



Roger Wagner
1914-1992

In November of 1937, a little more than 61 years ago, a 23 year old Roger Wagner was hired as Music Director of St. Joseph's Catholic Church in Los Angeles. He gained this position because of his talents as an accomplished organist and not because of his choral ability since, in fact, he had had no formal training or experience in this area. But within a few short months, spurred on by a special ambition, confidence and drive, this self-taught, "by trial and error" conductor formed a choir of men and boys that made its debut on Easter Sunday in the Spring of 1938.

In the Spring of 1939, Roger and his Choir presented their first concert in a small parish in Redondo Beach, where I was a member of its very humble Boys' Choir that sang only Gregorian Chant. It was a beautiful concert. I know, I was there in the front row as an eleven year old spectator. I heard the music of Vittoria and Palestrina for the first time, felt the overwhelming charisma and strength of the conductor and reveled in the sheer beauty of the singing. I can still vividly remember how I envied those lucky choir boys!

A few years later, my family moved to Hollywood, and I joined the Men and Boys' Choir of Blessed Sacrament Church. At the end of my first year in the Choir, much to my surprise, we combined forces with the St. Joseph Choir for the closing Mass of the season, and I had my first opportunity of singing under the direction of Roger Wagner.

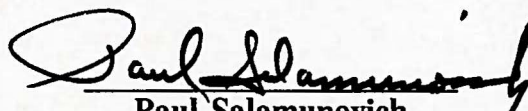
I subsequently began taking the street car to Downtown Los Angeles on Wednesday nights to visit Roger's rehearsals and since I became a "fixture" at these meetings he soon invited me to sing with the Choir. I was 16 years old, and it was the beginning of a 49-year association that witnessed the founding of the "Los Angeles Concert Youth Chorus" in 1946 and its transition three years later into the Roger Wagner Chorale with our first professional engagement, the recording of the sound track for the classic motion picture, "Joan of Arc", starring Ingrid Bergman.

Within ten years of his daring leap into the choral arena, Roger Wagner had become one of its leading figures, and what followed has become choral history. Concerts with the Los Angeles Philharmonic began in 1949, followed by the recording in 1951 of the Pope Marcellus Mass on the Capitol label, the invitation to the Coronation Festival of Elizabeth the II in London in 1953, the first national tour in 1956, subsequent world tours, the establishment 35 years ago of the Los Angeles Master Chorale as the resident professional chorus of the Los Angeles Music Center --- and on --- and on.

Because of his great talent and productivity, Roger Wagner can be given a great deal of credit for what I believe to have been the "Golden Age of Choral Music", the 40's, 50's, and the 60's -- and he has been acknowledged as one of the giants in this field.

I had the unique privilege of being present at his first concert 61 years ago and, throughout all these years as a singer, teacher, and conductor have been touched, influenced, nurtured, and inspired by this man. I believe I can honestly bear witness to his entire career in the choral field, and may I be so bold as to say I reflect the training personally received from his gifts. I consider him to be the most naturally talented choral conductor I have ever known.

Roger, for what you gave to the world of choral music, for what you gave me and others like me, for what you gave to countless singers and audiences worldwide, "Thank you."


Paul Salamunovich

LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

Paul Salamunovich • Music Director

35th
SEASON

Sunday, January 24, 1999 at 7:30 p.m.
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A ROGER WAGNER CELEBRATION

PAUL SALAMUNOVICH, Conductor

JEANNINE WAGNER, Guest Conductor

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SACRED MUSIC OF THE RENAISSANCE

Ave Maria
Ave Maria
Super Flumina Babylonis
Hodie Christus
Hodie Christus Natus Est

Gregorian Chant
Tomás Luis de Vittoria
G.P. da Palestrina
Gregorian Chant
Jan Pieters Sweelinck

SECULAR MUSIC OF THE RENAISSANCE

*Ecco Mormorar L'onde (*Hear the murmuring waters*)
*Bonjour Mon Coeur (*Hello my heart*)
*Il Est Bel Et Bon (*He is handsome and good, my husband*)
*Mon Coeur Se Recommande a Vous (*My heart is offered to you*)
*Au Joli Jeu Du Pousse Avant (*Oh, follow on where Love may lead*)

Claudio Monteverdi
Roland de Lassus
Pierre Passereau
Roland de Lassus
Clement Jannequin

MUSIC OF THE BAROQUE

*Duet for Soprano and Alto (Cantata 78) Women of the Chorale
Wir eilen mit schwachen (*We hasten with eager yet faltering footsteps*)
*Jesu Joy of Man's Desiring
Motet VI
Lobet Den Herrn, alle Heiden (*Praise the Lord, all ye nations*)
Psalm 117— Verse 1-2

Johann Sebastian Bach
J. S. Bach
J.S. Bach

* Conducted By Ms. Wagner

INTERMISSION

THE ROMANTIC PERIOD

Liebeslieder Walzer Opus 52

Johannes Brahms

Rede, Mädchen (*Answer maiden*)

Am Gesteine rauscht die Flut (*Deep in thunder roars the tide*)

O die Frauen (*Oh, these women*)

Wie des Abends schöne Röte (*Like the evening sunset's rapture*)

Ein kleiner, hübscher Vogel (*There was a tiny, pretty bird*)

Am Donaustrande (*On Danube's border*)

O wie sanft die Quelle (*Oh, how calm the river flows*)

Nein, es ist nicht auszukommen (*No, I will not listen to them*)

SONG WITHOUT WORDS

Vocalise

Soloist: Kristin Hightower

Wilbur Chenoweth

ROGER WAGNER ARRANGEMENTS

Black Is The Color

Shenandoah

Glendy Burk

Beautiful Dreamer

Battle O' Jericho

Soloist: Paul Hinshaw

Soloist: George Sterne

Soloist: Daniel Chaney

Appalachian

Sea Chantey

Stephen Foster

Stephen Foster

Spiritual

WESTERN SONGS

Men of the Chorale

arr. Roger Wagner

Accompaniment by Robert Hunter

I'm a Poor Lonesome Cowboy

Home On The Range

Whoopie Ti-Yi-Yo

Green Grow The Lilacs

Oh Bury Me Not

I'm On My Horse

Soloist: Jim Drollinger

Danny Boy

Traditional Irish

arr. Roger Wagner

Two Excerpts from The Tender Land

The Promise of Living

Stomp Your Foot

Aaron Copland

ALUMNI REUNION IN SONG

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The Los Angeles Master Chorale records exclusively for RCM Records.

This project is funded in part by the California Arts Council, a State Agency.

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LOS ANGELES MASTER CHORALE

PROGRAM NOTES

by Steven Lacoste

The repertoire presented in this concert spans at least 1,000 years of song: selections from Gregorian chant, Renaissance, Baroque and Romantic choral works, to arrangements of American folk and western songs, to mid-20th century opera. This smorgasbord of diverse styles, periods and geographies is representative of the musical breadth and culture of the Master Chorale's Founding Director, Roger Wagner, to whom we pay homage this evening.

Two of the greatest composers of the Roman school of late Renaissance sacred polyphonic composition were the Italian Giovanni Pierluigi da Palestrina (1525–94), and the Spaniard Tomás Luis de Vittoria (1548–1611). Both composers, having been in the service of the church, concentrated nearly exclusively on sacred (the mass and motet) as opposed to secular vocal forms (chanson, madrigal, etc.). The motet *Ave Maria* by Vittoria is prefaced by the Gregorian chant of the same name. Aside from the text, the only material common to both the chant and motet is the incipit on the words *Ave Maria*. The motet is in two parts, paralleling the division of the text. The first part is a polyphonic setting, the second is note against note. Palestrina's four-part motet *Super Flumina Babylonis* is based upon the text of Psalm 136 "Upon the rivers of Babylon..." Palestrina gives great stress to the words *et flevimus* (and we wept), temporarily halting the flow of the rivers by the flow of tears. As the mourners remember Sion and hang their instruments onto the willows in their midst, a variant of the opening melody carries the sad confluence of their thoughts to the end. The Christmas anthem *Hodie Christus Natus Est* for five voices by the Dutch composer and organist Jan Sweelinck (1562–1621) is based upon the text of the preceding chant. An interesting structural device used by Sweelinck is that of placing the word *Hodie* in triple meter, which brings into relief the Latin quantities of the syllables. He adds to the given text the nonsense syllables *Noe* which, like the *Alleluia*, function as a burst of joyful commentary to the message of the text.

Secular song, both accompanied and unaccompanied, was an important and honored musical form during the entire period of the Renaissance. Composers as renowned as Guillaume Dufay (1400–74), Johannes Ockeghem (1420–97) and Josquin des Prez (1450–1521) were celebrated equally for their chansons, masses and sacred motets. Claudio Monteverdi (1567–1643) was first active during the latter part of the Renaissance and was perhaps the most important composer contributing to the formulation of Baroque aesthetic and musical practice. His atmospheric *Ecco Mormorar Londe* from Book 2 of madrigals (1590) is based upon an aubade in praise of nature personified as Aurora, the Roman goddess of the dawn.

The term "chanson" refers to song settings of French words, both in polyphonic and homophonic textures. *Bonjour Mon*

Coeur by Netherlander Roland de Lassus (1532–94) is a mostly homophonic setting for four voices in which the French predilection for textual clarity is realized. *Il Est Bel Et Bon* by French composer Pierre Passereau (1509–47) is a polyphonic work in two- and four-part textures in points of imitation characteristic of the generation that preceded Lassus. *Mon Coeur Se Recommande a Vous*, again by Lassus, reflects the harmonic language of the Italians, from whom he received much of his education. The chanson is in ABA song form, paralleling the divisions of the text. French composer Clement Janequin (1485–1560) is associated with the so-called Parisian chanson of the 1530's and 40's. The part-writing of *Au Joli Jeu du Pousse Avant* is a fine specimen of the elegance and simplicity of the Parisian chanson that is exemplary of the French spirit.

Interestingly, the entire Baroque period is represented by the great composer of the High Baroque, Johann Sebastian Bach (1685–1750). The duet *Wir eilen mit schwachen* for soprano and alto is a duet aria from Cantata No.78, *Jesu, der du meine Seele* (1740) for the fourteenth Sunday after Trinity. The very popular *Jesu Joy of Man's Desiring* is from Cantata No.147, *Herz und Mund und Tat und Leben* (1716).

In Germany, as the cantata grew in prominence, the motet became relegated to funerals, weddings, and other similar services. It is not known for what occasion Bach composed Motet No.6 *Lobet den Herrn, alle Heiden*, but it is unique to Bach's essays in this genre. It is in one movement divided into three sections, two of which are fugal. There is no chorale, and it is for four voices throughout (four of the motets are for double chorus). The closing fugue is built on the word *Alleluja*, a word not to be found in Psalm 117, but which certainly expresses in sum the sentiments of the text.

Johannes Brahms (1833–97) first achieved popularity with the chorale works *Ein Deutsches Requiem* (op.45), *Liebeslieder Walzer* (op.52), and the *Alto Rhapsody* (op.53) during the years 1866–69. As a young conductor of a women's chorus in his native Hamburg, Brahms had arranged folk songs and composed original choral works, an indication that he was well acquainted with the medium for most of his career. In *Liebeslieder Walzer* he melds the folk-like qualities of the poems with the sophistication of the Viennese Waltz. For his texts, Brahms chose poems from Daumer's *Polydora*, a collection of translations and imitations of the folk poetry mostly of Russian, Polish, and Magyar (Hungarian) sources. The poems entwine the imagery of nature's grandeur and motion with the natural sentiments of human emotions in their longing for erotic love, but with a simplicity and directness that matches the stereotype of the folk in relation to their rustic setting. The slow waltz time of the musical flow accompanying the folk-like poetry hearkens more to the Viennese ländler in the Schubertian mold than to the waltzes of Brahms' contemporary Johann Strauss.

With *Vocalise* for soprano solo and four-part chorus of men's voices by Los Angeles composer and organist Wilbur Chenoweth, we have reached the 20th century. The piano accompaniment functions something like a pedal as the sustained tones of the male chorus, doubling the piano, soften its

attacks, rendering a velvet accompaniment to the quasi-improvisatory melody of the soprano soaring above.

Roger Wagner's arrangements of folk and traditional songs came about as a request from Capitol Records, resulting in *Songs of the Old World* and *Songs of the New World*. These arrangements continue to be sung beyond the borders of the United States. The first group — *Black is the Color, Shenandoah, Glendy Burk, Beautiful Dreamer* and *Battle O' Jericho* — are arranged for a cappella choir. Two songs, *Shenandoah* and *Beautiful Dreamer*, feature baritone and tenor solos, respectively.

The second group of Western songs — *I'm a Poor Lonesome Cowboy, Home on the Range, Whoopee Ti-Yi-Yo, Green Grow the Lilacs, Oh Bury Me Not*, and *I'm on My Horse* — feature the male voices with piano accompaniment arranged as a medley of popular cowboy tunes.

Danny Boy, the last of the arrangements by Roger Wagner for four-part chorus of mixed voices a cappella, is the text most famously attached to the melody *Londonderry Air*. The melody was heard with this text in 1913.

The Promise of Living for quintet and *Stomp your Foot* for mixed chorus to words by Horace Everett are both extractions from Aaron Copland's opera *The Tender Land* (1952–54). Both works are accompanied by piano duet. *The Promise of Living* is a song of thanksgiving for the land and the relationships stemming therefrom; its gentle opening ends in an exalted paean to love and friendship. *Stomp Your Foot* stresses the distinctions of masculine and feminine preoccupations (pre-Women's movement days) which, however, meld into one concern: the dance that whirls, stomps and obliterates all distinctions in merriment.

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LOS ANGELES
MASTER CHORALE

Paul Salamunovich • Music Director

OUR REMAINING CONCERTS THIS SEASON



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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.

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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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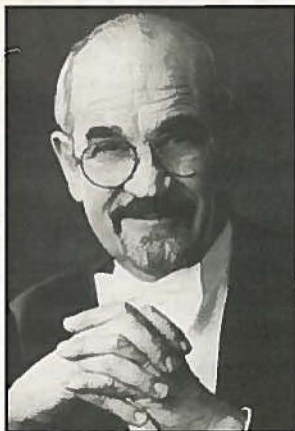
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PROFILES



PAUL SALAMUNOVICH

Paul Salamunovich was appointed Music Director of the Los Angeles Master Chorale in 1991 and is only the third maestro to lead the chorus since its inception. His association with the Chorale dates from its founding. A Los Angeles native, he was a charter member of the Los Angeles Concert Youth

Chorus in 1946, which evolved into the Roger Wagner Chorale in 1949 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, 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*.



JEANNINE WAGNER

Jeannine Wagner is the newest talent to emerge from a family of gifted artists: her grandfather was a distinguished organist; her mother is a noted painter; and her father was the legendary choral conductor Roger Wagner. Born and raised in Los Angeles, she received her musical training in piano, voice, viola, and conducting, studying with such luminaries

as Lotte Lehmann, Helmuth Rilling, Daniel Lewis, Herbert Blomstedt and Erich Leinsdorf.

Ms. Wagner has toured with the Roger Wagner Chorale throughout the United States, Europe, the former Soviet Union, the Middle East and Japan. She assumed leadership of the Chorale in 1992 after the death of her father. She has performed as soloist with numerous prominent organizations in Southern California, including the Los Angeles Philharmonic, the Los Angeles Master Chorale, the Ojai Festival, and Monday Evening Concerts. Ms. Wagner was co-founder of I Cantori, and served as Assistant Director of the Los Angeles Master Chorale, in which position she had the pleasure of preparing masterworks for such prominent conductors as Eugene Ormandy, Carlo Giulini, Zubin Mehta, and Michael Tilson Thomas.

Grounded in early music, Ms. Wagner has also applied her talent to new and unusual repertoire, including premieres of Steve Reich and Krzysztof Penderecki. Among her myriad credits as singer and consultant in the motion picture industry is her work with Steven Spielberg and John Williams in *Indiana Jones and the Temple of Doom*, *Close Encounters of the Third Kind*, *Empire of*



the Sun, Hook, and Jurassic Park. In addition to being the Founder and Director of the Wagner Ensemble, Ms. Wagner serves as Director of the St. Francis de Sales Choir, and the Roger Wagner Chorale.

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 and received a Grammy nomination just this month for the CD *Lux Aeterna*, released May 1998.

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 Orches-

tras, 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.

CHORALE

SOPRANO

*Samela Beasom
*Saundra Hall Hill
Kristin Hightower
Marie Hodgson
Janet Hook
Gina Howell
Hyun Joo Kim
Emily Lin
Susan Mills
Marti Pia
*Holly Ristuccia
*Nancy von Oeyen

ALTO

*Nicole Baker
*Natalie Beck
*Kimberly Bernhardt
Leanna Brand
*Aleta Braxton
Sarona Farrell
Amy Fogerson
Michelle Fournier
*Nancy Obrien
Leslie Sabedra
Nancy Sulahian
Diana Zaslove

TENOR

Brent Almond
Scott Blois
Edward Bruner
Kent Carlson
Daniel Chaney
John French
Paul Gibson
*Charles Lane
Sal Malaki
Christian Marcoe
*Marvin Neumann
*George Sterne

BASS

*Mark Beasom
Jim Drollinger
Michael Freed
Michael Geiger
Stephen Grimm
*Paul Hinshaw
*Edward Levy
Roger Lindbeck
John Reinebach
*David Schnell
*Burman Timberlake
*Burton York

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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Peter Somogyi

CHORALE

ACCOMPANIST

*Dwayne Conden

*Roger Wagner Alumni

Lauridsen — Lux Aeterna CD Receives 1999 Grammy Nomination for Best Choral Performance

The critical and popular acclaim continues for the Chorale's second independent CD, released in May 1998.

Robert D. Thomas: "Virtually every major Southern California ensemble has at least one CD on the market. One of the finest discs in recent years features the Los Angeles Master Chorale in a disc of music by the chorale's composer-in-residence Morten Lauridsen. The CD's title *Lux Aeterna* is also the name of a work written last year for the Master Chorale. It is one of the best pieces of choral music written in the past half century, and this recording lets the music shine forth brilliantly."

Philip Greenfield, *The American Record Guide*: "This will be on my Year's Best List for sure."

Since its release in May 1998, the CD has remained one of Tower Records' all-time best selling classical recordings.. Each time KUSC-FM plays one or more of the selections, audience response is measurably higher. When the CD was played — and featured as a premium — during the last KUSC pledge drive, it generated the highest response from listeners. When Lauridsen's music was the subject of "The First Art," the program received the most mail ever generated by a broadcast. Jim Sveda's "Portrait of Morten Lauridsen," broadcast on 300

public radio stations nationwide, drew similar responses.

Daniel Cariaga recommends: "Give it to your best friend," because "the music of Morten Lauridsen grips its audience...Salamunovich...gets a full range of dynamics, controls the arc of each expressive moment and...the chorale sings as if possessed."

Additionally the sheet music for two of the selections on the CD — "O Magnum Mysterium" and "Dirait-on" (from *Les Chansons des Roses*) — have become the all-time best selling octavos in the history of the publisher (Peer/Theodore Presser, publishing since 1783).

The Los Angeles Master Chorale is deeply grateful to Morten Lauridsen and the Ahmanson Foundation, which funded this CD, for enhancing our ability to impact the choral art form so positively.

Get your copy! You may purchase this recording at the Tower Records booth in the lobby, or ask for it at your favorite record store. For more 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? If you are one of the 60 participants in the "Lauridsen Weekend" at Loyola Marymount University June 5 & 6, 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:

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PAUL SALAMUNOVICH, MUSIC DIRECTOR

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The Los Angeles Master Chorale is a member of Chorus America, American Council for the Arts, Association of California Symphony Orchestras, California Confederation of the Arts, and the Western Alliance of Arts Administrators.

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.

News & Events

Parsons Grant Will Enhance Strategic Planning Effort

The Los Angeles Master Chorale is pleased to announce a \$250,000 grant award from **The Ralph M. Parsons Foundation**. This extraordinary grant will provide critically needed support, as the Chorale engages in strategic planning and audience development projects in preparation for its exciting move to the Walt Disney Concert Hall in 2002.

The Ralph M. Parsons Foundation was established in 1961 as a modest gift-giving organization by the late Ralph M. Parsons, founder of the worldwide engineering and construction firm that bears his name. Subsequent to Mr. Parsons' death in 1974, the Foundation received the residue of his estate. Since that time, the Foundation has been governed by an independent Board of Directors and administrative staff and is no longer affiliated with the Parsons Corporation.

The Foundation's areas of interest include: higher education, social impact and health services programs, and civic and cultural projects.

The Los Angeles Master Chorale Association is deeply grateful to The Ralph M. Parsons Foundation for this investment in the Chorale and for its continuing support of the arts and the L.A. Master Chorale.

Rio Hondo Foundation Makes Possible "San Gabriel Valley Sings"

A special grant from the **Rio Hondo Foundation** will help fund "San Gabriel Valley Sings" — a project of education and outreach activities for students in the San Gabriel Valley. As part of this award, Chorale ensembles will be performing in schools in West Covina, Arcadia, Claremont, Monterey Park, Baldwin Park, San Gabriel and Rosemead. These ensembles perform choral works in many languages, teaching students how to listen to classic music and the joys of singing interactively. Other San Gabriel Valley Schools will participate in the 10th annual High School Choir Festival this Spring.

The Los Angeles Master Chorale is deeply appreciative of this grant award which will help to foster an appreciation for and understanding of excellence in choral music.

California Arts Council Award Increased for Master Chorale

The **California Arts Council** award to the Los Angeles Master Chorale was increased this year, thanks to increased funding for the arts by the State of California. This grant award is helping to fund artists for this evening's concert as well as for the April *Brahms & Lauridsen Concert*. Government support for the arts plays a significant role in contributing to the artistic successes of the Master Chorale. We are grateful to all those in and out of Sacramento who fought to secure this increased funding. Your commitment to the arts has generated a significant victory for the cultural community and will result in renewed commitment to the arts.

Salute to the Music Center Unified Fund

The Los Angeles Master Chorale wishes to extend its thanks to the many donors of the Music Center Unified Fund campaign. Through the Blue Ribbon, Fraternity of Friends, Club 100 and annual giving program, essential support has been provided to the resident companies for the past 30 years. We thank you for your vital and ongoing support.

Save the Date: Voices & Views VI

Plan to join the celebration! The sixth annual Voices & Views Gala will take place immediately following the final concert of *Great Opera Choruses* on May 16, 1999. Special thanks to Mellon Bank for sponsoring this event annually. Join Paul Salamunovich and friends of the Chorale for dinner and dancing in the Grand Hall — and the traditional "Surround Sing" by the Los Angeles Master Chorale, 120 voices surrounding the guests for an encore performance of highlights of *Great Opera Choruses*. Chairs Dona Schultz and Chris Kuyper are planning a Gala evening to celebrate the 35th Anniversary of the Los Angeles Master Chorale. After last year's success, another champagne dessert celebration will take place on the Loge Level of the Dorothy Chandler Pavilion. For reservations, please call 213.626.0624.

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 information 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.

*You are cordially invited to join the
Master Chorale Associates
at the House of Blues!*

**Sunday, February 21, 1999 at 2:30 pm
House of Blues Gospel Brunch
8430 Sunset Boulevard
West Hollywood**

All-inclusive tickets: \$50

Patron Tickets: \$150 and \$250

Proceeds benefit the 10th Annual
High School Choir Festival

*For reservations or information, please telephone Bette Redmond
818-248-7526 or Barbara Schneider 310-274-4591.*

• • •

The Master Chorale Associates have bought out the entire House of Blues again this year for an encore performance of last year's successful event. We hope that you and your friends will join us for a delightful afternoon to benefit the high school choir festival. And, what a great way to go to the House of Blues!

(If you are unable to attend but wish to make a donation to the High School Choir Festival, please send your donation to LAMC High School Choir Festival, 135 North Grand Avenue, Los Angeles 90012.)



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.

ROGER WAGNER 1914-1992



Top left: *Roger Wagner Chorale recording at Capitol Records.*

Bottom left: *Chorale and Roger Wagner accept applause after 1982 Christmas Concert.*

Top right: *Roger Wagner congratulates Paul Salamunovich as he begins as Music Director of the Los Angeles Master Chorale October 13, 1991.*

Center right: *Roger Wagner celebrates with Z. Wayne Griffin, El Hathaway and Louie Statham.*

Bottom right: *Pope Paul VI and Roger Wagner prior to interview on Ecumenism in music in the Roman Church, March 16, 1966.*



LOS ANGELES MASTER CHORALE CELEBRATION

Board Members, along with friends and family of Barbara and Chuck Schneider, gathered early in January for a surprise party for fellow board member Barbara Schneider celebrating the extraordinary planned gift of the Schneiders and to announce the appointment of Terry Knowles and Marshall Rutter as chairs of the Master Chorale's Endowment Committee.

Top left: Enjoying the festive dinner celebration are Barbara Schneider, Harrison Price, LAMC Honorary Director, and Traci Schneider, daughter of Charles and Barbara.



Top right: Peter W. Mullin, President, The Music Center Foundation, addresses the guests, congratulating the Los Angeles Master Chorale on its successful Planned Giving Program and applauding Barbara and Charles Schneider for their leadership as philanthropists, lovers of the Music Center and friends to all.



Center left: Board President Mark Foster (left) and Music Director Paul Salamunovich (right) greet Barbara and Charles Schneider as they enter the patio at the California Club to be greeted by 60 friends and fellow board members.

Bottom left: Pictured left to right are Charles Schneider, The Music Center Executive Vice President Nicholas Goldsborough, LAMC Board Member Susan Erburu Reardon and husband George Reardon sharing the excitement at the recent celebratory dinner.

Center right: Cathi and Bill Ruddy (seated) share a moment with Dal Alan Swain (standing). Bill and Dal both serve on the Los Angeles Master Chorale Board of Directors.



Bottom right: Mark Foster (left) presents Barbara and Charles Schneider with a plaque from the Los Angeles Master Chorale Board of Directors recognizing their "vision and leadership."

MASTER CHORALE ESTABLISHES AN ANNUAL BARBARA AND CHARLES I. SCHNEIDER CONCERT.

The Los Angeles Master Chorale is extremely honored and pleased to acknowledge Barbara A. and Charles I. Schneider's extraordinary leadership gift that will provide endowment funds to the Chorale through an irrevocable planned gift.

This gift will be acknowledged in perpetuity by establishing an annual Barbara and Charles I. Schneider Concert.

ROGER WAGNER CHORAL ARTS SOCIETY

The Los Angeles Master Chorale wishes to recognize the following members of the *Roger Wagner Choral Arts Society*—individuals whose leadership and vision, through irrevocable planned gifts, will endow the future of the Los Angeles Master Chorale:

Claudia and Mark Foster
Jane and Ted McAniff
Nancy and Robert Miller
Raymond Neevel
Terry Knowles and Marshall Rutter
Barbara and Charles Schneider

Three years ago, the Board of Directors of the Los Angeles Master Chorale made a far-reaching and historic decision in implementing a Planned Giving Program.

Today, with the announcement of the gift by Barbara and Charles Schneider, the Master Chorale is the beneficiary of over \$1 million in Planned Gifts. These gifts will ultimately fund an endowment for the Los Angeles Master Chorale. The leadership and vision of the individuals in the *Roger Wagner Choral Arts Society* are creating a legacy for future generations while immediately receiving Music Center and Master Chorale benefits in recognition of their generosity.

The Master Chorale's Planned Giving Program through the Music Center Foundation provides complimentary, technical advice about financial planning in a confidential setting. A consultant is available — at no cost to you — to meet with you, your attorneys and/or financial advisers to assist you with strategic financial decisions.

Those who have taken advantage of these services have received hundreds of hours of complimentary advice. They have discovered that even the most sophisticated wills and trusts often do not take advantage of opportunities to reduce your taxes while allowing you to benefit the very things that you are passionate about. Those who have completed the process are benefiting themselves, their families and the organizations that they love.

For more information, please contact Marjorie Lindbeck, L.A. Master Chorale Director of Development at 213.626.0624 or Deborah Hyde, Executive Director of the Music Center Foundation at 213.972.8046.

Benefit now. Be a donor later.

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.

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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ALICE & BRANDON MACALLER AND ELAYNE TECHENTIN, Co-Chairs



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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.

BENEFACTOR CIRCLE

\$10,000 +
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1998-99 ANNUAL FUND

The 1998-99 Annual Fund Campaign is underway, and we are counting on your support. As you enjoy 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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