

LOS ANGELES MASTER CHORALE and Sinfonia Orchestra

31st
season
1994-1995

Paul Salamunovich
Music Director
Roger Wagner • Founder

SUNDAY, OCTOBER 30, 1994 AT 7:30 P.M.
CURTAIN RAISER PREVIEW at 6:30 P.M. with Dr. Alan Chapman
DOROTHY CHANDLER PAVILION

PAUL SALAMUNOVICH, CONDUCTOR
Roger Wilkie, Concertmaster

AN EVENING OF BRAHMS

Claudine Carlson, Mezzo-Soprano
Tamara Crout Matthews, Soprano
David Arnold, Baritone

AVE MARIA	Opus 12 Women of the Chorale	Johannes Brahms (1833-1897)
RHAPSODY	Opus 53 MS. CARLSON Men of the Chorale	Johannes Brahms

INTERMISSION

EIN DEUTSCHES REQUIEM	Opus 45	Johannes Brahms
	I Selig sind, die da Leid tragen (Chorus)	
	II Denn alles Fleisch es ist wie Gras (Chorus)	
	III Herr, lehre doch mich (Baritone and Chorus)	
	IV Wie lieblich sind deine Wohnungen (Chorus)	
	V Ihr habt nun Traurigkeit (Soprano) Ich will euch trösten (Chorus)	
	VI Denn wir haben hie keine bleibende Statt (Chorus) Siehe, ich sage euch ein Geheimnis (Baritone)	
	VII Selig sind die Toten (Chorus)	

MS. MATTHEWS, MR. ARNOLD, MASTER CHORALE

The singers of the Los Angeles Master Chorale dedicate the performance of the Brahms *Requiem* to the memory of our colleagues who have died of AIDS. Our harmony is thinned by their absence. In the silence where their voices belong, we hear the sound of our grief.

The Rodgers Organ used in tonight's performance is made available through the courtesy of Robert Tall and Associates, Inc., San Dimas, California. The Los Angeles Master Chorale gratefully acknowledges 91.5 KUSC FM for its outstanding service to the cultural community of Southern California.

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 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, the National Endowment for the Arts (a Federal agency that supports the visual, literary and performing arts to benefit all Americans) and the City of Los Angeles, Cultural Affairs Department. The Los Angeles Master Chorale Associates, a volunteer organization, provides support to the Master Chorale's activities. 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.

The 25 year old North German Brahms composed his lovely Italianate *Ave Maria* (Opus 12) in 1858, early in his "second" compositional period. The work reflects the influence of Robert Schumann and Felix Mendelssohn, among others. Brahms also had enthusiastically embraced composition for women's voices even before he became the conductor of the Hamburg Women's Chorus. A work of an experimental nature, particularly in its orchestration (it was originally scored with only organ accompaniment), the *Ave Maria* manifests its most Brahmsian character in the harmonies of the prayer's concluding phrases.

The origins of the *Alto Rhapsody* (Opus 53) of 1869 provide us with some profound insight into Brahms' character. His relationships with certain women throughout his life exhibited a reticence and shyness which exacerbated his loneliness and sense of rejection. Brahms strong but unexpressed love for Clara and Robert Schumann's daughter, Julie, received a devastating shock when she married an Italian, Count Morimorito. The embittered Brahms proceeded to compose the *Alto Rhapsody* utilizing three verses from Goethe's poem *Harzreise im Winter*. He observed that "it was a 'bridal song' for Countess Schumann, but with rage do I write such things — with anger."

Little did the perplexed Julie realize that the 36 year old Brahms — by giving expression to his grief — regained his self-control by composing a work he loved so much that he kept it under his pillow.

Apparently unaware of the *Alto Rhapsody's* origins, Clara Schumann wrote "A few days ago Johannes showed me a wonderful work for contralto, men's chorus and orchestra. He called it his bridal song. It has been a long time since I have received so profound an impression; it shook me with the deep-felt grief of its words and music." Such profundity could only have come from the personal experience of a solitary man prey to the agonies of loneliness.

Brahms uses Goethe's description of a visit to a depressed and misanthropic mountain dweller in this his closest approach to opera. The *Alto Rhapsody* exhibits a dramatic progression reminiscent of an opera with an orchestral introduction followed by a recitative (Adagio, Verse 1), arioso (Poco Andante, Verse 2), to aria with chorus accompaniment (Adagio, Verse 3). The sentiments of the poem depict a man lost and weighed down in a desert of miserable disdain and unsatisfying selfishness only relieved — through prayer — by a refreshing and uplifting melody.

With the first performance of the then incomplete *Ein deutsches Requiem* (Opus 45) in Bremen Cathedral on April 10, 1868, Brahms' reputation as a formidable composer was firmly established. Attending the performance that Good Friday were Joachim, Clara Schumann, Max Bruch and Albert Dietrich. Dietrich's comments well foreshadowed the work's subsequent reputation. "Never had the cathedral been so full, never had the enthusiasm been so great! The effect of the splendid performance of this wonderful work was simply overwhelming, and it at once became to the audience that the *German Requiem* ranked among the loftiest music ever given to the world."

The *Requiem* was first performed in all of its seven movements by the Gewandhaus Orchestra and Chorus in Leipzig under Carl Reinecke on February 18, 1869. Its first American performance was on March 15, 1877 by the New York Oratorio Society.

The modern biographer Hans Gal summarizes the work's enduring impact. He writes that it manifests that "infallible sense of form unhesitatingly reaching for greatness, an intense feeling of poetic expression, and a masterful handling of vocal settings. But the most essential thing that the composer achieved . . . defies all analysis: the depth of experience and its utterance, which touches and captivates the listener's inmost soul. This is the mysterious ingredient of those great works that tower above time."

The *Requiem* marks Brahms attainment of artistic maturity. Proceeded by

the *Ave Maria*, the *Funeral Hymn*, the two orchestral *Serenades*, and his *Piano Concerto in d*, the *Requiem* stands as his longest composition and greatest choral achievement. No specific date can be assigned to the origin of the *Requiem*. Robert Schumann's tragic death in 1856, and Brahms' reflections on death and resurrection may have provided the initial impulse in 1861. By then he had expanded a rejected movement for his *D Minor Piano Concerto* into what was to be the *Requiem's* second movement. The death of his beloved mother in February, 1865 motivated him to complete the fifth (and last composed movement) through which he assuaged his deeply felt grief.

The precedent for a *German Requiem* lies not in the Roman Catholic liturgical rite to which the title "requiem" is normally given, but in such German antecedents as Heinrich Schütz's *Musicalische Exequien* and Bach's *Actus Tragicus* (Cantata 106) "Gottes Zeit." He may also have been more immediately influenced by Markull's oratorio of 1848, *Das Gedachnis der Engschlafenen*, and Kuster's *Die ewige Heimat* of 1861.

With exquisite skill Brahms selected sixteen texts from Luther's Bible, seven from the Old Testament, nine from the New. He explicitly resisted suggestions for the inclusion of direct or indirect reference to Christ, feeling perhaps that such an inclusion would dampen his envisaged universality for this concert work. He did not consider himself specifically a Christian nor a believer in the soul's immortality. Nevertheless the texts chosen appear as those commonly associated with Christian burial and the transitory nature of life. Brahms chose to emphasize consolation amidst life's vicissitudes which the living derive from the prospect of final resurrection and eternal joy.

Karl Geiringer has observed that the symmetry and perfect equilibrium of all the *Requiem's* movement evidence Brahms' supreme maturity. "Most of the movements themselves are related and exhibit a tripartite symmetry. The two outer movements, the second and the sixth, the third and the fifth correspond to each other, while the fourth ("Wie lieblich") serves as a capstone, a

gentle trio or scherzo of the type Brahms subsequently used in place of the more traditional vigorous symphonic scherzo.

Geiringer succinct description neatly summarizes this work for baritone and soprano soloists, four-part mixed chorus, and romantic orchestra. In his book *Brahms, His Life and Work* he states: "The connection between the two outer movements is most clearly defined. It lies not only in the correspondence of the words, but even more in the fact that Brahms, with unobtrusive art, passed toward the end of the seventh movement into the close of the first. In the sixth movement the content of the second appears, but repeated, as it were on another and higher plane. But while in this second movement the weird dance of death at the opening gives place to a veritable hymn of joy, the mournful, groping uncertainty which opens the sixth movement passes into a vision of the Last Judgement . . . to conclude in a mighty double fugue of Handelian strength and glory. Lastly, the third and fifth movements stand to each other in the same relation as lamentation and deliverance. Both pieces begin with solo voices; but while the man's voice at the opening of the third movement first suggests grief and even despair, gaining confidence and hope in God's mercy only at the very end of the movement, the fifth movement opened by a woman's voice, is from the first note to the last conceived in a mood of maternal consolation."

While confining himself throughout the work to a four-voiced mixed chorus, Brahms manifests a sovereign grasp of contrapuntal writing. Likewise, in the orchestration he achieves his effects through adept use of the romantic orchestra. In the first movement the omission of the bright violins, clarinets, and trumpets fosters the subdued, dark-hued sentiments expressed. The use of divided strings with mutes in the second movement gives it a "sinister gait." Throughout the *Requiem*, Brahms' use of harp and kettledrum along with his other instrumental effects resulted in a orchestral palette hardly surpassed in his later works.

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO	Duanna Ulyate	Karole Struebing	BASS
Samela Aird	Inyong Um	Nancy Sulahian	Mark Beasom
Beasom	Nancy von Oeyen	Mary Ella	Andrew Black
Marian Bodnar		Van Voorhis	Alfred Chan
Vicky Y. Brown	ALTO	Barbara Wilson	James Drollinger
Renée Burkett	Nicole Baker		Albert Eddy
Kelly Calhoun	Natalie Beck	TENOR	Jim Ellfeldt
Pamela Chapin	Helen Birch	Lenard Berglund	Michael Freed
Jamie Choi	Sarah Bloxham	Scott Blois	Ilan Glasman
Martha Cowan	Leanna Brand	Mark Burroughs	Bruce Goldes
Robyn Frey	Aleta Braxton	Brad Collins	Stephen Grimm
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Rose Harris	Asha Cheriyan	John French	Jim Jensen
Sandra Hill	Sue Christman	Paul Gibson	Lewis Johnson
Marie Hodgson	Cheryll Desberg	Jack Golightly	Steven Landau
Janet Hook	Amy Fogerson	Jody Golightly	Edward Levy
Gina Surratt	Michelle Fournier	Paul Harms	Robert Lewis
Howell	Eileen Holt	Tim Hewitt	Roger Lindbeck
Laura Anne	Kyra Humphrey	Michael Horton	Bob McCormac
Keverian	Sara Minton	John Klacka	Samuel Pitts
Cathy Larsen	Sheila Murphy	Charles Lane	Jim Raycroft
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VIOLIN I	VIOLA	FLUTE	TRUMPET
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Patricia Aiken	Carole Castillo	Sarah Orme-Weisz	
Armen Anassian	Keith Greene	OBOE	TROMBONE
Andrea Byers	Carrie Holzman	Joel Timm, Principal	William Booth, Principal
Marilyn Harding	Renita Koven	John Ralston	Alvin Veeh
Patricia Johnson	Jane Levy		Terry Cravens
Constance Kupka	Victoria Miskolczy	CLARINET	TUBA
Jayne Miller	Andrew Picken	Gary Bovyer, Principal	Tommy Johnson
Frances Moore		Emily Bernstein	TYMPANI
David Stenske	CELO		Thomas Raney
Jennifer Woodward	John Walz, Principal	BASSOON	HARP
Margaret Wooten	Delores Bing	Kenneth Munday, Principal	Jo Ann Turovsky
	Barbara George	Michele Grego	ORGAN
VIOLIN II	Maurice Grant		William Beck
Steven Scharf, Prin- cipal	Rowena Hammill	HORN	LIBRARIAN
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Lisa Monte	Drew Dembowski, Principal	Philip Yao	
Cynthia Mousass	Peter Doubrovsky		
Carolyn Osborn	Donald Ferrone		
Linda Stone	Oscar Hidalgo		
Florence Titmus			
Pamela Tompkins			

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. His association with the Master Chorale dates from its 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 the Los Angeles Master Chorale was established in 1964, Salamunovich was appointed the Assistant Conductor, serving in that capacity until 1977. He appeared as a guest conductor with the Master Chorale in 1975 and 1986.

An esteemed music educator, Salamunovich was on the faculty of Loyola Marymount University for 27 years. He holds honorary doctorates from the University of St. Thomas in Minnesota and from Loyola Marymount University in Los Angeles. He was the first recipient of the Lifetime Achievement Award presented by MidAmerica Productions at Carnegie Hall. In the Summer of 1994, he was the Honoree of the Hollywood Bowl Patroness Committee.

Throughout his career Salamunovich has conducted choruses, workshops and seminars throughout North America, the Caribbean, Europe and Australia. He has prepared choirs for such notable conductors as Stravinsky, Wallenstein, van Beinum, Ormandy, Solti, Mehta, Shaw, Salonen, Rattle and Norrington. He has conducted choral segments on numerous motion picture soundtracks for such studios as Columbia, Paramount, 20th Century Fox, Universal and Warner Bros.

In addition to his work with the Master Chorale, Salamunovich continues to serve as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. Over the years, they have sung at many of the major liturgical celebrations for the Archdiocese of Los Angeles. The St. Charles Choir has been privileged to sing for Pope John Paul II on three occasions, the most recent being in 1988 when they performed the Vaughan Williams *Mass in G Minor* at the Vatican on the Solemnity of Saints Peter and Paul at an investiture ceremony of new cardinals and archbishops from throughout the world.

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



CLAUDINE CARLSON, *Mezzo-Soprano*, has been hailed for her vocal elegance and complete musicianship, as well as the extraordinary scope of her repertoire. She has appeared with such eminent conductors as Daniel Barenboim, Antal Dorati, Charles Dutoit, Carlo Maria Giulini, Rafael Kubelik, Kurt Masur, Leonard Slatkin, Georg Solti, Yuri Temirkanov, Roger Wagner, and David Zinman, among others. Her performance of Bernstein's "Kaddish" Symphony, with the composer conducting, was acclaimed internationally. She is also in constant demand at important music festivals including Ravinia, Tanglewood, Mostly Mozart, the Hollywood Bowl, the Casals Festival, Meadowbrook, Blossom, the Colorado Festival, and Saratoga.

He last appearance with the Los Angeles Master Chorale was in December of 1981 in Berlioz' *L'Enfance du Christ* under Roger Wagner.

Miss Carlson has made numerous recordings, among them *Pelléas et Melisande* and *L'enfant et les sortilèges* with the Montréal Symphony under Dutoit for London/Decca, *La Marseillaise* as arranged by Berlioz with the Denver Symphony under Entremont for Pro Arte, also an RCA release of Carlos Chavez' *Nocturne*. She has also recorded Brahms' Songs for Alto, Viola and Piano, two William Grant Still works, Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, the opera *Le Fou* by Landowsky, and a French recital disc called *Reflections de France*.

The French-born artist received an early introduction to music from her mother, an accomplished pianist. She came to America as a young girl taking voice lessons in California and later studied at the Manhattan School of Music. Miss Carlson and her musician husband Mike Rubin reside in Encino.



DAVID ARNOLD, *Baritone*, has performed leading roles with the Israel Philharmonic under Zubin Mehta, the Concertgebouw in Amsterdam, the Chicago Symphony under Georg Solti, the Pittsburgh Symphony under André Previn in the Brahms *Ein deutsches Requiem*, the American Composers Orchestra led by Leonard Bernstein in a world premiere at Carnegie Hall, and has been heard in *Messiah* and the Beethoven Ninth Symphony with the San Francisco Symphony, and *Elijah*



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In opera, he made his debut with the Metropolitan Opera as Enrico in *Lucia di Lammermoor*, and has sung the Count in *Le Nozze di Figaro* with the English National Opera and L'Opéra de Québec, operas by Britten and Tchaikovsky with the Spoleto Festivals, Valentin in *Faust* with Opera Columbus, *La Traviata* and Malatesta in *Don Pasquale* with opera companies in New Jersey.

He has recorded Schoenberg's *Gurrelieder* with the Boston Symphony under Seiji Ozawa for Philips, Mendelssohn's *Walpurgisnacht* for Leonardo, and John Harbison's *Full Moon in March* for CRI. He made a guest appearance at the White House in Berlioz' *L'Enfance du Christ* on the occasion of a State Dinner for British Prime Minister Margaret Thatcher. Tonight's performance marks Mr. Arnold's first appearance in Los Angeles.



TAMARA CROUT MATTHEWS, Soprano, has been featured as soprano soloist with many well-known ensembles including New York's Musica Sacra, the Waverly Consort, Concert Royal, the Dallas Bach Society and the American Classical Soloists. She is the recent winner of the 1993 Musica Sacra Bach Vocal Competition and she has made her Carnegie Hall debut singing the soprano arias in Bach's *St. Matthew Passion* conducted by Richard Westenburg.

An active recording artist, Tamara Crout Matthews has recently completed recording projects of the Monteverdi *Vespers* and *Book VIII Madrigals* with the Ensemble for Early Music; and consort songs of William Byrd with the New York Consort of Viols. Next season she is scheduled to record Haydn's *Lord*

Nelson Mass and will be featured on her first solo recording of French Baroque cantatas. Performing repertoire from medieval through the modern periods, Ms. Matthews has been involved in world premieres of both newly composed works and recently discovered music of earlier periods. Her recording labels include Angel/EMI, Musical Heritage Society, Vital Classiques, Koch Classics, VTL and Pro Gloria Musiche.

Founded in 1964 by the late Roger Wagner, the **LOS ANGELES MASTER CHORALE**, under the direction of Paul Salamunovich, is in the midst of its 31st season. The 120-voice Chorale is recognized as one of the nation's pre-eminent choral groups and has been described as "a major cultural asset to the City of Los Angeles," by Martin Bernheimer, music critic for the *Los Angeles Times*. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States.

Since its first performance in the Dorothy Chandler Pavilion on January 27, 1965, the Chorale has continued to present an annual concert series with the Sinfonia Orchestra. As the resident chorus of The Music Center of Los Angeles County, the Chorale serves as the chorus for the Los Angeles Philharmonic and, for two productions each season, the Music Center Opera. The Chorale has appeared with many of the world's leading orchestras while touring the United States and the Soviet Union. They were invited to sing at the 1973 Presidential inauguration concert at the Kennedy Center with the Philadelphia Orchestra under Eugene Ormandy.

The Chorale has commissioned and performed many world premieres, the latest being David N. Baker's *Images, Shadows and Dreams* (1993-1994) as part of a three-year "Meet the Composers - Readers Digest Commissioning Program." During the 1994-1995 season, the Chorale will present seven concerts, two Messiah Sing-Alongs, and the Seoul Ladies' Singers as a guest choir. Highlights include guest soloist Claudine Carlson in *An Evening of Brahms, Canciones para Los Angeles* featuring Lalo Schifrin's *Cantares Argentinos* (LAMC 1992-1993 commission); Bach's *St. John Passion* with guest conductor Jon Wash-

burn, the west coast premiere of Libby Larsen's *Seven Ghosts* (also part of the "Meet the Composers - Readers Digest Commissioning Program"); and special appearances by Tatyana M. Ali from *Fresh Prince of Bel Air* and the Los Angeles Children's Chorus for *A Children's Holiday Celebration* in support of the U.S. Committee for UNICEF. The 1994-1995 season emphasizes the best of international and American music integrated with the musical styles from cultures around the world.

In 1993, the Chorale was featured at the biennial national convention of the American Choral Directors Association, the Chorus America national conference, and the international broadcast of the Grammy awards. The Chorale has made ten recordings with the Los Angeles Philharmonic and the Hollywood Bowl Orchestra under Esa-Pekka Salonen, John Mauceri, André Previn, Carlo Maria Giulini, and Zubin Mehta.

The Chorale's extensive education and outreach programs serve more than 23,000 students throughout Southern California with in-school touring and California's largest annual High School Choir Festival.

Roger Wagner, founder, was the Chorale's Music Director until 1986, after which he became Music Director Laureate until his death in 1992. John Currie led the Chorale from 1986 to 1991. Paul Salamunovich was appointed Music Director in 1991, only the third to lead the Chorale in its 31-year history.

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Saturday, November 18, 1994 - 8:00pm

A celebration of the culture and music of Los Angeles' Hispanic and Latino heritage.

Join the Master Chorale as they present a vibrant, colorful evening of music that is rich with texture and fiery scintillating rhythms. Such is the style and heritage of Latin music.

¡Venga para juntarse en la noche con el Master Chorale, para un concierto vibrante y lleno de color, de música rica con textura y ritmos ardientes! Así es el estilo y herencia de la música latina.

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*For a splendid night to dazzle
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6:00 pm

The Biltmore

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

Dear Friends of the Master Chorale,

Another exciting musical experience — the Master Chorale's 31st season — is beginning tonight! We look forward to the varied musical fare being offered for our enrichment and enjoyment this 1994-1995 season.

The Los Angeles Master Chorale Associates have a very exciting year ahead. In addition to our Sixth Annual High School Choir Festival, we have a docent program established in the Los Angeles elementary schools where we work with teachers to lay the framework for the in-school musical presentations made by the Los Angeles Master Chorale Chamber Singers. Many volunteer opportunities are offered including assisting with the Annual Ball at The Biltmore, audience development and ticket sales campaigns, office work and archival projects.

Membership in the Los Angeles Master Chorale Associates is open to all season subscribers. Annual dues are \$40.00 (active member), \$50.00 (sustaining member) and \$100.00 (patron). We invite you to join our group and share in sustaining this national treasure in the heart of Los Angeles.

Bonnie Grinstead, *President*
 Los Angeles Master Chorale Associates

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Please make your check payable to:

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Please return this completed membership form with your check to:

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 135 North Grand Avenue
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Thank you! We are delighted you are joining us.