

Paul Salamunovich
Music Director



LOS ANGELES
MASTER CHORALE
& Sinfonia Orchestra

Roger Wagner
Founder

SUNDAY, MARCH 7, 1993 at 7:30 p.m.
CURTAIN RAISER PREVIEW at 6:30 P.M.
with Dr. Alan Chapman

DOROTHY CHANDLER PAVILION

For Voices Only

PAUL SALAMUNOVICH, CONDUCTOR

Elissa Johnston, Soprano
Nancy Sulahian, Alto
Daniel Plaster, Tenor
Stephen Grimm, Baritone
Lesley Leighton, Soprano

TU ES PETRUS

Giovanni Pierluigi da Palestrina (1525-1594)

OS JUSTI

Anton Bruckner (1824-1896)

GHÓSPODI, POMÍLUY

Grigory Lvovsky (1830-1894)

UBI CARITAS ET AMOR

Petr Eben (1929)

MASS IN G MINOR

Ralph Vaughan Williams (1872-1958)

Kyrie
Gloria
Credo

Sanctus
Benedictus
Agnus Dei

Elissa Johnston, Soprano
Nancy Sulahian, Alto
Daniel Plaster, Tenor
Stephen Grimm, Bass

INTERMISSION

LOS ANGELES MASTER CHORALE

FRIEDE AUF ERDEN		Arnold Schönberg (1874-1951)
AFTONEN		Hugo Alfvén (1872-1960)
IN THE BEGINNING		Aaron Copland (1900-1990)
CHARM ME ASLEEP	Lesley Leighton, Soprano	Henry Leslie (1822-1896)
THREE FOLK SONGS		Arr. Leroy Southers (b.1941)
	I. Green Briar Shore	Canadian
	II. Our Old Cat	English
	III. Jenny Jenkins	American
DANNY BOY		arr. Roger Wagner (1914-1992)
O TEBÉ RÁDUYETSIA		Pavel Chesnokov (1877-1944)

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for its outstanding service to the cultural community of Southern California.

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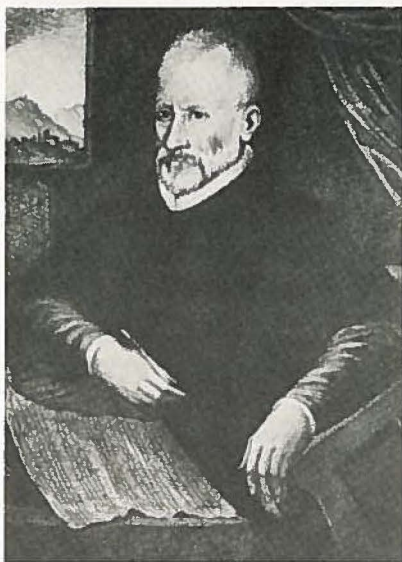
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PROGRAM NOTES

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

The program opens with *Tu es Petrus*, a six-part work composed in 1572 shortly after Palestrina returned as music director of St. Peter's. It provides a vocal flourish like the blare of trumpets as the

Giovanni Pierluigi Palestrina



Anton Bruckner

papal ceremonial motet par excellence. While gracing many papal functions, it is sung principally on June 29, the Solemnity of Sts. Peter and Paul at the papal entrance into the Basilica.

Well before the publication of Pope Pius X's *Motu proprio* of 1903 outlining the musical principles desired in the

composition of liturgical music, the 19th century German Cecelians strongly recommended a return to the ideals and purity of Renaissance polyphony, exemplified especially by Palestrina. Influenced by this group, Bruckner composed 10 motets in conformity with these ideals. The gradual *Os justi* (Psalm 37:30-31) was first sung at his beloved Augustinian Abbey of St. Florian on the feast of St. Augustine, August 28, 1879.

In the liturgies of the Russian rite, the litany forms an important element of petitionary prayer. While the petitions are sung by the priest, the choir never ceases to sing *Ghospodi, Pomiluy* (Lord have mercy) with varying degrees of intensity, here most aptly illustrated in this composition by the relatively obscure Russian composer, Grigory Lvovsky.

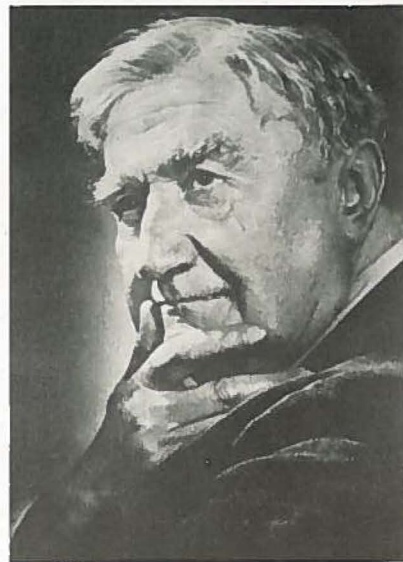
Emerging from the Carolingian era and perhaps composed by Rufinus of Aquileia for a church synod, the poem *Ubi caritas et amor* was formerly sung during the foot-washing ceremony or *Mandatum* of Maundy or Holy Thursday. The current Roman rite assigns this hymn to the offertory of Holy Thursday. Its now prominent Czech composer, Petr Eben, will be remembered for his scintillating setting of the *Te Deum* which concluded this season's opening concert.

To understand the genesis of the Vaughan Williams *Mass in G Minor*, we must consider the convergence of two significant early 20th century factors; the liturgical reforms of music in the Roman Catholic Church after the *Motu proprio* of 1903, and the extensive research by Vaughan Williams and others into English art and folk music.

Shortly after the completion of London's neo-Byzantine Westminster Cathedral, Sir Richard Runciman Terry became its organist and choirmaster. He was the first modern choirmaster to perform liturgical masses composed by England's great Tudor composers; Byrd, Tallis, Tye, Dering, Fayrfax and Shephard to name the most significant among them. The performance of these masses made a great impact on Vaughan Williams. He determined to compose a work worthy of his 16th century predecessors. There flowed from his pen the splendid a cappella *Mass in G Minor*, "imitative of the old polyphonic masters, but not derivative of them." The mass is

scored for four soloists, double choir of four mixed voices, each used for antiphonal contrast with themselves and the soloists. Owing much to late Medieval and Tudor traditions, being polyphonic, diatonic, spare and rhythmically fluid, the mass is not essentially a concert work. Percy Young calls on us to

Ralph Vaughan Williams



Arnold Schoenberg

consider the humility of the opening phrase of the *Kyrie*, the restrained melismas of the *Gloria*, the graceful definition of the *Benedictus*, and the felt, but not fully expressed, anguish of the *Agnus Dei*. Vaughan Williams probes the recesses of the verbal symbol to stimulate the listener to probe likewise. It

should be noted that Paul Salamunovich conducted his St. Charles Borromeo Choir in a performance of the *Mass in G Minor* at the papal Mass of June 29, 1988 in St. Peter's Square before 100,000 people.

Arnold Schoenberg composed *Friede auf Erden* (Peace on Earth) in early 1907, utilizing Conrad Meyer's poem structured around the angelic proclamation on the first Christmas. Schoenberg, who vacillated all his life between a loose adherence to Protestant Christianity and Judaism, composed *Friede auf Erden* (how ironically) at a time when he felt that such harmony among men would become reality. It was premiered in December, 1911, by the Vienna Philharmonic Choir.

Subtitled by Schoenberg "An illusion for mixed voices," the work displays a masterly control of polyphony while being "marvelously fertile in exploring distant key relationships. Indeed *Friede* ... marks the highest point in Schoenberg's endeavors to explore the limits of tonality." A very difficult work, *Friede* ... was considered by many at the time "unsingable." Hence Schoenberg to facilitate intonation and the difficult harmonies furnished it in 1911 with an accompaniment of double woodwinds, horns and a string quartet. He asserted that the instruments should never be heard above the chorus. However, *Friede* ... is now generally sung as he intended - a cappella.

Aaron Copland's *In the Beginning* is his only extended choral work and but one of three a cappella choral compositions. He composed it in 1947 for the Harvard University "Symposium on Music Criticism." During this event on May 2, the Robert Shaw Chorale premiered it. The text, taken from the Book of Genesis, presents in rondo form with refrain the seven days of creation. Scored for four-part mixed chorus, the work's mezzo-soprano soloist is directed by Copland to sing the recitatives "in a gentle narrative manner like reading a familiar and oft-told story."

Henry David Leslie was most noted for his Leslie Choir, an English a cappella group he conducted for many years and which, in 1878, won first place in an international choral competition in Paris. His setting of Robert Herrick's poem



Aaron Copland

Charm Me Asleep illustrates Leslie's restrained Victorian style.

Long resident in Southern California, Leroy Southers arranged his *Three Folk Songs* (Canadian, British and American) to "provide mixed choruses with a small set of contrasting songs representative of three different English-speaking cultures." Commissioned in 1967 for the Kenosha, Wisconsin School System's Contemporary Music Project, they were first performed by the Tremper High School A Cappella Choir. Rhythmic and virtuosic versatility characterize these whimsical settings.



Roger Wagner

The first known printing of the Londonderry Air appeared in 1855 in the *Peters Collection of the Ancient Music of Ireland*. Collected by Miss J. Rose of County Londonderry, it initially had no name, but received numerous settings to different texts. The best known of these is *Danny Boy*, as written in 1913 by Fred Weathely and, in turn, the song has seen innumerable arrangements, not the least of which is the exquisite setting by Roger Wagner. Of the songs that he arranged himself, *Danny Boy* was the late conductor's favorite.

Pavel Chesnokov's life centered around Moscow's choral music activities. More than 400 of his over 500 compositions exhibited the strong influence on him of his mentors Sergei Teneyev and Ippolitov-Ivanov. *O Tebé ráduyetsia* sets the famed Hymn to the Theotokos (Mary, the God-bearer) excerpted from the Greek liturgy of St. Basil. In it Chesnokov paraphrased in varying degrees Turchaninov's chant setting, the most widely used in the 19th century. Chesnokov's choral writing, notes Vladimir Morosan, is characterized by a variety of textures, from austere unison to sumptuous eight-voice polyphony and colorful harmony, which he often spices with chromaticisms, to lend them a more modern and romantic aspect. This work is probably best known in this country as *O Lord God* as arranged by N. Lindsay Norden in 1926.

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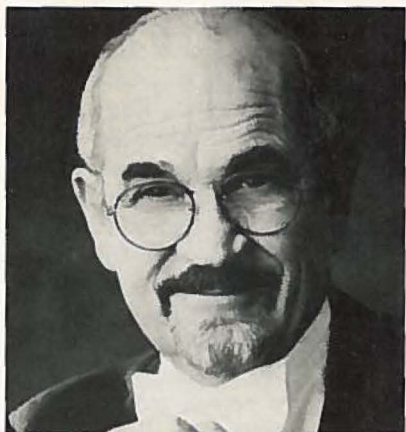
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PROFILES



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 at 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 1992 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.

ELISSA JOHNSTON, *Soprano*, is currently in her second season with the Los Angeles Master Chorale and is a member of the eight voice Outreach Ensemble. In July, 1991, she made her Hollywood Bowl debut as Barbarina in a concert performance of Mozart's *Le Nozze di Figaro* with the Los Angeles Philharmonic Institute Orchestra, Lawrence Foster conducting. She has appeared with the Los Angeles Philharmonic New Music Group in the West Coast premiere of Harrison Birtwistle's *Meridian*, under Oliver Knussen, and has performed Villa-Lobos' *Bachianas Brasileiras No. 5* with members of the Los Angeles Philharmonic



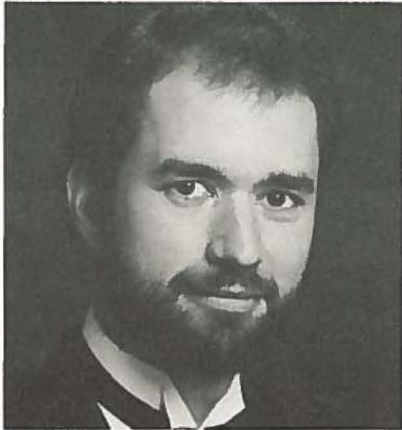
Institute, prepared and conducted by Lynn Harrell. Last season she sang the role of Bastienne in Mozart's *Bastien and Bastienne* in performances throughout Southern California with Orange County Opera and Inland Opera. She has appeared with USC Opera, and has sung in recital for the National Association of Composers USA. A California native, Ms. Johnston is a graduate of the USC School of Music and was a fellowship student at the Aspen Music Festival in 1990.



NANCY SULAHIAN, *Contralto*, studied music at the University of Southern California, earning her Bachelor of Music degree in music education and her Master of Music degree in choral conducting. For seven years she taught music at Eagle Rock High School in Los Angeles where she founded and directed four choirs and led performing tours of Northern California, the East Coast and Hawaii. Ms. Sulahian has appeared as soloist throughout Southern California, including performances of Handel's *Alexander's Feast* and

LOS ANGELES MASTER CHORALE

Israel in Egypt, Bach's *Magnificat*, the Duruflé *Requiem* and, last month with the Los Angeles Philharmonic, György Ligeti's *Clocks and Clouds*. For the past decade she has performed regularly at the San Luis Obispo Mozart Festival. This is Ms. Sulahian's first season with the Music Center Opera Chorus and with the Los Angeles Master Chorale.



DANIEL PLASTER, *Tenor*, is a native of Boston and was active in youth ensembles at the New England Conservatory of Music, Boston University and elsewhere throughout the region. In 1979, he was accepted by the United States Army Band ("Pershing's Own") in Washington, D.C. where he performed at the White House and in other ceremonies of state. After moving to Los Angeles, he received his Bachelor's degree in vocal performance from California State University, Northridge. Mr. Plaster was recently featured as soloist in the Pacific Chorale's recording of Herbert Howell's *Hymnus Paradisi* with the Estonian National Symphony (Bay City label). He is in his fourth season as tenor soloist at St. Cyril of Jerusalem Church in Encino. His current projects include *A Musical Dreame*, a production of English renaissance lute-songs by various composers.

STEPHEN GRIMM, *Baritone*, has performed throughout Southern California both as a pianist and vocalist. A finalist in the 1985 Opera Guild Auditions, Mr. Grimm has sung over fourteen operatic roles including Peter in the Guild Opera production of *Hansel and Gretel*, conducted by Henry Holt and, Marcello in the UCLA Opera production of *La Bohème* in 1982. He appeared as Prince Charming in



the Los Angeles Philharmonic Disney Spectacular at the Hollywood Bowl and, in 1991, as the High Priest in Bach's *St. Matthew Passion* conducted by Peter Schreier at the Dorothy Chandler Pavilion. Mr. Grimm has recently sung for the soundtrack of the film *Dracula* and the Julie Andrews recording of *The King and I*. An organist and choir director, Mr. Grimm is on the faculty of Thomas Aquinas College, Santa Paula.



LESLEY LEIGHTON, *Soprano*, is a native of Los Angeles where she earned her Master of Arts Degree in vocal performance from the University of Southern California in 1991, and a Bachelor of Arts degree in choral conducting from Loyola Marymount University in 1984. She has been a featured soloist with Maestro Salamunovich over the past five years as well as for Roger Wagner on his 1990 tour of Japan. Professional solo engagements have included the Mozart *Requiem*, the Fauré *Requiem*, the Duruflé *Requiem*, and the Bach *Magnificat*. In 1991, she served as mezzo-soprano soloist in the Master Chorale's annual Messiah Sing-

Along. In 1988, while on a tour of Italy with Salamunovich's Saint Charles Borromeo Choir, Miss Leighton performed as mezzo-soprano soloist in the Vaughan Williams *Mass in G Minor* at a Vatican Mass celebrated by the Pope. She has appeared in the Redlands Bowl Opera Productions of *La Traviata* and *I Pagliacci*, and in 1987 sang the role of the Second Lady in *The Magic Flute*. In her second season with the Los Angeles Music Center Opera Chorus, she has performed in several opera productions, along with understudying the role of Florence in *Albert Herring*. Miss Leighton has sung for several motion pictures including *Flatters*, *Hook*, *Grand Canyon*, *Hero*, *Adam's Heart*, *Leap of Faith* and the Francis Ford Coppola production of *Dracula*. This is her second season as a member of the Los Angeles Master Chorale.

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 the world premiere of *Cantares Argentinos* by Lalo Schifrin commissioned by the Master Chorale and the Los Angeles premiere of *Te Deum* by Dominick Argento. 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 national convention of the American Choral Directors Association, which will be 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 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 Conductor 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 and has produced two recordings with the Hollywood Bowl Orchestra under John Mauceri. It also provides extensive education and outreach programs which serve more than 15,000 youths in the Southland's public schools each year, including the largest annual High School Choir Festival in the state and a special in-school touring program.

Roger Wagner, the Chorale's first Music Director, served in the post until 1986 and was the Music Director Laureate until his recent death in September, 1992. 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.

Maestro Salamunovich succeeded John Currie of Edinburgh, Scotland who served as Music Director from 1986-1991. 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.

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO

Samela Beasom
Vicky Brown
Martha Cowan
Marie Hodgson
Elissa Johnston
Cathy Larsen
Lesley Leighton
Virenia Lind
Marti Pia
Holly Ristuccia
Linda Sauer
Christine Sorenson
Gina Surratt
Duanna Ulyate
Inyong Um

ALTO

Natalie Beck
Kim Bernhardt
Sarah Bloxham
Sally Etcheto
Amy Fogerson

Michelle Fournier
Eileen Holt
Nancy O'Brien
Carol Reich
Cheryl Anne Roach
Claudia Sobol
Nancy Sulahian
Mary Ella Van Voorhis
Barbara Wilson
Diana Zaslove

TENOR

Scott Blois
Edward Bruner
Agostino Castagnola
John French
Paul Gibson
Jody Golightly
Tim Hewitt
John Klacka
Charles Lane
Larry Minton
Marvin Neumann

Jay Pearce
Daniel Plaster
George Sterne
Mallory Walker

BASS

Mark Beasom
Andrew Black
Jim Drollinger
Stephen Grimm
Paul Hinshaw
Lewis Johnson
Edward Levy
Robert Lewis
Ray McLeod
Jim Raycroft
John Reinebach
William Roberts
Phil Saunders
David Schnell
Burman Timberlake