

Paul Salamunovich  
Music Director



# LOS ANGELES MASTER CHORALE and Orchestra

Roger Wagner  
Founder and  
Music Director Laureate

SUNDAY, OCTOBER 13, 1991 at 7:30 P.M.

CURTAIN RAISER PREVIEW at 6:30 P.M.  
with DR. ALAN CHAPMAN

DOROTHY CHANDLER PAVILION

## Opening Colours

PAUL SALAMUNOVICH, *Conductor*

RALPH MORRISON, *Concertmaster*

Women's Voices From St. Charles Borromeo Choir, North Hollywood

GIUSEPPI VERDI  
(1813-1901)

QUATTRO PEZZI SACRI *Four Sacred Pieces*

*Ave Maria*

*Stabat Mater*

*Laudi Alla Vergine Maria*

*Te Deum* Samela Aird Beasom, Soprano

HOWARD HANSON  
(1896-1981)

THE CHERUBIC HYMN Opus 37

INTERMISSION

GUSTAV HOLST  
(1874-1934)

THE HYMN OF JESUS Opus 37

*Prelude* St. Charles Borromeo Choir

*Hymn*

RALPH VAUGHAN WILLIAMS TOWARD THE UNKNOWN REGION  
(1872-1958)

This evening's performance is dedicated to the memory of Elinor Remick Warren (1900-1991)

The Allen Organ used for this performance is from Church Organs, Incorporated, of Pasadena.

The audience is cordially invited to a post concert reception in the Grand Hall to meet Paul Salamunovich and Artists.

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 Music Center Unified Fund of the Music Center of Los Angeles County. The Los Angeles Master Chorale Associates, a volunteer organization, provides substantial support to the Master Chorale's activities. These concerts are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the California Arts Council, the California Community Foundation, and the National Endowment for the Arts.

Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; use performers' entrance: Grand Ave. side of Plaza / Use of tape recorders and/or cameras prohibited in auditorium. / Your 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. Individuals expecting emergency calls must leave their seat numbers with the House Manager.



Dear Friend of the Master Chorale:

We are delighted that tonight a new era in the history of the Los Angeles Master Chorale has begun. Maestro Paul Salamunovich is returning to the Master Chorale as Music Director after having served as assistant director under founder Roger Wagner.

Paul is one of the most respected and loved choral musicians in America. The news of his appointment as our new music director has been received throughout America with delight and joy. Indeed, the entire world's choral community wishes Paul great success in his new venture.

We are confident that you will thrill to the new sound of the Master Chorale and that Paul's marvelously imaginative programming will enthrall you and many new subscribers to Master Chorale concerts.

Please join me in welcoming Paul to his new position at the richly deserved pinnacle of his career.

Sincerely yours,

*Marshall A. Rutter*

Marshall A. Rutter,  
President

## PROGRAM NOTES by Richard H. Trame, S.J., Ph.D

The *Quattro Pezzi Sacri* (Four Sacred Pieces) mark the grand finale of Giuseppe Verdi's productive life.

The two unaccompanied works, *Laudi alla Vergine Maria* and *Ave Maria*, appeared in that probable order by 1889, between the composition of the operas *Otello* and *Falstaff*. *Te Deum* and *Stabat Mater* were composed in that order by 1896, first performed at the Paris Opera in 1897, and then in 1898 under Toscanini's baton in Italy.

Published in the *Musical Gazette* of Milan by one Adolfo Crescentini, an "enigmatic scale" not corresponding to any known mode provided a musical conundrum for Verdi. In 1889 he decided with his composer/librettist friend Ariago Boito to compose his fourth *Ave Maria* based on that "wretched scale." The resulting four part polyphonic chorus enunciates

the "enigmatic scale" successively, commencing with the bass, the other parts embellishing it contrapuntally and harmonically. Boito wryly observed that Verdi's efforts in producing this masterly work would serve to mollify "His Holiness" for Iago's perfidious Credo, hence Verdi's next step toward ecclesiastical rehabilitation should be a Credo a la Palestrina, (a composer who greatly influenced Verdi's polyphonic works).

By 1896 Verdi at the age of 84 completed his last composition, the *Stabat Mater*. Jacopone da Todi's great Latin sequence depicting the anguish and sufferings of Mary at the foot of the cross provided Verdi with that kind of dramatic text, in Andrew Porter's words, veritable Passion/Requiem music, calculated to fire his fertile imagination. It displays all the characteristic clarity and subtlety of scor-

ing usual in Verdi's late compositions. The music ranges with operatic power and religious fervor through an emotional gamut of intense drama to the most tender and heartfelt sympathy for the suffering Mother. It ends with a triumphal affirmation of confidence in her salvific intercessional powers to bring us sinners to paradise.

*Laudi alla Vergine Maria* embraces St. Bernard's paean to the Virgin Mary as found in Canto 33 of Dante's (*Paradiso*). Composed for four-part women's chorus of exquisite polyphonic lyricism, it expresses praise to "our tainted nature's solitary boast," the Mother of Jesus, full of benignity and loveliness.

*Te Deum*, often considered the greatest of these conclusive four selections, elicited from Verdi a detailed correspondence with Boito as to how it should be initially performed in Paris, a performance as he desired of a truly religious masterpiece. Indeed in its fifteen minute duration it is quintessential Verdi revealing his insights into the meaning of Bishop Nicetas' great fourth century hymn of thanksgiving.

Verdi concentrated his attention on a basic thought of this canticle, a prayer for deliverance from the wrath to come and a vow to trust in God's mercy. The setting contains many dramatic moments, but is dominated by a quiet and reverent expression, exhibiting Verdi's loyalty to the meaning of the text. The sharp dynamic contrasts, both in chorus and orchestra, are balanced by the thematic unity achieved through the many transformations of the Gregorian Chant themes.

Long recognized during his lifetime as the dean of American composers, Howard Hanson from 1924 almost until his death in 1981 was closely connected as teacher and conductor with the Eastman School of Music.

At mid-century he produced his *Cherubic Hymn*, a setting from the Greek Liturgy of St. John Chrysostom in English Translation. The *Cherubic Hymn* corresponds in the Latin and Western Christian liturgies to the Preface or Introduction to the *Holy, Holy, Holy*, (*Sandus*).

The Hymn expresses a profound sense of thanksgiving for all the spiritual benefits bestowed by the Triune God. The singers then join the Cherubim and Seraphim in a crescendo leading to the acclamation *Holy, Holy, Holy*, subsiding with etherial Hosannas, and dying away with



distant mystic repetitions.

Two works established Gustav Holst's reputation as a significantly innovative English composer, *The Planets* of 1916, and *The Hymn of Jesus*, of 1916-19, the latter making an extraordinary initial impression.

Holst's creative genius was sparked by his reading of the *Greek Apocryphal Acts of St. John*. To translate them into English he learned Greek.

The *Hymn* is scored for two mixed choruses and large orchestra. After the meditative preface comprising settings of the chants *Vexilla Regis* and *Pange Lingua* followed by a grand doxology to the Trinity, one chorus representing humanity carries on a dialogue with the other impersonating Jesus, who responds to each petition positively. Interjected throughout the whole work are the angelic *Amens* and comments by the semi-choir of sopranos and altos.

Imogen Holst asserts that the message of the *Hymn* depicts man's longing for redemptive release from the earthly servitude to sin which can only be achieved through a profound understanding of and acceptance of what Christ achieved by suffering. To know this is to possess ultimate wisdom.

In 1906, in a personal competition with Gustav Holst, Ralph Vaughan Williams commenced his setting of the episode from Walt Whitman's *Whispers of Heavenly Death*, beginning with "Darest thou, now, O Soul, walk out with me toward the unknown region."

Vaughan Williams conducted it on October 10, 1907, some 84 years ago, and the work led him to be acclaimed "the foremost of a younger generation of English composers." It is considered his first large-scale choral composition, transitional to the emergence of his distinctive style. A singer who took part in that initial performance, Plunket Green, said it was "new in its outlook, and new in its working out, and enthralling in its beautiful interpretation of the words."

J. McKay Martin wrote a quarter of a century ago: "For although technically the touch is secure, there is throughout a questing spirit, a feeling that is not wholly expressed in the predominantly romantic idiom of the music. Enshrined in the harmonies is the essence of the spirit as well as the letter of Whitman's text."

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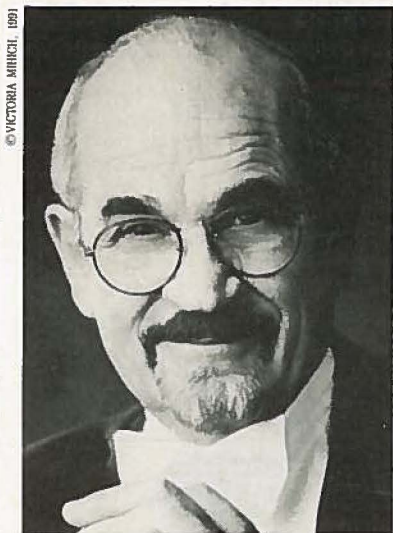
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## PROFILES



PAUL SALAMUNOVICH's, appointment as Music Director of the Los Angeles Master Chorale and Sinfonia Orchestra adds a new dimension to his already distinguished career. The 1991-92 season, his first at the helm of the Music Center resident company, marks an exciting new musical era for both the choir and conductor since he is only the third artistic director to ever lead the Chorale.

His association with the Los Angeles Master Chorale dates from its beginning in 1964, when founder Roger Wagner appointed him Assistant Conductor, a post he held until 1977. Salamunovich appeared as guest conductor with the chorus in 1976, and again in 1986.

He will conduct eight concerts during the 1991-92 season, prepare the ensemble for periodic engagements with the Los Angeles Philharmonic, and be actively involved with the choir's outreach programs, including its in-school touring program and the Third Annual High School Festival.

During his career, the native Angeleno has conducted choruses and clinics throughout North America, Europe, and Australia and has prepared choirs for such notable conductors as Stravinsky, Shaw, Ormandy, Nelson, Wallenstein, Solti and Mehta. He has also arranged and conducted choral segments of motion picture soundtracks for such studios as Columbia, Universal,

and Warner Bros.

Maestro Salamunovich was a member of the faculty of Loyola Marymount University in Los Angeles for 27 years and was promoted to Professor in 1980, a position he held until his recent appointment as Music Director of the Chorale.

In addition to his work with the Master Chorale, he will continue to conduct at St. Charles Borromeo Church in North Hollywood, where he has been Director of Music since 1949.



RALPH MORRISON, *concertmaster* is also concertmaster for the Los Angeles Chamber Orchestra and the Music Center Opera. The Los Angeles Times has exalted: "A special word of appreciation, too, for concertmaster Ralph Morrison's silken violin solos," and "... a model of sweet-toned enlightenment throughout the evening." He has been a frequent guest and soloist at the Oregon Bach Festival and San Luis Obispo Mozart Festival, and over the past decade has performed in numerous southern California chamber ensembles.

Mr. Morrison is also a busy studio musician, this year alone having played on close to fifty major motion pictures, as well as albums by such artists as George Benson, Ray Charles, Eric Clapton, Natalie Cole, Alice Cooper, Johnny Mathis, Liza Minnelli, and Barbra Streisand. Mr.

Morrison recently recorded Chick Corea's *Six Miniatures* for String Quartet, Piano and Bass, with pianist Corea and Bassist John Patitucci, due for release next spring.

THE ST. CHARLES BORROMEO CHOIR has been directed by Paul Salamunovich for the past forty-two years and has performed as antiphonal choir with the Los Angeles Master Chorale on several occasions, the last featuring the women in 1986, a concert guest conducted by Mr. Salamunovich. In 1973 the Choir was featured on the NBC-TV Christmas Eve Special and in 1986 appeared with Andy Williams on stage in his popular Christmas Show. They have recorded for numerous motion pictures, including the sound tracks for *True Confessions* and Columbia's 1990 release *Flatliners*.

They have twice been invited by the American Choral Directors Association to perform at its National Convention: 1981 in New Orleans and 1991 in Phoenix. They have been privileged to sing for Pope John Paul II on three occasions: in 1985 at a private audience in the Vatican Palace; in 1987 in St. Vibiana's Cathedral for his official welcome to Los Angeles; and in 1988, as the only American Choir so invited, at Mass for the Feast of Sts. Peter and Paul at St. Peter's in Rome, with the Pope presiding. This occasion marks one of only four times a choir other than the Sistine has been given this honor.

The human voice raised in song is, perhaps, the most powerful and compelling instrument ever created. Lauded for its distinctive sound and incredible capacity to express emotions, the 120-voice LOS ANGELES MASTER CHORALE has evoked smiles, tears and awe from audiences around the globe for more than a quarter of a century and has been described by critics with such celestial terms as otherworldly, transcendent and ethereal.

Founded in 1964 by Conductor Roger Wagner, along with the Los Angeles Junior Chamber of Commerce and local businessmen Z. Wayne Griffin and Louis





D. Statham, the Chorale gained instant recognition as one of the nation's premiere professional choirs. Subsequently, as one of the first resident companies of the Los Angeles Music Center, it helped Los Angeles establish a reputation as a cultural capital when it opened its own series at the Dorothy Chandler Pavilion on January 27, 1965 with its critically-acclaimed performance of Bach *Mass in B Minor*.

Since then, the choir has continuously presented a concert series at the Music Center and has given world premieres to more than a dozen works. It also serves as the chorus for the Los Angeles Philharmonic and the Music Center Opera, has appeared with many of the world's leading orchestras, and toured the United States and the Soviet Union. In 1973, the Chorale was invited to sing with Eugene Ormandy's Philadelphia Orchestra at the Presidential Inauguration Concert at the Kennedy Center.

In addition to its out-of-town engagements, the Chorale has brought to its own podium such renowned guest conductors as Aaron Copland, Margaret Hillis, John Nelson, Robert Page, Helmuth Rilling, Robert Shaw, Alfred Wallenstein and Richard Westenburg. Under Maestros Zubin Mehta, Carlo Maria Giulini and André Previn, the Chorale produced six

recordings with the Los Angeles Philharmonic. It also provides extensive education and outreach programs which serve more than 8,000 youths in the Southland's public schools each year.

The 1991-1992 season marks the beginning of a new era for the Chorale under the artistic leadership of Music Director Paul Salamunovich, only the third maestro to lead the Chorale since its inception. Eminent choral clinician and music professor, he has also arranged and conducted choral segments of motion picture soundtracks for such studios as Columbia, Universal and Warner Brothers. He was a member of the faculty of Loyola Marymount University in Los Angeles for 27 years and was promoted to Professor in 1980, a position he held until his recent appointment as Music Director of the Chorale. In 1991, he was awarded an honorary doctorate from St. Thomas College in Minnesota.

Maestro Salamunovich succeeds John Currie of Edinburgh, Scotland who served as Music Director from 1986 to 1991. During his tenure, Maestro Currie strengthened the international reputation of the Chorale, conducting such masterpieces as Benjamin Britten's *War Requiem*, Beethoven's *Missa Solemnis*, Mendelssohn's *Elijah*, and the Mozart *Requiem*. During

that time, the Chorale also achieved distinction performing with such acclaimed conductors as Simon Rattle, Zubin Mehta, Pierre Boulez, André Previn, Esa-Pekka Salonen and Kurt Sanderling.

Musical highlights of the Chorale's 28th season will include a tribute to black American composers featuring the Albert McNeil Jubilee Singers, and the West Coast premiere of *Messa per Rossini* with guest conductor Helmuth Rilling.

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# LOS ANGELES MASTER CHORALE

## LOS ANGELES MASTER CHORALE PERSONNEL

### SOPRANOS

Samela Aird Beasom  
Mary Dunn Baxter  
Vicky Y. Brown  
René Booker Burkett  
Kelly Calhoun  
Pamela Chapin  
Marilyn Colyar  
Martha Cowan  
Carol Gentry  
Pamela Hall  
Rose Harris  
Marie Hodgson  
Elissa Johnston  
Laura Anne Keverian  
Donghee Kim  
Cathy Larsen  
Pamela Lefko  
Lesley Leighton  
Virenia Lind  
Janet Loos  
Marie Morgan  
Phoebe O'Brien  
Marian Bodnar O'Keefe  
Frances Pampeyan  
Marty Pia  
Holly Shaw Price  
Cecilia Ramirez  
Linda Sauer  
Bonnie Smith  
Christine Sorenson  
Gina Surratt  
Inyong Um  
Duanna Verstraeten  
Nancy Von Oeyen

### ALTOS

Natalie Beck  
Kimberly Bernhardt  
Sarah Bloxham  
Leanna Brand  
Aleta Braxton  
Asha Cheriyan  
Sue Christman  
Kathleen Corcoran  
Cheryll Desberg  
Marilyn Eginton  
Sally Etcheto  
Michelle Fournier  
Amy Fogerson  
Amy Plagge Hansen  
Venetia Hobson  
Eileen Holt  
Kyra Humphrey  
Sara Minton  
Anita Nardine  
Nancy OBrien  
Carol Reich  
Cheryl Anne Roach  
Claudia Sobol  
Mary Stark

Mary Ella Van Voorhis  
Barbara Wilson  
Diana Zaslove

### TENORS

Scott Blois  
Chris Bowman  
Edward Bruner  
Agostino Castagnola  
Donnelly Fenn  
John French  
Paul Gibson  
Jack Golightly  
Jody Golightly  
John Klacka  
Greg Koppenhaver  
Charles Lane  
David Larson  
Terry Minogue  
Larry Minton  
Marvin Neumann  
Keith Paulson  
Kirk Prather  
Marshall Ramirez  
Patrick Ridolfi  
Ed Schneider  
George Sterne  
John St. Marie  
Gary Walker  
Mallory Walker  
Benedict Yim

### BASSES

Mark Beasom  
Lenard Berglund  
Andrew Black  
James Drollinger  
Albert Eddy  
Jim Ellfeldt  
Ed Fayyad  
Michael Freed  
Bruce Golde  
Stephen Grimm  
John Lewis Hiigel  
Paul Hinshaw  
Jim Jensen  
Lewis Johnson  
Edward Levy  
Robert Lewis  
Roger Lindbeck  
Ray McLeod  
Bob McCormac  
Lee Oliver  
Jim Raycroft  
John Reinebach  
William Roberts  
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David Schnell  
Paul Stephenson  
Burman Timberlake  
Eli Villanueva  
Richard Williams

## SINFONIA ORCHESTRA

### VIOLIN I

Ralph Morrison, *Concertmaster*  
Kenneth Barnd  
Tamara Chang  
Mario DeLeon  
Allen Grunfeld  
Rhonni Hallman  
Leane Mauntner  
Jayme Miller  
Frances Moore  
Carolyn Osborn  
Katia Popov  
Margaret Wooten

### VIOLIN II

Steven Scharf, *Principal*  
Kirsten Fife  
Jeff Gauthier  
Jennifer Johnson  
Neal Laite  
Lisa Monte  
Guillermo Romero  
Linda Rose  
Florence Titmus  
North Wood

### VIOLA

Kazi Pitelka, *Principal*  
Keith Greene  
Laura Kuennen  
Jane Levy  
Karen Loewi  
Andrew Picken  
Diane Reedy  
Robin Ross

### CELLO

Rowena Hammill, *Principal*  
Delores Bing  
Nadine Hall  
Roger Lebow  
Dane Little  
Margaret Moores

### BASS

Edward Meares, *Principal*  
Drew Dembowski  
Oscar Hidalgo  
Christian Kollgaard

### FLUTE

Geri Rotella, *Principal*  
Lisa Edelstein  
Sara Weisz

### OBOE

Joel Timm, *Principal*  
Electra Omara  
John Ralston

### CLARINET

Gary Bovyer, *Principal*  
Emily Bernstein  
Ralph Williams

### BASSOON

John Steinmetz, *Principal*  
Charles Coker  
Rose Corrigan  
Alan Savendoff

### HORN

Calvin Smith, *Principal*  
Joseph Meyer  
Diane Muller  
Phillip Yao

### TRUMPET

Roy Poper, *Principal*  
William Bing  
Kenneth Larsen

### TROMBONE

William Booth, *Principal*  
Terry Cravens  
James Sawyer

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

### Dear Master Chorale Supporters:

The Master Chorale Associates welcome you to the 1991-1992 concert season as new Music Director Paul Salamunovich brings to the podium a musical heritage rich in choral tradition with music that transcends and glorifies.

For over a quarter of a century, the Master Chorale Associates have provided continuous support of the Los Angeles Master Chorale since its beginning in 1964. In addition, the Master Chorale Associates offer exceptional volunteer opportunities of assisting in the office, the music library, pre-concert and post-concert events, or with the youth programs, Los Angeles Master Chorale High School Choir Festival and the Scholarship Program for deserving students to attend concerts.

Curtain raiser Pre-View Dinners and special social events are hosted by the MCA and feature lectures by distinguished musicologists, and provide opportunities to meet members of the Los Angeles Master Chorale, Maestro Paul Salamunovich, and other guest artists.

Enjoy a stellar performance as a Master Chorale Associate volunteer! Join today!

Thank you for attending the concert.

Phyllis L. Rothrock, *President*  
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