

Paul Salamunovich
Music Director



LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

Roger Wagner
Founder

SATURDAY, NOVEMBER 14, 1992 - 8:00 P.M.

Pre-Concert Plaza Festival by Cuica-Calli School of Song and Dance

Curtain Raiser Preview at 7:00 P.M.

WITH ENRIQUE GONZALEZ
DR. AURELIO DE LA VEGA
LALO SCHIFRIN

DOROTHY CHANDLER PAVILION

¡VIVA LA MUSICA!

PAUL SALAMUNOVICH, CONDUCTOR

Agostino Castagnola, Tenor
Mallory Walker, Tenor
James Drollinger, Baritone

EXSULTATE JUSTI IN DOMINO

Juan Gutierrez de Padilla
(1590-1664)

LAUDATE DOMINUM OMNES GENTES

Francisco de Cruzelaegui

AVE MARIA

Heitor Villa-Lobos
(1887-1959)

THREE NOCTURNES

Carlos Chávez y Ramírez
(1899-1978)

I *Sonnet to Sleep* John Keats
II *To The Moon* Percy Bysshe Shelley
III *So We'll Go No More A-Roving* George Gordon, Lord Byron

EL HACEDOR Y LA NIÑA (*The Maker of Dreams*)
Women of the Chorale

Elifio E. Rosáenz

CANTO DE AMOR Y DE MUERTE (*Song of Love and of Death*)

Luis Sandi
(1905-)

RIO QUE PASAS LLORANDO (*River Which Flows Weepingly*)
Agostino Castagnola
Men of the Chorale

Alcides Briceño

LOS ANGELES MASTER CHORALE

LAMENTACIONES DE JEREMIAS PROFETA *(The Lamentations of Jeremiah)*

Alberto Ginastera
(1916-1983)

- I. O VOS OMNES QUI TRANSITIS PER VIAM
Behold, O Lord, For I Am In Distress
- II. EGO VIR VIDENS PAUPERTATEM MEAM
I Am The Man Who Knows Affliction
- III. RECORDARE DOMINE QUID ACCIDERIT NOBIS
Remember O Lord What Has Befallen Us

Intermission

MISA CRIOLLA

Ariel Ramirez
(1921-)

KYRIE
GLORIA
CREDO
SANCTUS
AGNUS DEI

Mallory Walker
James Drollinger

*CANTARES ARGENTINOS

World Premiere

Lalo Schifrin

- I. ANGELES LLEGAN *(The Angeles Came)*
- II. EL INCA DE TUCUMÁN *(The Inca of Tucuman)*
- III. EL GAUCHO CUBILLOS *(Cubillos, The Gaucho)*
- IV. OFERTORIO GALANTE *(Gallant Offertory)*
- V. VIDALITA DE CARNAVAL *(Vidalita of Carnival)*

*Dedicated to Paul Salamunovich and the Los Angeles Master Chorale

This evening's concert is sponsored by GALAVISION, UNITED ARTISTS CABLE,
ARTS & ENTERTAINMENT, BRAVO.

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

The Advancement Committee of The Music Center hosted a pre-concert reception generously sponsored by
NISSAN NORTH AMERICA, INC., celebrating this evening's concert.

The audience is cordially invited to a post concert no-host reception in the Grand Hall.

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 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. The activities of the Master Chorale 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 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 the Artist's Entrance at 135 North Grand Avenue. / Use of tape recorders, telephones, beepers 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.

PROGRAM NOTES

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

This evening's concert furnishes its audience with a broad spectrum of Latin liturgical and secular music from the seventeenth and eighteenth centuries to the immediate present.

The Spanish-born Mexican composer, Juan Guti de Padilla (1590-1664) served as director of music in the Puebla Cathedral from 1629 until his death. Here in this major center of music of the Spanish Indies, the magnificence of Padilla's music and choirs ultimately surpassed those of Mexico City. From 1649 onward, the architectural plan of Puebla's splendid new cathedral fostered antiphonal singing, where works of Padilla such as his a cappella *Exsultate justi in Domino* (Psalm 33) for double choir of eight voices, produced a profound impression with their festal polyphony, transplanted from Europe and elaborated by him. Psalm 33 would have been sung at the liturgical hour of Nones (at 3:00 pm), or as a motet at Solemn Mass.

The obscure composer Francisco de Cruz-laegui composed in 1775 a setting of Psalm 117, *Laudate Dominum omnes gentes*, for chorus, chamber accompaniment and continuo.

Heitor Villa Lobos (1887-1959) has come to be recognized as one of the most original composers of the 20th century. He possessed a unique ability to recreate his native Brazilian melodic and rhythmic elements into large instrumental and choral forms such as his *Bachianas Brasileiras* and *Mass of São Sebastião*, both superb examples. His setting of *Ave Maria* comes from among 35 a cappella sacred pieces composed between 1905 and 1952.

The distinguished Mexican composer and conductor Carlos Chávez y Ramírez (1899-1978) played a decisive role in the musical and cultural life of his country during the second quarter of the 20th century. His primary sources of inspiration remained the historical and national heritage of Mexico. However, among his four choral works set to English words stands *Three Nocturnes* of 1942 (the year of his famed *Percussion Toccata*). He utilized poems of John Keats, Percy Bysshe Shelley and George Gordon, Lord Byron.

The contemporary Argentinian Elifio Rosáenz, professor of choral music at Argentina's University of Mendoza, composed his *El Hacedor y la Niña* (The Maker of Dreams) for women's chorus, one of his many compositions for his University singers. It was introduced into the United States in 1985.

Luis Sandi (1905—) served under Carlos Chávez from 1929 as head of choral activities in the Conservatory of Mexico City. Subsequently, between 1946 and 1963, he played a major role in the music division of Mexico's Ministry of Education and the National Insti-

tute of Fine Arts. Among his fine compositions is his *Canto de Amor y de Muerte* (Song of Love and Death) on poems by Rafael Lopez Velarde.

The contemporary Columbian composer Alcides Briceño composed his bambuco *Rio que Pasas Llorando* on a poem of José Gnecco Fallón.

The Columbian bambuco is the national dance of the nation originating in the Andean mountains and often accompanied with a serenade. Men and women waving kerchiefs enact a courtship mime in a dignified manner, with the usual accompaniment of tiples (small 12 string guitars) and a flat-backed lute. Leonard de Paur preserving the solo serenade for tenor has provided his arrangement with accompaniment by male chorus and guitar.

Alberto Ginastera (1916-1983) rose to become Argentina's most distinguished composer of this century, so recognized throughout the western world. He manifested in his compositions strong solidarity with the European classical and romantic musical traditions which he strove to revitalize through the use of Argentinian folk music. He received many commissions from American sources. His works embrace three operas, orchestral and chamber music, and large choral works.

He composed his three movement a cappella *Lamentaciones de Jeremias Profeta* in 1946 during his travels and studies in the United States on a Guggenheim Fellowship. The work was premiered on July 21, 1947 in Buenos Aires. The three movements are excerpts from the Lamentations, most probably excerpted from the Office of Matins (Tenebrae Office) for Holy Thursday, Good Friday and Holy Saturday.

Ginastera's younger contemporary Ariel Ramírez (1921—) specialized in preserving and using the folk music of his native Argentina. He composed his greatly admired *Misa Criolla* in 1963, a synthesis of popular and liturgical styles and based on South American folk music, especially the rhythms and melodies of Argentina. Given the date of its composition, one may consider that Ramírez was influenced by the projected liturgical changes emerging from the decrees of the Second Vatican Council.

The *Kyrie* is in its rhythm characteristic of Northern Argentina, depicting a feeling of loneliness experienced by one living on a deserted high plateau. The *Gloria* coming from the same area, is in its rhythmic content expressive of rejoicing. The *Credo*, using a folk theme from central Argentina, accentuates in its obsessive rhythmic drive, a strong affirmation of faith.

Bolivian folk rhythms characterize the subdued and beautiful *Sanctus*. With rhythms typical of the pampas, the *Agnus Dei* produces as in the *Kyrie* a feeling of solitude, with a

concluding "Give us peace" expressing the universal longing for peace.

The Spanish text is a liturgical translation by A. Catena, A. Mayol, and J.G. Segade. The instrumental accompaniment embraces a harpsichord or piano, guitar, string bass and three percussion players.

PROGRAM NOTES ON CANTARES ARGENTINOS

by Lalo Schiffrin

These are the voices of the pampas, the rivers, the mountains and the cities of Argentina. These are the songs of old traditions, five different aspects of a collective memory. These are the rhythms of legends and myths trying to defy the relentless pulse of history.

Angeles Son is the equivalent of a song of Halloween, from Corrientes (northeast) near the Brazilian and Paraguayan borders. Every 1st of November the children visit the neighboring huts asking for candies or flowers. If no present is given they show their displeasure by saying "Tukuru, Tucumán"...

El Inca De Tucuman is based on a true story about an imposter from the 17th century, Pedro Bohorquez. He was born and raised in Tucumán (Argentinian northwest and part of the ancient Inca empire). A man of courage and great imagination, he decided to travel to Peru where his claims of being a descendant of the Inca Emperor and of being the lord of the richest land full of jewels, gold and silver were believed. He convinced the church, the Spanish dignitaries, the military and the Viceroy. Even the Indians made him their leader and called him "The Inca." Finally the authorities discovered his fraud and, after a short imprisonment, he was condemned to death.

There is a great tradition of "Gaucha" literature in Argentina, such as the epic poem *Martin Fierro* by José Hernandez. However, *El Gaucho Cubillos* is an anonymous poem carved on Cubillo's tombstone. The authenticity and simplicity of these words compensate for the lack of the usual philosophical thoughts and "wisdom" commonly attributed to the Gauchos.

Ofertorio Galante based on words by Everisto Carriego, the poet of Buenos Aires, is a sensual tango that sings about the passions of seduction and love. Unlike other ceremonies which tend to freeze time, this languid ritual only succeeds in embracing a burning fraction of eternity.

Vidalita de Carnaval, the last movement is a celebration of Carnival (Mardi Gras) in the Northwest. A vertiginous dance, a cyclical escape from everyday life, a recurrent hope that does not want to vanish when the sun sets. Everyone knows that the joy of life will last as long as everyone keeps singing.

NOTAS DEL PROGRAMA

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

Traducción de Jean Laubenfels, Ph.D.

El concierto de esta noche trae a su público un espectro amplio de música Latina, litúrgica y secular, desde los siglos 17 y 18, hasta el presente.

El compositor Mexicano, nacido en España, Juan Gutierrez de Padilla (1590-1664) sirvió de Ministro de Música principal en la Catedral de Puebla desde 1629 hasta la muerte. Allí en este gran centro de música para las Indias Españoles, la magnificencia de la música y coros de Padilla últimamente sobrepasaba los del Capital (Mexico D.F.). Desde 1649 en adelante el plano de arquitectura de la nueva catedral esplendida de Puebla favoreció el canto antifonal. Obras de Padilla, tal como su a-cappella *Exsultate justi in Domino* (Salmo 33) para coro doble de ocho voces, hicieron una impresión profunda con su polifonía festiva, trasplantadas de Europa y elaboradas de él. El Salmo 33 hubiera sido cantado a la hora litúrgica de Nones (a las tres de la tarde) o como un motete durante una misa solemne.

El compositor obscuro Francisco de Cruz-laegui produjo en 1775 un arreglo del Salmo 117, *Laudate Dominum omnes gentes* para coro y orquesta de cámara y continuo.

Heitor Villa Lobos (1887-1959) ha llegado a ser reconocido entre los compositores mas originales del siglo 20. El tuvo la facultad rara de recrear los elementos melódicos y ritmicos de su pais nativo, Brazil. Entre sus grandes formas instrumentales y corales, tal como su *Bachianas Brasileiras* y *Misa de São Sebastião*, ejemplos soberbios. Su arreglo de *Ave Maria* es una entre 35 a-cappella piezas sagradas compuestas entre 1905 y 1952.

El distinguido compositor y director de la Orquesta Sinfónica de Mexico Carlos Chávez y Ramírez (1899-1978) hizo en papel decisivo en la vida musical y cultural de su país durante el segundo cuarto del siglo 20. Sus fuentes de inspiración fueron sin duda la rica herencia histórica y nacional de Mexico. Sin embargo, entre sus cuatro obras para coro con palabras inglesas tenemos *Tres Nocturnos* del 1942, el año de su famosa *Tocata de Percussion*. Para los nocturnos utilizó poemas de John Keats, Percy Bysshe Shelley y George Gordon, Lord Byron.

El compositor Argentino contemporáneo Elifio Rosáenz es profesor de música coral en la Universidad de Mendoza en el oeste del país. Produjo *El Hacedor y la Niña* para coro femenino; una de sus muchas obras por los cantantes de la universidad. Fue estrenada en E.U.A. en 1985.

Luis Sandi (1905—) trabajo con Carlos Chávez como jefe de actividades corales en el Conservatorio de Mexico D.F. Luego entre

1946-1963 él hizo un papel importante en la división de música del Ministro de Educación y el Instituto de Bellas Artes. Entre sus muchas obras finas figura *Canto de Amor y de Muerte* basado en la poesía de Rafael Velarde.

El compositor Colombiano contemporáneo Alcides Briceño basó su Bambuco *Río que Pasas Llorando* en un poema de José F. Fallon. El Bambuco es el baile nacional de Colombia, que se origina en los Andes y es frecuentemente acompañada de serenata. Los bailarines, hombres y mujeres, agitando pañuelos actúan una pantomima digna de noviazgo; generalmente acompañada de "tiples" (guitarritos de 12 cuerdos) y un laúd plano. Leonardo de Paur, preservando la serenata solo para tenor, lo ha arreglado con acompañamiento de coro varonil y guitarra.

Alberto Ginastera (1916-1983) llegó a ser el compositor Argentino mas destacado de este siglo, reconocido así por todo el mundo Occidental. El manifestó en sus obras una fuerte solidaridad con los tradiciones de la música clásica y romántica de Europa; las cuales él trataba de revitalizar por medio de música folklórico Argentino. El recibió muchas comisiones de E.U.A. Entre sus obras figuran tres óperas, música de orquesta y camera y grandes obras corales.

El compuso su obra *Lamentaciones de Jeremias Propheta* (a-cappella de tres movimientos) en 1946 durante sus viajes y estudios en los E.U.A. con una beca de Guggenheim. La obra fue estrenada el 21 de julio de 1947 en Buenos Aires. Los tres movimientos son fragmentos de capitulas 1, 3 y 5 de Lamentaciones, probablemente sacado del oficio de maitines (tenabrae) para el jueves, viernes y sábado de la Semana Santa.

El contemporáneo mas joven de Ginastera, Ariel Ramírez (1921—) se especializó en la preservación y uso de la música folklórica de su patria Argentina. Terminó su admirada *Misa Criolla* en 1963. Es una síntesis de estilos populares y litúrgicos basada en música folklórica Sud Americana, sobre todo los ritmos y melodios Argentinos. Segun la fecha de su composición, se puede considerar que Ramírez fue influido por los cambios litúrgicos resultado de los decretos del Segundo Concilio Vaticano.

La *Kyrie* tiene un ritmo característico del Norte de Argentina, pintando un sentimiento de soledad familiar comun a la gente que vive en los altiplanos del desierto. El *Gloria* procedente de la misma región, es en su contenido rítmico una expresión de alegría. El *Credo* utilizando un tema de la Argentina Central, acentúa en su ritmo obsesivo una fuerte afirmación de fe.

Los ritmos folklóricos Bolivianos son característicos del suave y hermoso *Sanctus*. Con

ritmos típicos de la Pampa, el *Agnus Dei* produce tambien, como el *Kyrie* un sentimiento de soledad con el final "Danos la Paz" expresando un anhelo universal por la Paz.

El texto Español es una version litúrgica de A. Catena, A. Mayol y J. Segade. El acompañamiento instrumental utiliza un clavicordio o piano, guitarra, baso de cuerdos y tres percusionistas.

NOTAS DE CANTARES ARGENTINOS

de Lalo Schifrin

Estos son las voces de la Pampa, los ríos, las Sierras y las ciudades de Argentina. Estas son las canciones de antiguas tradiciones; cinco aspectos diferentes de una memoria colectiva. Estos son los ritmos de leyendas y mitos tratando de desafiar el pulso implacable de la historia.

Angeles Son que equivale a una canción de nuestra Halloween, viene de Corrientes (noroeste) cerca de las fronteras con Brazil y Paraguay. Cada primero de noviembre (Día de Todos Santos) los niños visitan las chozas vecinas pidiendo dulces o flores. Si no reciben regalos muestran su disgusto con el refrán "Tukuru, Tukuru"...

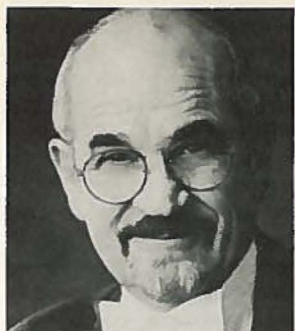
El Inca de Tucumán esta basada en una historia verdadera sobre un impostor del siglo 17, Pedro Bohorquez. Nació y creció en Tucumán, al noroeste de Argentina y parte del gran Imperio de los Incas. Siendo hombre de valor e imaginación, él decidió viajar a Perú donde contaba que era descendiente del Emperador Inca y el dueño de las tierras mas ricas en joyas, oro y plata. Y está fue creído. El persuadió el clero, los nobels españoles, los militares y aún el Virrey. Hasta los indios le nombraron su líder y le llamaron *El Inca*. Al fin las autoridades descubrieron su fraude y despues de encarcelarlo, le condenaron a muerte.

Hay una gran tradición de literatura gauchesca en Argentina, como el poema épico *Martin Fierro* de José Hernandez. Sin embargo *El Gaucho Cubillos* es un poema anónimo grabado en la tumba de Cubillos. Las palabras auténticas y sencillas compensan por la falta de filosofía y sobiduría que generalmente se atribuyen a los gauchos.

Ofertorio Galante basado en palabras de Everisto Carriego, el poeta de Buenos Aires, es un tango sensual que canta las pasiones de amor y seducción. Distinto de otras ceremonias este rito lánguido solamente sostiene una fracción ardiente de la eternidad.

Vidalita de Carnaval, el último movimiento es una celebración de Carnaval (Mardi Gras) en el Noroeste. Un baile vertiginoso, un escapé ciclico de la vida cotidiana, una esperanza constante que no quiere desaparecer con la puesta del sol. Todos saben que la alegría de la vida durará mientras que la gente cante.

PROFILES



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. The 1992-93 season marks his second at the helm of the renowned choir.

His association with the Los Angeles Master Chorale dates from the organization's founding. A Los Angeles native, he became a charter member of the Los Angeles Concert Youth Chorus in 1946, which evolved into the Roger Wagner Chorale in 1949. When Wagner established the Los Angeles Master Chorale in 1964, he was appointed Assistant Conductor and served in that capacity until 1977. He also appeared as guest conductor with the chorus in 1975 and 1986.

During his career, Salamunovich has conducted choruses throughout North America, Europe, and Australia and has prepared choirs for such notable conductors as Stravinsky, Shaw, Ormandy, Nelson, Wallenstein, Solti and Mehta.

He also arranged and conducted choral segments for the soundtracks of such motion pictures as *The Great Imposter*, Universal, 1960; *Trouble with Angels*, Columbia, 1965; *Angel in My Pocket*, Universal, 1965; *The Last of Sheila*, Warner Brothers, 1973; *True Confessions*, Chartoff and Winkler, 1981; *Flatliners*, Columbia, 1990; *Grand Canyon*, Columbia, 1991; and the upcoming Francis Ford Coppola production of *Dracula*.

An esteemed music educator, Salamunovich was on 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 to Music Director of the Chorale. In 1991, he received an honorary doctorate from the University of Saint Thomas in Minnesota.

In addition to his work with the Chorale, Salamunovich continues to serve as Director of Music at Saint Charles Borromeo Church in North Hollywood, a position he has held since 1949. Under his direction the choir has made

numerous recordings and has been featured in several televised Christmas specials. In 1988, the Saint Charles Borromeo Choir became the first American choir to be invited to sing the Mass for the Feast of Saints Peter and Paul at the Vatican where they performed the Vaughan Williams *Mass in G Minor* for an investiture ceremony for new cardinals and archbishops from throughout the world.

Salamunovich also continues to lead the Saint Charles Children's Choir which has performed with the Los Angeles Master Chorale, the Los Angeles Philharmonic, the San Francisco and Los Angeles Opera Companies, and for NBC-TV with the late Lucille Ball. Under his aegis, the choir recorded the classic Walt Disney album "It's a Small World."

Salamunovich is a voting member of the American Choral Directors Association, an Honorary Life Member of both the Southern California Vocal Association and the Choral Conductors Guild of California, an organization that recently recognized him "for excellence in choral music at a national level."

He resides in North Hollywood with his wife, Dorothy, and has four sons and four grandchildren.



MALLORY WALKER, Tenor, graduated from Occidental Collegewhere he studied under Dr. Howard Swan, his voice teacher and mentor. Later, while soloist with the U.S. Army Chorus, he made his operatic debut (as Tom Rockwell in Stravinsky's *The Rake's Progress*) with the Washington Opera Society. He also toured as soloist with Robert Shaw and recorded Bach's *Mass in B Minor*. After his release from the Army, Mr. Walker appeared as soloist in the Bach *Magnificat* with the Cleveland Symphony, Robert Shaw Conductor; Beethoven's *Ninth Symphony* with Loren Mazel and the Cleveland Symphony and Bach's *St. Matthew Passion* and Beethoven's *Missa Solemnis* under the baton of Maestro Georg Solti and the Chicago Symphony. In 1978 he debuted with the Metropolitan Opera as Cap-

tain Vere in Britten's *Billy Budd*. Last season Mr. Walker joined the Los Angeles Master Chorale and the Music Center Opera. In October, 1992, he appeared with Esa Pekka Salonen and the Los Angeles Philharmonic in Weil's *The Seven Deadly Sins*, and in December will appear in the Los Angeles Music Center Opera's production of *Ariadne auf Naxos*.



JAMES DROLLINGER, Baritone, has been associated with Paul Salamunovich for the past 17 years. While attending Loyola Marymount University, where he earned a Bachelor of Arts Degree in music, he was soloist for the University Choruses and also studied choral conducting under Maestro Salamunovich. After seven years of conducting he has returned to singing, his first love. He was selected as baritone soloist for a performance of selections from Carl Orff's *Carmina Burana* with the CBC Symphony, under the leadership of John Nelson, at the Pacific International Festival of Male Choirs in Vancouver, B.C. Professional engagements have included the Redlands Bowl Opera productions of *La Traviata* and *I Pagliacci*. He has sung on the soundtracks of major motion pictures including *Flatliners*, *Grand Canyon*, *Star Trek VI*, *Hero*, and Francis Ford Coppola's upcoming re-make of *Dracula*. Last December, he was bass soloist for the Master Chorale's Sing-Along Messiah. One of his career highlights was being selected for the solo quartet for a performance of Vaughan Williams' *Mass in G Minor*, at a Mass celebrated by the Pope at the Vatican. Mr. Drollinger appeared most recently as baritone soloist in the Master Chorale's October performance of Szymanowski's *Stabat Mater*.

AGOSTINO CASTAGNOLA, Tenor, over the past seven years, has appeared as soloist with the Los Angeles Master Chorale in the Mozart *Requiem*, the Schubert *Mass in Eb*, the Beethoven *Missa Solemnis* and, in 1989, the Annual Messiah Sing-Along conducted by the late Roger Wagner. In May, 1990 he was the



tenor soloist in the Joffrey Ballet's acclaimed production of Stravinsky's *Les Noces*. A veteran of 30 productions with the Music Center Opera, Mr. Castagnola has sung supporting roles in *Katya Kabanová*, *Orpheus in the Underworld*, *Madama Butterfly*, *The Barber of Seville*, and in 1988, the joint Los Angeles Music Opera/Los Angeles Philharmonic production of Berg's *Wozzeck* conducted by Simon Rattle. Mr. Castagnola's voice has been used in several films including *Home Alone I and II*, *City Slickers*, *Dead Again*, *Star Trek VI* and *Far and Away*. His television credits include voice-overs for such programs as *Wiseguy*, *Who's the Boss*, *Seinfeld*, and *The Untouchables* as well as national and foreign commercials for the Mazda Corporation and L'Oréal Giorgio Armani.

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 124-voice LOS ANGELES MASTER CHORALE has evoked smiles, tears and awe from audiences around the globe for 29 years and has been described by critics with such celestial terms as otherworldly, transcendent and ethereal. The ensemble was recently honored by *Los Angeles Magazine* and KCOP-TV (Channel 13) as "The Best Choir in Los Angeles."

During its 1992-93 season at the Dorothy Chandler Pavilion the Chorale will present ten concerts. Highlights will include tonight's world premiere of *Cantares Argentinos* by Lalo Schifrin commissioned by the Master Chorale and the Los Angeles premiere of *Te Deum* by Dominick Argento in June. During the 1992-93 season, the Chorale will also make several appearances with the Los Angeles Philharmonic and will serve as the chorus in the Los Angeles Music Center Opera productions of *Tosca* and *Lucia di Lammermoor*. In March, the Chorale will be the featured choir at the biennial convention of the American Choral Directors Association, held in San Antonio, Texas, and is expected to draw some 6,000 people. Other engagements will include appearing as part of the cultural series at the Point Loma Nazarene College in San Diego, and, in June 1993, the Los Angeles Master Chorale will host



the prestigious Chorus America National Conference marking the first time the conference has been held in Los Angeles in more than a decade.

Founded in 1964 by the late Roger Wagner with the assistance of local businessmen Z. Wayne Griffin and Louis D. Statham, and the Los Angeles Junior Chamber of Commerce, the Chorale gained instant recognition as one of the nation's premiere professional choirs. It became one of the first resident companies of the Los Angeles Music Center and 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 its inception, 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, and has appeared with many of the world's leading orchestras during tours of 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 touring 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, Albert McNeil 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 15,000 youths in the Southland's public schools each year.

Roger Wagner, the Chorale's first Music Director, served in the post until 1985. John Currie of Edinburgh, Scotland, succeeded Wagner until 1991. During his tenure, Currie conducted such masterpieces as Benjamin Britten's *War Requiem* and Beethoven's *Missa Solemnis*. Under his leadership, 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.

Paul Salamunovich was appointed Music Director in 1991 and is only the third maestro to lead the venerable organization. An eminent choral clinician and music professor, he has also arranged and conducted the choral segments of numerous 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 appointment to the Chorale. He continues to serve as Music Director of St. Charles Borromeo Church in North Hollywood.

Dorothy Chandler Pavilion House Staff

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SOPRANO

Samela Beasom
Vicky Y Brown
Martha Cowan
Rose Marie Harris
Marie Hodgson
Elissa Johnston
Cathy Larsen
Lesley Leighton
Virenia Lind
Marti Pia
Holly Price Ristuccia
Linda Sauer
Christine Sorenson
Gina Surratt
Duanna Verstraeten

ALTO

Natalie Beck
Kimberly Bernhardt
Sarah Bloxham
Leanna Brand
Aleta Braxton
Sally Etcheto
Amy Fogerson
Michelle Fournier
Eileen Holt
Nancy OBrien
Carol Reich
Cheryl Anne Roach
Claudia Sobol
Nancy Sulahian
Mary Ella Van Voorhis

TENOR

Scott Blois
Chris Bowman
Edward Bruner
Agostino Castagnola
John French
Paul Gibson
Jody Golightly
Tim Hewitt
John Klacka
Charles Lane
Sean Mc Dermott
Jay Pearce
Daniel Plaster
George Sterne
Mallory Walker

BASS

James Drollinger
Michael Freed
Bruce Goldes
Stephen Grimm
Paul Hinshaw
Lewis Johnson
Edward Levy
Robert Lewis
Roger Lindbeck
Ray McLeod
Jim Raycroft
John Reinebach
Phil Saunders
David Schnell
Burman Timberlake

SINFONIA ORCHESTRA

FLUTE

Geri Rotella, *Principal*
Sara Weisz

OBOE

Joel Timm

CLARINET

Emily Bernstein, *Principal*
Ralph Williams

BASS CLARINET

Stephen Piazza

FRENCH HORN

Steven Becknell

BASSOON

John Steinmetz

PIANO

Robert Hunter

BASS

Drew Dembowski

HARP

Jo Ann Turovsky

PERCUSSION

Thomas Raney, *Principal*
Dale Anderson
Theresa Dimond

GUITAR

Paul Viapiano

LIBRARIAN

Katherine Dolan

PERSONNEL MANAGER

Steven Scharf

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