

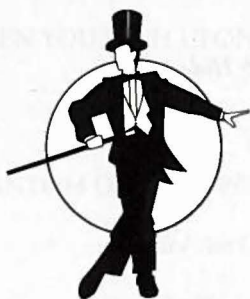
# LOS ANGELES MASTER CHORALE and Sinfonia Orchestra

**31<sup>st</sup>**  
season  
1994-1995

Paul Salamunovich  
Music Director  
Roger Wagner • Founder

SATURDAY, FEBRUARY 18, 1995 AT 8:00 P.M.  
Curtain Raiser Preview at 7:00 P.M. with Dr. Alan Chapman and Karen Benjamin  
DOROTHY CHANDLER PAVILION

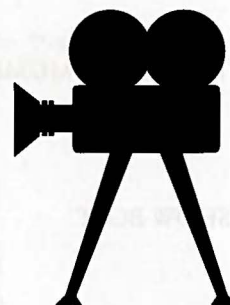
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ROBERT D. HUNTER, PIANIST



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KAREN BENJAMIN  
ROBERT GUILLAUME

### VICTOR HERBERT

arr. Robert D. Hunter

ROMANY LIFE  
TOYLAND  
AH! SWEET MYSTERY OF LIFE

*The Fortune Teller* (1898)  
*Babes In Toyland* (1903)  
*Naughty Marietta* (1910)

### SIGMUND ROMBERG

arr. Robert D. Hunter

STOUTHEARTED MEN

Jim Drollinger

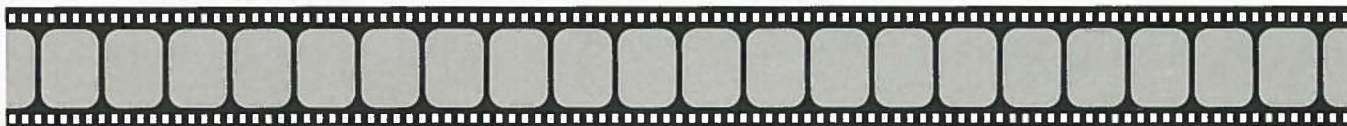
*The New Moon* (1928)

### IRVING BERLIN

arr. Robert D. Hunter

SAY IT WITH MUSIC  
ALWAYS  
EASTER PARADE (arr. Roy Ringwald)  
YOU'RE JUST IN LOVE

*Music Box Revue* (1921)  
*Popular Song*  
*As Thousands Cheer* (1933)  
*Call Me Madam* (1950)



**LOS ANGELES  
MASTER  
CHORALE**

**RODGERS & HART**  
arr. Roy Ringwald

MY ROMANCE

Karen Benjamin

*Jumbo* (1935)

**VINCENT YOUMANS**  
arr. Hawley Ades

I WANT TO BE HAPPY  
TEA FOR TWO  
HALLELUJAH!

*No, No, Nanette* (1925)  
*No, No, Nanette* (1925)  
*Hit The Deck* (1927)

**FRANK WILDHORN**

THIS IS THE MOMENT

Robert Guillaume

*Jekyll & Hyde*

**JEROME KERN**  
arr. Hawley Ades

SHOW BOAT

(1927)

*Why Do I Love You*  
*Make Believe*  
*You Are Love*  
*Ol' Man River*

**INTERMISSION**

**COLE PORTER**

BEGIN THE BEGUINE

*Jubilee* (1935)  
arr. Robert D. Hunter

BLOW, GABRIEL, BLOW

*Anything Goes* (1934)  
arr. Roy Ringwald

**A TRIBUTE TO HENRY MANCINI**

CHARADE

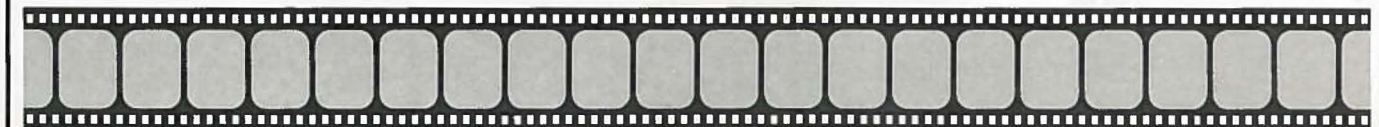
*Charade*  
arr. Harry Simeone

DAYS OF WINE AND ROSES

*Days of Wine And Roses*  
arr. Ross Hastings

MOON RIVER

*Breakfast at Tiffany's*  
arr. John Coates





**THE LITTLE MERMAID**

UNDER THE SEA

arr. Kirby Shaw

**THEME FROM EMPIRE OF THE SUN**

A WELSH LULLABY

arr. K. Lee Scott

**DREAMS AND WISHES**

OVER THE RAINBOW

*The Wizard of Oz* (Film-1939)  
arr. Hawley Ades

WHEN YOU WISH UPON A STAR

*Pinocchio* (Film-1940)  
arr. Roy Ringwald

**ANDREW LLOYD WEBBER**

PHANTOM OF THE OPERA

(1988)

*All I Ask Of You*

Karen Benjamin and Robert Guillaume

*The Music of The Night*

Robert Guillaume

**RODGERS AND HAMMERSTEIN**

THE SOUND OF MUSIC

*The Sound of Music* (1959)  
arr. Robert D. Hunter

SOME ENCHANTED EVENING

*South Pacific* (1949)  
arr. Roy Ringwald

This Evening's concert is generously sponsored by

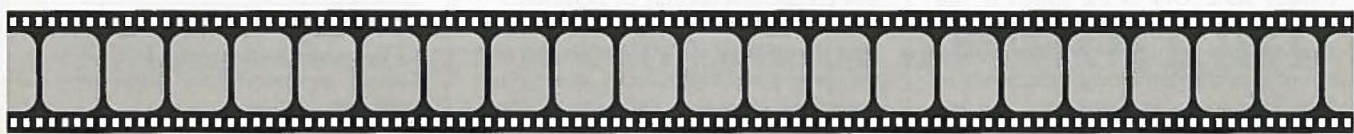


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**PROGRAM NOTES**

by Alan Chapman

It was in the mid-19th century that a theatre district of international importance began to grow around the midtown Manhattan stretch of a street called Broadway. In the 1890s, its brilliant lights earned it the name "The Great White Way." (A French visitor described it in 1903 as a "bouquet of luminous advertising." A 1910 observer called it "an immense blaze of legends and pictures, most of them in motion...the finest free show on Earth.") Luminous also were the talents who literally created American musical theatre there.

Full-length musical productions of various types were first given after the Civil War. An important milestone was *The Black Crook* of 1866, the first musical to run over a year in New York. By the end of the century a number of well-trained immigrant composers were raising the artistic level of Broadway. Foremost among these was the Irishman Victor Herbert, a celebrated 'cellist, conductor and "serious" composer, who gave us over forty beautifully orchestrated operettas. In 1903, after serving three years as conductor of the Pittsburgh Symphony, Herbert returned to Broadway with *Babes in Toyland*, a show commissioned by the producers as a successor to their production of *The Wizard of Oz*. Herbert's *Naughty Marietta* (1910), recognized as the American masterwork of its era, was commissioned by impresario Oscar Hammerstein (grandfather of the lyricist) as a showcase for the fine singers of his opera company and Herbert took full advantage of their capabilities. The show's finale, "Ah, Sweet Mystery of Life," was an immediate hit.

Sigmund Romberg, Hungarian-born and Vienna-trained (as an engineer as well as a composer) came to New York in 1909. While conducting the orchestra at a fashionable restaurant, he introduced the new practice of playing music for dancing. Entering the employ of impresario Jacob Shubert, Romberg turned his energies to the musical stage. As a key figure during the 1920s heyday of Viennese-American operetta, Romberg's shows included *The Student Prince*, *The Desert Song*, and his last great hit, *The New Moon* (1928), which featured "Stouthearted Men" (or, as the program had it, "Shoulder to Shoulder").

As European-inspired operetta became passé, a new strain of American musical comedy arose. One of the leaders in this evolution (and that of American popular song as well) was Russian-born Israel Baline, son of a cantor who brought the family to New York when Israel was five. The boy

became a singing waiter on the Lower East Side, then a lyricist. When his first song was published, a printer's error turned his name into Irving Berlin. Soon Berlin was writing music as well as lyrics.

Berlin's song "Say It With Music" was written for the first Music Box Revue and became a theme for the entire series. These productions (named for their venue, the intimate Music Box Theatre, which opened in 1921) were lavish: the first one cost \$187,000. *As Thousands Cheer*, a Music Box offering of 1933, had sketches by Moss Hart and songs by Berlin, including "Easter Parade." Berlin had actually written the song some fifteen years earlier, with a lyric which began "Smile and show your dimple." Berlin's contrapuntal masterpiece "You're Just In Love" comes from *Call Me Madam* (1950), in which Ethel Merman played a character based on Washington hostess Perle Mesta. Librettists Lindsay and Crouse announced in the program that the show was "laid in two mythical countries. One is Lichtenburg, the other is the United States of America."

In the early 1920s, in response to a request from his musical secretary's current girlfriend, Berlin wrote "I'll Be Loving You, Mona." In 1925, Berlin changed "Mona" to "Always," intending to include it in his score for *Coconuts* (starring the Marx Brothers). Dropped from that show, the song became a popular hit on its own. When Berlin married Ellin Mackay in 1926, he not only dedicated the song to her; he also assigned the copyright and its considerable royalties to her.

*No, No, Nanette* (1925), a story of "typical 1920s frippery" with music by Vincent Youmans and lyrics mostly by Irving Caesar, was the biggest musical success of its era. In a pre-New York road tour, the show premiered in Detroit to bad reviews. The producer recast the show and turned to his writers for new songs, two of which happened to be "I Want To Be Happy" and "Tea For Two." Youmans' 1927 show *Hit The Deck!* included "Hallelujah" (with music he had actually composed during World War I while in the navy).

The outstanding commercial and artistic success of the 1927-28 season was *Show Boat*, with music by Jerome Kern and lyrics by Oscar Hammerstein II. Edna Ferber, author of the original novel, thought it unsuitable for musical adaptation and reluctantly gave her consent. (The 1927-28 season, incidentally, set a record, with 280 new productions opening on Broadway!)

Meanwhile, back in 1925...two nights after the opening of *No, No, Nanette* came the opening of *Dearest Enemy*, an early success by the magical partnership of Richard

Rodgers and Lorenz Hart, whose magnificent catalog of songs includes "My Romance" from *Jumbo* (1935). *Jumbo* included a number of circus acts. In fact, Actors' Equity considered the show a circus rather than a musical. Tonight's program also includes two classics from the team of Richard Rodgers and Oscar Hammerstein II: "The Sound of Music" and "Some Enchanted Evening."

In October of 1935, a month before *Jumbo* appeared, Cole Porter's *Jubilee* opened. A show about a royal family fed up with the constraints of royal life (sound familiar?), the show yielded two of Porter's biggest hits, "Begin the Beguine" and "Just One Of Those Things." Interestingly neither of these songs was among the selections originally published. Porter had also written the biggest hit of previous season, *Anything Goes*, whose stellar score included "Blow, Gabriel, Blow."

Andrew Lloyd Webber's *Phantom of the Opera*, which opened in New York in 1988 and is still going strong after some 2,900 performances (not to mention 4½ years in Los Angeles), is but one installment in the contemporary invasion of Broadway by shows originating in London's West End. A similar situation existed in the 1890s. During the 1895-96 season alone, six West End musicals came to Broadway. There is, however, no record of a crashing chandelier in any of the English productions of that era.

"This Is The Moment" is from the score of *Jekyll & Hyde* (music by Frank Wildhorn and lyrics by Leslie Bricusse), a show which is currently wending its way toward Broadway.

"Silent" pictures were not really silent. Music may have been provided (initially to cover the sound of the projector) by a lone pianist or, in the great movie palaces, by a full orchestra. The music, for the most part, was compiled from the 19th-century repertoire. Occasionally a composer would write original music for performance with a silent film. (In 1916 Victor Herbert wrote music for *The Fall of a Nation*, possibly the first original score composed for a feature film.)

Since the advent of sound, Hollywood has spawned several generations of film composers. One of the most prolific and beloved of them was Henry Mancini. He began writing music for films and television in 1952 and within six years had scored over 100 films. Mancini's many honors include two consecutive Oscars for Best Song: "Moon River" (1961) and "Days of Wine and Roses" (1962), both with lyrics by Johnny Mercer.

*Alan Chapman, music professor at Occidental College, is also widely known as a pre-concert lecturer, composer/lyricist, performer, and radio host.*

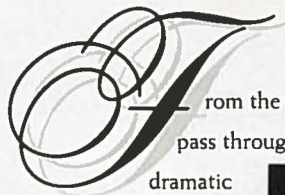




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## PROFILES

**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. 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 six grandchildren.

**KAREN BENJAMIN**, *Special Guest*, spent 4½ years in *Phantom of the Opera* at the



Ahmanson Theatre. After earning her Master's degree at the University of Southern California, she embarked on a stage career which has included *She Loves Me*, *The Desert Song*, *Most Happy Fella*, *The Boys from Syracuse*, *Leave it to Jane*, and *Blame It On the Movies*. Other credits include concert appearances with the San Diego Symphony and the Corona del Mar Baroque Festival in addition to a new series of children's music videos. Miss Benjamin has performed widely with her husband, songwriter and pre-concert lecturer Alan Chapman in cabaret evenings of his original songs. Their appearances have included a sellout engagement at the Westwood Playhouse and two appearances at New York's Town Hall. Their debut CD entitled *Songs of Life, Love, and Antelopes* was released in 1993. Miss Benjamin and Dr. Chapman reside in Los Angeles and have a son, Jake, who was born in April of 1994.

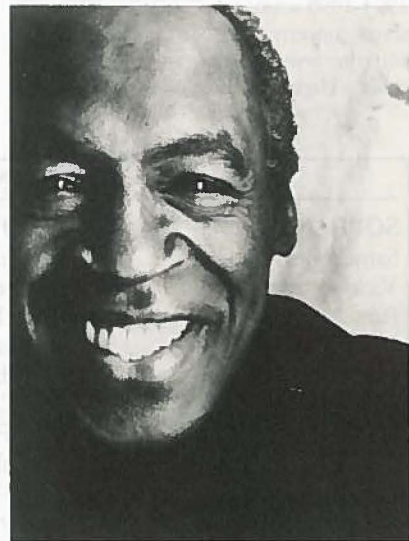
**ROBERT GUILLAUME**, *Special Guest*, is best-known for his television work that has brought him two Emmy Awards for comedy. He also is a proven dramatic actor and musical performer.

A native of St. Louis, he attended Washington University as a business administration major. His vocal talent was recognized and he attended the Aspen Music Festival on scholarship. This was followed by an apprenticeship at Cleveland's Karamu Theatre where he made his professional debut in both opera and musical comedy. His stage roles have included *Kwamina*, *Bambouche*, *Tambourines to Glory*, *Othello*, *Porgy and Bess*, *Apple Pie*, *Jacques Brel*, *Purlie* and

*Golden Boy*. He was nominated for a Tony for his portrayal of Nathan Detroit in *Guys and Dolls*. He starred for eight months in the Los Angeles production of *Phantom of the Opera*.

Mr. Guillaume received both of his Emmies for his portrayal of Benson. The first was for Best Supporting Actor in *Soap* in 1979, the second as Best Actor in 1985 after *Benson* moved on to the series bearing the character's name. His other television shows have included *The Robert Guillaume Show* and *Pacific Station*. His television movie work has included *John Grin's Christmas*, *The Penthouse*, *The Kid With The Broken Halo* and *The Kid With The 200 IQ*.

An extremely versatile performer, Mr. Guillaume has starred in theatrical films including *The Lion King*, *Meteor Man*, *Wanted: Dead or Alive*, *Seems Like Old Times*, *Lean On Me* and *Death Warrant*. He



has appeared as a singer in Las Vegas, Atlantic City and Lake Tahoe in addition to concert stages across the United States. Mr. Guillaume resides in the San Fernando Valley with his wife Donna Brown Guillaume and their small daughter Rachel Jeannette.

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



# LOS ANGELES MASTER CHORALE

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 PAVILION HOUSE STAFF

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Vicky Brown  
Pamela Chapin  
Martha Cowan  
Saundra Hill  
Marie Hodgson  
Janet Hook  
Gina Surratt Howell  
Lesley Leighton  
Virenia Lind  
Marti Pia  
Holly Shaw Ristuccia  
Linda Sauer  
Christine Sorenson  
Duanna Ulyate

### ALTO

Nicole Baker  
Natalie Beck  
Sarah Bloxham  
Leanna Brand  
Aleta Braxton  
Elin Carlson  
Amy Fogerson  
Michelle Fournier  
Eileen Holt  
Nancy OBrien  
Helène Quintana  
Claudia Sobol  
Kathryn Stewart  
Nancy Sulahian  
Mary Ella Van Voorhis

### TENOR

Scott Blois  
Mark Burroughs  
Dwayne Condon  
John French  
Paul Gibson  
Jody Golightly  
Paul Harms  
Tim Hewitt  
Michael Horton  
John Klacka  
Charles Lane  
Jay Pearce  
Daniel Plaster  
George Sterne  
Fred Winthrop

### BASS

Mark Beasom  
Mark Beckwith  
Jim Drollinger  
Michael Freed  
Bruce Goldes  
Stephen Grimm  
Paul Hinshaw  
Edward Levy  
Robert Lewis  
Roger Lindbeck  
Jim Raycroft  
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# LOS ANGELES MASTER CHORALE

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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.

The Box Office is staffed by members of I.A.T.S.E. Local 857, Treasurers and Ticket Sellers.

### Dear Friends of the Los Angeles Master Chorale,

We hope that all of you enjoyed a wonderful holiday season and I am sure that everyone who attended *Home for the Holidays* would agree that it was an incredibly beautiful Christmas concert — beautiful in its variety of program selection and impeccable sound.

Tonight's performance of *From Stage to Screen* offers lighter music from Broadway to Hollywood. Many of us remember when some of these shows were new and others will appreciate for the first time the melodic gifts of these American greats. This evening also provides me with an opportunity to encourage you to join the Los Angeles Master Chorale Associates. The Associates provide much needed support to the Master Chorale in addition to sponsoring an annual High School Choir Festival. We also have social events for members. A membership form is found at the bottom of this page.

Welcome and enjoy another marvelous evening of beautiful music.

Bonnie Grinstead, *President*

Los Angeles Master Chorale Associates

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Dues are \$40.00 (Active), \$50.00 (Sustaining) and \$100.00 (Patron).  
Please make your check payable to Los Angeles Master Chorale Associates.  
Please return this completed membership form with your check to:

Los Angeles Master Chorale Associates  
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Los Angeles, CA 90071  
213-626-0624

*Thank you! We are delighted you are joining us.*