

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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PETER HEMMINGS,
GENERAL DIRECTOR, LOS ANGELES OPERA

Peter Hemmings, in his brilliant career as opera producer and impresario, has brought great opera to Scotland, Australia and even Los Angeles.

After surviving many decades as a locale for out-of-town road companies such as those of The New York City Opera and San Francisco Opera, Los Angeles made its way onto the main stage of opera with the appointment of Peter Hemmings as General Director of Los Angeles Opera in 1985. Ever since then, Angelenos have become ever more enthralled with the beauty of the human voice.

We of the Los Angeles Master Chorale were blessed to be partners with L.A. Opera in presenting great vocal music to Los Angeles opera audiences for a number of years. Recognizing the quality of the Master Chorale, Peter engaged our company as the resident opera chorus for many years. With the addition of opera, performing with the Master Chorale became even more attractive to the highest quality choristers in Southern California. The chorus improved, and our singers became even busier in their professional lives — so busy, indeed, that Peter had to create his own chorus several years ago, due to conflicting rehearsal and performance schedules. Many of our choristers still sing with the L.A. Opera Chorus, making it one of the finest opera choruses in the world.

For all that Peter has done for Los Angeles opera audiences, making his company one of the best and largest in the country in a few short years, and for all that he has done to present opera choruses at the very pinnacle of the art form, we salute and thank Peter Hemmings. We wish him and his indispensable, indefatigable wife and ally, Jane, a very happy, musical future when he leaves us after next season.

Marshall A. Rutter
Vice Chair,
Los Angeles Master Chorale Association

LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

Paul Salamunovich • Music Director

35th
season

Sunday, May 16, 1999 at 7:30 p.m.
Curtain Raiser Preview at 6:30 p.m. with Alan Chapman

Dorothy Chandler Pavilion

Great Opera Choruses

PAUL SALAMUNOVICH, CONDUCTOR

Barry Socher, Concertmaster

Suzanna Guzmán, Mezzo Soprano

Charles Castronovo, Tenor

| | | |
|------------------------------|--------------------------------------------------------------------------------------------------------------------|------------------------------------|
| TANNHÄUSER | <i>Entrance of Guests</i> Freudig begrüßen wir die Halle | Richard Wagner (1813–1883) |
| NABUCCO | <i>Chorus of the Hebrew Slaves</i> Va, pensiero, sull' ali dorate | Giuseppe Verdi (1813–1901) |
| LES CONTES D'HOFFMANN | <i>The Legend of Kleinzach</i> Il était une fois à la cour d'Eisenach Mr. Castronovo with Men of the Chorale | Jacques Offenbach (1819–1880) |
| LOHENGRIN | <i>Bridal Chorus</i> Treulich geführt ziehet dahin | Richard Wagner (1813–1883) |
| DER FREISCHÜTZ | <i>Huntsmen's Chorus</i> Was gleicht wohl auf Erden dem Jägervergnügen Men of the Chorale | C. M. von Weber (1786–1826) |
| SAMSON ET DALILA | <i>Mon coeur s'ouvre a ta voix</i> Suzanna Guzmán | Camille Saint-Saëns (1835–1921) |
| PRINCE IGOR | <i>Polovtsian Dances</i> | Alexander Borodin (1833–1887) |

INTERMISSION

IL TROVATORE

Anvil Chorus
Vedi! Le fosche notturne spoglie

Giuseppe Verdi
(1813–1901)

TANNHÄUSER

Pilgrim's Chorus
Beglückt darf nun dich, o Heimat
Men of the Chorale

Richard Wagner
(1813–1883)

DAS LAND DES LÄCHELNS

You Are My Heart's Delight
Dein ist mein ganzes Herz
Mr. Castronovo

Franz Lehar
(1870–1948)

PAGLIACCI

Bell Chorus
Andiam! Andiam! Din don, suona vespero

Ruggero Leoncavallo
(1857–1919)

**DIE MEISTERSINGER
VON NÜRNBERG**

Awake
Wach' auf

Richard Wagner
(1813–1883)

CARMEN

Chorus of Cigarette-girls
Dans l'air nous suivons des yeux
Women of the Chorale

Georges Bizet
(1838–1875)

Habañera
L'amour est un oiseau rebelle
Ms. Guzmán

PORGY & BESS


My Man's Gone Now
Ms. Guzmán

George Gershwin
(1898–1937)

CAVALLERIA RUSTICANA

Easter Hymn
Regina coeli, laetare
Ms. Guzmán

Pietro Mascagni
(1863–1945)

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PROGRAM NOTES

by Peter Rutenberg

NOTE: The brief, introductory history of the opera chorus was written by Peter Rutenberg. In addition to his program notes, portions of the information provided for certain entries have been adapted from the materials published in the collection "Opera Choruses," edited by John Rutter.

The chorus formed an indispensable part of early opera. From the first productions in Italy at the end of the 16th century through about 1640, the chorus was called upon to provide structure to the drama by punctuating with metered song the extensive, unmetred *recitativo* numbers that were all the rage for soloists. The choral numbers were simple, to the point, and underscored some important emotion or feature of the story. Beyond that, they provided a necessary and welcome contrast to the "aria-less" proceedings.

By the fifth decade of the 17th century, the virtuosic air for vocal solo or duo had taken its place alongside the recitative — the former a moment of glorious display for the singer, the latter a fast-paced advancement of the plot through monod and dialogue. This development spelled the decline of the chorus, at least temporarily, for the alternation of aria with recitative was deemed adequate to define the dramatic structure and its motivating passions.

Some years later, in France, the chorus shared the operatic stage with the soloists in much the same way as they joined the king's splendid orchestra for the *grands motets* at church, but this was more a passing fancy of the court, a fascination with pageantry per se, than a formal entrenchment, and the practice changed with the Revolution. The mid-to-late Baroque in Britain, from Purcell to Handel, also saw increased opportunities for the chorus. This was particularly true with Handel whose early vogue of Italianate opera rose, then waned, in favor of the *English* oratorio.

The identity of the chorus that sings the closing lament *Plorate, Filii Israel* (in Carissimi's early 17th century *Jephte*) barely matters. Yet who can imagine *Carmen* without the saucy cigarette girls? Similarly, only *Nabucco's* Hebrew slaves in exile could intone *Va, pensiero*. The rise of grand opera in the 19th century endows the chorus with a final acknowledgment of its significance to the form, and it is from this period that we begin to see a deepening of the importance composers attached to it. Now the stage is populated not only with individual heroes and villains, ingenues and suitors, servants and rulers, but also by groups of villagers, sailors, soldiers, ladies-in-waiting, children, ball guests, troupes of actors and musicians, gods and goddesses, pilgrims and such. The presence of these everyday people becomes a powerful instrument not only for dramatic purposes, but also for musical development, and in a few cases, for the advancement of political undercurrents.

Opera in the later Romantic era — with its new-found preference for vernacular language, local history, and the more personal aspects of mythology and morality — proved a cozy breeding ground for nationalism. This ethnocentric pride took on an equally grand stature, nowhere more prominent than in the fierce, soul-stirring music of Richard Wagner. In

truth, it was Carl Maria von Weber who first visualized the new order — a drawing together of all the arts into a single, indivisible form that would become German opera in the late 19th century. But it took the early successes with *Rienzi* and *Tannhäuser*, not to mention the building of Wagner's state-of-the-art theater in Bayreuth, to bring the reality of this trend into full focus.

A more fitting and monumental welcome to this concert of **Great Opera Choruses** would be hard to imagine. The *Entrance of the Guests* from Wagner's *Tannhäuser* should be familiar to all, at least in its frequently heard orchestral version. The setting is 13th century Eisenach, as guests are entering the great hall in anticipation of a song competition between Elisabeth's two rival suitors. The opera in three acts to a libretto by the composer — based on the life of a 13th century minnesinger of noble birth who had participated in the Fifth Crusade — was first performed in Dresden in 1845 and later revised for the Paris Opera in 1861. The action is motivated by the conflict between erotic and spiritual love. The *Pilgrim's Chorus* from Act III (to be performed on the second half of this program) recasts a theme from the Overture, and is sung as an elderly group of pilgrims is returning from Rome.

Giuseppe Verdi's *Nabucco* (or "Nebuchadnezzar"), an opera in four acts to a libretto by Solera, was premiered at La Scala Milan in 1842, and marks the composer's arrival on the national scene. It was an auspicious arrival at that, for *Va, pensiero*, the Chorus of the Hebrew Slaves, became an instantaneous hit, soon dissolving into legendary status as a "national anthem" of the Italian people, and sung spontaneously at the great composer's funeral in 1901. The plot of *Nabucco* concerns the Babylonian captivity of the Jews in 586 B.C.

A vivid description of the dwarf Kleinzach scored for tenor solo and men's chorus, *The Legend of Kleinzach* from *The Tales of Hoffmann* by **Jacques Offenbach** returns us briefly to the court of Eisenach, and resorts to the jocularity of onomatopoeia to establish a rigorous rhyme scheme, based on the final syllable of the subject's name ("zak" as pronounced in French). An opera in five acts to Barbier's libretto (completed by Guiraud), *The Tales of Hoffman* was written for the Opéra-Comique in Paris and produced posthumously in 1881.

Franz Liszt conducted the first performance of Wagner's *Lohengrin* in Weimar in 1850. Following immediately on the well-known Prelude to Act III, the opening scene finds Elsa and the still-anonymous Lohengrin being escorted into the bridal chamber, but by scene's end, the secret is out: he is indeed the son of Parsifal. Although this music is used throughout the modern world to usher the blushing bride down her wedding aisle, many brides would truly blush at the real meaning of the text, *Treulich geführt ziehet dahin*.

The onset of Romanticism in German opera is marked by a need for more profound kinds of expression. Such emotionalism becomes the catalyst for the musical and structural developments that take place, as the various art forms merge on the stage. *Der Freischütz*, **Carl Maria von Weber's** opera in three acts to a libretto by F. Kind, was premiered in 1821, and is generally recognized as the first opera to achieve this kind of artistic merger. Elements of folk song, orchestral colors and motifs associated with characters, musical keys as unification devices for

scenes, stand-out choruses and grand arias, and the Romantic fascination with love and the supernatural — all become integrally important in *Der Freischütz*. The *Huntsmen's Chorus* — part of a pervasive presence of hunting themes in the opera — occurs in the third act, just before the final denouement.

One of 13 operas composed by **Camille Saint-Saëns**, *Samson et Dalila* (Weimar, 1877) was the only one to earn a permanent place in the repertoire. The aria, *Mon coeur s'ouvre à ta voix*, is Dalila's gorgeous, central act of seduction against which not even Samson is mighty enough to hold onto his locks.

Like *The Tales of Hoffmann*, **Alexander Borodin's** *Prince Igor* was a posthumous triumph, being first performed in St. Petersburg in 1890. That he didn't live to see the premiere was especially tragic in light of the 18 years spent in its composition. Rimsky-Korsakov and Glazunov completed the balance of the work, but the *Polovtsian Dances* are Borodin's own orchestration. In an opera with many splendid choral scenes, the Dances stand out for their wild and primitive fervor. By the end of Act II, Igor, the prince of Seversk, has been defeated by Khan Konchak of the Polovtsi Tartars. He is held as an esteemed captive and entertained in this sumptuous manner by the khan's slaves who chant their master's glory.

Together with its successful predecessors, *Il Trovatore* firmly established **Giuseppe Verdi** as the heir to Rossini's crown, and purveyor of the latest advancements in staged musical drama. The opera in four acts, to a libretto by Cammarano and Bardare (after a popular 1836 play by Antonio Garcia Gutiérrez), takes place in early 15th-century Spain. Happily, an understanding of the complex plot is unnecessary for the enjoyment of the famed *Anvil Chorus* that opens Act II: hammering away, a band of Gypsy-tinkers sings this aubade, extolling the pleasures of work, women and wine. As familiar as this music is to us, it must have seemed outlandish and coarse compared to the stilted refinement of the customary classical fare, when first heard in Rome in 1853.

Dein ist mein ganzes Herz is drawn from the 1929 operetta *Das Land des Lächelns* ("The Land of Smiles") — one of Hungarian-born, Austrian pacesetter **Franz Lehar's** several hits from the second period of his popularity in the post-war era.

The first performance of **Ruggiero Leoncavallo's** *Pagliacci*, in Milan in 1892, brought the fame the composer sought, following the disappointment of his earlier *I Medici*. The libretto — his own — is set in Calabria and pits a troop of *commedia dell'arte* players against their real emotions, played out before the assembled villagers. Conciseness and directness place *Pagliacci* squarely in the *verismo* trend. The villagers sing the *Bell Chorus* interlude as the call to Vespers peals from the campanella.

The Lutheran Reformation forms the backdrop for **Wagner's** opera, *Die Meistersinger von Nürnberg*, set in the 16th century, and first performed in Munich in 1868. The well-known music for the third-act Procession of the Master Singers introduces the protagonists in the mid-summer singing contest, whose prize is to be Eva. A tune, entitled *Awake*, by the town's highly-respected cobbler-poet Hans Sachs, erupts spontaneously from the crowd. Following this

song in praise of dawn, the stuffy Beckmesser, unable to sing the "new style," is defeated; Sachs, sensitive to the inappropriateness of his age, withdraws from the contest with an admonition to the younger generation to preserve their precious German artistic heritage through discipline; and Walter, already deliriously in love with Eva, wins her hand.

Carmen by **Georges Bizet** did not enjoy the instant acclaim its popularity today would suggest. In fact, the work was considered an obscene scandal for its libretto when it premiered in 1875 at the Paris Opéra-Comique. This depressed the composer, who suffered another bout of quinsy (a pharyngeal abscess accompanied by fever). Thus weakened, a pair of heart attacks prematurely ended his life a few months later. Set in 1820s Seville, the *Chorus of Cigarette Girls* drift out of the factory in a haze of smoke, and the assembled soldiers taunt and tease them until, finally, Carmen herself appears to sing the famous *Habañera* — her first attempt at wooing Don José away from his beloved, innocent Micaela.

It is only the end of the first, craps-shooting, liquor-laden, drug-palld scene of **George Gershwin's** *Porgy and Bess* when Serena's husband Robbins is murdered by the drunken Crown. His body lies on their bed as Scene 2 opens, while mourners paying their respects suffer the intrusion of the police and their brutal investigation. Finally overcome with grief, Serena wails the poignant *My Man's Gone Now*.

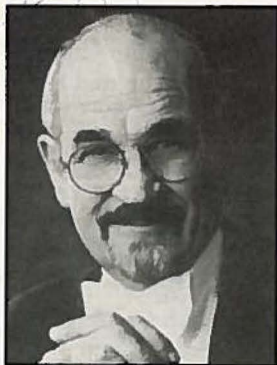
Often paired in repertory productions with *Pagliacci*, **Pietro Mascagni's** landmark one-act *Cavalleria Rusticana* galvanized the *verismo* style. Its conversational text, continuous threads of music, and broad gestures gave new life to Italy's national musical treasure. Set in 1890s Sicily — that is, the "present" at the time it was written — the rural story of love, betrayal and death shows its "flip side" in the deeply religious but vibrant nature of the villagers, singing the *Easter Hymn: Queen of the Heavens Rejoice*.

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 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*.



SUZANNA GUZMÁN

Suzanna Guzmán, *mezzo soprano*, is a native of Los Angeles. She performs as a principal artist with many international opera companies, including the Metropolitan Opera, Kennedy Center's Washington Opera, and Houston Grand Opera. Ms. Guzmán is an Associate Artist of the Los Angeles Opera, where her roles have included La Gitana in *El Gato Montes*, starring Plácido Domingo

and aired on PBS; Siebel in *Faust*; Paula in *Florencia En El Amazonas* — to name a few. The 1998–99 season features the mezzo as Ottavia in *Coronation of Poppea* with Columbus Opera, as Meg Page in *Falstaff*, Mrs. Fox in the world premiere of Tobias Picker's *Fantastic Mr. Fox*, and as Suzuki in *Madama Butterfly* with Los Angeles Opera. In the summer of 1998, Ms. Guzmán was hailed by critics internationally for her appearance in the title role of Houston Grand Opera's new Multi-Media-Modular-Stage production of *Carmen*. *Time* magazine called her "a fire-eating singing actress who gave a devastatingly sexy performance."

Her European recording of Gian Carlo Menotti's *Goya*, in the lead role of the Duchess of Alba, was praised by critics as "warm, fluid, sensual singing." She was nominated for the prestigious Helen Hayes Awards as an Outstanding Lead Actress for her portrayal of the Mother in Menotti's *Amahl & the Night Visitors*. Ms. Guzmán recently made her debut at New York's Carnegie Hall with the American Symphony under conductor Dennis Russell Davies, singing the cycle *Nueve Cantos Antillanos*. She can be seen as Brunhilde in the recently released film adaptation of the Off Broadway hit *Twilight of the Gods*, starring Faye Dunaway.

Ms. Guzmán was the 1997 recipient of the first Plácido Domingo Award for Outstanding Contribution by a Hispanic Artist to Opera. She was also one of twelve Latinos in the nation honored by the Miller Company — along with Jose Feliciano, Lalo Guerrero, and Celia Cruz — in the 1998 "Portrait of Success: Distinguished Latinos in El Angel Award" for artistic achievement.

Upcoming engagements include appearances with opera companies in San Diego, London, Columbus, Dallas, Hawaii, and Bellas Artes in Mexico City. California performances include her one-woman show *Don't Be Afraid, It's Just Opera*, an Outreach Education Project with the Los Angeles Da Camera Society; and La Muerta in *Blood Wedding* with the BFA. Ms. Guzmán is currently recording the lead role of Abuela for Emmy winner Lee Holdridge's opera *Journey to Cordoba*.

In addition to on-stage performing, Ms. Guzmán co-hosts the Sunday noontime radio show *L.A. Opera Notes* on 105.1 KKGO-FM. For more information, visit the Guzmán web page: www.classicalsinger.com/suzanna_guzman/



CHARLES CASTRONOVO

Charles Castronovo, *tenor*, is currently a resident artist of the Los Angeles Opera, where audiences have seen him in *Salome*, *Die Zauberflöte*, *Il Trovatore* and, in his stage debut, Baron Rouvel in *Fedora*. Mr. Castronovo was seen during the 1998–99 Los Angeles Opera season in *Carmen*, *Falstaff*, *Madama Butterfly*, *La Traviata*, the world premiere of *Fantastic Mr. Fox*, and is currently appearing

in *Lucia di Lammermoor*. His other operatic credits include Parpignol in *La Bohème*, Remendado in *Carmen*, Reverend Perris in *The Crucible*, and Don Basilio in *Le Nozze di Figaro*. He appeared as Tamino in the production of *Magic Flute* for the San Francisco Opera's Merola Opera Program in the summer of 1998.

Born in Queens, New York, Mr. Castronovo studied at California State University, Fullerton, and is a student of Dr. Mark Goodrich. On the concert stage, Mr. Castronovo recently made his European debut as the tenor soloist in the Rossini *Stabat Mater*. He joined Das Neue Orchestre of Cologne in a recording of the work for the Opus 111 label.

Mr. Castronovo will make his Metropolitan Opera debut on the opening night of the company's 1999–2000 season as Beppe in *Pagliacci*. This same role will serve as his debut recording for Decca records under the baton of Riccardo Chailly this summer.

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 served as the chorus for Los Angeles Opera for the first 10 years. The Chorale 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
Marian Bodnar
Vicky Brown
Renee Burkett Shulgold
Pamela Chapin
Laura Grimm
Pamela Hall
Saundra Hall Hill
Kristin Hightower
Marie Hodgson
Janet Hook
Gina Howell
Hyun Joo Kim
Pamela Lefko
Sherli Leonard
Emily Lin
Susan Mills
Marnie Mosiman
Frances Pompeyan
Marti Pia
Holly Ristuccia
Carmen Rosendahl
Christine Sorenson
Duanna Ulyate
Inyong Um

Irina Varamesova
Nancy von Oeyen
Frederique Ward
Sun Joo Yeo

ALTO

Mary Bailey
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 Humphry
Sara Minton
Sheila Murphy
Anita Nardine
Nancy Obrien

Hee Sook Park
Helene Quintana
Leslie Sabedra
Nancy Sulahian
Mary Ella Van Voorhis
Barbara Wilson
Diana Zaslove

TENOR

Brent Almond
Cameron Andrews
Steve Batstone
Lenard Berglund
Scott Blois
Edward Bruner
Rich Brunner
Kent Carlson
Daniel Chaney
John French
Randall Garrou
Paul Gibson
Phil Gold
Jack Golightly
Steven Harms
Bong Won Kye
Charles Lane

Dominic MacAller
Sal Malaki
Christian Marcoe
Marvin Neumann
John Revheim
George Sterne
John St. Marie
Mallory Walker

BASS

Geoffrey Alch
Mark Beasom
Steven Berman
Andrew Black
Aaron Cain
Paul Cummings
Jim Drollinger
Albert Eddy
Jim Ellfeldt
Michael Freed
Michael Geiger
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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

SUPERTITLES

Peter Somogyi

SINFONIA ORCHESTRA

VIOLIN I

Barry Socher, *Concertmaster*
Patricia Aiken
Armen Anassian
Nicole Bush
Leslie Katz
Jayme Miller
Katia Popov
Rachel Sokolow
Sarah Thornblade
Florence Titmus
Dynell Weber
Margaret Wooten

VIOLIN II

Steve Scharf, *Principal*
Christine Frank
Rhonni Hallman
Neal Laite
Marvin Palatt
Chris Reutinger
Ruth Siegel
Pamela Tompkins
Jennifer Walton
Philip Vaiman

VIOLA

Kazi Pitelka, *Principal*
Briana Ackerman
Kira Blumberg
Yvonne Creanga
Andrew Duckles
Shawn Mann
Darrin McCann
Andrew Picken

CELLO

Rowena Hammill, *Principal*
Delores Bing
Todd French
Barbara George
Nadine Hall
Lisa Pribanic

BASS

Donald Ferrone, *Principal*
Ann Atkinson
Peter Doubrovsky
David Parmeter
Thomas Peters

FLUTE

Gary Woodward, *Principal*
Lisa Edelstein
Sara Weisz

OBOE

Joel Timm, *Principal*
John Ralston

CLARINET

Amanda Walker, *Principal*
James Foscia
Mary Gale
Stephen Piazza

BASSOON

Charles Coker, *Principal*
William Wood
Theresa Treuenfels

HORN

Jon Titmus, *Principal*
Diane Muller
Kristy Morrell
Stephanie Mijanovich

TRUMPET

David Washburn, *Principal*
William Bing
Marissa Benedict

TROMBONE

William Booth, *Principal*
Alvin Veeh
Terry Cravens

TUBA

Douglas Tornquist

HARP

Jo Ann Turovsky

TYMPANI

Thomas Raney

PERCUSSION

Theresa Dimond, *Principal*
Timm Boatman
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News & Events

A Standing Ovation

Please join us in giving a standing ovation to **The Mellon Financial Group-West Coast** for its annual sponsorship of the season finale concert and Gala Benefit *Voices & Views VI*. This marks Mellon's sixth consecutive year of generous sponsorship for this final concert event of the season — an extraordinary record!

Because of organizations like Mellon, the Los Angeles Master Chorale is able to perform wonderful concerts for Los Angeles audiences and sustain education and outreach programs which serve over 24,000 young people annually.

Mellon Bank Center, just south of The Music Center, is the West Coast headquarters for Mellon Bank and its various entities and provides financial solutions for the bank's customers through **The Mellon Financial Group-West Coast** and its other partners, including The Dreyfus Corporation and The Boston Company.

Join us as we applaud Mellon for its continuing commitment to the Chorale and the arts in our community.

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.

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 a tax-deductible contribution of \$150. If you want to join the chorus, please call 213-626-0624.

We invite everyone to attend the concert and reception on June 6, 4 p.m. at Loyola Marymount University.



Please visit our website:

www.lamc.org



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

HEAR THE MUSIC SOAR

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 professional guest choir from Xalapa, Mexico—Coro de la Universidad Veracruzana—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 Willcock'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 hearts 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 **IN** 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

Call the Master Chorale Subscriber & Group Sales Hotline
800-787-LAMC (5262)

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

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 Chorale 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.

Thank You to All Supporters & Participants in the 10th Annual High School Choir Festival

Over 1200 students from 25 choirs filled the Dorothy Chandler Pavilion with harmony. In showcase appearances, in the massed choir, and in performance with the Los Angeles Master Chorale, these young people lifted their voices to swell our hearts with pride.

Save the Date
**11th Annual
High School Choir Festival**
Friday, May 5, 2000

1999 HIGH SCHOOL CHOIR FESTIVAL

April 30, 1999, more than 1,200 high school students from 24 high schools convened for a day-long festival at The Music Center. Morning rehearsals and spotlight performances took place in the morning. Students lunched together on the plaza and then performed in a free afternoon concert featuring a combined choir sing and a performance with the Los Angeles Master Chorale — an exhilarating day for all.



Top row: The Combined Choirs, surrounded by members of the Los Angeles Master Chorale, perform the finale *America* during the afternoon free public concert.

Second row: Taft High School performing as a showcased choir in the morning session at the High School Choir Festival.

Third row, left: Festival Chair Dr. Mary Breden flanked by Scott Hedgecock (left), current conductor, La Canada High School Choirs, and John Kelsey, former conductor of La Canada High School Choirs and a current Master Chorale volunteer.

Third row, center: Maestro Paul Salamunovich rehearsing the combined choirs in the morning rehearsal inside the Dorothy Chandler Pavilion.

Third row, right: The men section of the combined choirs — obviously enjoying the experience.



Fourth row, left: Volunteers from the Master Chorale Associates (l to r) Bernie Wilson, Gloria Moore (MCA Treasurer), Bette Redmond (MCA President) and Melanie Redmond. The Master Chorale Associates sponsor the annual High School Choir Festival.

Fourth row, right: Linda Badran, standing, rehearses the Palisades Charter High School Madrigals while waiting to enter the Dorothy Chandler Pavilion.



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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\$10,000 +

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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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PLEASE HELP US MEET OUR GOALS

The 1998-99 Annual Fund Campaign concludes June 30, 1999, 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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