 Metropolitan Opera Competition and a winner of a 1994 MacAllister Award.

## CHORALE FEATURED ON PUBLIC RADIO

Hear the Los Angeles Master Chorale on KUSC-FM, Sunday, October 18, on the noon program "The First Art." Under the baton of Paul Salamunovich, the Chorale will sing Composer-in-Residence Morten Lauridsen's popular cycle *Midwinter Songs*.

## DOROTHY CHANDLER PAVILION HOUSE STAFF

House Manager ..... Ronald Bruguiera  
 Head Usher ..... Stephen J. Olear  
 Master Carpenter ..... Brian Harmeyer  
 Master Electrician ..... Peter Perricone  
 Master of Properties ..... Carmine Marinelli  
 Master Audio/Video ..... Jeff Des Enfants

# LOS ANGELES MASTER CHORALE

Paul Salamunovich • Music Director

OUR REMAINING CONCERTS THIS SEASON

## Double Chorus CONCERT

Sunday, Nov. 1, 1998 7:30 p.m.

Like voices echoing through Gothic halls, the Chorale will be divided into two separate choirs, embracing you with the glorious sounds of the Renaissance masters Lassus and Palestrina, contemporary composers Frank Martin and Randall Thompson, and others.

## Home FOR THE Holidays

Sunday, Dec. 13, 1998 7:30 p.m.

Our traditional Holiday concert features the Christmas portion of Handel's *Messiah*. Listeners young and old will also enjoy *St. Luke's Story*, a collection of familiar carols colorfully arranged by Roger Wagner and woven together by a celebrity guest narrator.

Sponsored by City of Los Angeles Cultural Affairs Department  
 This concert is part of Los Angeles Music Week

## MESSIAH SING-ALONG

Saturday, Dec. 19, 1998 7:30 p.m.

Join soloists from the chorale, the Sinfonia Orchestra and 3,000 others in celebration of the holiday! Bring your score (or buy one from us that evening) and become part of the chorus for Handel's beloved *Messiah*.

Not included in our series, separate admission is required.

## ROGER WAGNER Celebration Concert

Sunday, Jan. 24, 1999 7:30 p.m.

For more than 50 years, Founding Director Roger Wagner delighted countless audiences with concerts that featured Gregorian chant and Renaissance motets, moved to appealing classics and then concluded with folk songs—recollections of the South, the Old West, the sea—songs of love, faith, work and play.

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## the Moses Hogan Chorale

In Honor of Black History Month

Sunday, Feb. 28, 1999 7:30 p.m.

We welcome this New Orleans based Chorale as our featured guest chorus. Hailed for impeccable diction, tuning and cohesive sound, they have electrified audiences with their stunning interpretations of traditional songs and spirituals by African-American composers and arrangers.

Sponsored by City of Los Angeles Cultural Affairs Department

## BRAHMS & LAURIDSEN

Sunday, Apr. 25, 1999 7:30 p.m.

*Triumphed, Nänne, Schicksalslied*—three powerful selections by Johannes Brahms, whose rich harmonies and romantic style imbue his music with warmth and passion. *Mid-Winter Songs*—one of Composer-in-Residence Morten Lauridsen's best known choral cycles.

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## Great Opera Chorus

Sunday, May 16, 1999 7:30 p.m.

Suzanna Guzman, Mezzo Soprano  
 Charles Castronovo, Tenor

Songs from your favorite operas will provide a delightful finale to the 35th Anniversary year. The Chorale is also privileged to present the world premiere of *Phoenix Rising* by the celebrated American composer Libby Larsen.

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## CHORALE

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Renee Burkett Shulgold  
Pamela Chapin  
Mirta Gasparri  
Laura Grimm  
Pamela Hall  
Kristin Hightower  
Saundra Hall Hill  
Marie Hodgson  
Janet Hook  
Gina Howell  
Carol Juhas  
Hyun Joo Kim  
Pamela Lefko  
Sherli Leonard  
Emily Lin  
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Marnie Mosiman  
Frances Pampeyan  
Marti Pia  
Holly Ristuccia  
Carmen Rosendahl  
Christine Sorenson  
Duanna Ulyate  
Inyong Um

Irina Varamesova  
Nancy von Oeyen  
Frederique Ward

### ALTOS

Mary Bailey  
Nicole Baker  
Kimberly Bernhardt  
Helen Birch  
Sarah Bloxham  
Leanna Brand  
Sue Christman  
Cheryll Desberg  
Barbara Durham  
Sarona Farrell  
Amy Fogerson  
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Patricia Aiken  
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Sharon Harman  
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Dynel Weber  
Jennifer Walton  
Margaret Wooten

### VIOLIN II

Steve Scharf, *Principal*  
Juliann French  
Jeff Gauthier  
Cynthia Moussas  
Isabele Lee  
Marvin Palatt  
Chris Reutinger  
Linda Stone  
Jean Sudbury  
Philip Vaiman

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Kazi Pitelka, *Principal*  
Briana Ackerman  
Yvonne Creanga  
Jane Levy  
Renita Koven  
Shawn Mann  
Jody Rubin  
Dori Sippel

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Delores Bing  
Margaret Edmondson  
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Nadine Hall  
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Thomas Peters

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Mary Gale

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Judy Farmer  
Theresa Truenfels

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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, the City of Los Angeles Cultural Affairs Department and the Los Angeles County Arts Commission. 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.



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# News & Events

## Voices & Views V — May 30, 1998



Pictured at the May 30th Voices & Views V dinner dance immediately following the final concert of the 97-98 season are (l to r) Guest of Honor Composer Morten Lauridsen, event Co-Chair Dona Schultz, Music Director Paul Salamunovich, LAMC Vice Chair Marshall Rutter, and event Co-Chair Christine Kuyper.



Celebrating the success of the Master Chorale's closing concert at the Voices & Views Gala are (l to r) Mark Foster, President of LAMC; Ted McAniff, Chair, LAMC; Andrea Van de Kamp, Chair, The Music Center; Keith Russell, Chairman, Mellon Financial Group West Coast; and Paul Salamunovich, Music Director, LAMC. Mellon Bank has been the generous sponsor of this event for five consecutive years.



LAMC Composer-in-Residence Morten Lauridsen and his wife Koong-Ja and Bonnie and Hugh Grinstead share congratulations — Bonnie for her award as an L.A. Times Volunteer of Distinction for 1998; Morten, as the honoree at the Voices & Views V celebration immediately following the season finale. Mr. Lauridsen was recognized for his continuing contributions to the Chorale and the success of the LAMC CD *Lauridsen-Lux Aeterna*, released in May 1998 (see review elsewhere in this magazine) devoted to the works of Mr. Lauridsen.

## Ball Kick-off Party, July 1998



A Summer Sherry Tea at the home of Carol and Warner Henry and hosted by Elayne and Tom Techentin marked the beginning of festivities leading up to the Grande Fantasy Ball, the Chorale's annual benefit, to be held this year November 14, 1998, at the Los Angeles Regal Biltmore Hotel. Pictured (l to r) are Anna Maria Alberghetti, member Artistic Committee; Sandra Wisot, Ball Chair; and Elizabeth Levitt Hirsch, Guest of Honor for the 1998 Grande Fantasy Ball.



# MASTER CHORALE ASSOCIATES

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

Now in their 35th year, the Master Chorale Associates continue to provide strong support for the Master Chorale and the community through their various fundraising and volunteer activities, including the coordination of Preview Suppers held in the Grand Hall prior to each Concert Preview lecture.

The Los Angeles Master Chorale Associates support the educational and outreach programs of the Los Angeles Master Chorale Associates, including the in-school Chamber Singers interactive "Bridging Cultural Harmony" presentations and the annual High School Choir Festival. This past year, for the first time, the festival's afternoon concert was broadcast live — thanks to the generosity of KKKGO, FM 105.1.

The 1998-99 High School Choir Festival — the 10th annual festival — will be held on April 30, 1998, at the Dorothy Chandler Pavilion. The afternoon concert will be free to the public. For information about the in-school presentations or the high school choir festival, please call the Chorale office 213-626-0624.



Students pictured at the morning rehearsal with Maestro Salamunovich at the annual High School Choir Festival sponsored by the Los Angeles Master Chorale Associates.

Membership in the Master Chorale Associates allows you to give and receive at the same time and is open to both men and women. Stop by the Associates table in the Lobby; Membership Chair Regina Clark welcomes your questions and interest. If you prefer, you may call her at 818-353-1360 to receive a membership brochure.

### 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.

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### 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  
February 21, 1999  
House of Blues Gospel Brunch

You are invited to dinner! Join the Master Chorale Associates and other fellow concert-goers prior to the concert for a buffet dinner in the Grand Hall. To make reservations, please phone 213-972-3044. Dinner is \$12 if reservations are made 24 hours in advance; otherwise, dinner is \$14 at the door. Dinner begins at 5:30 prior to each concert.



# 1997-1998 ANNUAL SUSTAINING FUND

The Los Angeles Master Chorale Association is pleased to recognize and honor all the donors who contributed to the Chorale's success during the 1997-1998 season. It is your love of music and commitment to the choral art form — and, in particular, to the Los Angeles Master Chorale and Sinfonia Orchestra — that allows these magnificent concerts to continue. Since ticket revenues cover only 35 percent of concert costs, your gifts are vitally important.

Please join us in expressing our appreciation to the following individuals, businesses and foundations that supported the L.A. Master Chorale during the last season.

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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.

Circle of Friends members pledge annual gifts of \$1000 or more and enjoy a variety of benefits, including Dinner with the Maestro. To receive a Circle of Friends brochure, please call us at 213-626-0624, Ext. 20.

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The Los Angeles Master Chorale wishes to recognize the following members of the Roger Wagner Society whose leadership and vision, through irrevocable planned gifts, will ensure the future of the Los Angeles Master Chorale:

*Claudia and Mark Foster  
Jane and Ted McAniff  
Nancy and Robert Miller  
Raymond R. Neevel*

The future of the Los Angeles Master Chorale rests with all of us. An endowment for the future is up to each of us to create today.

If you have already included the Master Chorale in your estate plan, please let us know. All irrevocable planned gifts qualify for inclusion in the Roger Wagner Society. Planned gifts allow you to benefit now and be a donor later.

If you wish, we are able to assist you with your estate planning questions. For information or to arrange a private consultation in a confidential setting, please contact Marjorie Lindbeck, Director of Development, at (213) 626-0624, ext. 20.

***Benefit now. Be a donor later.***



The following review appeared in  
The American Record Guide, the  
September/October 1998 issue:

**LAURIDSEN: *Lux Aeterna***

*Lux Aeterna*: Chansons des Roses;  
Ave Maria; Mid-Winter Songs; O  
Magnum Mysterium. Los Angeles  
Master Chorale, Paul Salamunovich  
RCM 19705 (Allegro) 76 minutes

"This program accomplished the impossible: it actually made me regret not being from Los Angeles so I could join the Master Chorale under Maestro Salamunovich's direction and spend my days singing Morten Lauridsen's music. Lauridsen, professor and Chair of the Composition Department at USC, is also Composer-in-Residence of the Chorale. He writes heart-felt, radiant, absolutely gorgeous music; and it is delivered *con amore* here by everyone concerned. *Lux Aeterna* is a five-movement non-liturgical Requiem for choir and chamber orchestra that draws from the Mass, plus portions of the *Te Deum*, *O Nata Lux* and *Veni Sancte Spiritus*. What a powerfully uplifting work it is. 'Ave Maria'

and 'O Magnum Mysterium' are a cappella pieces full of long lines, arching suspensions, shimmering dissonances, and intense spiritual beauty. Lauridsen's work in the secular realm is represented by two song cycles: *Les Chansons des Roses*, which employs five flower-inspired texts by Rainer Maria Rilke, and the five orchestrated *Mid-Winter Songs* inspired by the poetry of Robert Graves. I don't want to waste time stringing adjectives together. Suffice it to say this is all music straight from the heart. Emotions churn in warm, gentle ways, and you'd have to be a constipated, curmudgeonly old coot inside not to be moved by it! The choir and orchestra sound like they were deputized by the angels to bring this music to earth. RCM's sound is warm and plush and the notes, once they stop babbling, are helpful. This will be on my Year's Best List for sure come January. I bet it makes yours too!"

— Philip Greenfield

You may purchase this recording at the Tower Records booth in the lobby, or ask for it at your favorite record store. For further information on *Lauridsen: Lux Aeterna* or on *Christmas*, released 1996, please call LAMC at 213-626-0624.