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LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

Paul Salamunovich • Music Director

Sunday, November 1, 1998 at 7:30 p.m.
Curtain Raiser Preview at 6:30 p.m. with Peter Rutenberg

35th
SEASON

DOUBLE CHORUS CONCERT


PAUL SALAMUNOVICH, Conductor

Echo Song		Orlando di Lasso (1532–1594)
A Hymn to the Virgin		Benjamin Britten (1913–1976)
Lo, How a Rose E'er Blooming		M. Praetorius (1571–1621) arr. J. Sandström
Mass		Frank Martin (1890–1974)
	<i>Kyrie</i>	
	<i>Gloria</i>	
	<i>Credo</i>	
	<i>Sanctus</i>	
	<i>Hosanna</i>	
	<i>Agnus Dei</i>	

INTERMISSION

Stabat Mater		G. P. da Palestrina (1525–1594)
Dormiva Dolcemente		Giovanni Gabrieli (1553–1612)
La Battaglia		Adriano Banchieri (1568–1634)
Ave Maria		Franz Biebl (b. 1906)
Have Ye Not Known? Ye Shall Have A Song	From <i>The Peaceable Kingdom</i>	Randall Thompson (1899–1984)
Canticle of Invocation		James Fritschel (b. 1929)
Gloria	From <i>Missa Angelorum</i> U.S. Premiere	Carl Rütti (b. 1949)

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

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

PROGRAM NOTES

By Peter Rutenberg

Double Chorus Concert

Call and response has been an integral feature of the folk idiom since prehistoric times: virtually all societies have incorporated some form of this group activity in their seasonal, religious and life-cycle celebrations, military exercises, agricultural pastimes, water journeys, rote education and children's games. But folk arts have a way of evolving and elevating themselves into high art, and in the history of western music, this evolution expressed itself in the florid chants of the Jewish, Roman Catholic and Eastern Orthodox religions, all of which use a leader (a cantor or priest) and a congregation (the entire assembly, a choir, or a group of clergy) to perform religious rites. It was in the Roman Church that the musical descendants of *call and response* achieved their highest order during the Renaissance.

The architecture of that Golden Age was partly responsible, both in its purest sense and in its musical application. The buildings themselves kept getting larger and more elaborate. Older churches were added onto with special chapels dedicated to various saints, or for the interment of honored church officials. New churches were constructed using the latest architectural advances. Eventually, more choir lofts and other types of galleries or platforms for music and pageantry were included. Composers not only increased the numbers of their performing forces, but exploited their venues by expanding the expressive and dramatic capabilities inherent in spatial sound — all with the intent of creating an ever-greater majesty in their service to God. One might say they “invented” what we now call stereo, quad and surround-sound.

The twelve works represented on this concert span five centuries. The later works were all intended to be performed *a cappella* (or unaccompanied *in the style of the chapel choir*). The earlier works, on the other hand, might well have used voices in combination with instruments, but fare quite well with voices alone. Before discussing the repertoire, it behooves us to establish a verbal frame of reference for this genre in the form of a brief glossary.

In actuality, the term *call and response* is inadequate to describe the musical vocabulary of antiphonal music as it has been practiced since the Renaissance. Even the term *antiphonal* does not technically encompass the gamut of possibilities. Essentially, it refers to two separate choirs that sing in call and response fashion without joining together. The dramatic possibilities here — be they in the form of an echo (with repetition of text) or dialogue (with advancement of text) — are increased but still limited. The true *polychoral* genre includes any number of voices, divided in any number of choirs, and combined in any variety of ways, including portions of one choir temporarily allied with portions of another. The result is shifting vocal colors with the same or different musical material, where the “dialogue” becomes a musical “argument” which, in turn, leads to full joining of all voices. Within the course of these echoes, dialogues and arguments, there may be thematic development of one sort or another, such as modulation to a different key, variation of the motif,

or fragmentation of a melodic figure (longer phrases shortened to brief bursts of notes traded in a rapid-fire volley). Conversely, the work may be “through-composed” with each phrase of text receiving its own, distinct musical treatment, and little, if any, thematic development. Most of the permutations and combinations are in evidence this evening.

The rumor of **Orlando di Lasso's** thrice being abducted for the beauty of his treble voice persists to this day, though it is unsubstantiated. He was born in Mons, in the province of Hainaut in what is now Belgium, had travelled the continent, and had worked for Ferrante Gonzaga in Mantua, Constantino Castrioto in Naples, and at St. John Lateran as *maestro di cappella* in Rome, by the time he was snapped up by the Court of Duke Albrecht V of Bavaria in 1556 — at the tender age of 24. Hired as a singer, he assumed musical control of the Ducal Chapel in 1563, where he continued to flourish for the remaining three decades of his life. One of the most prolific composers of all time, it is known that a substantial portion of his *œuvre* was lost or destroyed: even so, there are over 70 Masses, an unprecedented 100 or more Magnificats, over 500 motets, and hundreds of madrigals, chansons, Lieder, and other works still extant! His facility in Latin, French, Italian, German, and some regional “low-brow” dialects as well, allowed him not only to banter creatively with his patrons, and with various publishers in correspondence, but to capture the flavor of the street in much of his secular music. His well-known Echo Song *O là o che bon eccho* (originally published in the *Libro de villanelle, moresche, et altre canzoni* in Paris in 1581) is a clever treatment of an original text in which the speaker “argues” with his echo, who responds that it will not comply with the speaker's wishes, but ironically can do nothing else!

Benjamin Britten's *A Hymn to the Virgin* was written so early in the composer's life that it is sometimes jokingly referred to as his Opus -1. But genius tends to evidence itself at an early age and so it is with this refreshing antiphonal work for a large choir and a distant, smaller choir — the former singing a 13th century English text, the latter a Latin commentary in rhymed couplets. By the end, the Latin is joined to the English — not in the same way as English Glee's make their bilingual puns — but rather, to reflect the merging of the holy spirit with the human soul, as in the final phrase, “Maid mild, mother *es Effecta*.”

If he had written nothing other than the massive *Syntagma Musicum (1614–20)*, **Michael Praetorius** would have been worth his weight in gold. This three-volume encyclopedia documents the instruments and performance practices of the time and is not only one of the best, but one of a precious few such treatises available to the contemporary musician. That he was a prolific composer of quality church music is icing on a happy cake. *Lo, How a Rose E'er Blooming* — Praetorius's familiar staple of the holiday repertoire — receives a loving polychoral treatment at the hands of contemporary Swedish composer **Jan Sandström**. The original motet supplies the first chorus with its four parts. Each of the intact but separate phrases is introduced in turn by the pervading soundscape of the second chorus, using an octet of voices that the composer directs to sing at all times with *bocca chiusa* (“closed mouth”). Within the translucent density of this texture, there are slow-moving melodic patterns traded among the parts, and har-

monies that drift in and out of synchronicity with the model. The overall effect, described in sculptural terms, would be comparable to Michelangelo's *David* being draped in a shimmering veil and backlit with a slowly-rotating color wheel.

These brief works not only demonstrate the vocabulary of the polychoral domain, but rather nicely set up the masterwork that closes the first half of the program — **Frank Martin's** profoundly moving and gorgeous *Mass* for double chorus. Martin was born in Geneva, Switzerland, the son of a Calvinist minister. Lauber and Dalcroze were his principal teachers, with early stylistic influences from Schoenberg and Debussy. Major works with chorus figure prominently among his repertoire, including the remarkable dramatic chamber oratorio, *Le Vin Herbé* from 1941 (the Tristan and Isolde story), *In terra pax* from 1944, and *Golgotha* from 1948. No doubt this interest was predicated on the composer's early exposure to Bach's *Saint Matthew Passion*, for the energy and reverence marking that work would surface again and again in the Swiss composer's creations. The *Mass*, written much earlier in 1922, came to light only in the 1960s, after the composer had come to terms with his ambivalence over religious music being performed in the concert hall. Its rich harmonies and sweeping melodies — coupled with some static textures redolent of its decade of composition — have been embraced by choirs and audiences alike since its release. The *Mass* is scored for two mixed choirs of four voices, but the texture is often expanded with further *divisis* at different points in the text. Moreover, the role assigned to one choir is often quite different from the other. The work's chromatic harmonies provide a dramatic tension that is further heightened by the use of extreme vocal ranges, encompassing nearly four octaves, from low D in the basses to high B in the sopranos.

The *Kyrie* opens in the choir II alto with a pentatonic theme, similar to Vaughan Williams' beloved *Mass in G Minor* for double chorus, written just one year earlier. It is answered by the choir I altos, and then the sopranos, with each entrance higher by a fourth. The angelic quality of the undulating "treble" voices is punctuated by sharp rhythms in the men's chorus. Here a slow transformation begins, leading to all voices adopting this rhythm in a quick series of tonal shifts that introduce the more subdued mood of the *Christe*. This section focuses on the darker color of the three lower voices in each choir, as both sopranos are silent for almost 20 measures. Their re-entry signals the *Christe's* climactic moment which dissolves directly into the *Kyrie II* — a brief summary of the opening themes.

The *Gloria* is introduced by a mounting fanfare, fairly exploding at *in excelsis*, then receding for the proclamation of earthly peace. The next bit of text (praise, bless, worship, glorify) is handled in a standard but nevertheless interesting way, but beginning with *Domine Deus*, Martin adopts a fascinating texture with choir II sustaining low harmonies in contrast to choir I's more melodic, leading stance. Octave entrances initiate the final portion of text, which swells at the first statement of *in gloria Dei Patris*, only to subside into a softer yet still energetic closing phrase.

The firmly-grounded opening of the *Credo* yields rather soon to a soprano melody in choir I, accompanied by sustained chords in choir II, followed immediately by a splendid

harmonic peak at *Deum verum*. The *et incarnatus* is customarily slow in tempo, but unusually brief, bringing us almost immediately to the angularity of the crucifixion and the mournful harmonies of the burial — kept spare by the use of choir I alone. Choir II is given the opening statement of the *Et resurrexit* fugal subject, which, like the *Kyrie*, remains in the treble voices for the first several measures. The tenors join the rejoicing, while the basses follow with the *et ascendit*. Men's and women's choirs briefly argue the day of judgment, restating the resurrection theme, until the asymmetric dance of *et in spiritum* and broad choral hymn of confession, *Confiteor*, conclude the movement.

It is a lovely moment when the *Sanctus* opens — not with the usual soaring of angels — but with the gentle clanging of bells in the cluster chords sung by the men. The sopranos then intone the heavenly song as the mood of exultation grows into a lilting proclamation of glory and the resounding hosannas. Like the *Christe*, the *Benedictus* is reserved for the lower voices with the melody in choir I and the harmony in choir II. Divided sopranos in each choir then echo the *Benedictus* theme in parallel thirds, as the inevitable crescendo back to *Hosanna II* brings the movement to an exhilarating close.

With the *Agnus Dei*, the melody-harmony roles are once again assigned to choirs I and II respectively — this time the tune is in unison and octaves for the duration of the movement, while the harmony becomes darker, more complex, and more dissonant. The tension of the pleading prayer grows, with the lower choir slowly climbing its discordant but richly-hued ladder, reaching a sustained, unrelenting climax by the end of the second *Agnus Dei*. The third statement of *Agnus Dei* melts quietly back into the inexorable march — the gentle closing chords at last offering a sigh of dramatic relief at the lone statement of *Dona nobis pacem* — Grant us peace.

Giovanni Pierluigi da Palestrina first appears as a chorister at Santa Maria Maggiore in Rome in his 12th year, taking the organist position at St. Agapito in his home town before the age of 20. With the election of Palestrina's Bishop as Pope Julius III, he returns to Rome as chapel master at the Cappella Giulia, also singing in the Sistine Chapel, and later assuming the recently-departed Lasso's post at St. John Lateran before returning to Maria Maggiore. Palestrina's long and productive career saw the publication of over 100 Masses, 35 Magnificats, hundreds of motets, the hymn cycle for the liturgical year, and some madrigals as well. In the overview of his style, it has been tempting to label him "conservative" — for he certainly knew and was well-practiced in all the ancient compositional methods. I find this conclusion unsubstantiated in his music though, for he is every bit as daring and unconventional as Lasso, as a systematic survey of each Mass setting's *Agnus Dei* would surely prove. His facility as a composer, coupled with his tremendous output, suggest rather a keen and unflagging sense of invention. His consummate skill allowed him to integrate the latest in worldly influences in an organic and wholesome way, elevating them to suitability for sacred service.

The beautifully-rhymed terse rhythms of the *Stabat Mater* verses, scored for two four-voice choirs, surface in Palestrina's setting as a cyclic series of brief antiphonal exchanges between the choirs, each followed by an expansive, emotionally-wrought cadential phrase, sung by the full complement of

voices. The opening of the piece is unique in this period — three major chords based on a bass line descending by whole tones — and captures the sense of sinking pain that is at the heart of the Crucifixion scene's text, while foreshadowing the wonder of the Resurrection. Moreover, this irony suffuses the entire work, as a distinct preference for major harmonies — conveying the promise of redemption and the joy of life everlasting — underscores the text.

An arduous audition process allowed **Giovanni Gabrieli** to succeed his uncle Andrea as organist at St. Mark's in Venice in 1585, where one of his first duties was to see to the publication of Andrea's last works, the *Sacrae Symphoniae* of 1587. Like his uncle, Giovanni had traveled to Munich and worked with Lasso, and in the grand tradition of music at St. Mark's, had continued to exploit the spatial possibilities of that immense building. His remarkable collection of compositions helped put the Renaissance on the fast track to the Baroque, and expanded the development of harmonic extravagance and idiomatic writing for organ and other instruments. The sense of sacred grandeur transferred easily to and elevated the dramatic capabilities of the madrigal, as exemplified by the charming *Dormiva dolcemente* for eight voices. The elegant text is nicely represented by the music, with the balanced duple meter giving way to triple time for a playful depiction of "the kiss."

Judging from the number of battlesongs for voices, keyboards and groups of instruments, it is safe to assume that composers throughout the Renaissance delighted in the opportunity to portray the sounds of war in music. **Adriano Banchieri** was a Benedictine monk who spent most of his life at St. Michael's Monastery in Bosco, Italy. He is remembered for his theoretical treatises, especially on organ playing and realizing a "figured bass" (a method of representing harmonic progressions over a single line of notes), as well as for a collection of trio canzonettas, consort music, and some "program madrigals," such as the *Contrapunto bestiale* (the voices imitate animals such as a cuckoo, cat, dog, etc.) and this work for double chorus, *La Battaglia*. From the opening trumpet calls sounding the *all'arme* to the closing cry for victory, Banchieri crafts an intricate image of battle that almost sounds like fun!

Franz Biebl's transcendent and voluptuous setting of the *Ave Maria* based on the theme of its interpolated chant *Angelus Domini*, has been made famous through Chanticleer's introduction of the work to American audiences. Scored for two choirs — the first with soprano, alto and tenor voices, the second for full mixed chorus — the motet consists of brief antiphonal exchanges and rich *tuttis* that build to an exquisite climax.

A long-held dream to write a cycle of sacred choruses was realized when Harvard University-based composer **Randall Thompson** combed the book of Isaiah, ultimately summarizing its conflict in *The Peaceable Kingdom*. He had seen Edward Hicks' painting of the same name in 1934 — then recently acquired by the Worcester Art Museum. Its inscription, from Isaiah, provided the inspirational spark, and after a thorough winnowing process, a sequence of eight evocative scenes became the basis for the work, completed the following year. It was commissioned by the League of Composers for the original performers — the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, Director — to whom it is dedicated. This program includes the final two

movements from *The Peaceable Kingdom*. The brief seventh section introduces the concluding chorus — a glorious change of color and mood from the preceding six movements — as heaven, in the form of the "mountain of the Lord," rewards the righteous with "a song." With almost Victorian restraint, Thompson crafts a lengthy climax, where one hears simultaneously the echoes of Palestrina's majesty within the modern American idiom — a precise embodiment of the composer's most fundamental tenets.

Canticle of Invocation, written for the 1983 American Choral Directors Association (ACDA) National Convention by California composer **James Fritschel**, uses a traditional Navajo text (in English translation) — with its particular brand of imagery and profound connection to nature — to paint a sound portrait of rich beauty. About this piece the composer writes, "For a number of years I have been attracted by the poetic elegance of the Indians of the Southwest and have set texts from several different tribes. Readers of Tony Hillerman will recognize the Navajo form of address used in this text, *Talking God*, as well as the idea of being surrounded and immersed by beauty. Musically, there was no effort made to 'sound Indian' but the notion of *Talking God* suggested the possibility of double choir."

Swiss composer **Carl Rütli** grew up in Zug, studying piano and violin at a young age, then Gregorian chant, organ and choral singing at the monastery school of Engelberg. Along the way, he picked up trombone and an avid interest in jazz, and continued piano and organ studies at the Zürich Conservatoire, graduating in 1975 with a *Solisten-Diploma* in both instruments. His *Missa Angelorum* began life as a *Missa brevis* — including the *Kyrie*, *Sanctus*, *Benedictus* and *Agnus Dei* — commissioned in 1980 by the Freiburg Cathedral Choir. Following a performance by the BBC Singers in 1990, Cambridge Voices' director Ian Moore persuaded the composer to add a *Gloria*, and this latter group gave that premiere in 1991. It was because of this English connection that Rütli renamed the work *Missa Angelorum* — "englisch" means both "English" and "angelic" in German. The *Gloria* is scored for soprano and tenor soloists, one choir of four voices (SATB) and one of five (SATBB). This is vibrant, thrilling music that truly speaks for itself!

Peter Rutenberg currently produces The First Art national radio series together with Gene Parrish; is Music Director of Los Angeles Chamber Singers & Cappella; and is Producer of the Master Chorale's compact disc, Lauridsen Lux Aeterna, on the RCM label.



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Janet Hook
Gina Howell
Emily Lin
Susan Mills
Marti Pia
Holly Ristuccia
Duanna Ulyate
Inyong Um
Nancy von Oeyen

ALTO

Nicole Baker
Kimberly Bernhardt
Leanna Brand
Aleta Braxton
Barbara Durham
Saronna Farrell
Amy Fogerson
Michelle Fournier
Margaret Gister
Kyra Humphrey
Sheila Murphy
Nancy OBrien
Helene Quintana
Leslie Inman Sabedra
Nancy Sulahian

TENOR

Brent Almond
Scott Blois
Edward Bruner
Rich Brunner
Kent Carlson
John French
Paul Gibson
Bong Won Kye
Charles Lane
Sal Malaki
Christian Marcoe
Marvin Neumann
George Sterne
John St. Marie
Mallory Walker

BASS

Mark Beasom
Paul Cummings
Jim Drollinger
Michael Freed
Michael Geiger
Stephen Grimm
Lew Landau
Edward Levy
Robert Lewis
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LOS ANGELES MASTER CHORALE

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OUR REMAINING CONCERTS THIS SEASON



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.

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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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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.

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

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

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

Suzanna Guzman, *Mezzo Soprano*
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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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TEXTS

ECHO SONG

Orlando di Lasso

O là, o che buon eccho!
Ho there, o what a lovely echo!
Pigliamoci piacere!
Let's have some fun!
Ha, ha, ha, ha, ha!
Ha, ha, ha, ha, ha!
Ridiamo tutti!
Let's everyone laugh!
O buon compagno
Hey, good buddy
Che vuoi tu?
What do you want?
Voria che tu cantassi
I'd like you to sing
Una canzona.
a song.
Perchè? Perchè sì? Perchè no?
Why? Why yes? Why not?
Perchè non voglio.
Because I don't want to.
Perchè non vuoi?
Why don't you want to?
Perchè non mi piace.
Because I don't like to.
Taci, dico.
Quiet, I say.
Taci tu.
Be quiet.
O gran poltron!
Lazybones!
Signor sì!
Yessir!
Orsù non più.
Alright, cut it out.
Andiamo!
Go on.
Addio, buon eccho!
Bye, ol' echo!
Rest' in pace!
Rest in peace!

Basta!
Silence!
Basta, basta, basta!
Shut up! Shut up! Shut up!
Basta, basta!
Enough already!
Basta!
Silence!

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HYMN TO THE VIRGIN

Benjamin Britten

Of one that is so fair and bright
Velut maris stella,
Brighter than the day is light,
Parens et puella:
Cry to thee, thou see to me, Lady, pray thy Son for me,
Tampia,
That I may come to thee.
Maria!

All this world was forlorn

Eva peccatrice,
Till our Lord was y-born
De te genetrix
With *ave* it went away
Darkest night, and comes the day
Salutis;
The well springeth out of thee.
Virtutis.

Lady, flow'r of ev'rything,
Rosa sine spina,
Thou bare Jesu, Heaven's King,
Gratia divina
Of all thou bear'st the prize, Lady, queen of paradise
Electa
Maid mild, mother *es Effecta...*
Effecta.

LO, HOW A ROSE E'ER BLOOMING

M. Praetorius

Lo, how a Rose e'er blooming
from tender stem hath sprung!
Of Jesse's lineage coming,
as men of old have sung.

It came a floweret bright,
amid the cold of winter,
when half spent was the night.

MASS

Frank Martin

KYRIE

Kyrie eleison!
Christe eleison!
Lord, have mercy upon us!
Christ, have mercy upon us!

GLORIA

Gloria in excelsis Deo,
Et in terra pax hominibus
Bonae voluntatis.
Glory be to God on high,
And peace on earth
To men of good will.

Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
*We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.*

Gratias agimus tibi
Propter magnam gloriam tuam.
*We give Thee thanks
For thy great glory.*

Domine Deus, rex caelestis!
Deus Pater omnipotens!
Domine fili unigenite, Jesu Christe!
*O Lord God, heavenly King!
O God, the Father Almighty!
O Lord Jesus Christ, the only-begotten son!*

Domine Deus! Agnus Dei! Filius Patris!
Lord God! Lamb of God! Son of the Father!

Qui tollis peccata mundi!
Miserere nobis!
Qui tollis peccata mundi!
Suscipe deprecationem nostram.
*O Thou, who takest away the sins of the world!
Have mercy upon us;
O Thou, who takest away the sins of the world!
Receive our prayer.*

Qui sedes ad dexteram Patris,
miserere nobis.
*O Thou, who sittest
at the right hand of the Father!
Have mercy upon us.*

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,
Jesu Christe!
*For Thou alone art holy,
Thou alone art Lord,
Thou alone art most high,
Jesus Christ!*

Cum sancto Spiritu
in gloria Dei Patris.
*Together with the Holy Ghost,
in the glory of God the Father.*

Amen.
Amen.

CREDO
Credo in unum Deum,
I believe in one God,

Patrem omnipotentem,
The Father almighty,

factorem caeli et terrae
maker of heaven and earth,

visibilem omnium, et invisibilem.
of all things visible and invisible.

Et in unum Dominum Jesum Christum,

Filium Dei unigenitum;
*I believe in one Lord Jesus Christ,
the only begotten son of God;*

Et ex Patre natum ante omnia saecula.
and born of the Father before all ages.

Deum de Deo, lumen de lumine;
Deum verum de Deo vero;
*God of Gods, Light of Light,
true God of true God.*

Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt;
*Begotten, not made;
of the same substance (as the) Father,
through Whom all things were made;*

Qui propter nos homines,
et propter nostram salutem
descendit de caelis,
*Who for us men
and for our salvation
came down from heaven,*

Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
Et homo factus est.
*and became incarnate by the Holy Ghost
of the Virgin Mary,
and was made man.*

Crucifixus etiam pro nobis;
sub Pontio Pilato passus,
et sepultus est,
Et resurrexit tertia die,
secundum Scripturas.
*He was crucified also for us;
suffered under Pontius Pilate,
and was buried.
And the third day He arose again
according to the Scriptures.*

Et ascendit in caelum:
sedet ad dexteram Patris.
*He ascended into heaven,
and sitteth at the right hand of the Father.*

Et iterum venturus est cum gloria,
judicare vivos et mortuos;
cujus regni non erit finis.
*And He is to come again, with glory,
to judge both the living and the dead;
of whose kingdom there shall be no end.*

Et in Spiritum Sanctum,
Dominum et vivificantem:
Qui ex Patre Filioque procedit;
*I believe in the Holy Ghost,
the Lord and Giver of life,
Who proceedeth from the Father
and the Son;*

Qui cum Patre et filio simul
adoratur et conglorificatur:

qui locutus est per Prophetas.
*Who, together with the Father and Son,
is adored and glorified;
Who spoke by the prophets.*

Et in unam sanctam catholicam
et apostolicam Ecclesiam.
*I believe in one holy catholic
and apostolic Church.*

Confiteor unum baptisma
in remissionem peccatorum.
*I confess one baptism
for the remission of sins.*

Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.
*And I expect the resurrection of the dead,
and the life of the world to come. Amen.*

SANCTUS
Sanctus Dominus Deus Sabaoth.
Holy is the Lord God Sabaoth.

Pleni sunt caeli et terra gloria tua.
Heaven and earth are full of Thy Glory.

Hosanna in excelsis!
Hosanna in the highest!

BENEDICTUS
Benedictus qui venit
In nomine Domini!
*Blessed is he who cometh
in the name of the Lord!*

Hosanna in excelsis!
Hosanna in the highest!

AGNUS DEI
Agnus Dei
qui tollis peccata mundi,
miserere nobis,
dona nobis pacem.
*Lamb of God,
that takest away the sins of the world,
have mercy upon us,
grant us peace.*

STABAT MATER
G. P. da Palestrina

Stabat Mater dolorosa
Juxta crucem lacrymosa,
Dum pendebat Filius.
*There stood the Mother grieving,
Beside the cross weeping,
While on it hung her Son.*

Cujus animam gementem,
Contristantem et dolentem,
Pertransivit gladius.
*Whose saddened soul,
Sighing and suffering,
A sword pierced through.*

O quam tristes et afflicta
Fuit illa benedicta
Mater unigeniti!
*O how sad and how afflicted
Was that blessed Mother
Of the Only-Begotten!*

Quae moerebat et dolebat,
Pia Mater, dum videbat
Nati poenas incliti.
*Loving Mother, who was grieving
And suffering, while she beheld
The torments of her glorious Son.*

Quis est homo qui non fletet,
Matrem Christi si videret
In tanto supplicio?
*Who is the man who would not weep
If he should see the Mother of Christ
In such great distress?*

Quis non posset contristari
Christi matrem contemplari
Dolentem cum Filio?
*Who could not be saddened
If he should behold the Mother of Christ
Suffering with her only Son?*

Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum.
*For the sins of his people,
She saw Jesus in torments
And subjected to stripes.*

Vidit suum dulcem natum
Moriendo desolatum,
Dum emisit spiritum.
*She saw her own sweet Son,
Whose dying caused his desolation,
While he yielded up his Spirit.*

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.
*Oh Mother, fount of love,
Make me feel the force of your grief,
So that I may mourn with you,*

Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complacem.
*Grant that my heart may burn
In loving Christ my God,
So that I may be pleasing to him.*

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.
*Holy Mother, may you do this:
Fix the stripes of the Crucified
Deeply into my heart.*

Tui nati vulnerati
Tam dignati pro me pati,

Peonas mecum divide.
*Share with me the pains
Of your wounded Son
Who deigned to suffer so much for me.*

Fac me tecum pie flere,
Crucifixo condolere,
Donec ego vixero.
*Make me lovingly weep with you,
To suffer with the Crucified
So long as I shall live.*

Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.
*To stand with you beside the cross,
And to join with you in deep lament:
This I long for and desire.*

Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.
*O Virgin all virgins excelling,
Be not inclement with me now;
Cause me to mourn with you.*

Fac, ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.
*Grant that I may bear the death of Christ;
Make me a sharer in His Passion
And ever mindful of his wounds.*

Fac me plagis vulnerari
Fac me cruce inebriari
Et cruore Filii.
*Let me be wounded by His wounds,
Cause me to be inebriated by the Cross
And the Blood of your Son.*

Flammis ne urar succensus
Per te, Virgo, sim defensus
In die judicii.
*Lest I burn in flames enkindled,
May I, through thee, O Virgin,
Be defended on Judgement Day.*

Fac me cruce custodiri,
Morte Christi praemunire,
Confoveri gratia.
*Make me to guard the cross,
To safeguard Christ's dying,
To cherish both with thanksgiving.*

Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria.
*When my body perishes,
Grant that my soul be given
The glory of Paradise.*

DORMIVA DOLCEMENTE Giovanni Gabrieli

Dormiva dolcemente la mia Clori
Sweetly slept my Cloris
E intorno al suo bel volto givan scherzando i pargoletti amori.
And all around her beauteous face little Cupid-babes were playing.
Mirav'io da me tolto con gran diletto lei
I gazed upon my prize with great delight
Quando dir mi sentei:
When I heard her say:
"Stolto, che fai? Tempo perduto non s'acquista mai."
"Silly boy, what are you doing? Time lost is never regained."
All'hor io mi chinai cosi pian' piano,
Then I stooped down ever so softly,
E baciandole il viso
And kissing her face
Provai quanta dolcezz' ha'l paradiso.
Proved how sweet heaven could be.

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LA BATTAGLIA Adriano Banchieri

Udite ecco le trombe:
Ta ra ra tum ta ra.
All'arm'all'arm'all'arm'all'arme!
Listen, there are the trumpets:
Ta ra ra tum ta ra.
To arms, to arms, to arms, to arms!

Che son nemici nostri.
Ciascun combatti e giostri;
e valoroso le sue forze mostri.
For they are our enemies.
Each one fights and jousts;
And valiant is their show of force.

Toccate gli tamburi, toccate gli tamburi:
Tra pa ta pa ta pa!
All'arm'all'arm'all'arme.
Sound the drums, sound the drums:
Tra pa ta pa ta pa!
To arms, to arms, to arms, to arms.

Ch'il camp'omai s'accosta.
Ogn'uno stii alla posta.
Sparate gl'archibugi.
Let the time at last draw near.
Everyone to his post.
Fire the long guns.

Addosso, addosso, addosso, addosso;
E fategli cader la dentr'al fosso!
After them, after them, after them;
And push them into the trenches!

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AVE MARIA

Franz Biebl

Angelus Domini nuntiavit Mariae, et concepit de Spiritu sancto.

The angel of the Lord announced to Mary that she did conceive by the Holy Spirit.

Ave Maria, gratia plena:
Dominus tecum,
*Hail Mary, full of grace,
The Lord is with thee.*
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus.
*Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.*

Maria dixit: Ecce ancilla Domini,
Fiat mihi secundum verbum tuum.
*Mary said: Behold the handmaiden of the Lord,
It shall be unto me according to thy word.*

Ave Maria, gratia plena:
Dominus tecum,
*Hail Mary, full of grace,
The Lord is with thee.*
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Jesus.
*Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.*

Et verbum caro factum est et habitavit in nobis.
And the word was made flesh and dwelled among us.

Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae. Amen
*Holy Mary, Mother of God,
Pray for us sinners,
Now and at the hour of our death. Amen*

HAVE YE NOT KNOWN? YE SHALL HAVE A SONG

Randall Thompson

Have ye not known? Have ye not heard?
Hath it not been told you from the beginning?
Have ye not understood from the foundations of the earth?

Ye shall have a song,
As in the night when a holy solemnity is kept,
And gladness of heart
As when one goeth with a pipe
To come into the mountain of the Lord!

CANTICLE OF INVOCATION

James Fritschel

Now talking God,
with your feet I walk.
I walk with your limbs,
I carry forth your body,
for me your mind thinks,
your voice speaks for me.

Beauty is before me, beauty is behind me.
Above and below me hovers the beautiful.
I am surrounded by it.

I am immersed in it.
In my youth I am aware of it.

Now talking God,
In my old age I shall walk quietly the beautiful trail.

GLORIA

Carl Rutte

Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.
*Glory be to god on high,
and peace on earth
to men of good will.*

Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
*We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.*

Gratias agimus tibi
propter magnam gloriam tuam.
*We give Thee thanks
for thy great glory.*

Domine Deus, rex caelestis!

Deus Pater omnipotens!
Domine fili unigenite, Jesu Christe!
*O Lord God, heavenly King!
O God, the Father Almighty!
O Lord Jesus Christ, the only-begotten son!*

Domine Deus! Agnus Dei! Filius Patris!

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

Qui tollis peccata mundi!

Miserere nobis!
Qui tollis peccata mundi!
Suscipe deprecationem nostram.
*O Thou, who takest away the sins of the world!
Have mercy upon us;
O Thou, who takest away the sins of the world!
Receive our prayer.*

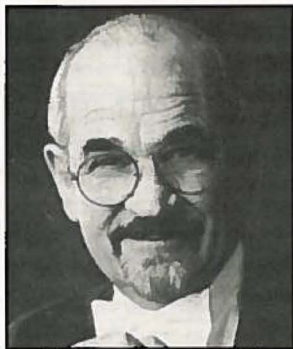
Qui sedes ad dexteram Patris,
Miserere nobis.
*O Thou, who sittest
at the right hand of the Father!
Have mercy upon us.*
Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus,
Jesu Christe!
*For Thou alone art holy,
Thou alone art Lord,
Thou alone art most high,
Jesus Christ!*

Cum sancto Spiritu

in gloria Dei Patris.
*Together with the Holy Ghost,
in the glory of God the Father.*

Amen.
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 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 Placido Domingo, Judith Jamison, Garry Marshall and Wendy Wasserstein.

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 28th, 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 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 10th anniversary of this splendid event.



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Saturday, November 14, 1998

Six o'clock

The Regal Biltmore Hotel

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Mortimer Levitt Foundation

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Sandra Wisot

The festivities begin at six o'clock with a Champagne Reception and Silent Auction
Elegant Candlelit Dinner, Performances & Dancing

For an invitation, or for more information, please call (323) 664-3857

News & Events

Season Announcement Party



Heralding the 35th season of LAMC were Party Chair Carol Weinschenker, '98 Grande Fantasy Ball Chair Sandra Wisot, and '98 Ball Honoree Elizabeth Levitt Hirsch.



Dr. Mary Breden, Chair of the 1999 High School Choir Festival, and Morten Lauridsen, LAMC Composer-in-Residence, relax and compare notes on their contributions to the upcoming LAMC season of concerts and in-school activities.



A beautiful spread of tasty hors d'oeuvres, generously provided by the Los Angeles Regal Biltmore, allowed guests to sample some of the treats in store for them at the '98 Ball. Hors d'oeuvres were also provided by Citrus and L.A. Catering.



Welcoming and entertaining during the afternoon's program, LAMC Maestro Paul Salamunovich, featured soloist Michelle Fournier, Ball Honoree Liz Hirsch, Ball Chair Sandy Wisot, and LAMC Board President Mark Foster posed in front of one of several striking arrangements previewed by Jacob Maarse, florist for the '98 Ball.



Foreshadowing the ambience of the Grande Fantasy Ball, Time Out of Mind Masquers Sheila and Walter Nelson flank Ball Honoree Liz Hirsch and Ball Chair Sandy Wisot.



Fantastic desserts were concocted and presented by Restaurant Associates, purveyors of the pre-concert buffet sponsored by the Master Chorale Associates, who also sponsored this party. Forest Glen wines flowed, thanks to Michael Westhoff.

1998-1999 ANNUAL SUSTAINING FUND

When the Los Angeles Master Chorale and Sinfonia Orchestra step onto the stage, they do so because of the generosity of individuals, companies and foundations that are passionate about supporting this great music — individuals who realize that ticket sales alone will never begin to pay for this expensive and treasured art form.

With this issue of *Performing Arts* magazine, we introduce you to our wonderful donors who have contributed this year to support the activities of the Chorale. Please join us in thanking and recognizing their generosity.

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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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Sing Lauridsen's Lux Aeterna This Spring

Do you want to sing Morten Lauridsen's glorious music under the baton of Paul Salamunovich? If you are one of the 60 participants in the Spring '99 "Lauridsen Weekend" at Loyola Marymount University, you will rehearse *Lux Aeterna* and *O Magnum Mysterium* on Saturday with the composer and conductor, and share dinner with them (and your guest) on Saturday evening. On Sunday, after a warm-up rehearsal, you will perform in a free public concert, then celebrate at a post-concert reception. Minimum bid for this Silent Auction item at the Grande Fantasy Ball, November 14, 1998, is \$150. If you cannot attend the Ball, please send a postcard indicating your interest and your name, address, and telephone number to:

Los Angeles Master Chorale
333 South Grand Avenue #480
Los Angeles, California 90071-1508

ROGER WAGNER CHORAL ARTS SOCIETY

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.