

LOS ANGELES MASTER CHORALE

PAUL SALAMUNOVICH, MUSIC DIRECTOR

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The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia. It does this through the generosity of its volunteer Board of Directors and all those who contribute to the Master Chorale and the Unified Fund of The Music Center of Los Angeles County. The activities of the Master Chorale are made possible, in part, through the sponsorship of the California Arts Council, the City of Los Angeles Cultural Affairs Department and the Los Angeles County Arts Commission. The Los Angeles Master Chorale Associates, a volunteer organization, provides support to the Master Chorale's activities.

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ROBERT LAWSON SHAW 1916–1999



On Sunday, January 24th, the Los Angeles Master Chorale presented a musical tribute to Roger Wagner on the occasion of our 35th anniversary. Those of you in attendance at that concert will recall my announcement of Robert Shaw's grave illness due to a serious stroke suffered the day before. Little did we know that the dedication of Wagner's signature piece, the *Victoria Ave Maria* by the Chorale and some one hundred Master Chorale alumni at the conclusion of the concert, would be a final musical prayer for Robert Shaw. This giant of the music world passed away just an hour and a half after the conclusion of our concert.

I first met Robert Shaw in the early '50s at a party hosted by the Roger Wagner Chorale at the home of Shaw's sister and brother-in-law Anne and Buzz Price following a concert by the Robert Shaw Chorale. Soon after this I had the opportunity to sing with him when a call went out for extra singers to reinforce the San Diego Summer Chorus with the San Diego Symphony during the 1953 Summer Festival. The busload of members of the Roger Wagner Chorale found the young Robert Shaw to be a very dynamic conductor. In 1972 I appeared as a guest clinician in a summer workshop for

choral conductors with my mentor, Roger Wagner, as well as Shaw and his mentor, Howard Swan. What a thrill it was for me as a younger conductor to share the stage with these three great men. The seeds of camaraderie and respect of colleague and friend were planted with these encounters.

In subsequent years Shaw appeared as guest conductor several times with the Chorale. With Roger often on tour, it was my privilege as assistant conductor to prepare the Chorale for such guest conductors. Among the works I prepared for Robert Shaw were the beautiful *Nänie* — my first exposure to it — and the *Alto Rhapsody*, both of which you will hear this evening. The works of Brahms were a specialty of Shaw, and many have become favorites of mine.

Now as the musical world mourns the passing of this legendary figure, it is timely that the music of Brahms is on tonight's program, our first concert since his death. I would like to dedicate our performance of these works, as well as Lauridsen's dramatic *Mid-Winter Songs*, to the memory of Robert Shaw and the legacy that he has left to the choral profession.

— Paul Salamunovich

LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

Paul Salamunovich • Music Director

35th
SEASON

Sunday, April 25, 1999 at 7:30 p.m.
Curtain Raiser Preview at 6:30 p.m. with Alan Chapman and Morten Lauridsen

Dorothy Chandler Pavilion

BRAHMS AND LAURIDSEN

PAUL SALAMUNOVICH, CONDUCTOR

Barry Socher, *Concertmaster*

Claudine Carlson, *Mezzo Soprano*

*This evening's concert is respectfully dedicated to the memory of Robert Lawson Shaw (1916–1999)
Conductor*

*Atlanta Symphony
Robert Shaw Institute Singers*

*Atlanta Symphony Chorus
Robert Shaw Chorale*

SCHICKSALSIED
Verse by Friedrich Hölderlin

Song of Fate, Opus 54

Johannes Brahms
(1833–1897)

AVE MARIA

*Opus 12
Women of the Chorale*

Johannes Brahms

ALTO RHAPSODY
*Fragment from Goethe's "Winter Journey
In the Harz Mountains"*

*Opus 53
Claudine Carlson and Men of the Chorale*

Johannes Brahms

INTERMISSION

MID-WINTER SONGS
On Poems by Robert Graves

Lament for Pasiphaë
Like Snow
She Tells Her Love While Half Asleep
Mid-Winter Waking
Intercession in Late October

Morten Lauridsen
b. 1943

NÄNIE
Poem by Friedrich Schiller

Opus 82

Johannes Brahms

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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

Johannes Brahms and Morten Johannes Lauridsen III stand as imposing figures — each on the threshold of a new century, each with a vantage point that only world-centeredness can convey. There was Vienna, serving the latest, most civilized refinements in art and science — the High Tea of culture and knowledge, if you will. While here is Los Angeles, serving the latest in trend-setting fashion, international commerce and high-tech entertainment — the gourmet version of eye-and-ear candy. Vienna's Ring was designed for promenades, street-cars, and caffeinated confections; the ring of freeways around Los Angeles harbor a giant slot-car game of one-upmanship, encircling towering paeans to money and music, trompe l'oeil architecture, and decaf frappuccinos.

And yet, there is Brahms, with his Goethes and Schillers, Palestrinas and Mozarts, priming inspirations of word and sound, supporting a predilection for universal human appeal, even as seeds for Freud's subconscious and Schoenberg's atonality are sprouting. And now there is Lauridsen, conscious of the unquanderable artistic essence in ten centuries of musical tradition, breathing new life with his own kind of universal appeal into the waning years of choral music's first millennium, laying the foundation for a new age of soul-provoking, heart-rending, mind-aligning dynamism that makes his music so rewarding to listen to and so easy to love.

Brahms is the great gift-giver of his age for singers of all kinds, for choirs of all sizes and shapes. His early mentor, Robert Schumann, himself a fierce tunesmith and harmonist, must have proved a formidable taskmaster for the lad from Hamburg when first he knocked on that famous door in Düsseldorf. Yet Passion was the prevalent commodity — both in the Schumanns' music parlor, with the agile talents and sometimes coy smile of his wife Clara, and in the correspondence that darted from Johannes' and Clara's quills and from those of their ever-widening circle of friends throughout their lives. Passion was quintessential to the Romantic era's thrust. And Passion in all its guises is what we hear most in the music of Brahms featured on this program.

When the orderly masquerade of the Classical era gave way in the 19th century to more humanistic and natural impulses, to a more probing exploration of forces both external and internal, the whole issue of universal order came into play. In Friedrich Hölderlin's *Schicksalslied* (or *Hyperion's Song of Destiny*), the unjust divide between heaven and earth is described merely as *destiny*: the "heavenly ones" have none, while their spirits blossom and "their blessed eyes gaze in tranquil, eternal

clarity." We earthbound, on the other, withered hand, "find rest nowhere... like water hurled blindly from crag to crag in utter uncertainty." The most striking image is the question of vision: is it really our lot not to see, or can we choose to see? Can we choose to choose?

Scored for four-part chorus and orchestra (comprising double winds and brass, timpani and strings), Brahms' *Schicksalslied*, Op. 54, was completed in 1871 and follows the form of the three-stanza poem. The key-signature of three flats first issues in E-flat major, in a rich depiction of heaven. An ominous dissolution into the relative C minor, marked by agitated strings, portrays the abject grief of our own earthly lot. The chorus fades away as the darker alto-bass combination echoes the soprano-tenor utterance of the word "uncertainty," swallowed up in the quiet brooding of the densely-voiced orchestra, now in a fateful C major.

Brahms' *Ave Maria*, Op. 12, scored for four-part chorus of women's voices and orchestra, dates from 1858, and was first performed the following year in Hamburg. An organ accompaniment preceded the composer's arrangement for small orchestra. Biographer Karl Geiringer points out (in *Brahms: His Life and Work*) that this early piece has some "experimental" qualities about it. He ascribes to it a "tender but somewhat impersonal charm" and suggests that the composer was prone to find more inspiration in some German texts than in the Latin of the Roman Catholic liturgy. We must remember that it had only been two years since Schumann's death, a trying time for the tight-knit community around that household. The young

Johannes would also have been wrestling with his abiding love for Clara and the fateful choice of remaining a bachelor for the sake of his art. Could it be her, held at arm's length, that makes the *Ave Maria* seem distant?

As much as he reveled in the special colors of women's voices — he founded a women's chorus in Hamburg in 1859 which he directed until his departure for Vienna in 1862 — Brahms was hardly immune to the equally distinctive colors of men's voices, and was to write his large-scale cantata *Rinaldo*, Op. 50, for tenor solo, male chorus and orchestra in 1863, completing the last chorus some five years later. The stage was set for the cherished *Rhapsodie*, Op. 53, for contralto, men's chorus and orchestra, more commonly known as the *Alto Rhapsody*, completed in 1869, and first performed in Jena in March of the next year. Taken from Goethe's *Harzreise im Winter* — a somber tale of a winter's journey in the Harz Mountains — the text offered the composer a chance to explore the theme of loneliness and unrequited love in his own life. Introspection is one thing, but timing is everything, for it was the wedding of Clara Schumann's daughter Julie



that had, for better or worse, provided the catalyst for this deeply personal moment of soul-searching.

Low winds and menacing string tremolos announce the mood. After 17 measures, a pause, whereupon the contralto asks, "Who is that, off to the side?" In the style of a densely-accompanied recitative, the soloist reveals the image of the lost wayfarer, consumed by the wasteland he treads. The violins, in unison with the singer, accompanied by broken chords in the viola and pedal tones in the cello and bass, establish a tempo of some movement, while details of the portrait are painted in more anxious tones: "Who can heal the pains of a man for whom balm has become poison?" At last, the sonorous men's chorus joins the soloist in intoning the prayer: "Father of love, if on your psaltery there is one note he can hear, then refresh his heart... open his eyes to the thousand springs... as he thirsts in the desert." Brahms works the ensemble as a unit, essentially in five-part counterpoint. That the solo voice stands out is merely a result of being on top, and not, one hastens to add, of a desire on the part of the composer to differentiate its character. It is precisely the "universal human relevance" of this text that holds so much appeal for Brahms, biographer Heinz Beckler proposes. Beginning with the *Requiem, Op. 45*, it is a trait that informs most all of his mature oeuvre and heralds what Geiringer calls the "Hellenic spirit" of his later choral works.

The riptide that is Romantic destiny drags us into the sea of weakness and self-destruction in the *Alto Rhapsody*. In *Nänie, Op. 82*, even immortal Thetis, rising from the sea, cannot save her son Achilles from his destiny in the Trojan War. Brahms set Friedrich von Schiller's *Nänie* for four-part chorus and orchestra (scored for double winds and horns, three trombones, timpani, harp and strings) during 1880-81 and dedicated it to Mme Henriette Feuerbach, in honor of her late stepson and the composer's friend, painter Anselm Feuerbach; it was premiered in Zurich in December of 1881.

"Even the beautiful must die," begins the Dirge. "Commoners die unmourned," it ends; but Brahms deftly places the penultimate line of text *last* in his music, as if to insist, "Yet to be a song of mourning on loved ones' lips is magnificent." So it is with this Dirge. *Nänie* is structured in what Geiringer calls a "monumental" ABA form. The central "radiance" of the F-sharp-major B-section swells with the image of Thetis and her sea-nymphs, surging forth from the blue, and quietly returning to D major at the death of "perfection." The shorter third section resolves heroically in the tender glow of heavenly light — a genuine and sincere farewell from one artist to another.

Composer-in-Residence Morten Lauridsen's *Mid-Winter Songs on Poems by Robert Graves* were written for the USC Chamber Singers on the occasion of the University of Southern California's Centennial Celebration in 1980 and premiered by that ensemble in March 1981. The orchestral version was debuted in April 1983 by Robert Duerr and the Pasadena Chamber Orchestra, and, through the encouragement of then-LAMC Board President Marshall Rutter, subsequently performed by the Los Angeles Master Chorale under both Roger Wagner and John Currie. Both versions have since been frequently performed throughout the world. The work is recorded by Maestro Salamunovich and the Chorale on the Grammy-nominated album, *Lauridsen — Lux Aeterna* (RCM 19705).

Morten Lauridsen first came to USC as a student, studying

under Ingolf Dahl, Halsey Stevens and Robert Linn. He later completed his mentor Stevens' unfinished scores, assuming the chairmanship of USC's Composition Department, where he remains today. Just as Brahms left his birthplace in Hamburg for the inspiration of cosmopolitan Vienna, Lauridsen has built a professional base in Los Angeles, dividing his local time between USC's School of Music and his Hollywood Hills studio, with its wooded canyon views. Summers are spent in solitary communion with nature and the Muse, on one of the more remote San Juan Islands between Washington state and Vancouver Island — a felicitous source of renewal and inspiration for the composer.

The original version of *Mid-Winter Songs* is scored for chamber chorus and piano. The integrity of the musical material, the masterful setting of the texts, and the piano interludes leave one with the impression that choir and keyboard are organically, symbiotically united. The orchestration summons a sumptuous palette of instrumental colors to define the often dense, contrapuntal textures, and to underscore Graves' powerfully concentrated lyrics, while maintaining the organic unity between chorus and orchestra. The effect is positively transporting.

The composer recalls the songs' creation in these words: "In reading the complete works of the English poet Robert Graves, I became very much taken with the richness, elegance and extraordinary beauty of his poetry and his insights regarding the human experience. Five diverse poems with a common 'winter' motif (a particular favorite of mine, rich in the symbolism of dying and rejuvenation, light and darkness) suggested a cohesive cycle and led to the composition of *Mid-Winter Songs*. The cycle is cast in an overall arch form, and the principal musical materials are derived from the opening choral setting of the text 'Dying Sun.'" Like *Nänie*, the final movement of the Songs seeks to mollify the hardness of death — in this case the year's end — with a plea for one last ray of warmth. Indeed, our lives do "shine warm a little longer" for this glorious music!

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Peter Rutenberg is producer of the Master Chorale's Lauridsen — Lux Aeterna CD, and, together with Fred Vogler, owns RCM records; he is also producer of The First Art national radio series, now in its seventh year; and is founding music director of Los Angeles Chamber Singers & Cappella. He works closely with the Master Chorale as a program annotator and member of the Programming Committee, and made his first appearance as a pre-concert lecturer in November 1998.

DOROTHY CHANDLER PAVILION HOUSE STAFF

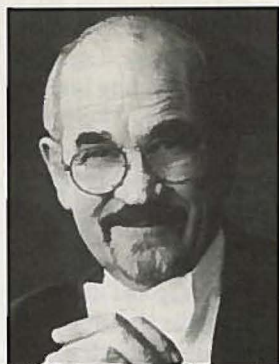
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PROFILES



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 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*.



CLAUDINE CARLSON, *mezzo-soprano*, has been hailed by critics for her vocal elegance and complete musicianship, as well as for the extraordinary scope of her repertoire. Her career encompasses performances with virtually all of the world's great symphony orchestras, and she has appeared with such eminent conductors as Daniel Barenboim, Antal Dorati, Charles Dutoit, Carlo Maria Giulini, Kurt Masur, Georg Solti,

Yuri Temirkanov and David Zinman. Her performances at the Kennedy Center and Avery Fisher Hall, of Leonard Bernstein's *Kaddish Symphony*, with the composer conducting the orchestra of L'Accademia Nazionale di Santa Cecilia in Rome and the National Symphony, were acclaimed internationally. She is also in demand at the major music festivals, including Ravinia, Tanglewood, Mostly Mozart, the Hollywood Bowl, Casals, Meadowbrook, Blossom and the Colorado and Saratoga Festivals.

Ms. Carlson's recent performances include Mahler's *Symphony No. 8* with the Kansas City Symphony, Mahler's *Symphony No. 2* and *Kindertotenlieder* with the Phoenix Symphony. Last season her engagements included Berlioz' *Romeo et Juliette* with Maestro Valery Gergiev and the Los Angeles Philharmonic, *Chausson's Poeme de L'amour et de la mer* with the Buffalo Philharmonic, and Prokofiev's *Alexander Nevsky* with the Oklahoma City Philharmonic. She has appeared often with the Chorale, which welcomes her back this evening.

Ms. Carlson has made numerous recordings, among them *Pelleas et Melisande* and *L'enfant et les sortileges* with the Montreal Symphony under Dutoit for Long/Decca, and *Marseillaise* by Hector Berlioz with the Denver Symphony under Entremont for Pro Arte. She has also recorded Brahms' *Songs for Alto, Viola and Piano*; two William Grant Still works; *Alexander Nevsky* and *Ivan the Terrible*; the opera *Le Fou* by Landowsky; and a French recital disc called *Reflections de France*.



MORTEN LAURIDSEN, *Composer-in-Residence* of the Los Angeles Master Chorale, is currently one of America's most widely performed composers. His four choral cycles, the *Mid-Winter Songs* on poems by Robert Graves, *Madrigali: Six "Firesongs"* on Italian Renaissance Poems, *Lux Aeterna* and *Les Chansons des Roses* on poems by Rilke have become standard works in the literature and are featured regularly by

distinguished ensembles such as the Atlanta Symphony Chorus, Chanticleer, the Robert Shaw, Dale Warland and Elmer Iseler Singers, the San Francisco Symphony Chorus, I Cantori and Dessoff Choirs of New York, Chicago *a cappella*,

the Pacific Chorale and both the Los Angeles and San Francisco Chamber Singers.

Lauridsen's *O Magnum Mysterium* has had well over three thousand performances throughout the world since its 1994 premiere by Maestro Salamunovich and the Master Chorale, including concerts at Westminster Abbey, St. Martins on-the-Fields and a tour of Russia by the Princeton Chamber Singers and at Carnegie Hall, the Spoleto Festival, U.S.A., and the recent New York Philharmonic's "American Choral Classics" program by the Westminster Choir, conducted by Joseph Flummerfelt. *O Magnum Mysterium* and *Dirait-on* (from *Les Chansons des Roses*) have become the all-time best selling choral octavos distributed by Theodore Presser, in business since 1783. Lauridsen's works are featured regularly on the nationally-syndicated radio program, *The First Art*.

The *Choral Journal* named his works as among the most outstanding contemporary choral compositions, devoting an extended article to them in a recent issue. His works have been widely recorded (nearly two dozen recordings of *O Magnum Mysterium* alone to date), including a Grammy-nominated all-Lauridsen CD by the Los Angeles Master Chorale on RCM records, conducted by Paul Salamunovich, containing the *Lux Aeterna*, *Les Chansons des Roses*, *Ave Maria*, *Mid-Winter Songs* and *O Magnum Mysterium*.

Lauridsen's two solo vocal cycles, *A Winter Come* (Moss) and *Cuatro Canciones* (Lorca) have been performed by vocalists including Paul Sperry, Rose Taylor and Rosa Lamoreaux and numerous contemporary music ensembles. His compositions have also been premiered by Tchiakovsky Gold Medalist Nathaniel Rosen, the Pasadena Chamber Orchestra, Canadian Brass trumpeter Ronald Romm, the Viklarbo Chamber Ensemble and Geneva Gold Medalist Juliana Gondek, among others.

A recipient of numerous grants, prizes and commissions, including those from the National Endowment for the Arts, the Board of Governors of the Los Angeles Music Center, Meet the Composer, Chorus America and ASCAP, Mr. Lauridsen is Professor and Chair of the Composition Department at the University of Southern California School of Music. A native of the Pacific Northwest, Mr. Lauridsen divides his time between Los Angeles and his summer home on a remote island off the northern coast of Washington State.



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 1999 Grammy nomination for Best Choral Performance for the CD *Lauridsen — Lux Aeterna*.

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 presented 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, the American Boy Choir, and the Moses Hogan Chorale. 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.

LOS ANGELES MASTER CHORALE

SOPRANO

*Samela Beasom
 Marion Bodnar
 *Vicky Brown
 Renee Burkett Shulgold
 Pamela Chapin
 Pamela Hall
 Saundra Hall Hill
 Kristin Hightower
 Marie Hodgson
 Janet Hook
 Gina Howell
 Carol Juhas
 *Hyun Joo Kim
 Pamela Lefko
 Sherli Leonard
 *Emily Lin
 Susan Mills
 Marnie Mosiman
 Vickere Murphy
 Frances Pampeyan
 Marti Pia
 Holly Ristuccia
 Carmen Rosendahl
 Christine Sorenson
 Duanna Ulyate
 Inyong Um
 Irina Varamesova

Nancy von Oeyen
 Frederique Ward
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 Nicole Baker
 Natalie Beck
 Kimberly Bernhardt
 Helen Birch
 Sarah Bloxham
 Leanna Brand
 Aleta Braxton
 Cheryll Desberg
 Barbara Durham
 Joan Ellis
 *Sarona Farrell
 Amy Fogerson
 Michelle Fournier
 Nataliya Goretsky
 Kyra Humphrey
 Sara Minton
 Sheila Murphy
 Anita Nardine
 Nancy Obrien
 Hyeek Sook Park
 Helène Quintana
 Leslie Sabedra

Karole Struebing
 *Nancy Sulahian
 Mary Ella Van Voorhis
 Barbara Wilson
 Diana Zaslove

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Brent Almond
 Cameron Andrews
 Stephen Arel
 Steve Batstone
 *Lenard Berglund
 Scott Blois
 Edward Bruner
 Kent Carlson
 Daniel Chaney
 John French
 Randall Garrou
 Paul Gibson
 Phil Gold
 Jack Golightly
 Steven Harms
 Greg Koppenhaver
 *Bong Won Kye
 Charles Lane
 Dominic MacAller
 Sal Malaki
 *Christian Marcoe

Marvin Neumann
 John Revheim
 *Ethan Sperry
 George Sterne
 John St. Marie
 Mallory Walker

BASS

Geoffrey Alch
 Mark Beasom
 Steven Berman
 Andrew Black
 Andrew Cain
 Paul Cummings
 Jim Drollinger
 Albert Eddy
 Jim Ellfeldt
 Michael Freed
 Michael Geiger
 Stephen Grimm
 Hugh Grinstead
 Allen Hightower
 *Paul Hinshaw
 Jim Jensen
 Lew Landau
 Edward Levy
 Robert Lewis
 Roger Lindbeck

Ron Matossian
 Bob McConmac
 Till Meyn
 Michael Morales
 Jim Raycroft
 *John Reinebach
 *David Schnell
 Paul Stephenson
 *Dwight Stone
 William Struebing
 Burman Timberlake
 David Tinoco
 Burton York

The singers of the Los Angeles Master Chorale are represented by The American Guild of Musical Artists, David Schnell, AGMA Delegate

SUPERTITLES

*Peter Somogyi

*USC ALUMNI

SINFONIA ORCHESTRA

VIOLIN 1

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 Armen Anassian
 Ruth B. Johnson
 Christine Frank
 Leslie Katz
 Jayme Miller
 Ernest Salem
 Sarah Thornblade
 Florence Titmus
 Jennifer Walton
 Dynell Weber

VIOLIN 2

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LOS ANGELES MASTER CHORALE
PAUL SALAMUNOVICH • MUSIC DIRECTOR

1999/2000 SEASON

The Los Angeles Master Chorale is tremendously pleased to bring you a new season for the year 2000 that offers a wealth of musical treasures—from ancient and beloved masterworks to acclaimed new musical creations, and the most sublime of gems in between. It's a truly wide-ranging, gorgeous mix of choral experiences, and we can't wait to share them all with you!

CONTEMPORARY CLASSICS

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

The concert, performed by the full 120-voice Chorale accompanied by the Sinfonia Orchestra, begins with Lauridsen's hauntingly beautiful *Lux Aeterna*, followed by Brahms' brilliant *A German Requiem*.

Choral Treasures from Mexico

Friday, November 19, 1999
8:00 p.m.

We are pleased to present a special guest choir from Mexico performing works of the most renowned and respected Mexican composers as well as traditional classics.

Home for the Holidays

Sunday, December 19, 1999
7:30 p.m.

Ring in the holidays with this concert of Christmas favorites beginning with Gabrielli's *Brass Fanfare*, Jonathan Willcox's *Magnificat*, Poulenc's *Quatre Motets de Noel*, and many more. A selection of popular carols will end this favorite holiday concert.

Information correct at time of printing.
Programs and artists subject to change.



Songs of Love

Sunday, February 13, 2000
7:30 p.m.

This special St. Valentine's Day concert featuring love songs by Proulx, Lauridsen, Brahms, Gershwin, Porter and Kern will melt the heart of lovers young and old. Treat yourself and someone you love to this special evening.

Madrigal Magic

Saturday, March 11, 2000
2:00 p.m.

Monteverdi and Gesualdo are known for their beautiful madrigals. This a cappella program will also feature Barber's *Agnus Dei*, Lauridsen's *Madrigali*, Debussy's *Trois Chansons*, Schoenberg's *Friede auf Erde*, and Gregg Smith's amazing jazz arrangements of madrigals.

Made LA

Friday, April 14, 2000
8:00 p.m.

This concert, featuring the full 120-voice Chorale and Sinfonia Orchestra, celebrates the musical contributions of composers working in Los Angeles through this century. Stravinsky, Stevens, Korngold and Schoenberg are just a few of the brilliant composers who comprise LA's musical history.

Hollywood GOES CLASSICAL

Sunday, May 7, 2000
7:30 p.m.

Hollywood has long recognized the power and beauty of choral music. The final concert of the season highlights choral works from your favorite movies, and choral arrangements of the movies' most beloved songs.

SPECIAL PROGRAMS

FAMILY HOLIDAY CONCERT

Saturday, December 18, 1999
2:00 p.m.

The holidays are a special family time, and an especially wonderful time to share the joy and beauty of music. This unique program is designed to entertain children and adults alike with a selection of the familiar and some surprising musical highlights of the season.

Messiah SING-ALONG

Monday, December 20, 1999
8:00 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*.

Special holiday programs are not included in regular subscription series.

Call the Master Chorale Subscriber & Group Sales Hotline
800-797-LAMC

Reserve your Seat at the Dorothy Chandler Pavilion for a Season with America's Premier Chorus
www.lamc.org

News & Events

We Welcome the USC Thornton School of Music Tonight

The Los Angeles Master Chorale is pleased to welcome friends and guests of the USC Flora L. Thornton School of Music who are in our audience this evening. The School brings together a distinguished faculty of world-renowned teachers and gifted students from around the globe. It is in this wonderfully diverse milieu that students are offered instruction in virtually all professional and scholarly branches of music. The USC Thornton School is consistently rated among the top one percent of the nation's music schools and conservatories. Graduates of the School go on to hold positions with major orchestras, ensembles, opera companies, and perform on concert stages and in recording studios around the world. The School is an active producer of live music, presenting over 500 concerts annually on the University Park campus and throughout Southern California.

It's a KUSC Classic Night!

Celebrating musical creation and promoting appreciation for the arts, KUSC-FM is the classical music, listener-supported, public radio station of the University of Southern California. Premiering as a student-run station in 1947, KUSC had a broadcast range that was limited to a 10-mile radius from the USC campus. In 1973, the station changed its format to classical music programming and has since risen to a leadership position among the nation's classical music stations. Today, KUSC serves more than 420,000 listeners each week,

making it the largest public radio service in Southern California and the fourth largest in the nation. The mission of KUSC reflects the broader mission of USC: to foster the development of human beings and society as a whole through the cultivation and enrichment of the human mind and spirit. KUSC's contribution to this ideal is to provide each resident of Southern California with access to an engaging and innovative mix of classical music, as well as news and arts & cultural information. For more information on 91.5 Classical KUSC, please call (213) 514-1400. Join us in welcoming friends of KUSC in our audience this evening.

Weingart Grant Supports LAMC Education Programs

Continuing their support for education and the arts in Southern California, the directors of the Weingart Foundation have approved a three-year grant to the Music Center of Los Angeles County to provide youth outreach programs. As a resident company, LAMC is honored to receive this support for its Chamber Singers in-school programs and the annual High School Choir Festival. We thank the Weingart Foundation for its commitment to arts education, and for this support for LAMC education and outreach programs.

Please visit our website:

www.lamc.org

• • •

*Special thanks to Bernard Samstag
for his volunteer creative talents*

Save the Date: For Our Annual Spring Gala!

Plan to join the celebration! The sixth annual Voices & Views Gala — this year honoring Peter Hemmings — 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.

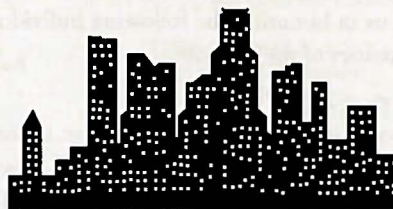
Sing Lauridsen’s *Lux Aeterna* This Spring

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:

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



The Board of Directors
of the Los Angeles Master Chorale Association and
Chairs Dona Schultz and Christine Kuyper
invite you to the traditional end-of-year celebration



VOICES & VIEWS VI

This year’s event will honor
PETER HEMMINGS,
General Director, Los Angeles Opera
SUNDAY, May 16, 1999

A magical evening of dinner and dancing in
the Grand Hall immediately follows the
7:30 p.m. concert of

Great Opera Choruses

featuring

Suzanna Guzman

and


Charles Castronovo

The traditional highlight of the evening is the
“Surround Sing” by the full
L.A. Master Chorale

Drawing of the MasterStakes sponsored by United Airlines

Black Tie Optional

Sponsored by:

 **THE MELLON FINANCIAL GROUP – WEST COAST**

*Ticket prices for the Gala start at \$150.
If you prefer, a champagne and dessert option
is available on the Loge level.*

*We invite you to join us for this special event.
For information or tickets, please phone the
Chorale office: (213) 626-0624, ext. 20
or (800) 787-LAMC*

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.

CIRCLE OF FRIENDS

Alice & Brandon MacAller and Elayne Techentin, Co-Chairs



Barbara & Charles Schneider
Dona & David N. Schultz
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Dr. & Mrs. John H. Richards
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Helen & Jerry Stathatos

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.

CORPORATE, FOUNDATION & GOVERNMENT SUPPORT

ANGELS

\$200,000+

The Ralph M. Parsons Foundation
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\$50,000+

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GRAND SPONSORS

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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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(\$300-500)

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If your listing needs correcting, please call us at 213-626-0624, ext. 20. This list reflects donations through February 2, 1999.

VOLUNTEERS OF THE YEAR

1998-99 SEASON

This year, the Los Angeles Master Chorale chooses to honor two very special individuals who donate their services weekly in the Master Chorale office.

Richard Cullen's entrepreneurial talents have enabled him to call his time his own. As a licensed Commercial Real Estate Broker, Richard travels throughout the West and South, selling, owning, and managing properties. His love of choral music brought him to the Chorale. He says he has found a "great deal of joy" in helping the Chorale, which he portrays as "one of the most gifted of all the companies of the ...Music Center." His unflinching good cheer and love of detailed projects make him a treasure in the Master Chorale offices, where he manages to volunteer at least one day a week, when he is not traveling the country on business.

Robert Finnerty, Jr., retired from one career, in chemical engineering, and developed another: volunteering for various arts orga-



Former Volunteer of the Year Phyllis Rothrock shares a sunlit moment at the Ninth Annual High School Choir Festival with this year's honorees Robert Finnerty, Jr., and Richard Cullen.

nizations. Robert's computer skills, research abilities and writing talent have been particularly valuable to the Master Chorale Associates. Robert inputs, correlates, and analyzes information from surveys administered to participants in the annual High School Choir Festival, producing reports used in the planning of the next year's festival. Robert gets great rewards in helping the Master Chorale because he can see a measurable impact of his efforts. He also notes that he was "surprised to learn that ticket sales for an organization like the Master Chorale don't come close to covering the costs required for this costly

performance art, and gifts of money or other help from loyal supporters are vital for long-term viability."

Tonight, we thank Richard, Robert — and every other volunteer who has contributed time, effort and expertise to the Chorale — for acting on their love of choral music in general and the Master Chorale in particular.

Thanks to Our Many Volunteers

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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
Penelope C. Roeder
Marshall Rutter and Terry Knowles
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.

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 the donors immediately receive 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 Terry Knowles and Marshall Rutter, Planned Giving Co-Chairs, at 310.286.1700, 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.

MASTER CHORALE ASSOCIATES

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



Students arriving for the High School Choir Festival

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.

To join the Associates or to learn more about volunteer opportunities and open meetings, please call Regina Clark, 818-353-1360.

You are cordially invited to the
10th Annual
High School Choir Festival

Friday, April 30, 1999
Dorothy Chandler Pavilion
The Music Center

Individual Choir Showcases
10:30 to 12:00 noon

Combined Choir Concert
1300 students from
Greater Los Angeles
and the
Los Angeles Master Chorale
1:00 to 2:00 p.m.

*** No Admission Charge ***
*** Tickets Required ***

*For reservations and
performance information, please call
Bonnie Grinstead (323) 931-0249,
Gloria Moore (323) 933-0729 or
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