

LOS ANGELES MASTER CHORALE and Sinfonia Orchestra

31st
season
1994-1995

Paul Salamunovich
Music Director
Roger Wagner • Founder

SATURDAY, NOVEMBER 19, 1994 AT 8:00 P.M.
CURTAIN RAISER PREVIEW at 7:00 p.m.
DOROTHY CHANDLER PAVILION

PAUL SALAMUNOVICH, CONDUCTOR

CANCIONES PARA LOS ANGELES

AVE MARIA
AVE MARIA

Gregorian Chant
Tomás Luis de Victoria
(1548-1611)

POLYPHONY FROM NEW SPAIN

PLEGARIA A LA VIRGEN

(Prayer to the Virgin)

Fernando Franco
(1532-1585)

MONSTRA TE ESSE MATREM
¡OH, SEÑORA!

(Show Yourself a Mother)
(O Blessed Lady)

Fructos del Castillo
Fernando Franco

MUSIC OF THE TWENTIETH CENTURY

BENDITA SABEDORIA

(Blessed Wisdom)

Heitor Villa-Lobos
(1887-1959)

- I. *Sapientia foris predicat*
- II. *Vas pretio sum labia scientiae*
- III. *Principium sapientiae*
- IV. *Vir sapiens, fortis est*
- V. *Beatus homo*
- VI. *Dexeteram tuam*

BRAZILIAN PSALM

Jean Berger
(b. 1909)

SANCTA MARIA

(Holy Mary)

Enrique Gonzalez Medina
(b. 1954)

SELECTIONS OF CARLOS GUASTAVINO (1914-1972)

MIEDO

(I'm Afraid)

EN LOS SURCOS DEL AMOR

(In the Furrows of Love)

SE EQUIVOCÓ LA PALOMA

(The Dove was Wrong)

CANDOMBE

Elifio Rosáenz
(b. 1916)

INTERMISSION

FOUR ANCIENT SPANISH SONGS

Arranged by Joaquin Nin
With Choral Arrangements by Lucas Foss

MINUÉ CANTADO	(<i>Minute in Song</i>)	José Bassa (1670-1730)
DESENGANEMONOS YA	(<i>Ill-requited Love</i>)	José Marin (1619-1699)
CORAZON QUE EN PRISIÓN	(<i>The Captive Heart</i>)	José Marin
EL JILGUERITO CON PICO DE ORO	(<i>The Linnet with the Golden Beak</i>)	Blas De Laserna (1751-1816)

SONGS OF MEXICO

Arranged by Ramón Noble

YO PASO LAS NOCHES	(<i>I Spend Sleepless Nights Because of You</i>)
ROMANCE DE ROMÁN CASTILLO	(<i>Romance of Román Castillo</i>)
EL JARABE TAPATÍO	(<i>Mexican Hat Dance</i>)
LAS MAÑANITAS	(<i>The Little Dawn</i>) "Greeting the Morn"
CANTAREMOS	(<i>We Will Sing</i>)

EL CHIQUILÍN DE BACHÍN	(<i>The Street Urchin</i>)	Astor Piazzolla (1921-1992)
Soloist: Helène Quintana, Mezzo-Soprano		

*CANTARES ARGENTINOS	Lalo Schifrin (b. 1932)
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I.	ANGELES LLEGAN	(The Angeles Came)
II.	EL INCA DE TUCUMÁN	(The Inca of Tucumán)
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.*

The Los Angeles Master Chorale gratefully acknowledges
for its support and outstanding service to the cultural
community of Southern California.



91.5 KLISC FM

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PROGRAM NOTES

Canciones Para Los Angeles

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

The prayer *Ave Maria* has found itself clothed with several Gregorian Chant melodies, some of which reach back to the beginning of the 11th century. The Gregorian Chant melody most commonly associated with the text demonstrates how the greatest Renaissance Spanish composer, Tomás Luis de Victoria (1548-1611), utilized it in his own immortal setting.

Spain's musical influence may clearly be noted in the choral music of the earliest composer of polyphony in the Western Hemisphere, Fernando Franco (d. 1585). His *Plegaria a la Virgen* and *¡Oh Señora!* appeared originally in the Indian language Nahuatl, illustrative of the missionaries' efforts to integrate Christian and Indian culture among their converts. Franco utilized the sophisticated popular Spanish song-form the Villancico, current in 16th century Spain.

Our only biographical data on Fructos del Castillo is that he was a contemporary of Franco. His only surviving work, *Monstra te esse Matrem* (Show yourself a Mother), was found in one of the 18 choir books of polyphony at Puebla Cathedral. The motet sets the fourth verse of the *Ave Maris Stella*, the lengthy antiphon to the *Magnificat* for second vespers on feasts of the Blessed Virgin Mary. The poem and its Gregorian Chant melody dates from perhaps the 9th century.

Ardent Brazilian nationalist and one of the 20th century's most original composers, Heitor Villa-Lobos (1887-1959) composed his last a cappella work *Bendita Sabedoria* (Blessed Wisdom) in 1958 for the New York University College Chorus. In these six Latin chorales of sparse, ritualistic and static music on selected texts of Biblical wisdom, Villa-Lobos has been described as "finally confronting God." In summary, the texts assert: "Blessed is the man who in strength speaks forth wisdom. He possesses a blessed and divine gift, greater than silver and gold."

Born in Hamm, Germany, the son of Orthodox Jews, Jean Berger (b. 1909) was raised in Alsace Lorraine. He studied at the Universities of Heidelberg and Vienna receiving from the former a doctorate in musicology in 1931. After the outbreak of World War II, he was associated with the Conservatorio Brasileiro in Rio de Janeiro. In 1941, he moved to New York, became an American citizen and subsequently taught in several American colleges and universities. He describes his choral work as being

"unflinchingly tonal," manifesting a pragmatic blend of Franco-German folk music with Brazilian melody, rhythm and polyphonic modality. Berger's 1941 setting of a poem by Jorge de Lima entitled *Brazilian Psalm* has entered the standard American choral repertoire. Using words from the 150th Psalm, the poet bestows praises on the Lord and his mother through the hands of Abel with fair processions and litanies. The text speaks of trumpets, psaltery, harp, timbrel and dance though the composer has confined himself to an a cappella setting.

Familiar to many Angelenos through his excellent *Concierto Latinoamericano* on KUSC, the contemporary native Mexican composer Enrique Gonzalez Medina (b. 1954), after studying with teachers of high repute in prestigious Mexican and American universities, has composed a number of well-received symphonic and vocal compositions. Of his *Sancta Maria*, he states: "Written in 1989, this motet is a musical offering to a living saint, Mother Theresa, and dedicated to her Misioneras de la Caridad (Missionaries of Charity) in Tijuana. The text for this motet came to my attention as I was studying the motets of a favorite composer of mine, Tomás Luis de Victoria." The text is the antiphon to the *Magnificat* of first vespers on feasts of the Blessed Virgin Mary. Mary is invoked as the help of all in need without regard to their state in life or their temporal or spiritual condition.

Carlos Guastavino (1914-1992) graduated from the National School of Music in Buenos Aires. As a composer-pianist, he became familiar with Europe and the Americas while touring with his own compositions. His songs reflect the melodies and rhythms of the pampas with the simple beauty and melancholic mood of the Gauchos, the Argentinean cowboy. The lyrics for *Miedo* (I'm Afraid) were written by Gabriela Mistral, winner of the Nobel Prize for Literature.

Having also completed his music degree at the National School of Music, Elifio Rosáenz (b. 1916) moved to the Argentinean city of Mendoza in 1942. He eventually joined the music faculty at the University of Cuyo where he composed many choral works for his student choirs. His *El Hacedor y La Niña* for women's voices, introduced to the United States in 1985, was heard at the Los Angeles Master Chorale's *¡Viva La Música!* concert in November of 1992. *Candombe*, for mixed chorus, is a vocalized rhythmic dance developed by descendants of African slaves that came to the Rio de la Plata region in the early 19th century.

Joaquín Nin y Castellanos (1879-1949)

in his infancy was whisked from his native Havana to Spain. He studied piano and composition in Barcelona and later in Paris with Vincent D'Indy and others. He championed Bach's keyboard music and the works of early Spanish composers including editing the compositions of the great Baroque priest-composer Padre Soler. The *Four Spanish Songs* are derived from his *Seven Lyric Old Spanish Songs* of 1926 for voice and piano. They were arranged for mixed chorus and piano by the precociously talented German-born American composer Lukas Foss when he was barely 20 years old.

A member of the Instituto Nacional de Bellas Artes, Ramón Noble has achieved distinction for his lifelong work in the choral traditions of Mexico. This esteem rests on his original compositions as well as his choral arrangements of Mexican folk music. The evening's sampling of his art includes *Yo Paso Las Noches*, depicting the sleepless tossings of the love-sick. *Romance de Román Castillo* expresses revulsion for the unloved Román. *El Jarabe Tapatio* presents a traditional Mexican song-dance with words derived from a song of South Spain, Jalisco, and Michoacán. *Las Mañanitas* shows King David greeting the morning in song, while the dance *Cantaremos* is a sung with its joyous expression of love.

In the early part of this century the tango became and continued to be very popular in Argentina. Trained in Buenos Aires as a composer, pianist, and accordionist, Astor Piazzola (1921-1992) became fascinated with this dance form. It strongly influenced the rhythmic pattern and melodic lines of his popular and classical works. The forlorn poem *El Chiquilín de Bachín* (The Street Urchin) of Horacio Ferrer demonstrates Piazzola's transformation of the tango into a lyric choral piece.

PROGRAM NOTES

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: "Tukurú, Tukurú"...

El Inca De Tucumán is based on a true story about an impostor from the 17th century, Pedro Bohorquez. He was born and raised in Tucumán (Argentinean 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 "Gaicho" literature in Argentina, such as the epic poem *Martin Fierro* by José Hernández. 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 Evaristo 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 Carnaval (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.

COMENTARIOS DEL PROGRAMA

Canciones para Los Angeles

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

Traducción: Hugo D. Riffel

El *Ave María*, la antigua plegaria cristiana, ha sido cantada a través de los tiempos con varias melodías gregorianas, algunas de ellas trazando su origen al siglo XI. El gran compositor renacentista español Tomás Luis de Victoria (1548-1611) utilizando la más conocida compuso esta versión que ha perdurado por más de 4 siglos.

A Fernando Franco, muerto en 1585, se lo considera como el primer compositor de música coral en el Nuevo Mundo. En sus obras se manifiesta muy claramente la influencia de la música española de ese

género. *Plegaria a la Virgen* y *¡Oh Señora!* son dos obras con letra original en el idioma de los indios Nahuatl, lo cual ilustra los esfuerzos de los misioneros españoles para integrar las culturas nativas con la fe cristiana de sus conversos. Franco usó para estas obras la sofisticada forma del Villancico, muy popular en España en el siglo XVI.

La única información biográfica conocida de Fructos del Castillo es que era contemporáneo de Franco. Su única obra publicada es *Monstra te essem Matrem* (Muéstrate a tu Madre) que fue descubierta en uno de los 18 tomos de música polifónica en la catedral de Puebla. Este motete fue escrito para la cuarta estrofa del *Ave Maris Stella* que es la larga antifona del *Magnificat* para la segunda misa vespertina en los días festivos de la bienaventurada Virgen María. Es probable que tanto la música como las palabras de este canto gregoriano provienen del siglo IX.

Heitor Villa-Lobos (1887-1959) fue uno de los compositores más originales del siglo XX. Brasileño y muy nacionalista, compuso *Bendita Sabedoria*, su última obra coral a cappella en 1958 para el coro del Colegio de la Universidad de New York. Esta obra compuesta de 6 corales en Latin está basada en versículos de la Biblia escogidos por su relación con el concepto de la sabiduría y tiene un estilo musical de carácter desglosado, ritual y estático. Se dice que en esta creación, Villa-Lobos "finalmente se enfrentó con Dios." En resumen, el texto lee: "Bendito el hombre que con poder declara sabiduría. Es poseedor de un don bendito y divino, mucho más valioso que la plata y el oro."

Jean Berger, nacido en 1909, es oriundo de Alemania, nació en una familia hebrea ortodoxa y creció en la región de Alsacia y Lorena. Estudió en la Universidad de Viena y también en la de Heidelberg donde se graduó con un doctorado en musicología en 1931. A principios de la segunda guerra mundial viajó al Brasil donde enseñó en el Conservatorio Brasileiro de Rio de Janeiro. En 1941 se radicó en los Estados Unidos donde obtuvo la ciudadanía y enseñó en varios colegios y universidades. Berger describe su estilo de composición coral como "incomoviblemente tonal" y demuestra una combinación pragmática de la música popular franco-germana con las modalidades brasileñas de melodía, ritmo y polifonía. *Psalmó Brasileiro*, con letra de Jorge de Lima fue escrito en 1941 y ahora forma parte del repertorio habitual de las agrupaciones corales en los Estados Unidos. Basado en las palabras del Salmo 150, el poeta proclama sus alabanzas al Señor y a su madre con bellas procesiones y letanías. Es

de interés notar que en una composición a cappella el texto hace referencia a las trompetas, el salterio, el arpa, los tambores y la danza.

El compositor mejicano contemporáneo Enrique Gonzalez Medina, nacido en 1954, es conocido en el ambiente musical de Los Angeles por su programa radial *Concierto Latinoamericano* en KUSC. Educado en varias universidades de prestigio en Méjico y los Estados Unidos, Gonzalez es autor de numerosas obras sinfónicas y corales que han sido muy bien recibidas por el público. Comentando su obra *Sancta Maria*, el dice: "Escribí este motete en 1989 como un ofertorio musical a la Madre Teresa de Calcuta, una santa en vida, y lo dediqué a las Misioneras de la Caridad de Tijuana. Las palabras de este motete me llamaron la atención cuando estudiaba las de Tomás Luis de Victoria, uno de mis compositores favoritos." El texto es la antifona del *Magnificat* para la primera misa vespertina en las festividades de la bienaventurada Virgen María. Se invoca a la Virgen como auxiliadora de todos los necesitados sin tomar en cuenta su posición social o condición temporal o espiritual.

Carlos Guastavino (1914-1972) terminó sus estudios en el Conservatorio Nacional de Música y Arte Escénico de Buenos Aires. Como compositor y pianista viajó por Europa y las Américas difundiendo su música. En sus simples y bellas canciones se reflejan las melodías y los ritmos de las pampas y el temperamento melancólico de Gaucho. Las palabras del poema *Miedo* son de Gabriela Mistral, laureada con el Premio Nobel de Literatura.

Elifio Rosáenz, nacido en 1916, también se graduó en el conservatorio Nacional de Música y Arte Escénico de Buenos Aires. En 1942 se trasladó a la ciudad de Mendoza donde se unió al cuerpo docente de la Universidad de Cuyo y allí escribió numerosas composiciones de música vocal e instrumental. Su obra *El Hacedor* y *La Niña* fue estrenada en los Estados Unidos en 1985 y presentada por "Los Angeles Master Chorale" al público de esta ciudad en el concierto *¡Viva La Música!* en noviembre de 1992. El *Candome*, para coro mixto, es una danza rítmica cantada propia de los descendientes de los esclavos africanos que vinieron al Río de la Plata a principios del siglo XIX.

Joaquín Nin y Castellanos (1879-1949) viajó en su niñez de su Cuba natal a España. Estudió piano y composición en Barcelona y luego en París con Vincente D'Indy y otros maestros. Fue un gran promotor de la música para teclado de J.S. Bach y de los primeros clavicordistas españoles, llegando a editar las obras de ese

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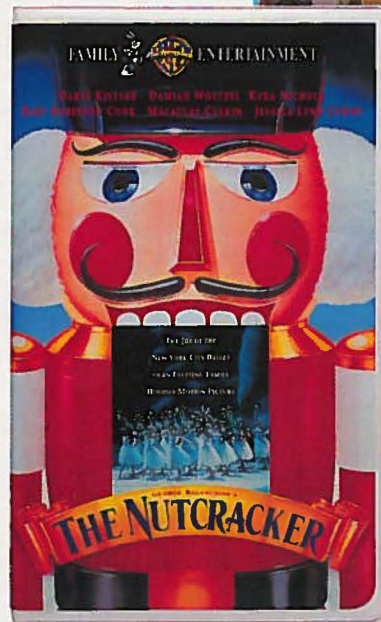
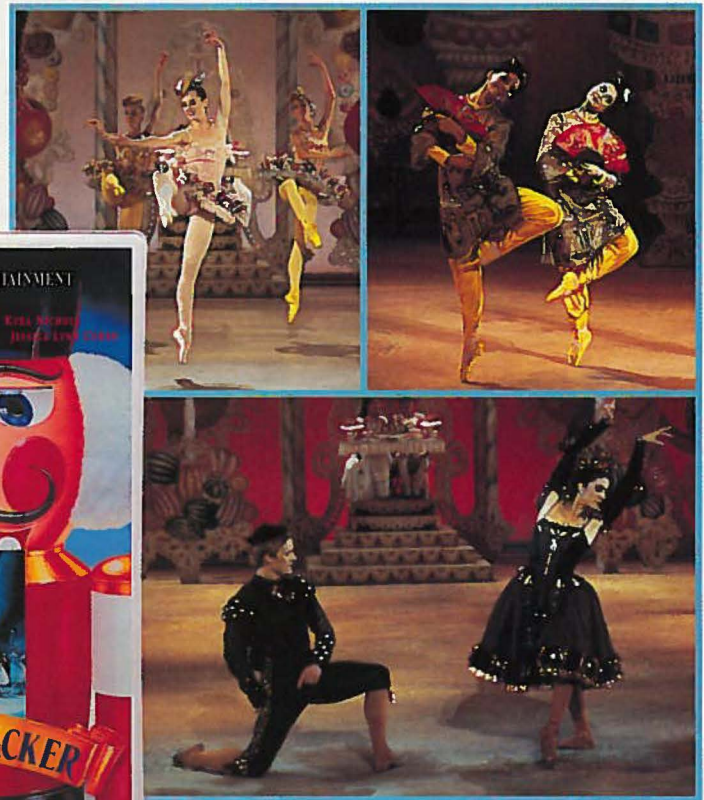


DARCI KISTLER DAMIAN WOETZEL KYRA NICHOLS
BART ROBINSON COOK MACAULAY CULKIN JESSICA LYNN COHEN

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ELEKTRA ENTERTAINMENT/REGENCY ENTERPRISES PRESENT A KRASNOW/MILCHAN/HURWITZ PRODUCTION AN EMILE ARDOLINO FILM DARCI KISTLER DAMIAN WOETZEL KYRA NICHOLS BART ROBINSON COOK AS PERFORMERS
MACAULAY CULKIN AS THE PRINCE AND JESSICA LYNN COHEN AS MARIE AND NEW YORK CITY BALLET OF "GEORGE BALANCHINE'S THE NUTCRACKER" STARRING KEVIN KLINE AND CATHERINE TATGE
DIRECTOR OF PHOTOGRAPHY RALF BODE, A.S.C. ADDITIONAL SCENERY BY ROUBEN TER-ARUTUNIAN ADAPTED FROM THE PETER MARTINS SCRIPT PRODUCED BY ARNON MILCHAN STARRING SUSAN COOPER
PRODUCED BY ROBERT A. KRASNOW AND ROBERT HURWITZ DIRECTED BY EMILE ARDOLINO
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FOR SALE ON VIDEOCASSETTE

gran compositor barroco, el Padre Soler. Las 4 canciones españolas provienen de una composición escrita en 1926: *Siete canciones líricas españolas de antaño*. El arreglo para coro mixto y piano es de Lukas Foss, compositor americano de origen alemán que lo escribió cuando apenas tenía 20 años de edad.

Ramón Noble, miembro del Instituto Nacional de Bellas Artes, se ha distinguido por su larga trayectoria como autor y promotor de la tradición coral de Méjico. Su fama se basa tanto en composiciones originales como en los arreglos corales de canciones folklóricas mejicanas. En este programa se incluye *Yo Paso Las Noches* que describe los desvelos inquietos de los enamorados. *El Romance de Román Castillo* canta la repulsión contra el galán antipático. El *Jarabe Tapatio* es una danza tradicional de Méjico con palabras del sur de España y de los estados mejicanos de Jalisco y Michoacán. *Las Mañanitas* es una alegoría del Rey David cantando al amanecer y *Cantaremos* es una danza cantada que expresa las alegrías del amor.

Astor Piazzolla (1921-1992) es un compositor argentino que estudió piano, composición y bandoneón en Buenos Aires. El tango es un baile que llegó a la argentina a principios de este siglo y enseguida ganó gran popularidad. Piazzolla vivió fascinado por el tango y lo usó como base para los ritmos y las melodías de sus múltiples composiciones populares y clásicas. El

melancólico poema *El Chiquilín de Bachín* de Horacio Ferrer demuestra la habilidad extraordinaria de Piazzolla para transformar un tango en una obra lírica coral.

COMENTARIOS DEL PROGRAMA

Cantares Argentinos

Lalo Schifrin

Traducción: Hugo D. Riffel

Estos son los cantares de las pampas, los ríos, las sierras, y las ciudades de la Argentina. Son las canciones de las tradiciones del ayer, cinco aspectos distintos de nuestra memoria colectiva. Estos son los ritmos de las leyendas y los mitos que desafían el inescapable avance de la historia.

Angeles Son es una canción de la fecha equivalente a "Halloween." Proviene de la provincia de Corrientes, situada en el noreste argentino, tiene límites fronterizos con Paraguay y Brasil. Cada año, el primero de Noviembre los niños visitan las casas de los vecinos pidiendo caramelos o flores. Si no reciben algo, demuestran su enojo gritando: "¡Tukurú, tukurú!"

El Inca De Tucumán es una historia basada en la vida de Pedro Bohorquez, un impostor del siglo XVII. Nació y criado en Tucumán, provincia del noroeste argentino que en su tiempo fue dependencia del imperio de los Incas. Hombre de gran coraje y poseedor de una imaginación muy

rica, decidió viajar al Perú y allí reveló que era el descendiente del Inca y dueño de tierras con oro, plata, y piedras preciosas. Convenció a las autoridades coloniales españolas, el clero, los militares y hasta el Virrey. Los nativos lo aceptaron como su soberano y lo llamaban "El Inca." Al descubrirse su fraude fue encarcelado y condenado a muerte.

La Argentina tiene una gran tradición literaria en el género gauchesco, ejemplificada por el *Martin Fierro* de José Hernández. *El Gaucho Cubillos* es una poesía anónima inscrita en la lápida de la tumba del gaucho Cubillos. Sus líneas simples y auténticas tienen una honestidad que compensa la falta de pensamientos filosóficos o profundos que comunmente se atribuyen a los gauchos.

Ofertorio Galante con palabras de Evaristo Carriego, el poeta de Buenos Aires, es un tango sensual que canta las pasiones, la seducción y el amor. En contraste con otros ritos que atentan detener el paso del tiempo, este solo se conforma con abrazar brevemente un cálido destello de eternidad.

Vidalita de Carnaval, el último movimiento celebra el Carnaval en el noroeste argentino. En esta danza vertiginosa los nativos encuentran un escape de la realidad cotidiana, una esperanza que retorna diariamente y no quiere esfumarse con el crepúsculo. Saben muy bien que alegría de vivir va a durar mientras que sigan cantando y bailando.

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO

Nicole Baker
Samela Beasom
Vicky Brown
Martha Cowan
Saundra Hill
Marie Hodgson
Janet Hook
Cathy Larsen
Leslie Leighton
Marti Pia
Holly Ristuccia
Duanna Ulyate

ALTO

Natalie Beck
Sarah Bloxham
Leanna Brand
Amy Fogerson
Michelle Fournier
Eileen Holt
Nancy OBrien
Helène Quintana
Carol Reich
Claudia Sargisian Sobol
Nancy Sulahian
Mary Ella Van Voorhis

TENOR

Scott Blois
Dwayne Condon
John French
Paul Gibson
Jody Golightly
Tim Hewitt
John Klacka
Charles Lane
Jay Pearce
Daniel Plaster
George Sterne
Scott Whitaker

BASS

Jim Drollinger
Bruce Goldes
Stephen Grimm
Paul Hinshaw
Lewis Johnson
Edward Levy
Robert Lewis
Roger Lindbeck
John Reinebach
Phillip Saunders
David Schnell
Burman Timberlake

SINFONIA ORCHESTRA

FLUTE

Gary Woodward, *Principal*
Lisa Edelstein

OBOE

John Ralston, *Principal*

CLARINET

Emily Bernstein, *Principal*
Mary Gale

HORN

Jon Titmus

BASSOON

John Steinmetz

PIANO

Robert Hunter

BASS

Donald Ferrone

HARP

Sheri Rothman

PERCUSSION

Gregory Goodall, *Principal*
Mike Englander
Mark Nicolay

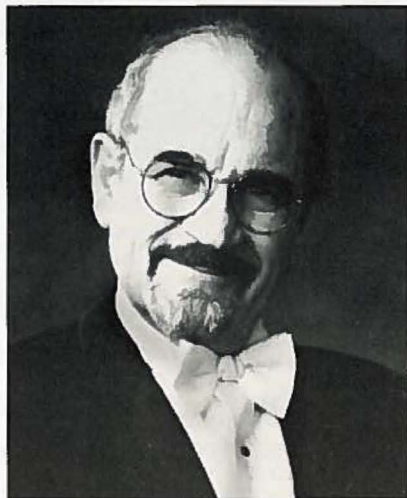
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Steven Scharf

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.

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 Schiffrin's *Cantares Argentinos* (LAMC

1992-1993 commission); Bach's *St. John Passion* with guest conductor Jon Washburn, 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.

**DOROTHY CHANDLER
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The stage crew is represented by The International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, Local No. 33 and Wardrobe Attendants by I.A.T.S.E., Wardrobe Crew 768. The Box Office is staffed by members of I.A.T.S.E. Local 857, Treasurers and Ticket Sellers.

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We honor the members of our CIRCLE OF FRIENDS — individuals who not only share a love of the Master Chorale's wondrous music making but also a commitment to support what they love. Through their extraordinary generosity, members of the MAESTRO CIRCLE and the IMPRESARIO CIRCLE are leading the way to bringing the Master Chorale to the attention of the Southern California community and the world.

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We invite you to join with these supporters and enjoy the benefits afforded to Los Angeles Master Chorale contributors.

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Dear Friends of the Los Angeles Master Chorale,

Bienvenidos a la celebración de CANCIONES PARA LOS ANGELES! What a wonderful opportunity to enjoy the music of our Hispanic and Latino heritage with this diverse program.

Once again we come to you to ask support for our Student Concert Scholarship Fund. This fund, headed by Anna and Don Greathouse, purchases tickets to the Chorale's concerts at a discount and distributes them to selected high school and college choir directors. For the majority of these students, this is their first visit to The Music Center and their first chance to hear a great symphonic choir. It is easy to imagine how much these students, particularly those of Hispanic and Latino heritage, would enjoy this concert tonight.

Not only does this Fund build future audiences, it also directs students to a positive alternative to the many negative aspects of their environment.

Please complete the form below and send your check to the Student Scholarship Fund, Master Chorale Associates, c/o Mrs. Gloria Moore, 421 South Norton Avenue, Los Angeles, CA 90020. Donations of \$10.00 and up are greatly appreciated.

Bonnie Grinstead, *President*

Los Angeles Master Chorale Associates

Enclosed is my tax deductible contribution, payable to the Student Concert Scholarship Program, for \$_____ to sponsor a student's attendance at one of the Los Angeles Master Chorale's concerts for the 1994-1995 season.

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