

Paul Salamunovich
Music Director



Roger Wagner
*Founder and
Music Director Laureate*

LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

SATURDAY, FEBRUARY 29, 1992 at 8:00 P.M.
CURTAIN RAISER PREVIEW at 7:00 P.M. with DR. ALAN CHAPMAN

DOROTHY CHANDLER PAVILION

Johann Sebastian Bach (1685-1750)

MASS IN B MINOR

Paul Salamunovich, *Music Director*

HELMUTH RILLING, *Guest Conductor*

RALPH MORRISON, *Concertmaster*

Henriette Schellenberg, *Soprano*

Ingeborg Danz, *Alto*

Michael Schade, *Tenor*

Jacob Will, *Bass-Baritone*

- I. KYRIE
- II. GLORIA

Intermission

- III. CREDO
- IV. SANCTUS
- V. AGNUS DEI

The Los Angeles Master Chorale gratefully acknowledges 91.5 KUSC FM for its outstanding service to the cultural community of Southern California.

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.

PROGRAM NOTES

by Richard H. Trame, S.J., PH.D.

This evening's audience will no doubt be pleased to learn that in the words of the prominent British composer/author, Dr. Percy Young: "no one can be said to be educated who has not experienced the *Mass in B Minor*."

This masterly Cantata Mass's two hour length affords us a superb summary of Bach's sovereign art. It achieves its impact through the tremendous emotional spectrum he encompassed within its twenty-five segments. Moreover, its component movements, written as they were over a quarter of a century, provide us with an even more remarkable epitome of such a genius's whole mature compositional craftsmanship and enduring inspiration.

In the *Mass in B Minor*, Bach's vast knowledge of the European choral tradition stemming from the Catholic and Protestant liturgies of the Renaissance to his day finds summation. Indeed it would appear that the *Mass in B Minor*, as we possess it presently, was elaborated about 1748 without any specific commission or occasion in mind, an exceedingly unusual procedure for Bach who in the artistic tradition, he inherited, made his daily living by his craft.

Much speculation has germinated about the Mass's origins as a Catholic liturgical work, but it is evident that even in the high-blown liturgical pomp of Eighteenth Century Catholicism it was not conceived for that purpose. Rather, it appears most probable that old Bach, as his eyes dimmed and his sturdy hand wavered, decided to create the *Mass* much in the same frame of mind as he created his *Art of the Fugue*, a definitive summary of the essence of his choral art. The fact moreover, that a majority of the segments of the *Mass In B Minor* are parodies — reworkings of other movements from his various compositions — need not in the least distract us from our appreciation of them.

Bach described his *Mass* as comprised of four general movements: *Missa* (Kyrie and Gloria), *Symbolum Nicenum* (Credo), *Sanctus*, and together the *Osanna*, *Benedictus*, *Agnus Dei*, and *Dona Nobis Pacem*. This division affords us further insights into the background and character of their composition and the influence exercised on him by Lutheran liturgical tradition.

In Bach's day texts of the Sunday sung liturgy alternated weekly between the use of German and Latin. The most generally used Latin texts would have been the *Kyrie* and *Gloria*, both together called the *Missa brevis*!. In addition to the *Missa* (1733) of the *Mass in B Minor*, Bach composed four other *Missa brevis*, while at the Thomaskirche of Leipzig.

Lutherans called the *Credo* the *Symbolum Nicenum* (Nicene Creed). The *Sanctus* was sung on occasion, but omitted the concluding "Hosanna in excelsis." The parts thus incorporated into Bach's fourth division hardly ever appeared in the Lutheran liturgy. Hence they were among those movements Bach composed between 1748 and 1749.



Johann Sebastian Bach

The oldest part of the *Mass in B Minor* was its Lutheran *Sanctus*, first sung in Leipzig on Christmas Day, 1724. That was also the year he first wrote the *St. John Passion*. Moreover, the cantata movement parodied in the famed "Crucifixus" of the *Symbolum* reaches back to his days at Weimar in 1714.

On February 1, 1733, Bach's sovereign King Frederick Augustus I, Elector of Saxony, died. During the mandatory six-month period of official mourning when musical liturgy in the Electorate's churches was minimal, Bach occupied himself in composing the *Missa*. His purpose here was to secure from the new Catholic Elector Frederick Augustus II the

title "Composer to the Saxon Court Chapel," which was not granted until 1736. Whether this *Missa* was subsequently performed in Dresden's Sophienkirche is uncertain.

When exactly and for what occasion the *Symbolum* was composed during the 1740's is unknown. This *Credo*, together with the *Missa* proper can be regarded as representing "Bach's ideals of Latin polyphonic music in their stylistic many-sidedness, with deliberately archaic styles contrasted with modern ones in their abandonment of the *de capo* aria, (*ariosos*) and recitative and in their formal autonomy." (Christoph Wolff, *NGD*, I, 810). Moreover, the *Symbolum* is considered the unsurpassable evidence of Bach's mastery of form in the symmetry and balance of its parts.

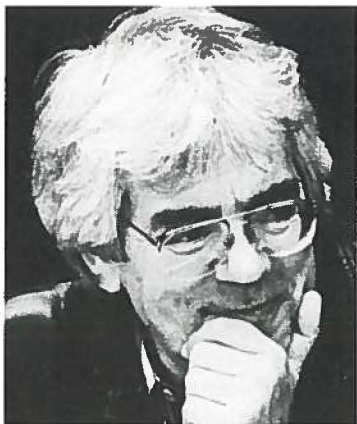
The segments of the *Mass's* fourth grouping from the *Osanna* on were composed lastly, apparently with the specific purpose of completing the *Mass* as Bach ultimately envisaged it.

Although known as the *Mass In B Minor* (not Bach's appellation), the composition's predominant key is E major, and in those movements involving brass is D. It is scored for five soloists and a mixed chorus ranging from four to the eight-part doubled-choired *Sanctus*. The orchestra comprises two flutes, three oboes interchangeable with oboe d'amore, two bassoons, three trumpets requiring virtuoso clarino players, a hunting horn (*corno da caccia*), timpani, strings, and organ.

It is doubtful whether Bach ever heard the *Mass* in its finished form. It was only published for the first time in 1845.

Frederich Blume in his scholarly book *Protestant Church Music* sums up neatly the general views and evaluation of this masterly work. "Later generations can be grateful that the aging Bach felt the need to round out his life work with a complete *Mass* . . . an all embracing proclamation of the humanitarian spirit. Obviously such music could not exhibit a specifically Protestant character . . . (The *Mass*) is one of the most impressive testimonies in history for the supraconfessional, totally European spirit that envelopes music at the close of the Baroque period. For this reason, since its revival in the 19th century, the *Mass In B Minor* has justifiably maintained its reputation as one of the greatest works of art of all times and nations."

PROFILES



HELMUTH RILLING, *conductor*, is internationally renowned for his mastery of Baroque choral music. His extensive appearances conducting and teaching the music of Bach and his contemporaries, have earned him a reputation as a leading authority in his field.

Mr. Rilling was born and educated in Stuttgart, Germany studying at the Hochschule für Musik, where he worked with Hans Grishkat, Johann Nepomuk David and Karl Gerok. He continued his extensive training with Fernando Germani at the Santa Cecilia Conservatory in Rome.

In 1954, he founded the Gachinger Kantorei in his native city; in 1965, he established its instrumental counterpart, the Bach-Collegium of Stuttgart. In 1957, he became Cantor of the Stuttgart Memorial Church, a position he still holds today. Following study with Leonard Bernstein in 1967, he was named Professor of Choral Studies at the Frankfurt Conservatory of Music, remaining in that post until 1985. He also served as director of the Frankfurt Kantorei until 1981. Mr. Rilling is founding director of the International Bachakademie in Stuttgart.

In 1970, Mr. Rilling founded the University of Oregon Summer Festival at Eugene, for which he still serves as Music Director. He has also taught at Indiana University, and was awarded an Honorary Doctorate in Music from Baldwin Wallace College in Cleveland, Ohio.

In addition to his regular teaching and conducting commitments, he is a frequent guest conductor with leading orchestras in Europe, North America and Japan, including the Boston Symphony, the

Cleveland Orchestra, the New York Philharmonic, the Toronto Symphony and the National Arts Center Orchestra in Ottawa. His collaborations with the Israel Philharmonic have been particularly notable.

One of Mr. Rilling's most memorable performances was at the ceremony held in the Berlin Philharmonie in October 1990 to celebrate the reunification of Germany; he conducted the Berlin Philharmonie Orchestra, the Gachinger Kantorei Stuttgart and the Rundfunkchor Leipzig.

Mr. Rilling's extensive discography amply demonstrates the range of his talents. He has recorded the complete sacred cantatas and oratorios of J.S. Bach on more than 100 releases on Telefunken, Laudate and other labels.



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.



HENRIETTE SCHELLENBERG, *soprano*, has been described as 'among the finest oratorio singers.' Her international career includes appearances with the Boston Symphony Orchestra, the Cincinnati Symphony, the Cleveland Orchestra, the Calgary Philharmonic, the Atlanta Symphony and the Montreal Symphony. She has worked with such distinguished conductors as Charles Dutoit, Robert Shaw, Mario Bernardi, Helmut Rilling, and Jahja Ling.

Highlights of recent seasons encompass a tour of the Far East singing Mahler's *Second Symphony* under the baton of Seiji Ozawa, the Mozart *C-Minor Mass* with the Calgary Philharmonic, Haydn's *Creation* under Andrew Davis, Mendelssohn's *St. Paul* with the Cleveland Orchestra, Mahler's *Fourth Symphony* with the Winnipeg Symphony, her San Francisco Symphony debut singing Mendelssohn's *Elijah*, under Yoel Levi and her Carnegie Hall debut singing Bach's *St. Matthew Passion*. Recent recordings include works with the Bach Choir of Bethlehem, the Atlanta Symphony Orchestra and the CBC Vancouver Orchestra.

This season, Ms. Schellenberg will perform under Jesus Llobez-Cobos, Sergiu Commissiona, Edmonton Symphony (Mendelssohn's *Elijah*), Tafelmusik (Mozart *Mass in C Minor*) and the Bethlehem Bach Festival (Bach *St. Matthew*

Passion). In April, she will premiere a new work by Alice Parker, and in June will debut with the Sinfonietta Beer Sheva in Israel. Her 1992-93 season will feature performances of Beethoven's *Missa Solemnis* under Maestro Robert Shaw with the Montreal Symphony Orchestra. This evening's performance marks her Music Center and Los Angeles Master Chorale debuts.



INGEBORG DANZ, *alto*, was born in Witten, Germany. She attended Nordwestdeutsche Musikakademie in Detmold where she pursued her vocal studies with Heiner Eckels. Under his direction, she became a first-prize recipient of numerous competitions

She has appeared on opera stages in Detmold and Hamburg, toured Japan, Russia, Europe, and has sung under the baton of Sir Neville Marriner, K. Kord, and Helmuth Rilling among others. Ms. Danz has also appeared with such renowned orchestras as the Bamberger Symphoniker, Radio Symphony Orchestra Stuttgart, NDR Radio Orchestra Hannover, Warsaw National Philharmonie, Tokyo Symphony Orchestra, and the Boston Symphony Orchestra.

In addition, Ms. Danz appears regularly with the Internationale Bachakademie Stuttgart and at numerous international festivals including Europaisches Musikfest Stuttgart, Ludwigsburger Schlossfestspiele, Schwetzingen Festspiele, Salzburger Festspiele and Tanglewood Festival. She makes her Music Center and Los Angeles Master Chorale debuts this evening.

MICHAEL SCHADE, *tenor*, recipient of the *Most Promising Young Canadian Performing Artist Award* for 1991 by the



Canada council is indeed an artist to watch. The 26 year old tenor's engagements have already included many important international debuts. He sang Tamino in *The Magic Flute* at the Teatro Comunale in Bologna in June, 1991, and then appeared with the 1991 Rossini Opera Festival in Pesaro, Italy as Iago in Rossini's *Otello*.

This season he will make several more important debuts. After a return to San Francisco to perform in *Tristan and Isolde*, Mr. Schade will make his debut with the Geneva Opera as Alfred in a new production of *Die Fledermaus*, which includes a telecast throughout Europe. He is also slated to perform Almaviva in *Il Barbiere di Siviglia* with both the Edmonton and Canadian Operas and Ernesto in *Don Pasquale* with the Vancouver Opera. He will also make concert appearances with the Santa Cecilia Orchestra of Rome in a rarely performed *Sette Parole* by Mercadante, the Duisburg Orchestra in Rossini's *Stabat Mater* and with the Bachakademie in the *St. John Passion*, under Helmuth Rilling.

Future seasons include performances as Jacquino in *Fidelio* with the San Francisco Opera, a return to Geneva for *Dialogues of the Carmelites*, a return to the Rossini Opera Festival as well as re-engagements with Edmonton (*Così fan Tutte*), Calgary (*L'Elisir d'amore*) and the Canadian Opera in a new *Magic Flute*.

Mr. Schade has also appeared with the Baltimore Symphony in Mozart's *Requiem*, the Oregon Bach Festival with Helmuth Rilling, the New York Choral Society in *Messiah*, as winner of their 1990 Oratorio competition, and at the Aldeburgh Festival in England. He has also appeared with the Symphonies of Toronto, Edmonton, Calgary, Vancouver, and Que-

bec. Among his many other Canadian performances are engagements with the Mendelssohn Choir of Toronto, the Toronto Bach Festival, the Guelph Chamber Music Society, the Ottawa Cantata Singers and the Early Music group, Tafelmusik.

Michael Schade was born in Geneva and raised in Germany and Canada. He received his Master's degree in operatic performance from the Curtis Institute of Music in 1990. That summer he participated in the San Francisco Opera's Merola Program where he performed Fenton, in the *Merry Wives of Windsor*. He was presented in recital by the San Francisco Opera Center in 1991 prompting the San Francisco Examiner to describe him as a 'young tenor with a big future.' The San Francisco Chronicle has called Mr. Schade a 'major league talent' comparing the quality of his voice to that of a young Nicolai Gedda. His appearance with the Los Angeles Master Chorale marks his Music Center debut.

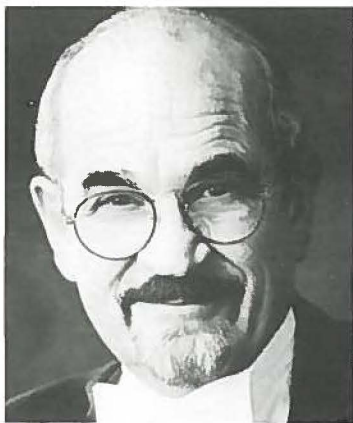


JACOB WILL, *bass-baritone*, made his New York Philharmonic debut in 1989 in the American Premiere of the *Messa Per Rossini* under the baton of Helmuth Rilling, a performance telecast nationwide. Mr. Will has since appeared as soloist in *L'Enfance Du Christ* with the Orquesta Sinfónica de Madrid, in *Le Mystre De La Nativite* with the Vienna Symphoniker, in the *St. Mattheu Passion* with the San Francisco Symphony, and in the *St. John Passion* with the International Bachfest Schaffhausen, Switzerland. He has toured Europe and Japan with the Internationale Bachakademie of Stuttgart as soloist in the Mozart *Requiem*, appeared with Bern Symphony in Mozart's *Vesperae*,

with the Carmel Bach Festival in performances of Bach's *Christmas Oratorio*, the Cabrillo Festival in Beethoven's *Ninth Symphony*, and with the Thurgauische Kammerorchester in Bach's *Mass in B Minor*.

Mr. Will is currently in his fifth season with the Zurich Opera Company for which he has sung numerous roles, including Raimondo in *Lucia Di Lammermoor*, Giorgio in *I Puritani*, Sparafucile in *Rigolotto*, Colline in *La Boheme*, Masetto in *Don Giovanni*, and Ferrando in *Il Trovatore*. He has appeared with the Vancouver Opera (Oroveso in *Norma*), the Grand Theatre de Geneve (Capellio in *I Capuletti Ed I Montecchi*), the Bregenz Festival (Zuniga in *Carmen*), the San Francisco Opera (Masetto in *Don Giovanni*) the Anchorage Opera (Basilio in *Il Barbiere Di Siviglia*, and the Carmel Bach Festival (Figaro in *Le Nozze Di Figaro*).

In 1983 Mr. Will participated in the San Francisco Opera's Merola Program and was awarded an Adler Fellowship. A native of South Carolina, he graduated from the University of South Carolina and the Cincinnati Conservatory of Music. Mr. Will is making his Music Center debut this evening under the auspices of the Los Angeles Master Chorale.



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.

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 other-worldly, 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 engage-



ments, 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 University of St. Thomas, St. Paul, 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 Bach's *Mass in B minor* with guest conductor Helmuth Rilling.

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 Lesley Leighton
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 Marti Pia
 Holly Shaw Price
 Linda Sauer
 Gina Surratt
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Natalie Beck
 Kimberly Bernhardt
 Sarah Bloxham
 Leanna Brand
 Marilyn Eginton
 Sally Etcheto
 Michelle Fournier
 Nancy OBrien
 Carol Reich
 Cheryl Anne Roach
 Claudia Sargisian Sobol
 Mary Ella Van Voorhis

TENOR

Scott Blois
 Chris Bowman
 Edward Bruner
 Agostino Castagnola
 Jody Golightly
 John Klacka
 David Larson
 Jay Pearce
 George Sterne
 Mallory Walker

BASS

Jim Drollinger
 Stephen Grimm
 Paul Hinshaw
 Lewis Johnson
 Robert Lewis
 Edward Levy
 Ray McLeod
 Jim Raycroft
 John Reinebach
 Burman Timberlake

SINFONIA ORCHESTRA

VIOLIN I

Ralph Morrison,
Concert Master
 Jayme Miller
 Jennifer Woodward
 Richard Altenbach
 Tamara Chang

VIOLIN II

Steven Scharf, *Principal*
 Kenneth Barnd
 Katia Popov
 Liane Mauntner

VIOLA

Laura Kuennen, *Principal*
 Michael Nowak
 Carrie Holzman

CELLO

John Walz, *Principal*
 Rowena Hammill

BASS

Edward Meares, *Principal*

FLUTE

Geri Rotella, *Principal*
 Sara Weisz

OBOE

Joel Timm, *Principal*
 John Ralston
 Electra Reed Omara

BASSOON

John Steinmetz, *Principal*
 Rose Corrigan

HORN

Steven Becknell

TRUMPET

Roy Poper, *Principal*
 William Bing

TIMPANI

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ORGAN

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Steven Scharf

February 29, 1992

Dear Friends,

One of my joys as Music Director is creating musical programs for the Master Chorale's concerts that are stimulating, varied and, of course, entertaining. The response to our first year has indeed been rewarding and I am now eager to share with you some of our plans for next season.

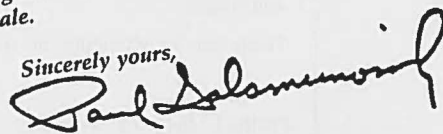
An international flavor permeates our entire season, exceptionally highlighted in our opening concert with music from Central and Eastern Europe, followed by a musical tribute to our Hispanic and Latino heritage. Spring brings the splendors of England to the concert stage and an all a capella concert of Scandinavian music.

In December, a special guest star will join the Master Chorale in a glorious presentation of Christmas and, of course, everyone will be able to exercise their vocal chords in the 13th Annual Messiah Sing-Along. A very special visit will be made by the much acclaimed, all-male ensemble, Chanticleer, internationally renowned for creating evenings of musical magic that creatively explore the many colors of the choral art.

Our season finale will be the Chorale's presentation of Dominick Argento's provocative Te Deum and the beloved Requiem of Maurice Durufle, two diverse works of equal beauty.

I am proud of the accomplishments of the Chorale this past year and I look forward to even more exciting music-making in the future. Please join me next season as a subscriber to the Los Angeles Master Chorale.

Sincerely yours,



Paul Salamunovich • Music Director

P.S. You may order your season subscriptions TONIGHT or at our concert on May 2nd at convenient renewal tables located in the Lobby and the Grand Hall.

Note: Programming and Artists are subject to change.

ANNOUNCING THE 29th SEASON 1992-1993



LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

Paul Salamunovich • Music Director

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Michelle Fornier, Master Chorale Soprano, 6 years

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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*
 Los Angeles Master Chorale Associates

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Thank you! We are delighted you are joining us.