

LOS ANGELES MASTER CHORALE

PAUL SALAMUNOVICH, MUSIC DIRECTOR

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LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

Paul Salamunovich • Music Director

Sunday, December 13, 1998 at 7:30 p.m.

35th
season

HOME FOR THE HOLIDAYS

PAUL SALAMUNOVICH, Conductor

BARRY SOCHER, Concertmaster
MARIE HODGSON, Soprano
ALETA BRAXTON, Mezzo Soprano
BONG WON KYE, Tenor
ALBERT EDDY, Bass-Baritone
MICHAEL YORK, Narrator

MESSIAH

George Frideric Handel
(1685–1759)

Overture	
Recitative	<i>Comfort ye, comfort ye my people</i>
Air	<i>Every valley shall be exalted</i>
Chorus	<i>And the glory of the Lord shall be revealed</i>
Recitative	<i>Thus saith the Lord of Hosts</i>
Air	<i>But who may abide the day of His coming?</i>
Chorus	<i>And He shall purify the sons of Levi</i>
Recitative	<i>Behold, a virgin shall conceive and bear a Son</i>
Air and Chorus	<i>O thou that tellest good tidings to Zion</i>
Recitative	<i>For behold, darkness shall cover the earth</i>
Air	<i>The people that walked in darkness have seen a great light</i>
Chorus	<i>For unto us a Child is born</i>

Pastoral Symphony

Recitative	<i>There were shepherds abiding in the field</i>
Recitative	<i>And lo! The angel of the Lord came upon them</i>
Recitative	<i>And the angel said unto them</i>
Recitative	<i>And suddenly there was with the angel</i>
Chorus	<i>Glory to God in the highest</i>
Air	<i>Rejoice greatly, O daughter of Zion</i>
Recitative	<i>Then shall the eyes of the blind be opened</i>
Air	<i>He shall feed His flock like a shepherd</i>
Air	<i>Come unto Him, all ye that labour</i>
Chorus	<i>His yoke is easy and His burthen is light</i>
Chorus	<i>Hallelujah: for the Lord God Omnipotent reigneth</i>



INTERMISSION

CHRISTMAS WITH JOHN RUTTER

(b.1945)

Donkey Carol

Un flambeau, Jeannette, Isabelle (Bring A Torch, Jeannette, Isabella)

Go, Tell It On The Mountain

Quittez, Pasteurs (Come leave your sheep)

I Saw Three Ships

French traditional carol

American folk song

French traditional carol

English traditional carol

THE CHRISTMAS STORY according to Saint Luke

arr. Roger Wagner
(1914-1992)

We Three Kings

What Child Is This?

O Little Town of Bethlehem

Gesu Bambino

Angels We Have Heard On High

The Virgin's Slumber Song

Joy To The World

Silent Night

The Los Angeles Master Chorale records exclusively for RCM Records.

This project is made possible in part by a grant from
The City of Los Angeles Cultural Affairs Department.

Caroling choir in the lobby
GLENDALE ACADEMY CHORALE
Brenda Mohr, *Director*
Myra Paw, *Accompanist*

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

PROGRAM NOTES

by Steven Lacoste

It is ironic that Handel's *Messiah*, a work that was destined to become recognized as an embodiment of Christian faith, should have met with hostility in the London press even before its first performance in that city on March 23, 1743. The press was morally outraged by what they perceived to be a "blasphemous work." Actually, it wasn't *Messiah* itself that was under attack for blasphemy, but the fact that an oratorio which, after all, is "an Act of Religion" was to be performed in a playhouse. The ticket-purchasing middle class of London had a penchant for Evangelicalism and Puritanism, and were duly suspicious of the hedonistic aspects of the arts. The theatre was strictly anathema and deemed a place of moral corruption and sin. Given this circumstance, Handel, ever mindful of his paying public, omitted from the advertisement the title "a New Sacred Oratorio" so as not to offend. This tactic failed; the public response to *Messiah* was mixed at best. It was not until 1750, when Handel performed it as a charity for the Foundling Hospital Chapel, that London audiences began to warm to *Messiah*.

The London performance, however, was not the first performance of *Messiah*. That event occurred under much happier circumstances the year before on April 13, 1742, in Dublin, Ireland. Handel had been invited to perform concerts for the benefit of Dublin charities, and it is almost certain that *Messiah* was composed along with the oratorio *Samson* for this venture. Both oratorios were composed in the astonishingly brief period of two months and one week. It took Handel all of three weeks and a few days, from August 22 to September 14, 1741, to compose *Messiah*, a truly mind-boggling feat if ever there was one. The first version of *Samson* was completed on October 29. Handel opened the series of Dublin concerts on December 23, 1741, with *L'Allegro* and several other works. *Messiah* was not performed until April 13, 1742, and later repeated on June 3; both performances were enthusiastically received. Praise even came from very high quarters of the church itself. The Bishop of Elphin was so impressed and delighted by *Messiah*, that he proposed a sequel entitled *The Penitent*.

Apart from the sheer beauty of expression of the music itself, much of the artistic success of *Messiah* is to be found in the libretto that was compiled and structured by Handel's librettist Charles Jennens. The two had previously collaborated on *Saul* and *Israel in Egypt*.

Jennens' prime textual source for *Messiah* was the Authorized Version of the English Bible of 1611. The books of the Bible from which Jennens extracted for his collection for Part I were: the Hebrew prophets Isaiah, Haggai, Malachai and Zechariah; and the Evangelists Luke and Matthew.

These texts embody the promise of the ancient Hebrew prophets of the coming of a transcendent anointed king, or Messiah, whom Christians identify as the Christ. Jennens carefully chose texts from the ancient prophets that found echoes by way of quotation in settings in the New Testament; quotations that the Evangelists used in an attempt to give authority to their claims for the messianic attributes of Jesus. In Jennens' libretto, the events of the New Testament are masterfully structured as a reflection of Old Testament prophecies.

The first two thirds of Part I, based exclusively on the Old Tes-

tament prophecies, reveals both the sublime and terrible aspects of the coming of the Messiah. Handel depicts these awesome qualities in music of changing moods expressive of the emotional response of a human being to the divine and mysterious aspects of the Messiah. The last third consists of texts taken from Luke, Matthew, Zechariah and Isaiah, which describe the birth of Christ, as spoken by the angel to the shepherds, followed by prophecies of the gentle and beneficial aspects of the Saviour and his capacity to lighten the burdens of humankind. For this performance, Part I will be followed by the Hallelujah Chorus.

The next selection on this concert is a set of five Christmas carols arranged or composed by the distinguished British composer John Rutter. The first of this set, *Donkey Carol*, is an original composition in three-part form depicting the bumpy journey of the Holy Family, the vigil in the stable, and the rising of the sun accompanied by the peal of bells announcing the dawn of a new age.

Bring a Torch, Jeannette, Isabella is an arrangement of a French traditional carol. It is a portrait of the rousing of townspeople to come and behold the mother and sleeping child.

The American folk song *Go Tell it on the Mountain* exists in several variant versions, none of them definitive. As a consequence, Mr. Rutter has, as noted in his score, chosen the present version from personal preference.

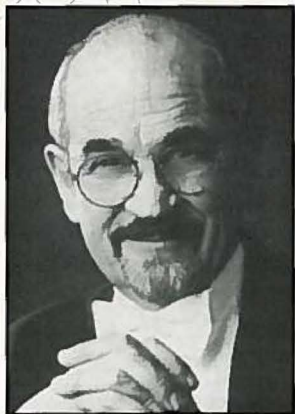
Quittez, pasteurs (Come leave your sheep), another French traditional carol, is arranged for unaccompanied chorus. A pastoral mood is established at the beginning as the basses and tenors create a rustic ambiance with a drone of open fifths over which the sopranos and altos sing the carol advising the shepherds to forget everything and rejoice at the birth of the Lord.

I Saw Three Ships is an arrangement of an English traditional carol whose rising and falling melody, repeated over and over, presents the atmosphere of the open seas upon which sail the three ships destined for Bethlehem.

Christmas Story, by Roger Wagner (1914–1992), consists of his own arrangements of popular Christmas carols interspersed with narrative excerpts taken from chapter two of St. Luke's Gospel. The Christmas carols complement the narrative in a manner similar to the way an aria complements or elaborates upon a recitative or *accompanato* in an oratorio.

We Three Kings was composed by John Henry Hopkins, Rector of Christ Church in Williamsport, Pennsylvania. *What Child is This?* is based upon the melody Greensleeves, composed in 1642. Its text was written in 1865 by William Chatterton Dix. The poem for *O Little Town of Bethlehem* was written by the American Episcopal Bishop Philip Brooks in 1865; its melody was composed in 1868 by his organist Lewis Redner (1831–1908). *Gesu Bambino* was composed in 1917 by Pietro Yon (1886–1943) for St. Patrick's Cathedral Choir in New York. James Chadwick, Catholic Bishop of Hexham and New Castle, wrote the text to *Angels We Have Heard on High*, setting it to a French Noel. *The Virgin's Slumber Song* probably has its origin in a fifteenth century English air. *Joy to the World!* utilizes the tune "Antioch" as a setting for Isaac Watt's paraphrase of Psalm 98. The cycle concludes with *Silent Night* by Fathers Franz Gruber and Joseph Mohr. This carol falls within the tradition of Austrian church musicians to compose folk-like melodies for Christmas Mass. The natural flow and gentle calm of the melody captures the serenity of the poetry perfectly, forming a glowing halo to cap this Christmas concert.

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.

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, 20th 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 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 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 engagement 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 10th 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.



MARIE HODGSON, soprano, is a California native who has been performing in the Los Angeles area for many years. A long-time member of the Los Angeles Master Chorale, she has appeared in many performances with the Los Angeles Philharmonic and at the Hollywood Bowl. In 1997 she made her solo debut with the Chorale in Haydn's *Mariazeller Mass* and the Pergolesi *Stabat Mater*. As a regular member of the

Master Chorale's educational outreach program, she appears frequently in Los Angeles area schools in performances designed to introduce young people to the joys of vocal music. She has also been a member of the Los Angeles Opera chorus, performing in *Marriage of Figaro*, *Idomeneo*, *Les Troyens*, *Carmen*, *Tosca*, and *Otello*.

In addition, Ms. Hodgson is a regular member of the Los Angeles Bach Festival, has toured Japan with the Roger Wagner Chorale, and has performed as *Maria* in *The Sound of Music* in community theater. Each summer she participates in the Carmel Bach Festival, where she also performs as an educational outreach soloist.

As a recording artist, she has sung on many collections of liturgical music produced by OCP Publications, and participated in the Los Angeles Master Chorale recordings, *Christmas* and *Lux Aeterna*. Her motion picture soundtrack credits include *Star Trek Generations*, *My Best Friend's Wedding*, *Twister*, *Independence Day* and a solo performance in the movie, *Outbreak*.

ALETA BRAXTON, mezzo-soprano, has been performing with the Los Angeles Master Chorale since the Spring of 1982. A California native, she attended California State University at Fullerton where she majored in choral music and studied opera.

Ms. Braxton has appeared as soloist with the Roger Wagner Chorale and the Albert McNeil Jubilee Singers on both national and international tours. She is a regular member of the Los Angeles Opera Chorus, and has also performed in the Opera's outreach program. In the



past she was also a member of the Disneyland Dickens Carolers.

She has sung in numerous motion picture soundtracks, including *Amistad*, *Anastasia*, *Independence Day*, *Dracula* and the recently released *A Bug's Life*. On the Disney recording label she can be heard on *Sebastian*, *Disney's 12 Days of Christmas*, and *Songs from the Sea*. Also a ver-

satile radio and television actress, Ms. Braxton has been seen on episodes of *Nothing Sacred* and the Emmy-winning series *ER*. She is the proud mother of two young sons, Daniel and Michael O'Brien.



BONG-WON KYE, *tenor*, has performed with the Los Angeles Master Chorale for three years. Born in Seoul, Korea, he received his Bachelor's degree from the Seoul National University. He earned his Master's degree in voice from the University of Southern California, where he studied voice with Margaret Schaper. Subsequently, as a doctoral student at USC, he studied Church Music with William Dehning, James Vail and David Wilson. He also attended the Music Academy of the West in Santa Barbara, where he studied with Marilyn Horne and Edward Zambara.

Mr. Kye has appeared as soloist with the Seoul National University Chamber Choir, the USC Early Music Ensemble, and the Camerata Singers of Long Beach. Recently he performed J.S. Bach's Cantata No. 21 with the Camerata Singers of Long Beach, with whom he will perform as featured soloist on a European Concert Tour in the summer of 1999. Mr. Kye is currently pursuing a Doctor of Musical Arts degree in voice at the University of California, Los Angeles, studying with Dr. Timothy Mussard.

ALBERT EDDY, *bass-baritone*, began his association with the Master Chorale in the 1970's with Roger Wagner and the Collegiate Chorale in the Southland premiere of Masajevski's *Requiem*. He has studied voice with Paul Mayo, Frank Fetta and Giorgio Tozzi. His thirty years of professional experience include solo, tour-



ing and recording engagements with the Roger Wagner Chorale, Pacific Chorale, and Cantori Domino, as well as performances with the Ventura Master Chorale, Riverside Master Chorale, Foothill Master Chorale, the Lark Society, and the Choral Society of Southern California. He is currently in his twelfth consecutive year with the Los Angeles Master Chorale. A

member of the Los Angeles Music Center Opera chorus during its inaugural four years, he also sang with several other regional opera companies during that period.

Mr. Eddy's voice has been heard in many motion picture soundtracks, including such films as: *Flatliners*, *Man Trouble*, *Intersection*, *Mars Attacks*, *Independence Day*, *Twister*, *Devil's Advocate*, *The Postman*, *Quest For Camelot* and *Air Force One*. He is a voice-over artist, having studied the craft with Joanie Gerber. The Lorimar feature cartoon "Hooray for the Three Wise Men" features Mr. Eddy in both speaking and singing roles.

Currently enrolled in a graduate program at California State University, Los Angeles, he is studying under Pollyanne Baxter. He is soloist with the La Canada Presbyterian Church, where he also conducts a string ensemble.



MICHAEL YORK, *Narrator*, has for many years delighted audiences with his talents on both the stage and screen. He was born in England in 1942 and is an alumnus of Britain's National Youth Theatre and of Oxford University, where he appeared in over twenty stage productions. After graduating with honors in English, he made his professional theatre debut

at the Dundee Repertory Theatre, then joined Laurence Olivier's new National Theatre Company. After playing *Hamlet* in London, he made his American stage debut in the world premiere of Tennessee Williams' *Out Cry* on Broadway. He also appeared in *Bent*, *The Little Prince*, *The Crucible*, and *Someone Who'll Watch Over Me*. He made his film debut in Franco Zeffirelli's *The Taming of the Shrew*. Later, under the same director, he played

Tybalt in *Romeo and Juliet* and John the Baptist in *Jesus of Nazareth*. For the past 30 years, York has starred in nearly fifty groundbreaking and critically acclaimed films, including *Cabaret*, *The Three Musketeers*, *Something for Everyone*, *Murder on the Orient Express*, *Conduct Unbecoming*, *Logan's Run*, *Fedora*, and *The Island of Dr. Moreau*. Three recent films are *Austin Powers*, with Mike Meyers and Elizabeth Hurley, which opened to critical acclaim, and two other just-released comedies, *Merchants of Venus* with Beverly D'Angelo and *Wrongfully Accused* with Leslie Nielson. He recently finished filming *The Ghostly Rental*, based on a Henry James story. His equally international and varied television work includes *The Forsyte Saga*, *A Man Called Intrepid*, *The Heat of Day*, *Space*, *Fall From Grace*, Danielle Steele's "The Ring," and *True Women*. In November, *A Knight in Camelot* with Whoopi Goldberg and *Perfect Little Angels* with Cheryl Ladd were broadcast. York has been featured in radio theater and has recorded close to fifty pieces of classic literature on tape, as well as the audio versions of his best-selling autobiography *Accidentally on Purpose* and his children's book *The Magic Paw Paw*. His recording of *Treasure Island* was nominated for a Grammy. York, the Chairman of the California Youth Theater, lives in Los Angeles with his wife Pat, a writer and photographer. His service to the arts was recognized by the Award of the Order of the British Empire.



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LOS ANGELES MASTER CHORALE

Paul Salamunovich • Music Director

OUR REMAINING CONCERTS THIS SEASON



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

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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BRAHMS & LAURIDSEN

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

Triumphlied, Nanie, Schicksaalied—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 Choruses

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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Pamela Chapin
Lauta Grimm
Pamela Hall
Saundra Hall Hill
Kristin Hightower
Janet Hook
Gina Howell
Carol Juhas
Hyun Joo Kim
Pamela Lefko
Susan Mills
Marnie Mosiman
Vickere Murphy
Frances Pampeyan
Carmen Rosendahl
Christine Sorenson
Duanna Ulyate
Inyong Um
Irina Varamesova
Nancy von Oeyen
Frederique Ward

ALTO

Mary Bailey
Nicole Baker
Natalie Beck
Kimberly Bernhardt
Helen Birch
Sarah Bloxham
Cheryll Desberg
Barbara Durham
Joan Ellis
Saroni Farrell
Amy Fogerson
Michelle Fournier
Natalie Goretsky
Kyra Humphrey
Sara Minton
Sheila Murphy
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Nancy O'Brien
Helene Quintana
Leslie Inman Sabedra
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Brent Almond
Cameron Andrews
Stephen Arel
Steve Batstone
Lenard Berglund
Scott Blois
Edward Bruner
Rich Brunner
Kent Carlson
Daniel Chaney
John French
Randall Garrou
Paul Gibson
Phil Gold
Jack Golightly
Greg Koppenhaver
Charles Lane
Dominic MacAller
Sal Malaki
Christian Marcoe
Marvin Neumann
John Revheim
George Sterne
John St. Marie
Mallory Walker

BASS

Geoffrey Alch
Mark Beasom
Steve Berman
Andrew Black
Andrew Cain
Paul Cummings
Jim Drollinger
Jim Ellfeldt
Michael Freed
Michael Geiger
Stephen Grimm
Hugh Grinstead
Allen Hightower
Paul Hinshaw
Jim Jensen
Lew Landau
Edward Levy
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Michael Morales
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The Singers of the Los Angeles Master Chorale are represented by The American Guild of Musical Artists. David Schnell, AGMA Delegate

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VIOLIN I

Barry Socher, *Concertmaster*
Jayme Miller,
Assistant Concertmaster
Patricia Aiken
Sharon Harman
Leslie Katz
Susan Robboy
Florence Titmus
Margaret Wooten

VIOLIN II

Steve Scharf, *Principal*
Jeff Gauthier, *Assistant Principal*
Nicole Bush
Rhonni Hallman
Lisa Monte
Linda Stone
Jean Sudbury

VIOLA

Kazi Pitelka, *Principal*
Shawn Mann, *Assistant Principal*
Briana Ackerman
Kira Blumberg
Renita Koven
Jane Levy

CELLO

Steve Richards, *Principal*
Delores Bing
Trina Carey
Lisa Pribanic
Nancy Yamagata
Barbara George

BASS

Donald Ferrone, *Principal*
Thomas Peters, *Assistant Principal*
Timm Eckert

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For information on the Los Angeles Master Chorale, please visit our web site at WWW.lamc.org.

News & Events



Los Angeles Master Chorale Welcomes Executive Director

On December 1, 1998, the Los Angeles Master Chorale welcomed its new Executive Director, culminating a national search begun early this summer. Joan Cumming joins the Chorale after a successful tenure as Director of Marketing and Public Relations for the Los Angeles Opera, a position she had held since 1994.

"It's a real joy for the Board to partner with an executive director of such quality at a time when our opportunities seem almost limitless. The overwhelmingly positive reaction by the Board to Joan was a testament to her skills, talent, and personality," says Mark Foster, President of the Board and Chair of the Search Committee.

Cumming expresses great enthusiasm for the next few years, "This is a very exciting time for all the arts in Los Angeles, but especially for the Los Angeles Master Chorale. I'm looking forward to working with the Board, the musicians, and the staff of this remarkable organization as we plan a future which includes not only the move to the new Walt Disney Concert Hall, but also more performance opportunities and visibility both nationally and internationally."

Cumming has built an impressive career since earning her degree from the University of New Hampshire. She has successfully gathered resources and built audiences for theatre (The

Round House Theatre, Silver Springs, Maryland; Trinity Repertory Company, Rhode Island), music and performing arts festivals (Rhode Island and New Hampshire), ballet (Boston) and opera. For at least two of the organizations, Ms. Cumming increased subscriptions and ticket sales by 25 to 35 percent in only four years. Please join us in welcoming Joan.

LAMC Salutes Holy Family Services

The Los Angeles Master Chorale welcomes friends and guests of Holy Family Services Adoption & Foster Care, a nondenominational, nonprofit adoption agency that has brought children together with parents, creating "forever families."

Holy Family Services kicks off a year of festive celebrations with this holiday concert, marking the agency's 50th year of providing services to birth and adoptive parents and their children.

The Los Angeles Master Chorale Association extends its congratulations to Holy Family Services on this significant anniversary and commends them on their commitment to bettering the lives of over 5200 children since 1949.



Los Angeles Music Week

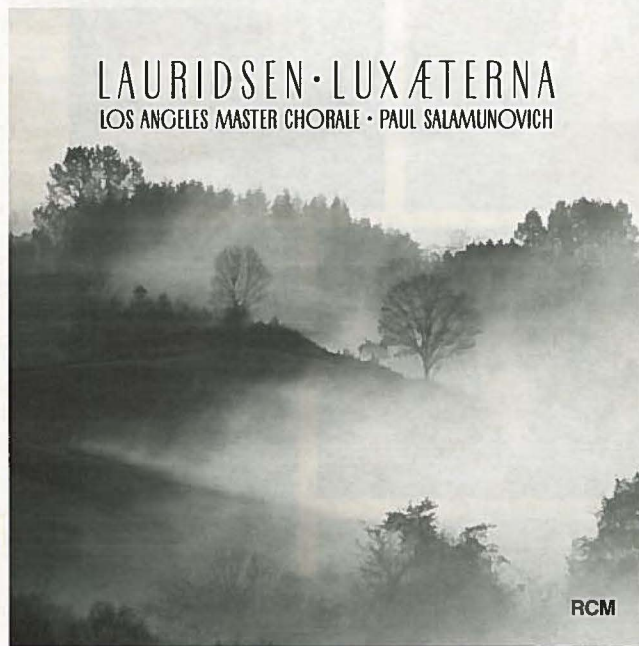
Tonight's concert marks the final event of the Fifth Annual Los Angeles Music Week, celebrating the important role that Los Angeles has played and continues to play in the development of American and World music. Under the dynamic leadership of Margie Evans, this week-long celebration recognizes prominent artists in the music industry who have had a positive impact in the world of music and who continue to live and perform in the Los Angeles area.

This year's L.A. Music Week honored guests and representatives are: Quincy Jones, Composer/Arranger/Performer/Producer; Dr. Frederick Swann, Organist-in-Residence, First Congregational Church of Los Angeles; Dr. Ernst Katz, Founder/Conductor, since 1927, of the Junior Philharmonic

Orchestra of California; Dr. Albert McNeil, founder of the Jubilee Singers; singers Barbara McNair, Dr. O.C. Smith, Mel Carter, and Hadda Brooks for their contributions to jazz, rhythm and blues, gospel, country and western, classic and classical music; H.B. Barnum, producer of many of Los Angeles's finest musicians; Teddy Edwards, jazz saxophonist; Tom Reed, producer, host, author; Steve Kerdoom, a principal at Creative Artists Management and the Roth Foundation, active in bringing music opportunities to underserved communities; representatives from KACE radio, bringing the "oldies and goodies" to much of Los Angeles; and Joan Carol Stone — widow of Cliffie Stone, country and western pioneer singer, songwriter, and producer.

The United States Postal Service has taken part in the celebration by offering a special cache of stamps containing: Classical Composers and Conductors, Opera Singers and the Gospel Singers stamps. Stamps are available this evening in the lobby.

Critics Love Lux Aeterna



Christmas

Los Angeles Master Chorale

and Sinfonia Orchestra Paul Salamunovich, conductor



The works collected on the *Lauridsen — Lux Aeterna* CD by the Los Angeles Master Chorale have been described by Peter Greenfield, *American Record Guide*, as "heartfelt, radiant, absolutely gorgeous music . . . delivered *con amore*. This is all music straight from the heart. The choir and orchestra sound like they were deputized by the angels to bring this music to earth. . . . This will be on my Year's Best List for sure come January. I bet it makes yours too!"

Jerome F. Weber, *The Tidings*, notes "The CD is a significant addition to any record catalog."

And Jim Sveda commented: "Lauridsen's music as sung by the Chorale demonstrates that it is possible for important contemporary music to speak directly to the human heart. *Lux Aeterna* is a rich, complex, intensely moving piece that people will be listening to for a long time to come."

You may purchase this recording and the Chorale's first CD *Christmas* at the Tower Records booth in the lobby, or ask for them at your favorite record store. For further information on Chorale CDs, please call LAMC at 213-626-0624.

Sing Lauridsen's Lux Aeterna This Spring

Do you want to sing Morten Lauridsen's glorious music under the baton of Paul Salamunovich? As one of the 60 participants in the Spring '99 "Lauridsen Weekend" at Loyola Marymount University, you will rehearse *Lux Aeterna* and *O Magnum Mysterium* with the composer and conductor on Saturday, then share dinner with them that evening. On Sunday, after a warm-up rehearsal, you will perform in a free public concert, followed by a post-concert reception. All this for \$150. If you want to join the chorus, 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

1998 Grande Fantasy Ball



The 1998 Grande Fantasy Ball, LAMC's annual fall benefit event, honored Elizabeth Levitt Hirsch for her extraordinary contributions to the L.A. Master Chorale over the past decade as Chair of this event. Thanks to all who attended and those who sent donations, an additional \$150,000 was raised this year to further the artistic and educational programs of the Chorale. Circle your calendars now for November 13, 1999!



Top row, left to right: Dancers crowd the floor and enjoy the music of Leonard Neil. Pictured in the foreground are Patron Table Hosts Jenny and Bill Dull; The Major Domo welcomes (r to l) Ball Honoree Elizabeth Levitt Hirsch, LAMC Executive Director Joan Cumming, Auction Chair Laney Techentin, and Board President Mark Foster; LAMC Board President Mark Foster congratulates Auction Chair Laney Techentin, as board members Dona Schultz and Dal Alan Swain join them during the Grande Fantasy Ball Silent Auction.



Center row, left to right: Ball Honoree Elizabeth Levitt Hirsch and Ball Chair Sandra Wisot share congratulations with Maestro Paul Salamunovich; Los Angeles Philharmonic Executive Director Willem Wijnbergen and his wife, Noelle Eskens, are greeted by Chair Sandra Wisot; Don and Bette Cook share the excitement of the Silent Auction with Maestro Paul Salamunovich; LAMC Board Member Barbara Schneider and husband Chuck share a moment of fantasy with Ball Chair Sandra Wisot.



Bottom row, left to right: One of the evening's traditions: the Opera Balcony Serenade by the Los Angeles Master Chorale, led by Maestro Salamunovich; Guests (l to r) Madeleine and Jacques Don Salat and Delia Duarte join Chair Sandra Wisot in the traditional grand Choral Procession. Pictured in the foreground, Monique Back is also enjoying the voices of the chorale.

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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.

Please join us in honoring the following individuals and businesses who have contributed this year to support the artistic and education activities of the Chorale.

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

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The 1998-99 Annual Fund Campaign is underway, and we are counting on your support. As you enjoy the glorious sounds of the season and the magnificence of the Los Angeles Master Chorale, we hope that you will thoughtfully consider making a gift to support this glorious art form so we can continue for another 35 years as the Voice of the City of Angels.

Please send your check to the Los Angeles Master Chorale, 135 North Grand Avenue, Los Angeles, CA 90012. Or, if you prefer, please call the Development Department at 213-626-0624 with your credit card. Thank you for your love of the Chorale.

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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
Terry Knowles & Marshall Rutter
Jane and Ted McAniff

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Raymond R. Neevel
Barbara and Chuck Schneider

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.

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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, 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 KKGQ, FM 105.1.

The 1998-99 High School Choir Festival — the 10th annual festival — will be held on April 30, 1999, at the Dorothy Chandler Pavilion. The afternoon concert will be free to the public. For infor-

mation about the in-school presentations or the high school choir festival, please call the Chorale office 213-626-0624.

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.

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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.



Members of The Associates serve refreshments at the September 28, 1998, rehearsal of The Chorale.

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 (cash only). Dinner begins at 5:30 prior to each concert.