

LOS ANGELES MASTER CHORALE and Sinfonia Orchestra

31st
season
1994-1995

Paul Salamunovich
Music Director
Roger Wagner • Founder

SUNDAY, MAY 14, 1995 AT 7:30 P.M.
Curtain Raiser Preview at 6:30 P.M. with Dr. Alan Chapman
DOROTHY CHANDLER PAVILION

PAUL SALAMUNOVICH, Conductor BELSHAZZAR'S FEAST

Ralph Morrison, *Concertmaster*

Lesley Leighton, *Soprano*

Greg Fedderly, *Tenor*

James Drollinger, *Baritone*

Women of the St. Charles Borromeo Choir, Paul Salamunovich, Director

SEVEN GHOSTS
(1995)

West Coast Premiere

Libby Larsen (b.1950)

The commissioning of SEVEN GHOSTS was made possible by a grant from Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund. This work was commissioned jointly by The Los Angeles Master Chorale, Musica Sacra, and Plymouth Music Minnesota.

I. GRACE AND GLORY

Lesley Leighton, *Narrator*

CHORUS

*Celestial choir! enthron'd in realms of light,
Columbia's scenes of glorious toils I write.*

II. JENNY LIND TO HARRIET BEECHER STOWE

Lesley Leighton, *Soprano*

CHORUS

*Mid pleasures and palaces, wherever you may roam
Be it ever so humble, there's no place like home.*

III. BLINKING PLUTO

*A brilliant night, fair, with light wind.
I work all night long in an unheated dome, in winter.*

IV. MYSELF WITH WINGS

*"I used to imagine myself with wings on which I could swoop down off our roof
into the valley, soaring through the air from one river bank to another. Flying!"*

V. UNITED HOT CLUBS OF AMERICA

James Drollinger, Narrator

CHORUS

Doo dah...Wha dah dah...Dah Doot

HYMNUS AMORIS

Carl Nielsen
(1865-1931)

Lesley Leighton, Soprano

Greg Fedderly, Tenor

Women of the St. Charles Borromeo Choir

INTERMISSION

BELSHAZZAR'S FEAST

William Walton
(1902-1983)

The Captivity

The Feast

The Fall of Babylon

James Drollinger, Baritone

THIS EVENING'S CONCERT AND GALA ARE MADE POSSIBLE BY A GENEROUS GRANT FROM

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



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PROGRAM NOTES

Seven Ghosts

by Libby Larsen

hillis Wheatley arrived in Boston in 1761 on the slave-trade schooner Phillis. She was purchased by Susanna Wheatley, wife of the wealthy merchant John Wheatley. Tutored in the Wheatley home, she rapidly became one of the great poets of her time. As such, Phillis was freed from slavery in 1773. She married John Peters and bore three children. In 1775 while traveling the East Coast marketing her poems, she met George Washington. The meeting occasioned this poem of entreaty and encouragement. It was subsequently published in both the Pennsylvania Magazine and the Virginia Gazette.

*Celestial choir! enthron'd in realms of light,
Columbia's scenes of glorious toils I write.
While freedom's cause her anxious breast alarms,
She flashes dreadful in refulgent arms.
As mother earth her offspring's fate bemoan,
And nations gaze at scenes before unknown!
See the bright beams of heaven's revolving light
Involved in sorrows and the veil of night!
The goddess comes, she moves divinely fair,
With olive and laurel binds her golden hair:
Muse! bow propitious while I relate
How her armies pour through a hundred
thousand gates:*

*In bright array they seek the work of war,
Where high unfurled the ensign waves in air.
Shall I to Washington their praise recite?
Thee, first in place and honours, we demand
The grace and glory of thy martial band.
Proceed, great chief, with virtue on thy side,
Thy every action let the goddess guide.
A crown, a mansion, and a throne that shine,
With gold unfading, WASHINGTON! be thine.*

Jenny Lind, toured the United States between 1850 and 1852. Wherever she sang she was immediately beloved for both her magnificent voice and her extraordinary humanity. Jenny Lind took a particular interest in abolition, making contributions to the causes of Harriet Beecher Stowe, whom she greatly admired. The two met in New York while Stowe was being interviewed about *Uncle Tom's Cabin* and Lind was about to

give her farewell concert. Lind gave Stowe tickets to her concert. For a thank you to Jenny, Harriet sent Jenny a note and a copy of *Uncle Tom's Cabin*. In return the following letter was written.

"My Dear Madam, Allow me to express my sincere thanks for your (very) kind letter. You must... know what a deep impression *Uncle Tom's Cabin* has made on every heart that can feel for the dignity of human existence: so I with my miserable English would not even try to say a word... but I must thank you for the great joy I have felt from your book.

(Mid pleasures and palaces, wherever you may roam,
be it ever so humble
there's no place like home. A charm from the skies
seems to hallow us
there, which seek through the world, is never met
with elsewhere.)

I have the feeling about *Uncle Tom's Cabin* that great changes will take place by and by.... and that the writer of this book can fall asleep today... with the bright sweet conscience of having been a strong means in the Creator's hand of essential good. God bless and protect you and yours,... and certainly God's hand will remain with a blessing over your head.

Yours most truly,
Jenny Goldschmidt, nee Lind"

At the age of 24, Clyde Tombaugh discovered the planet Pluto at the Lowell Observatory in Flagstaff, Arizona. The only American to discover a major planet, Tombaugh was a self-taught astronomer, growing up on a farm in Burdette, Kansas. Hired to facilitate the third and final search for Planet X, Tombaugh devised his own methodology in which he studied and photographed 30,000 to 60,000 stars in a day's work. He discovered Pluto on February 20, 1930.

BLINKING PLUTO

Clyde William Tombaugh

*A brilliant night,
fair, with a light wind.
I work all night long
in an unheated dome, in winter.*

*The objects drift
from day to day.*

*Aquarius and Pisces
to Aries;*

*Gemini and Taurus
to Scorpius
and Sagittarius
Blinking, searching,
Thirty thousand,
Forty thousand,
Fifty thousand,
Sixty thousand
One hundred thousand stars.....
each day.....
and more.....*

*I work all night long
in an unheated dome, in winter.*

*Centered on the starfield Delta Geminarium,
blinking the east half-
from the south end,
Thirty thousand
Forty thousand
Fifty thousand
Sixty thousand
One hundred thousand stars.....*

*I spied an object popping in and out.
That's it!*

Charles Lindbergh, Grandson of the Swedish expatriot August Lindbergh (Ola Mansson), son of Congressman Charles August Lindbergh, grew up simultaneously on a farm in Little Falls, Minnesota, and in Washington, D.C. He bought his first barnstorming airplane in 1923. He enlisted in the army where he flew night mail in 1925/26. In 1927 Charles Lindbergh made the first non-stop flight from New York to Paris in "*Spirit of St. Louis*", immediately catapulting him into world notoriety. He lived his life as an aviator, scientist, soldier, conservationist, and advisor to the government on industry and flight. His integrity as a person infiltrated every area in which he worked.

MYSELF WITH WINGS

Charles Lindbergh

I used to imagine myself with wings on which I could swoop down off our roof into the valley. I used to imagine myself soaring through the air from one river bank to another.

UNITED HOT CLUBS OF AMERICA

In 1935 the United Hot Clubs of America was launched with six clubs to which musicians could belong for \$2 a year. In these clubs, musicians could go anytime and jam. The six original clubs were: New York Hot Club, Yale Hot Club, Chicago Hot Club, Boston Hot Club, Cleveland Hot Club, and Los Angeles Hot Club.

Following a tour of Europe in 1932, Louis Armstrong had this to say:

"When we got back to London, I went over to have a look at Paris and take a little rest for a week before I had to get back home. I landed in New York the day President Roosevelt was elected, November 2, 1932. It had been a short trip but I got home thinking swing music was a lot more important than I knew before, and I guess maybe I was feeling a little important about my own playing, too — you know how you can get sometimes. Those High-C's certainly did wow 'em. Man!"

A choral/instrumental jam session quoting from the following: Basin St. Blues, Lady Be Good, Claire de Lune, Brahms, When The Saints Go Marchin' In, and Tiger Rag.

Text taken from *Swing That Music*, Louis Armstrong, Da Capo Press, New York, 1936.

PROGRAM NOTES

Nielsen's *Hymnus Amoris* and

Walton's *Belshazzar's Feast*

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

arl August Nielsen's (1865-1931) early and broadly varied music education resulted in an ability to perform on brass and string instruments, play the piano, and conduct. He is considered Denmark's most preeminent and influential composer. An art connoisseur, Nielsen was also noted for a fine autobiography of his childhood.

Hymnus Amoris was inspired by a painting by Titian which Nielsen saw during a trip to Italy with his sculptor wife, Anne Marie Brodersen. The painting depicts a jealous man killing his lover. Begun in 1891, *Hymnus Amoris* was com-

pleted in 1897 between the composition of the First and Second Symphonies.

In the preface to the published score, Nielsen provides an insightful analysis of the work:

Even though I consider it best that works of art — including sculpture, painting and music — speak for themselves in their own medium, nevertheless I find it necessary to provide a few remarks regarding the use of the Latin language in the text, since a number of my friends have expressed their amazement at its use.

My idea was to let the power of love be praised for all centuries, its perfection and transcendence to be seen as a reflection of the supernatural. I am indebted to Dr. Axel Olrik who gave my loosely constructed poem strong form and color. I am also indebted to Professor J.L. Heiberg who knew how to clothe the poetry with a suitable Latin translation.

I am responsible for the selection of Latin for the text as it is a monumental language that lifts us above mere subjective and personal feelings and fittingly embodies the universal power of love as conveyed by a polyphonic choir. Latin also bears repetition more easily than Danish or German. At performances I suggest that the audience be furnished with a translation of the Latin.

Love, in all its dimensions, finds apt treatment in the music. It is a life-receiving love, life-giving love, love of young man and woman, enduring love, fulfilling love, tranquil love, peace-bringing love, angelic love, and, finally, love as the reflection of the heavenly order of God's love.

William Walton (1902-1983) received his commission from the BBC to compose his massive and tightly compressed oratorio *Belshazzar's Feast* for the Leeds Festival of 1931. The Festival had also programmed the Berlioz *Requiem* — with its extensive orchestra and brass — and thus provided Walton the opportunity to exploit the huge forces there assembled.

Belshazzar's Feast (along with Vaughan Williams' *Sancta Civitas* of 1925) has come to be generally recognized as the biggest oratorio landmark since Elgar's *Dream of Gerontius* of 1900. Unlike the lengthy Handelian-style oratorios of the 19th century, both Vaughan Williams and Walton compressed their works to slightly more than half an hour in length. Walton's work exhibits taut, vivid and highly

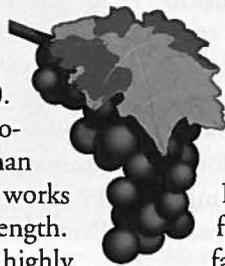


Carl Nielsen

dramatic episodes which are paced and unified by an orchestra and chorus. The frankly pagan overtones of *Belshazzar's Feast* — especially in its depiction of the ephemeral grandeur, wealth and pride of the Babylonians and their King — rendered it for a time quite unacceptable for the cathedral atmosphere of the famous Three Choirs Festival. The first international performance of *Belshazzar's Feast* took place in Amsterdam in 1933.

Walton's close friend, Constant Lambert, greatly influenced his music. Both composers incorporated American jazz idioms into their compositions. It was, however, an idiom transformed into sophisticated symphonic dimensions by what Lambert called "highbrow European composers." Lambert's principles found full realization in *Rio Grande* of 1927 which directly inspired Walton in his approach to *Belshazzar's Feast*.

Both composers collaborated with the Sitwells, Lambert with Sacheverell and Walton with Osbert, in formulating the texts of the two works. Osbert Sitwell organized his libretto for Walton from Psalm 137, the fifth chapter of the Book of Daniel, and Psalm 81 in that order. This was not Walton's first collaboration with a member of this famed literary family. On and off between



1920 and 1930, Walton lived with the Sitwells as an "adopted or elected brother." Not only did he compose his popular "entertainment" *Facade* to Edith Sitwell's poems, but other works including the overture *Portsmouth Point*, the *Sinfonia concertante* and Walton's orchestral masterpiece, the Viola Concerto, all emerged from this beneficial cultural exchange.

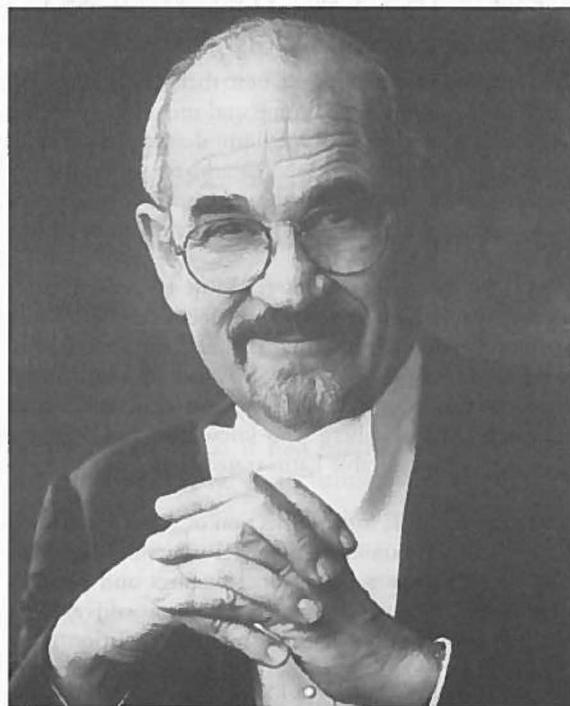
Belshazzar's Feast, following immediately upon the Viola Concerto, found no precedent in any of his previous works. At the time, the choral parts were judged to be exceedingly difficult. By today's standards, however, they are regarded as a significant but attainable challenge to many choral societies. Moreover, the initial musical shock enthusiastically received by the audience at Leeds in 1931 has receded as the rhythmic, harmonic, and instrumental modernities of the score have become integral part of our musical heritage.

Commentator Edward Greenfield writes: "Walton does much more than provide a brilliant setting of one of the Bible's most colorful stories, he matches the religious feeling behind that story with choral music of an intensity rarely matched in any oratorio."

Belshazzar's Feast is comprised of three segments. The work opens with a simple trumpet blare after which the unaccompanied voice of Isaiah announces exile to the Jews. A simple recitative device is used several times throughout the oratorio to heighten and enhance the orchestral and chorus entrances as well as adding musical color. The choir represents the lamenting Jews by the waters of Babylon as they invoke curses upon their captors.

As the scene shifts, all forces depict in vivid musical colors the magnificence and wealth of Babylon. The overbearing pride of King Belshazzar is displayed at a banquet where he drinks from sacred temple vessels and thus highlights his wantonness. This episode receives brilliant musical treatment. A finger then traces fateful words on a wall to eerie orchestral accompaniment. After the chorus shouts "slain!" to the terse announcement of the monarch's demise, it returns to its role as the Jewish people, this time exulting in the glorification of the God of Jacob in Psalm 81. Triumph reaches its climax with the ecstatic repetitions of Alleluia!

PROFILES



PAUL SALAMUNOVICH, *Conductor*, 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 con-

ducted 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.



Ralph Morrison

RALPH MORRISON, *Concertmaster*, is no stranger to Los Angeles audiences and is returning for his fourth season as concertmaster of the Master Chorale Sinfonia. He has been concertmaster of both the Los Angeles Chamber Orchestra and the Music Center Opera since 1988, and his portrait, painted by artist Kent Twitchell, stands eight stories high at the Harbor Freeway and Eighth Street in downtown Los Angeles.

Born in Boston, where he developed a passion for chamber music, he came to Los Angeles by way of New York City, where he received a B.A. in Comparative Literature at Columbia University while continuing to pursue his musical interests. He was on the faculty of the Hebrew Arts School as a member of the Quadro Barocco, which performed to critical acclaim in the United States and South America.

Since settling in Southern California in 1980 he has juggled his performance schedule with a busy career in the field of recordings for television, film and popular music.

LIBBY LARSEN, *Composer*, has become one of the most important and successful composers in the United States in the last 20 years. Her works encompass orchestra, dance, opera, chorus, theater, chamber, and solo repertoire. Libby's honors



Composers David N. Baker, Libby Larsen and Conrad Susa. Baker's piece, Images, Shadows and Dreams, received its world premiere at the Master Chorale's November 1993 concert. Larsen's piece, Seven Ghosts, receives its west coast premiere this evening. Susa's work, A Sacred Mushroom Vigil, will be presented by the Master Chorale in April of 1996. All were made possible by a grant from the "Meet the Composers/Reader's Digest Commissioning Program," in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund. These works were commissioned jointly by the Los Angeles Master Chorale, Musica Sacra and Plymouth Music Minnesota.

include a 1994 Grammy for the CD *The Art of Arlene Auger* on which her *Sonnets from the Portuguese* is featured. Libby's music explores the American vernacular and how it refreshes the concert tradition.

This season, in addition to her position as Composer in Residence with the Charlotte Symphony in Charlotte, North Carolina, three major works will be premiered. Three recordings of Libby's work are also being issued this year, and she is featured in the new 1994 MacMillian textbook, MUSIC!

In 1973 she co-founded the Minnesota Composers Forum and is a board member of the Plymouth Music Minnesota. Libby is an advisor to many musical organizations including the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, and the American Symphony Orchestra League.



LESLEY LEIGHTON, *Soprano*, has performed as soloist under notable conductors Essa-pekka Salonen, Pierre Boulez, Paul Salamunovich, and the late Roger Wagner over the past five years. She recently appeared as The Mother in a production of *Hansel und Gretel*, with Santa Barbara Grand Opera, and in fall of 1994 made her Music Center

Opera debut as The Overseer in *Elektra*. She has appeared several times as soloist with the Los Angeles Master Chorale, most recently in Mozart's *Vespers*, and Mendelssohn's *Elijah*. She made her Los Angeles Philharmonic debut as the Third Herd Girl in their semi-staged version of Grieg's *Peer Gynt* in 1993, and subsequently sang incidental solos in modern pieces by Ligetti and Boulez.

Miss Leighton appeared as soloist for Maestro Salamunovich on his two tours to Europe, as well as soloist for the late Roger Wagner on his final tour to Japan. She has also performed as soprano soloist with the Ventura Symphony, USC Symphony, Inland Empire Opera, and the Ventura Master Chorale. Her voice has been used on several motion picture soundtracks, including *Outbreak*, *Simple Twist of Fate*, *Star Trek: Generations*, and *Dracula*. A native of Los Angeles, Miss Leighton earned her Master of Music in vocal performance from the University of Southern California, and her Bachelor of Arts degree in conducting from Loyola Marymount University.

GREG FEDDERLY, *Tenor*. During the 1991-92 season, American tenor Greg Fedderly sang the title role in Britten's *Albert Herring* with the Los Angeles Music Center Opera and made his European debut in England at the 1992 Aldeburgh Festival as Tom Rakewell in Stravinsky's *The Rake's Progress*. In June of 1993, he sang the same role in concert version in Cologne and Vienna with the West Deutsche Rundfunk Orchestra, and he recently sang Rodolfo in Puccini's *La Bohème* and der Jungling in Strauss' *Die Frau ohne Schatten* with the Los Angeles Music Center Opera in the fall of 1993. He made his Paris debut in March 1994 at the Theatre du Châtelet singing the same role with Christoph Von Dohnanyi conducting. During the fall of 1994, Greg Fedderly sang the role of Tom Rakewell in a film recording of *The Rake's Progress* for Serviges Television in Stockholm, Sweden with Esa-Pekka Salonen. 1995 saw Greg's return to the Los Angeles Music Center Opera to sing the role of Ernesto in *Don Pasquale* and Cassio in Verdi's *Otello*. During the 1995-96 season he will sing Steuerman in *The Flying Dutchman* with the Los Angeles Music Center Opera and the Young Man and the Naked Youth in *Moses und Aron* at the Theatre du Châtelet in Paris.

CLINT EASTWOOD MERYL STREEP

THE BRIDGES OF MADISON COUNTY



WARNER BROS. Presents
An AMBLIN/MALPASO Production CLINT EASTWOOD MERYL STREEP "THE BRIDGES OF MADISON COUNTY" Music by LENNIE NIEHAUS
Edited by JOEL COX Production designed by JEANNINE OPPEWALL Director of photography JACK N. GREEN Cost. © Screenplay by RICHARD LIGRAVENESE
Based on the novel by ROBERT JAMES WALLER Produced by CLINT EASTWOOD and KATHLEEN KENNEDY Directed by CLINT EASTWOOD
Soundtrack on MCA/Casablanca and CD

OPENS JUNE 2



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Wild Should Wild Remain.

"Man always kills the thing he loves, and so we the pioneers have killed our wilderness. Some say we had to. Be that as it may, I am glad I shall never be young without wild country to be young in."

ALDO LEOPOLD

"We need wilderness preserved—as much of it as is still left, and as many kinds . . . It is important to us . . . simply because it is there—important, that is, simply as an idea."

WALLACE STEGNER

"The love of wilderness is more than a hunger for what is always beyond reach. It is also an expression of loyalty to the earth, (the earth which bore us and sustains us), the only home we shall ever know, the only paradise we ever need—if we had the eyes to see."

EDWARD ABBEY

"The clearest way into the Universe is through a forest wilderness."

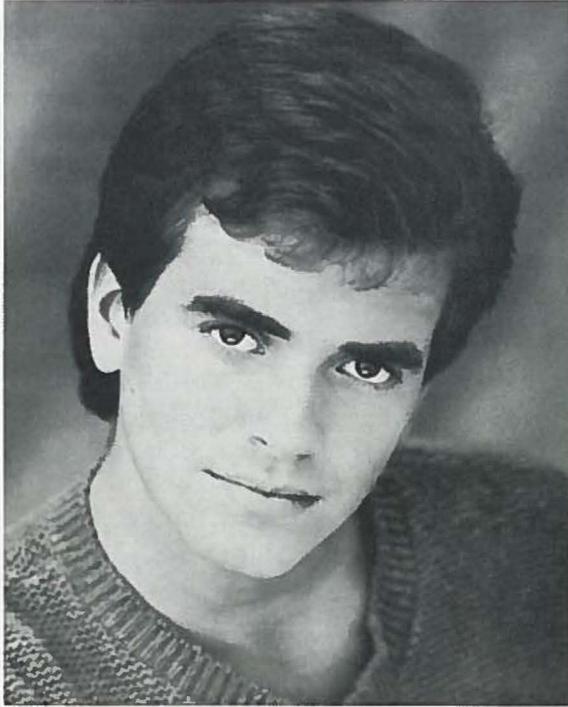
JOHN MUIR

SIERRA
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As a member of the Los Angeles Music Center Opera, Greg Fedderly has performed numerous roles over the past seasons: Monostatos in Mozart's *Die Zauberflöte*, Borsa in Verdi's *Rigoletto*, Arturo in Donizetti's *Lucia di Lamermoor*, Remendado in Bizet's *Carmen*, Hylas in Berlioz's *Les Troyens*, Prologue in Britten's *Turn of the Screw*, Joe in Puccini's *La Fanciulla del West* a young servant in Strauss' *Elektra*, Fatty in Weill's *The Rise and Fall of Mahagonny*, Bardolph in Verdi's *Falstaff*, Harold in Verdi's *Don Carlos*, the first prisoner in Beethoven's *Fidelio*, Nathanel in Offenbach's *Les Contes d'Hoffmann*, Fool in Berg's *Wozzeck*, the fourth Jew in Strauss' *Salome*, Morpheus in Offenbach's *Orpheus in the Underworld*, Yanek in Janacek's *The Makropoulos Affair*, Flute in Britten's *Midsummer Night's Dream*, Spoletta in Puccini's *Tosca*, and Brighella in Strauss' *Ariadne auf Naxos*. In 1988 and 1991, he toured with the Los Angeles Music Center Opera, singing respectively the roles of Prince Ramiro in Rossini's *La Cenerentola* and of Ferrando in Mozart's *Così fan Tutte*.

Greg Fedderly began his career in musical theater, where he performed, among other roles, Tony in *West Side Story* at San Gabriel Civic Light Opera, Henrik in *A Little Night Music*, Lt. Cable in *South Pacific*, Starbuck in *110 In The Shade*,

Mat in *The Fantastiks*, Minstrel in *Once Upon A Mattress*, and Barnaby in *Hello Dolly* at the Eau Claire Theatre in Wisconsin.

Greg Fedderly received a Master's degree from the University of Southern California, where he was the first recipient of the Marilyn Horne Scholarship.

JAMES DROLLINGER, *Baritone*, has had a varied singing career. He first sang for Paul Salamunovich in 1976, as a member of the Southern California Vocal Association High School Honor Choir. While attending Loyola Marymount University, where he earned a Bachelor of Arts Degree in music, he was baritone soloist for the University Choruses and also studied choral conducting under Paul Salamunovich. After seven years of conducting he returned to singing, his first love. He was selected as baritone soloist for a performance of selections from Carl Orff's *Carmina Burana* with the CBC Symphony, under the leadership of John Nelson, at the Pacific International Festival of Male Choirs in Vancouver, B.C. Professional engagements have included Redlands Bowl Opera productions of *La Traviata* and *I Pagliacci*. He has sung on the soundtrack's of major motion pictures including *Flatliners*, *Grand Canyon*, *Star*



Trek VI, Leap of Faith, Bram Stoker's Dracula, Intersection, Star Trek:Generations, and most recently, *Outbreak*. As a member of the Los Angeles Master Chorale, James Drollinger has been a featured soloist in performances of Szymanowski's *Stabat Mater* and Ariel Ramirez's *Misa Criolla* and has also been the bass soloist for the Master Chorale's annual Messiah Sing-Along. He is an active member of the LAMC Chamber Singers, the Chorale's educational outreach organization. James Drollinger has appeared locally as guest soloist with the Ventura Master Chorale in performances of Haydn's *Creation* and Fauré's *Requiem*, and with the Long Beach Chamber Chorale in performances of Bach's *Magnificat in G* and Vaughan Williams' *Christmas Fantasia*. One of James Drollinger's career highlights was being selected for the solo quartet for a 1988 performance of Vaughan Williams' *Mass in G Minor*, with Salamunovich's St. Charles Borromeo Choir, on the Solemnity of Sts. Peter and Paul, at an outdoor mass celebrated by Pope John Paul II, at St. Peter's Square in Rome.

The **SAINT CHARLES BORROMECHO CHOIR** has been directed by Paul Salamunovich for the last forty-six years and has performed with the Los Angeles Master Chorale on several occasions. The last time the choir appeared with the Master Chorale, the women were featured in the May 2, 1993 concert entitled *From Across the Pond*. In 1973, the choir was featured on the NBC-TV Christmas Eve special and in 1986 appeared with Andy Williams on stage in his popular Christmas show. They have recorded for numerous motion pictures, including the sound tracks for *True Confessions* and Columbia's 1990 release *Flatliners*.

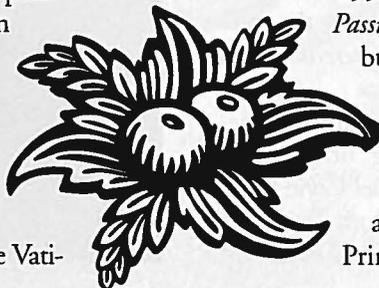
They have twice been invited by the American Choral Directors Association to perform at its national convention: 1981 in New Orleans and in 1991 in Phoenix. They have been privileged to sing for Pope John Paul II on three occasions: in 1985 at a private audience in the Vatican Palace; in 1987 at St. Vibiana's Cathedral for his official welcome to Los Angeles; and in 1988, as the only American choir so invited, at Mass for the Solemnity of Sts. Peter and Paul at the Vati-

can with the Pope presiding. This occasion marks one of only four times a choir other than the Sistine has been accorded this honor.

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 presented seven concerts, two Messiah Sing-Alongs, and the Seoul Ladies' Singers as a guest choir. Highlights included 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 emphasized 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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Nicole Baker
Natalie Beck
Helen Birch
Sarah Bloxham
Leanna Brand
Aleta Braxton
Elin Carlson
Asha Cheriyan
Tracy Chiappone
Sue Christman
Cheryll Desberg
Allison Fikejs
Amy Fogerson
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Susan Cross Stanley
Kathryn Stewart
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Nancy Sulahian
Mary Ella Van Voorhis
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Lenard Berglund
Scott Blois
Mark Burroughs
Brad Collins
Dwayne Condon
John French
Paul Gibson
Jack Golightly
Jody Golightly
Paul Harms
Tim Hewitt
Michael Horton
John Klacka
Bong Won Kye
Charles Lane
Sal Malaki
Dominic Mac Aller
Larry Minton
Marvin Neumann
Jay Pearce
Daniel Plaster
Kirk Prather
George Sterne
John St. Marie

BASS

Mark Beasom
Mark Beckwith
Andrew Black
Albert Eddy
Jim Ellfeldt
Michael Freed
Ilan Glasman
Bruce Goldes
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Patricia Aiken
Jennifer Bellusci
Barbara Don
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Jayme Miller
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Steven Scharf, *Principal*
Kenneth Barnd
Franklin Foster
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Paul Salamunovich, Music Director

1995 Season 1996



Sunday, October 22, 1995 - 7:30 p.m.
Paul Salamunovich, Conductor

A thrilling evening of opera magnificence is this season opening concert.

Wagner • *Tannhauser*

Puccini • *Madama Butterfly*

Mussorgsky • *Boris Godunov*

Verdi • *Nabucco, La Traviata, Il Trovatore*

And more including Mascagni,
Handel, Leoncavallo, Mozart.



Sunday, November 5, 1995 - 7:30 p.m.
James Litton, Conductor

This group of 26 young men has performed with some of the world's greatest conductors. Their versatile program includes works by Mendelssohn, Orlando di Lasso, Dvorak, Mozart, in addition to folk songs and spirituals.



Sunday, December 17, 1995 - 7:30 p.m.
Paul Salamunovich, Conductor

Respighi's beautiful *Laud to the Nativity*, with its text written by a Franciscan friar, is rustic and child-like. Its message of profound truths is clothed in simple orchestral garb. Other holiday classics will also be highlighted.



Sunday, February 4, 1996 - 7:30 p.m.
Paul Salamunovich, Conductor

A fitting tribute to the inestimable contribution of great Jewish composers.

Leonard Bernstein • *Chichester Psalms*

Ernest Bloch • *Sacred Service*

Erich Korngold • *Psalm*



Sunday, March 10, 1996 - 7:30 p.m.
Dennis Keene, Guest Conductor

Handel's great masterpiece is often performed as a tribute to Christ's birth. Handel himself performed *Messiah* during this time of year.



Sunday, April 28, 1996 - 7:30 p.m.
Paul Salamunovich, Conductor

Profound mysticism with contemporary beauty create a stunning program.

Bruckner • *Ecce sacerdos magnus and Mass in E Minor*

Conrad Susa • *A Sacred Mushroom Vigil*
Morten Lauridsen • *Les Chansons Des Roses*



Saturday, May 11, 1996 - 2:00 p.m.
Paul Salamunovich, Conductor

The season finale - Verdi's dramatic, powerful, massive Requiem with soprano Leona Mitchell. This is a concert you will not soon forget!

Programs and artists subject to change.

Volunteers are available at the renewal tables and are ready to assist you with your order.
See them at intermission or following the performance.

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Dear Friends of the Los Angeles Master Chorale:

After 5 years in other venues, the Los Angeles Master Chorale's High School Choir Festival, sponsored by the Master Chorale Associates, will come to The Music Center on May 16, 1995. More than 1,000 choristers from 25 high schools throughout the county will assemble that morning and sing under the sensitive and gifted direction of Maestro Paul Salamunovich. He credits this project with "building the music audience of the future."

We want to express our sincere gratitude to the following foundations and individuals who have enabled this long envisioned project to come to fruition:

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Marshall Rutter, Chairman of the Board of the Los Angeles Master Chorale, after hearing the Fifth Annual High School Choir Festival, wrote: "The world knows of the tragedies that Los Angeles has suffered in recent years, with the races apparently set against themselves and one another. Yet there I sat and watched 800 high school students of every color and ethnicity singing together for the first time as if they had spent months training under the maestro. These young people represented not only the singer and audience of the future, they represented the future citizens of our nation and the world ... At least for a short time, their differences were obliterated and they were united in song, the oldest art form."

You are cordially invited to attend the Sixth Annual High School Choir Festival's Combined Choir Concert at 12:30 pm on Tuesday May 16 in the Dorothy Chandler Pavilion of The Music Center. For a reservation and further information, please call me (Bonnie Grinstead) at (213) 931-0249 or Mary Waldo at (310) 377-2130.

Bonnie Grinstead, *President*
Los Angeles Master Chorale Associates

Enclosed is my tax deductible contribution for the Student Concert Scholarship Program for \$_____ to sponsor a student's attendance at a Los Angeles Master Chorale concert for the 1994-1995 season. Please make your check payable to the Los Angeles Master Chorale Associates.
Thank you.

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Thank you! We are delighted you are joining us.

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The Singers Elite - Jim Raycroft
Sing, Sing, Sing Inc.
Dr. Veronica Slaughter
So. California Theatre Assn.
St. Paul Chamber Orchestra, Minnesota
Stepp's on the Court
Super-Learners
John Swede Studio, Santa Monica
Sweet Basil Restaurant - Thomas Salamunovich
Vicki Taylor
Elaine & Thomas Techentin
Mr. & Mrs. Norman Terry
The Tova Corporation - Tracy Macom
The Wine Alliance
Tommy Tang's, Pasadena
Trattoria Sorriso - Varo Angelleti
Trotta Floor Coverings, Inc.
Tuftex Industries
Typhoon Restaurant, Santa Monica
Umberto Salon - Phillip Parry
United Airlines
Luigi Valle & Letto, Inc. - Carlo Salvador
Madge & Stephan van Adelsberg
Van Cleef & Arpels
Van's Gourmet Gifts, Long Beach
Nomi Wagner PhotoGraphics, Santa Monica
Western Moving & Storage - Carole & Bill Struebing
Westland Chiropractic - Steven Manasevit
Mr. & Mrs. Lawrence White
Whitegate Flowers
Wyndham Checkers Hotel