

Paul Salamunovich  
Music Director



LOS ANGELES  
MASTER CHORALE  
& Sinfonia Orchestra

Roger Wagner  
Founder and  
Music Director Laureate

SATURDAY, MAY 2, 1992 at 8:00 P.M.  
CURTAIN RAISER PREVIEW at 7:00 P.M. with DR. MARYANN BONINO\*  
DOROTHY CHANDLER PAVILION

## Echoes of the Renaissance

Paul Salamunovich, *Music Director*

### DAWN OF THE RENAISSANCE

GLORIA "ad modum tubae"	Gulielmus Dufay (1400-1474)
AVE VERA VIRGINITAS	Josquin Des Pres (1440-1521)

### TUDOR ENGLAND

IF YE LOVE ME	Thomas Tallis (1505-1585)
SING JOYFULLY	William Byrd (1543-1623)

### TWO HOLY WEEK RESPONSORIES

ERAM QUASI AGNUS INNOCENS	Tomás Luis de Victoria (1548-1611)
O VOS OMNES	Carlo Gesualdo (1560-1613)

### THE GOLDEN AGE

MISSA BREVIS Kyrie Gloria Sanctus — Benedictus Agnus Dei	Giovanni Pierluigi da Palestrina (1525-1594)
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# LOS ANGELES MASTER CHORALE

## THE SECULAR RENAISSANCE

ECCO MORMORAR LONDE	Claudio Monteverdi (1567-1643)
AH! DOLENTE PARTITA	Claudio Monteverdi
CONTAVA LA PIU PASTORELLA	Luca Marenzio (1533-1599)

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### *Intermission*

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## RENAISSANCE MASTERPIECES

MAGNIFICAT	Andrea Gabrieli (1510-1586)
EXULTATE DEO	G.P. da Palestrina
STABAT MATER	G.P. da Palestrina
VICTIMAE PASCHALI LAUDES	Tomás Luis de Victoria
ELOHIM HASHIVAYNU	Salomone Rossi (1570-1630)
ASCENDENS CHRISTUS	Clemens non Papa (1510-1566)
PATER NOSTER	Jacob Handl (1550-1591)
CRUCIFIXUS	Antonio Lotti (1667-1740)
JUBILATE DEO	Giovanni Gabrieli (1553-1612)

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

\* This evening's pre-concert lecturer, Dr. Maryann Bonino, is appearing under the auspices of the Italian Cultural Institute, Los Angeles.

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.

Reception mineral water graciously donated by San Pellegrino.

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 Cultural Affairs Department of the City of Los Angeles, the California Arts Council, 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' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / 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.

## Preamble to the Program Notes

This evening's program of Renaissance music is broadly illustrative of what Gustav Reese, in his book *Music in the Renaissance*, asserts: "Western music as a whole . . . achieved a cultural unification it has never since matched. Composers, especially in the 16th Century, spoke one musical language . . ." albeit with various local dialects.

Renaissance ecclesiastical art music flourished chiefly in chapels and churches of Catholic and Protestant clerical and secular princes. Here, paid choral establishments were comprised generally of 12 to 24 well-trained singers together with a complement of instrumentalists. Numerous important and widely travelled composers emerged from these establishments proficient in compositional techniques and performance practices.

Renaissance secular music flourished likewise in noble courts where madrigals and similar forms provided entertainment opportunities required for the musically educated courtiers. Indeed King Henry VIII could not envisage a "gentleman" or "lady" not proficient in the ability to read music.

Since "counterpoint" and "polyphony" constitute the chief essence of this era's techniques, it is helpful for our enjoyment of the music to describe them briefly. "Counterpoint" is that combination of simultaneously sounding "parts" or "voices" each of significance in itself and the whole resulting in a coherent texture. "Imitation" is probably the most common device in contrapuntal composition. One voice enters with a melodic phrase, which is then more or less exactly copied by other voices in different pitches, the whole developing the "canonic" or successively repetitive and harmonic implications inherent in a given melody.

Considerable leeway in performance practices likewise permitted the doubling of the voice part with instruments, where a specific accompaniment had not been composed for a selection.

— Richard H. Trame, S.J., Ph.D.

## PROGRAM NOTES

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

### DAWN OF THE RENAISSANCE

**D**ufay, a giant among fifteenth-century French-Burgundian composers, was complimented by his contemporaries as "the moon of all music and the light of all singers." His festive *Gloria* "imitative of trumpets" was one of nine independently composed *Glorias*.

Considered by his contemporaries the greatest composer yet to appear, Josquin Des Pres utilized his famed motet *Ave Maria* . . . Virgo Serena to illustrate various contrapuntal techniques in its five stanzas. The fourth and fifth, *Ave Vera Virginitas* and *Ave Praeclara Omnibus* utilize canonic imitation. With superb delicacy Josquin celebrates the supernatural prerogatives of the Virgin Mary and closes with an exquisite homophonic appeal for her intercession.

### TUDOR ENGLAND

*If Ye Love Me*, one of the four earliest known English anthems, was produced between 1547 and 1548. These clearly show the mark of Tallis, organist and composer to the Tudors, one of the first musicians to write music for the new Anglican liturgy. This prototype anthem exhibits the influence of Archbishop Thomas Cranmer for clear syllabic word settings.

A pioneer builder of Elizabethan musical culture, the recusant Catholic Byrd enjoyed Protestant Elizabeth's favor. His *Sing Joyfully* sets verses 1-4 of Psalm 81, as does Palestrina in his identical Latin setting *Exultate Deo*. Both composers superbly paint vocally the blare of trumpets at the words "Blow the Trumpet." "Buccinate . . . Tuba."

### TWO HOLY WEEK RESPONSORIES

**S**ome of Victoria's most mystical and poignant music resides in his settings of his Holy Week Responsories, those scriptural meditations found after the Lesson readings of the Tenebrae Offices. This greatest of Spanish Renaissance composers produced *Officium* at Rome in 1585. *Eram Quasi Agnus Innocens* is the Responsory to the Seventh Lesson of Matins for Holy Thursday.

The turbulent Renaissance Prince, Don

Carlo Gesualdo, was one of the most original composers of the 16th Century, known especially for his extraordinary harmonic daring, modern even to our ears. In the Holy Saturday Responsory, *O Vos Omnes*, Gesualdo conveys the tortured anguish of the Crucified, inviting all passers-by to contemplate if there is any sorrow like unto His.

### THE GOLDEN AGE

**T**he *Missa Brevis* (Short Mass) Palestrina composed in 1570, three years after the famed *Missa Papae Marcellae*, while in the employ of the wealthy Cardinal Ippolito II d'Este of Tivoli. It is one of his 'free-composed' Masses with no thematic correspondance characteristic of Masses based on the themes of chants or motets, called "parody" Masses.

### THE SECULAR RENAISSANCE

**T**he masterful, versatile and inventive Claudio Monteverdi certainly ranks among the world's foremost composers. *Ecco mormorar l'onde* sets a poem of Italian poet Torquato Tasso. Appearing in his *Second Book of Madrigals* published in 1590 and exhibiting Marenzio's strong influence, the madrigal is set for five voices and conveys in his courtly pastoral style the mirror image of dawn reflected on the sea.

Appearing in his *Fourth Book of Madrigals*, published in 1603, *Ah! Dolente Partita* illustrates Monteverdi's extraordinary harmonic characteristics as he sets Guarini's poem in an exceedingly passionate lament of an ill-fated lover about to depart from this world.

Marenzio has often been considered the prince of Italian madrigalists. His prolific and wide-ranging compositions strongly influenced his counterparts in other countries, especially England. His *Cantava la piu vaga pastorella*, on a poem of Petrarch, and published in his *First Book of Madrigals* in 1580, illustrates exquisitely Marenzio's pastoral mood.

### RENAISSANCE MASTERPIECES

**A**ndrea Gabrieli brought international stature to the Venetian school of



*Past Times With Good Company brings the European Renaissance to life.*

composers. His style, like that of his nephew Giovanni, based itself largely on the multiple choir lofts and organs in St. Mark's Cathedral, coupled with a brilliant Venetian instrumental tradition. This situation encouraged antiphonal singing. *Magnificat* for twelve voices and composed in 1587 utilizes a women's, a mixed, and a men's choir to achieve its opulent chiaroscuro effects.

Palestrina composed his Sequence *Stabat Mater* for double chorus in 1589-90. It is one of his most profoundly simple creations. Upon hearing this meditation on the Blessed Virgin at the foot of the cross, Richard Wagner exclaimed, "an absolute spiritual revelation which filled us with indescribable emotion."

The dramatic Easter Sequence, *Victimae Paschali Laudes* for double chorus and organ was composed by Victoria in 1600 while in the service of the royal Dowager Maria resident at the Convent of Santa Clara. This scintillatingly joyous and ebullient work capitalizes on the dramatic aspects of its dialogue between the Angel and Mary Magdalene at the tomb of the

Risen Savior.

An Italian Jew, Shlomo (Solomoné) Rossi, spent his productive years in the Gonzaga Court of Mantua. So esteemed was he that he was exempted from wearing the yellow badge identifying Jews. While he composed mostly 13 books of Madrigals, "Il Ebreo," as he styled himself, composed a book of synagogue music entitled *Hashirim Asher Lishlomo* (*Song of Songs*). No setting of that Song appears there, the title being a pun on Rossi's first name. *Elohim Hashivaynu* is a psalm setting taken from this book.

*Ascendens Christus*, a motet for Ascension Thursday, is one of 93 motets Jacob Clemens published in 1554. This prolific Franco-Flemish composer of the Netherlands School often jocosely signed his compositions J. Clemens non Papa to distinguish himself, as some assert, from Pope (Papa) Clement VII (d. 1534), or as others assert, from a contemporary local poet and friend, Jacobus Papa.

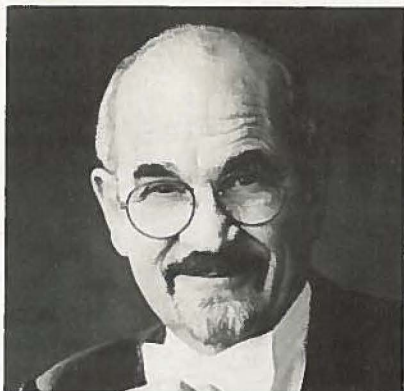
Jacob Handl, an exceedingly skillful contrapuntist and polychoral composer, composed his magnificent *Pater Noster*

between 1586 and 1591 when he published his *Opus Musicum*. A Slovenian bachelor, his native name was Petelin, meaning rooster, but he worked rather under the Latin or German equivalents, "Gallus," or "Handl." His musical works represent a summary of the compositional techniques of his day.

In reality an accomplished Baroque composer of 21 operas, Antonio Lotti served for many years as organist and choirmaster at St. Mark's, Venice. Here he composed elegant church music in the enduring tradition of Renaissance contrapuntal art. He was a craftsman of the highest order. His eight-voice *Crucifixus* is one of several settings of this central excerpt of the Creed which Lotti composed for St. Mark's.

The resplendently festive motet for high and low choruses, *Jubilate Deo*, was published by Giovanni Gabrieli in his *Sacrae Symphoniae* of 1597. Its markedly contrasting passages afford the listener an unrivaled opportunity to hear the developed and majestic Venetian polychoral style and its contrasting choral colors.

## 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 1975, 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 continues to conduct at St. Charles Borromeo Church in North Hollywood, where he has been Director of Music since 1949.

PAST TIMES WITH GOOD COMPANY is a non-profit educational corporation whose touring troupe uses "living history" techniques to re-create the ambiance and people of many different times and cultures, all in meticulously authentic costume and in character. Their hallmarks are historical accuracy, lively entertainments, and an infectious enthusiasm for their subject.

The musicians and dancers, courtiers and commonfolk, heralds, falconers, banner-bearers and mounted men-at-arms who bring the European Renaissance to life on the Music Center Plaza in tonight's pre-concert presentation represent just one aspect of this group's wide historical repertoire. Drawing on the talents of historical enthusiasts from all over the world, they can re-create almost any time period with great authenticity. Spirited performances of music and dance, derived from period sources, are combined with both scripted and improvisational theatre, authentic handcrafts, swordplay and equestrian arts to bring the people of past times to life.

As an American company Past Times With Good Company is unique in being invited to re-create British history in Britain, where they will make castles and stately homes "come alive" this summer on their third performing tour of the U.K. Past Times With Good Company has been recognized as setting the standard for historical authenticity, and has taught in Britain at the invitation of the Society for the Interpretation of Britain's Heritage and the International Congress on Heritage Interpretation. In 1988 they provided the Elizabethan performers for Plymouth England's historic "Armada 400" Anniversary Ball and Banquet. At home in Los Angeles, they have re-created cultures as diverse as the Nomads of Eurasia, the Court of Henry VIII (both for the Natural History Museum) and Classical Rome (for the University of Southern California). For

the last two years, they have provided the period performers and historical atmosphere for the Los Angeles Master Chorale's *Victorian Romance Ball* and *Magical Madrigal Ball* annual benefit events. Currently in preparation is the *Viennese Romance Ball* (circa 1815) on November 21, 1992.

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's *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

# REFLECTIONS OF HUMANITY

The Los Angeles Master Chorale 1992-93 Season

Paul Salamunovich, Music Director



October 17, 1992  
Reflections of Freedom

Taneyev-John of Damascus • Szymanowski-Stabat Mater • Kodály-Missa Brevis

November 14, 1992  
¡Viva La Musica!

Ramírez-Misa Criolla • Schifrin-World Premiere  
other pieces by Ginastera and Villa Lobos

December 12 & 13, 1992  
Sounds of the Season with Solid Brass

Begin the holidays with a treat for the whole family. The Chorale with special guests Solid Brass will sprinkle the Music Center with holiday spirit.

Raymond (arr.)-Joy to the World • Wilberg-Tres Cantus Laudendi • Rutter (arr.) Carols  
Courtney-A Musicological Journey Through the Twelve Days of Christmas  
Riese (arr.)-I Saw Three Ships • Praetorius-In dulci júbilo  
Hunter (arr.) Hark! the Herald Angels Sing and other holiday favorites.

March 7, 1993  
For Voices Only

Vaughan Williams-Mass in G minor • Bruckner-Motets • Stanford-Beati quorum via  
Copland-In the Beginning • Thompson-Alléluia • Schoenberg-Friede auf Erden  
Alfvén-Aftonen • and classic folk songs.

April 4, 1993  
Chanticleer in Concert

Special Guest Choir

This 12 voice ensemble from San Francisco will dazzle you with their sparkling originality and remarkable vocal precision. Considered one of America's premiere a capella vocal ensembles.

May 2, 1993  
From Across the Pond

Handel-Coronation Anthems-"Zadok the Priest", "The King Shall Rejoice" • Holst-Ode to Death  
Britten-Te Deum in C • Parry-Blest Pair of Sirens • Vaughan Williams-Benedicite

June 4, 1993  
Splendors of the 20th Century

Argento-Te Deum • Durufié-Requiem

Note: Programming, artists and dates subject to change.

Renewal deadline is July 1st, don't miss your opportunity to enjoy the beautiful sounds of the Los Angeles Master Chorale. You may order your season subscription TONIGHT at the convenient renewal tables located in the Lobby and the Grand Hall, or for information call the Subscription HOTLINE at (213) 972-7283 Monday through Friday between 11 a.m. and 4 p.m.

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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 marked 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 the University of St. Thomas, St. Paul, Minnesota.

Maestro Salamunovich succeeded 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 included 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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The Master Chorale Associates have enjoyed a brilliant 1991-1992 concert season with the newly selected Music Director, Paul Salamunovich.

As a support organization of the Los Angeles Master Chorale, exceptional opportunities are available to assist in the office, the music library, at pre-concert and post-concert events, or with the youth programs, the Los Angeles Master Chorale High School Choir Festival and the Scholarship Program to bring deserving students to attend Chorale concerts.

Curtain raiser preview 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.

As a member of the Los Angeles Master Chorale Associates, your life will be enriched. Join today!

Thank you for attending the concert. We look forward to seeing you next season.

Phyllis L. Rothrock, *President*  
 Los Angeles Master Chorale Associates

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