

LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

•Thirty Second Season•

Paul Salamunovich • Music Director

SUNDAY, OCTOBER 22, 1995 AT 7:30 pm
Curtain Raiser Preview at 6:30 pm with Dr. Alan Chapman
DOROTHY CHANDLER PAVILION

PAUL SALAMUNOVICH, Conductor

GREAT OPERA CHORUSES

Ralph Morrison, Concertmaster

Kimball Wheeler, Mezzo Soprano



*Tonight's performance is dedicated to the loving memory of Katherine J. Dolan (1951-1995),
Orchestral Librarian for the Los Angeles Master Chorale since 1970.*



<i>TANNHÄUSER</i>	<i>Entrance of Guests*</i> Freudig begrüßen wir die Halle	Richard Wagner (1813-1883)
<i>IDOMENEO</i>	<i>Voyagers' Chorus</i> Placido è il mar, andiamo <i>Virenia Lind, Soprano Soloist</i>	W.A. Mozart (1756-1791)
<i>ALCINA</i>	<i>Chorus of Enchanted Islanders</i> Questo è il cielo de' contenti	G. F. Handel (1685-1759)
<i>LOHENGRIN</i>	<i>Bridal Chorus</i> Treulich geführt ziehet dahin	Richard Wagner (1813-1883)
<i>MADAMA BUTTERFLY</i>	<i>Humming Chorus</i>	Giacomo Puccini (1858-1924)
<i>NABUCCO</i>	<i>Chorus of the Hebrew Slaves</i> Va, pensiero, sull'ali dorate	Giuseppe Verdi (1813-1901)
<i>DER FREISCHÜTZ</i>	<i>Huntsmen's Chorus</i> Was gleicht wohl auf Erden dem Jägervergnügen Men of the Chorale	C. M. von Weber (1786-1826)
<i>CAVALLERIA RUSTICANA</i>	<i>Easter Hymn</i> Regina coeli, laetare <i>Lesley Leighton, Soprano Soloist</i>	Pietro Mascagni (1863-1945)

INTERMISSION

LOS ANGELES MASTER CHORALE

<i>IL TROVATORE</i>	<i>Anvil Chorus</i> Vedi! le fosche notturne spoglie	Giuseppe Verdi (1813-1901)
<i>TANNHÄUSER</i>	<i>Pilgrims' Chorus</i> Beglückt darf nun dich, o Heimat Men of the Chorale	Richard Wagner (1813-1883)
<i>CARMEN</i>	<i>Chorus of Cigarette-girls*</i> Dans l'air nous suivons des yeux Women of the Chorale	Georges Bizet (1838-1875)
	<i>Habañera</i> L'amour est un oiseau re belle Kimball Wheeler, <i>Mezzo-Soprano Soloist</i>	
<i>FAUST</i>	<i>Soldiers' Chorus</i> Déposons les armes Men of the Chorale	Charles Gounod (1818-1893)
<i>SAMSON ET DALILA</i>	<i>Mon coeur s'ouvre a ta voix*</i> Kimball Wheeler	Camille Saint-Saëns (1835-1921)
<i>GUILLAUME TELL</i>	<i>Villagers' Chorus</i> Quel jour serein le ciel présage	Gioachino Rossini (1792-1868)
<i>AIDA</i>	<i>Triumphal Scene</i> Gloria all'Egitto, ad Iside	Giuseppe Verdi (1813-1901)

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91.5 KLISC FM

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PROGRAM NOTES

by Gregory Hettmansberger

The following is based on the notes found in the compilation "Opera Choruses," edited by John Rutter. The material has been adapted, with additional material by Gregory Hettmansberger.

Richard Wagner (1813-1883). *Tannhäuser*: "Entrance of the Guests." After abandoning traditional operatic structures in mid-career, Wagner composed no more great choruses of the type that can stand as a separate entity. Fortunately he had already left a handful of immortal examples in his early operas, and three of these are featured in tonight's program.

First performed on October 19, 1845, in Dresden (a revised version for the Paris Opéra premiered in 1861), *Tannhäuser* is a story of the conflict between spiritual and erotic love. The guests are making their entrance into a great hall in 13th century Eisenach, in anticipation of a song contest between two rivals for Elisabeth's love. Wagner's music compellingly illustrates the magisterial mood and splendor of the occasion.

Wolfgang Amadeus Mozart (1756-1791). *Idomeneo*: "Voyagers' Chorus;" "Placido è il mar." Just as Don Giovanni would later straddle the Classical and Romantic styles, so *Idomeneo* has its stylistic roots still in the Baroque



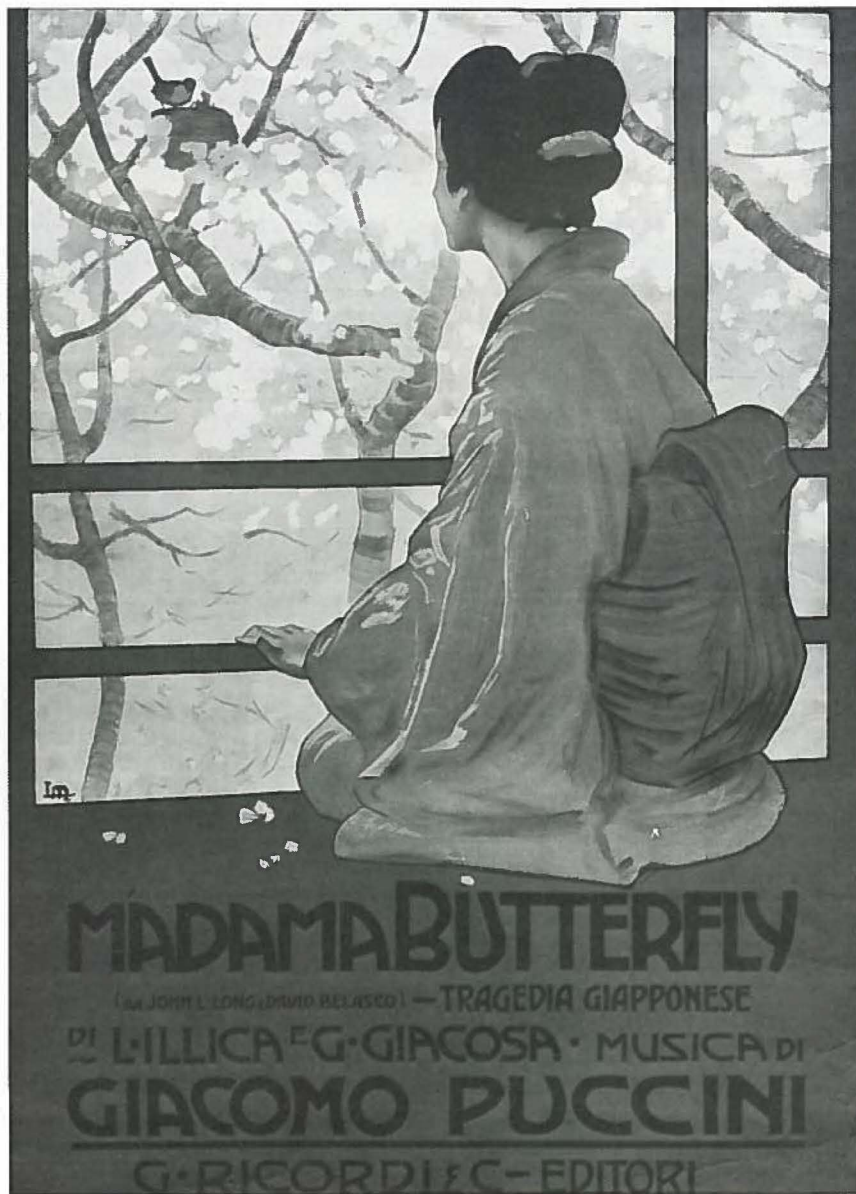
Above: *Painting of Telramund at Lohengrin's mercy after the duel. This painting was created only a few years after the opera's premiere in 1850.* Below right: *Richard Wagner.* Below left: *Wolfgang Amadeus Mozart.*



period. When the opera premiered on January 29, 1781, in Munich, Mozart was poised to leave both a musical epoch and his hometown behind him: the following year he would break free of the Archbishop of Salzburg's employ, and settle in Vienna for the last decade of his tragically short life.

The story concerns the plight of Idomeneo (King of Crete) when storms delay his return home following the Trojan War. He vows that if Neptune grant his safe return, he will sacrifice the first person he meets. Unfortunately that turns out to be his son, Idamante. The king tries to cheat Neptune by sending Idamante away,





Ricordi's poster for Madama Butterfly.

and "Placido è il mar" is sung as Idamante is about to depart with the Greek princess Elettra. Another storm forces the issue, and Neptune grants Idomeneo a conditional reprieve; he must abdicate his throne in favor of Idamante and his true love, Ilia.

George Frideric Handel (1685-1759). *Alcina*: "Chorus of the Enchanted Islanders." First performed at London's Covent Garden on April 16, 1735, *Alcina* is but one of three operas Handel composed based on Ariosto's *Orlando furioso*. The title character is an

enchantress who entices heroes to her domain to become her lovers, then transforms them into rocks, trees, streams or wild beasts. This chorus comes at the beginning of the opera and is sung by her captives after Alcina's palace has dramatically appeared from the middle of a mountain.

Handel wrote two completely different settings of this chorus, and the version heard tonight might not have been performed at the time of the opera's premiere. This may be due to the gavotte rhythm being too similar to the work's final chorus; in any case the



Giacomo Puccini in later years.

theme is more familiar in the purely instrumental guise of Handel's F major Organ Concerto, Opus 4 No. 4, which appeared the same year.

Richard Wagner, *Lohengrin*: "Bridal Chorus." Those who associate this music with religious wedding ceremonies will undoubtedly be surprised that it is sung in the opera as Lohengrin and Elsa are escorted into their bridal chamber — no amount of poetic license in the translation will render the text appropriate for a church wedding!

First performed at Weimar with Liszt conducting (August 28, 1850), *Lohengrin* marks the zenith of German Romanticism in opera. Set in Antwerp in the 10th century, the story concerns Elsa's betrothal to a mysterious knight who championed her. His condition however, that she never ask his true name or origin, disturbs her and the joy of their wedding night is shattered by her desire to know his secret. At last her husband is revealed to be Lohengrin, son of Parsifal, and he must return to the temple of the Holy Grail. A boat appears, drawn by a swan which is miraculously transformed into Elsa's murdered brother Gottfried, as the holy knight departs.

Giacomo Puccini (1858-1924) *Madama Butterfly*: "Humming Chorus." Based on an allegedly true incident turned into a play by the

American dramatist David Belasco, *Madama Butterfly* had its premiere at La Scala on February 17, 1904. Set in Nagasaki, the opera opens with the arranged marriage of Pinkerton, a U.S. Naval officer, to Cio-Cio San, a former geisha girl known as Butterfly. The cynical American has no idea that his teenaged wife takes the vows seriously, and he plans to have a “real” i.e. American, wife someday. Though he is absent for three years, Butterfly refuses to believe Pinkerton will not someday return for her — and the son he has never met. Puccini creates a moment of breathtaking serenity in the Humming Chorus before the final tragedy unfolds, as Butterfly keeps vigil the night before her husband is to return.

Giuseppe Verdi (1813-1901) *Nabucco*: “Chorus of the Hebrew Slaves.” For a composer who may have written more

great opera choruses than anyone, one of his first proved to be one of the most popular. In 1879 Verdi recalled that when he was given the libretto to *Nabucco* nearly 40 years before, the text fell open to “Va, pensiero.” It was recounted that during the premiere run at La Scala, which opened March 9, 1842, the stagehands gathered in the wings each night to hear the great chorus. Widely interpreted by the emerging nation as a political gesture, the chorus became an anthem of Italian patriotism and its popularity has never waned; at Verdi’s funeral the crowd broke into it spontaneously. Derived from a French play of 1836, the narrative is set around the biblical account of the Jews exile under Babylonian King Nebuchadnezzar in 586 B.C.

Carl Maria von Weber (1786-1826) *Der Freischütz*: “Huntsmen’s Chorus.”

Although he died at 40, Weber lived long enough to create a crucial link between Mozart’s German operas and Wagner. First performed June 18, 1821, in Berlin, *Der Freischütz* embodies the German romantic love of the forest and the mysterious (sometimes sinister) power of nature. The events concern a shooting contest involving magic bullets, one of which goes astray. Hunting music pervades the opera; the Huntsmen’s Chorus comes in Act 3, shortly before the final denouement.

Pietro Mascagni (1863-1945) *Cavalleria Rusticana*: “Easter Hymn.” Mascagni is the classical world’s equivalent of a “one hit wonder” — and for that matter so is Leoncavallo, whose *Pagliacci* is nearly always paired with Mascagni’s sole enduring work. Written for a publisher’s contest, the premiere of *Cavalleria Rusticana* on May



From Mascagni’s *Cavalleria Rusticana*, the moment when Alfio challenges Turridu to a duel in the traditional Sicilian way by biting his rival’s earlobe until it bleeds.



Maria Callas as Leonora in *Il Trovatore*

17, 1890, marked the composer's only major success.

The opera is based on a short novel by Giovanni Verga, the author frequently associated with the term *verismo*. This time the realism takes the form of a contemporary Sicilian village in which a story of love, betrayal and death quickly and inexorably unfolds. This "Easter Hymn" provides both local color and reveals religious devotion as another aspect of the villagers' character.

Giuseppe Verdi, *Il Trovatore*: "Anvil Chorus." Verdi reached his first maturity and solidified his reputation as Rossini's successor with *Rigoletto*, *La Traviata* and *Il Trovatore*. Nevertheless, the latter is widely considered the worst libretto to have remained in the standard repertory thanks to the composer's immortal music. Fortunately little need be understood about the story to enjoy this celebrated chorus beyond knowing that it occurs at the beginning of Act 2; gypsies who can earn their living as tinkers are striking anvils and singing in praise of the approaching dawn and the pleasures of work, wine and women. Set in Spain in the early 15th century, the opera is based on a play by Antonio Garcia Gutiérrez that had been an immediate success in 1836.

Richard Wagner, *Tannhäuser*: "Pilgrims' Chorus." Following the song contest, during which *Tannhäuser*

scandalizes the assemblage with praise of the pleasures of Venus, the dishonored suitor is urged to travel to Rome and seek forgiveness from the Pope. Act 3 opens with a group of aged Pilgrims returning from there. Its theme already well known from the overture, this concert version incorporates some minor vocal parts normally sung onstage. Similarly the fade-out effect as the chorus recedes into the distance offstage is replaced by a simple final cadence in E-flat major.

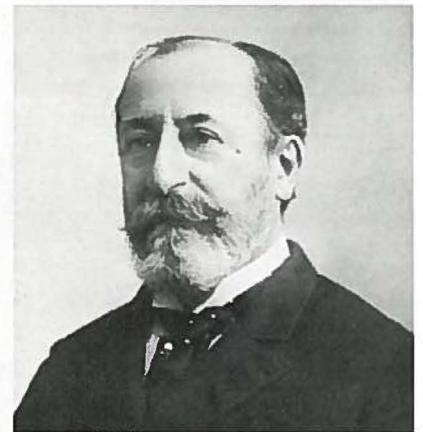
Georges Bizet (1838-1875). *Carmen*: "Chorus of the Cigarette Girls;" "Habañera." *Carmen* premiered on March 3, 1875; a month later Bizet was dead at the premature age of 37. If the composer passed away just as he had achieved artistic maturity, at least he left a work that not only may be the world's most popular opera, but overflows with one great moment after another.

Based on a novel by Prosper Mérimée, the opera opens in Seville, c. 1820, where soldiers are garrisoned near a cigarette factory. The girls come out on their break in a typically flirtatious mood, and Bizet provides music so seductively light and airy one is almost tempted to light up. The men's insistence on seeing Carmen leads to one of

the most memorable entrances in operatic history. Bizet adapted the melody from an existing source, but it is noteworthy that the aria — which had no correlating text in the novel or original libretto — was instigated by the composer himself, and it perfectly captures the fiercely stubborn independence of the gypsy heroine.

Charles Gounod (1818-1893) *Faust*: "Soldiers' Chorus." Gounod's masterpiece premiered March 19, 1859, in Paris, and underwent a series of revisions. This chorus was originally composed for an opera on Ivan the Terrible which was never completed.

Gounod's operatic setting of the legend is based on a portion of Goethe's great drama. A vision of Marguerite is Satan's tool in tempting the aged philosopher Faust to sell his soul for youth and passion. Her brother is a soldier, and this chorus is sung as his regiment returns to the village victorious.



Camille Saint-Saëns

Camille Saint-Saëns (1835-1921) *Samson et Dalila*: "Mon coeur s'ouvre à ta voix." Saint-Saëns' most enduring opera was adapted from the famous biblical tale by Ferdinand Lemaire, and it may be surprising to learn that its premiere took place not in France, but at Weimar on December 2, 1877.

Samson of course is well on his way to delivering the Hebrews out of the Philistines harsh rule when Dalila begins to work her seductive brand of warfare. At the center of the opera, "My heart awakes at your voice" is the score's best loved arias, as the temptress



Emma Calvé, a high soprano whose *Carmen* was the most celebrated in her generation.

unleashes all of her beguiling powers on the hero.

Gioachino Rossini (1792-1868) *Guillaume Tell*: "Villagers' Chorus." After a stunning career and a formidable reputation built largely on *opera buffa*, Rossini retired following the August 3, 1829, premiere of his most ambitious work. The famous overture is immediately followed by this chorus of Swiss peasants while going about their daily tasks and preparing for a wedding celebration. Based on a famous play by Schiller, the story relates how Tell's legendary archery skills enable the 13th century Swiss to overthrow the Austrian governor Gesler.

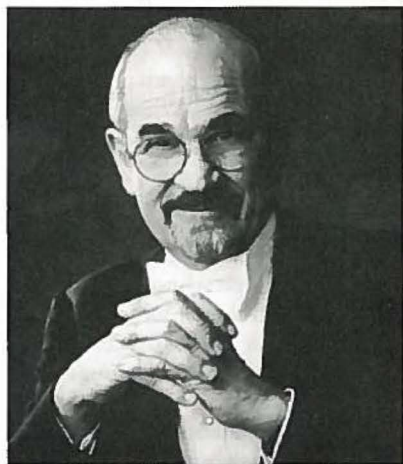
Giuseppe Verdi, *Aida*: "Triumphal Scene." There is a good reason that one of Verdi's greatest operas was set in Egypt: the work was commissioned by the Khedive of Egypt for the opening of the Suez Canal and Cairo Opera House in 1869. The fact that Verdi missed the deadline by two years apparently didn't ruffle any feathers — and certainly had no effect on its immediate and lasting popularity.

The action is set during the time of the Pharaohs, and despite the local color, uses situations familiar from countless opera plots. It includes a magnificent march and series of dances in honor of the king, providing a massive scene of state pomp before the private tragedy takes up the rest of the opera.



Teresa Stolz, the first Aida in Italy.

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. He was the 1994 Honoree of the Hollywood Bowl Patroness Committee. In May of 1995 he was honored with a Distinguished Artist Award by Club 100 of The Music Center along with such other notables

as Plácido Domingo, Judith Jamison, Garry Marshall and Wendy Wasserstein.

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. Recent film credits include *Intersection*, *Outbreak*, *First Knight* and *Waterworld*.

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.

KIMBALL WHEELER, *Mezzo Soprano*, made her debut in 1982 with the New York Philharmonic under the direction of Zubin Mehta. A native Californian, she has pursued an international career featuring an unusually rich and varied repertoire. She sang at the Rome Opera, Teatro Fenice and the Maggio Musicale Fiorentino before moving to Switzerland in 1989 to accept an engagement with the Basel Opera, where her roles included Brangnaena (*Tristan und Isolde*), Herodias (*Salome*) and Margaret (*Wozzeck*). Currently residing in Cologne, Germany, Miss Wheeler freelances worldwide. Her operatic debuts in recent seasons occurred in Bordeaux, Lyons, Kiel, Nantes, Deutsche Oper am Rhein in Dusseldorf, Toulon, and with the Vic-

toria State Opera in Melbourne.

Miss Wheeler's recent orchestral debuts have included appearances in Zurich, Vienna, Madrid, Philadelphia (world premiere of Wilfred Joseph's *Fish Heaven*), Bucharest, Sydney, and the Australian premiere of Berg's *Lulu*. She has also appeared with the major orchestras of Australia and Switzerland performing major works of Mahler, Berlioz, Elgar, Mozart, Wagner, Beethoven and Berio.

She made her Israel Philharmonic debut in 1985 singing Bach's *Magnificat* and frequently sings with the symphonies of Jerusalem and Haifa, adding the works of Ravel, Bernstein, Vivaldi and Rossini to her repertoire. With the New York Philharmonic she appeared in works by Debussy, Reich, Druck-



man, Loeffler, Oliver, Adams and in the American premiere of Oliver Knussen's *Where the Wild Things Are*, conducted by Maestro Mehta. She debuted at Carnegie Hall in 1983 and has sung at Lincoln Center and in numerous performances at the J.F. Kennedy Center in Washington, D.C. with the National Symphony.

As an extremely versatile soloist, Miss Wheeler has collaborated with dozens of world-acclaimed conductors and composers. She has premiered innumerable works written for her in recitals and has been featured at the Marlboro and Aspen Music Festivals, at the New England Bach Festival, and at Lincoln Center. Miss Wheeler teaches privately and regularly gives Master Classes at California Institute of the Arts. Future appearances include

performances of works by Mahler and Dvořák with the Czech Republic/Philharmonic State Orchestra of North Bohemia and Prokofiev's *Alexander Nevsky* with the Moscow Symphony. Current projects include recitals in Cologne and Dusseldorf, the world premiere of Rudolph's *The Dreamer* in Los Angeles, televised performances of Beethoven's Ninth Symphony in Madrid and preparation for the role of Kundry (*Parsifal*) at the Met.

Upon graduation from Bennington College and California Institute of the Arts, Miss Wheeler continued her studies at the Royal Conservatory of Brussels and at Tanglewood. One of the many awards she received is one bestowed shortly before the birth of her daughter — the Liederkrantz Award for Wagnerian singers. She began her professional career as a member of premiere ensembles (the Roger Wagner Chorale, the Gregg Smith Singers, and the Waverly Consort) touring Europe, the Far East and North and South America and recording extensively.

The **LOS ANGELES MASTER CHORALE**, the nation's premier professional chorus, under the direction of Paul Salamunovich, is embarking upon its 32nd season. The 120-voice Chorale has been acclaimed as "a major cultural asset to the City of Los Angeles," by Martin Bernheimer, music critic for the *Los Angeles Times*. The Chorale and Maestro Salamunovich were recently awarded the top prize for "adventurous programming of contemporary music" in the professional chorus category from the American Society of Composers, Authors and Publishers (ASCAP) and Chorus America. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States.

Founded in 1964 by the late Roger Wagner, the Chorale first performed in the Dorothy Chandler Pavilion where it continues 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 one production each season, the Music



The Los Angeles Master Chorale

Center Opera. The Chorale has appeared with many of the world's leading orchestras while touring the United States and the Soviet Union.

During the 1995-1996 season, the Chorale will present seven concerts, including the American Boychoir as a guest choir, as well as two Messiah Sing-Alongs. Highlights include soprano Leona Mitchell in Verdi's *Requiem*, a program of music by Jewish composers, and Handel's *Messiah*. The season emphasizes the best of classical and American music integrated with 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, Andre Previn, Carlo Maria Giulini,

and Zubin Mehta.

The Chorale's extensive education and outreach programs serve more than 23,000 students throughout Southern California. The eight-member Master Chorale Chamber Singers present in-school concerts to students in four counties. California's largest annual High School Choir Festival, held at the Dorothy Chandler Pavilion, involves more than 1,000 students from 23 schools and presents a free combined-choir concert for the community. The Student Concert Scholarship program grants worthy students and their parents tickets to regular Master Chorale concerts.

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

House Manager
RONALD BRUGUIERE

Head Usher
STEPHEN J. OLEAR

Master Carpenter
BRIAN HARMEYER

Master Electrician
PETER PERRICONE

Master of
Properties
CARMINE MARINELLI

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

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO	ALTO	TENOR	BASS
Samela Beasom	Nicole Baker	Lenard Berglund	Mark Beasom
Marian Bodnar	Helen Birch	Edward Bruner	Andrew Black
Vicky Brown	Sarah Bloxham	Mark Burroughs	Alfred Chan
Renée Burkett	Leanna Brand	Kevin Cade	Jim Drollinger
Pamela Chapin	Aleta Braxton	Brad Collins	Albert Eddy
Jamie Choi	Elin Carlson	Dwayne Condon	Jim Ellfeldt
Robyn Frey	Asha Cheriyan	John French	Michael Freed
Mirta Gasparri	Tracy Chiappone	Christopher Gambol	Ilan Glasman
Pamela Hall	Sue Christman	Randall Garrou	Bruce Goldes
Rose Harris	Cheryll Desberg	Paul Gibson	Stephen Grimm
Saundra Hall Hill	Joan Ellis	Jack Golightly	Paul Hinshaw
Marie Hodgson	Allison Fikejs	Jody Golightly	Jim Jensen
Janet Hook	Amy Fogerson	Tim Hewitt	Lewis Johnson
Laura Anne Keverian	Michelle Fournier	Darryl Higa	Lew Landau
Heidi Kim	Eileen Holt	Michael Horton	Edward Levy
Hyun Joo Kim	Kyra Humphrey	John Klacka	Robert Lewis
Pamela Lefko	Sara Minton	Bong Won Kye	Roger Lindbeck
Lesley Leighton	Sheila Murphy	Charles Lane	Bob McCormac
Emily Lin	Nancy OBrien	Dominic Mac Aller	Sam Pitts
Virenia Lind	Helène Quintana	Sal Malaki	Jim Raycroft
Toncie McElroy	Carol Reich	Larry Minton	John Reinebach
Frances Pampeyan	Leslie Sabedra	Marvin Neumann	Philip Saunders
Marti Pia	Susan Cross Stanley	Kirk Prather	Rick Schaffner
Diane Plaster	Mary Stark	Michael Reynolds	David Schnell
Holly Ristuccia	Linda St. George	George Sterne	Paul Stephenson
Linda Sauer	Karole Struebing	Mallory Walker	William Struebing
Christine Sorenson	Nancy Sulahian		Mark Sumner
Sarona Sowa	Mary Ella Van Voorhis		Burman Timberlake
Duanna Ulyate	Barbara Wilson		Burton York
Inyong Um			
Irina Varamesova			
Nancy von Oeyen			

SINFONIA ORCHESTRA

VIOLIN 1	Jeff Gauthier	CELLO	Sarah Weisz	Mark Adams	TYMPANI
Ralph Morrison,	Jean Hugo	John Walz, <i>Principal</i>		Heather Keuker	Theresa Dimond
<i>Concertmaster</i>	Neal Laite	Delores Bing	OBOE	Diane Muller	
Patricia Aiken	Lisa Monte	Barbara George	John Ralston,		PERCUSSION
Armen Annasian	Chris Reutinger	Maurice Grants	<i>Principal</i>		Dale Anderson,
Mario DeLeon	Ruth Siegel	Nadine Hall	Stuart Horn		<i>Principal</i>
Juliann French	Pam Tompkins	Marilyn Harris		TRUMPET	Wade Culbreath
Marilyn Harding	Elizabeth Wilson			Roy Poper,	Mark Nicolay
Leslie Katz		BASS		<i>Principal</i>	
Igor Kiskachi	VIOLA	Oscar Hidalgo,	CLARINET	William Bing	
Jayme Miller	Kazi Pitelka,	<i>Principal</i>	Gary Bovyer, <i>Principal</i>	Ken Larsen	HARP
Susan Rishik	<i>Principal</i>	Ann Atkinson	Michael Grego		Marsha Dickstein
Kimyo Takea	Susanna Giordano	Peter Doubrovsky	BASSOON	William Booth,	
Jennifer Woodward	Jennie Hansen	Richard Libertini	John Steinmetz,	<i>Principal</i>	ORGAN
	Scott Hauptert		<i>Principal</i>	Terry Cravens	Maryann Ivanoff
	Carrie Holzman	FLUTE	Andrew Radford	Alvin Veeh	
VIOLIN 2	Benita Koven	Geri Rotella,			LIBRARIAN
Steve Scharf,	Jane Levy	<i>Principal</i>	HORN	TUBA	Robert Dolan
<i>Principal</i>	Andrew Picken	Lisa Edelstein	Steve Becknell,	Douglas Tornquist	
Nicole Bush			<i>Principal</i>		

1994-1995 CONTRIBUTORS

The Los Angeles Master Chorale's 1994-1995 season was a success thanks to the wonderful support of our contributors. The following is a list of individuals, foundations, corporations and government agencies and reflects giving from July 1, 1994 through June 30, 1995. As the listed donors have been so generous, the Master Chorale would like to show its appreciation by recognizing them in this program. Many thanks to you all!

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Your continuing support is absolutely vital to the Los Angeles Master Chorale's success. The following individuals, foundations, corporations and government agencies represent our valued contributors to our annual campaigns. We are deeply grateful for their generosity that sustains the Master Chorale's artistic programming, educational outreach and public service efforts. This list reflects gifts made from July 1, 1995 through August 31, 1995.

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Paul Salamunovich · Music Director

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The American
BOYCHOIR

Sunday, November 5, 1995
7:30 p.m.

James Litton, Conductor

This group of 26 young men will perform a versatile program by Mendelssohn, Orlando di Lasso, Dvorak, folk songs and spirituals.

JEWISH
Treasures

Sunday, February 4, 1996
7:30 p.m.

Paul Salamunovich, Conductor

A tribute to the inestimable contribution of great Jewish composers including works by Ernest Bloch, Leonard Bernstein, Erich Korngold.



16TH ANNUAL
MESSIAH SING-ALONG

Sunday, December 10, 1995
7:30 p.m.

Paul Salamunovich, Conductor

A Los Angeles tradition. Bring your score and be the chorus for this great work, with soloists from the Chorale and Sinfonia Orchestra.

Handel
Messiah

Sunday, March 10, 1996
7:30 p.m.

Dennis Keene, Guest Conductor

This magnificent work, which has withstood the test of time, was performed by Handel himself at this time of year.

Home
FOR THE
Holidays

Sunday, December 17, 1995
7:30 p.m.

Paul Salamunovich, Conductor

Featuring Respighi's beautiful *Laud to the Nativity*, traditional carols and many other holiday classics.

Mystic
Chant

Sunday, April 28, 1996
7:30 p.m.

Paul Salamunovich, Conductor

Profound mysticism combined with contemporary beauty create a stunning program of medieval chant together with Morten Lauridsen's *Les Chansons des Roses*.

VERDI
Requiem

Saturday, May 11, 1996
2:00 p.m.

Paul Salamunovich, Conductor

The season finale — Verdi's dramatic, powerful, massive *Requiem* with soprano Leona Mitchell.



For Tickets Call 213-365-3500

Tickets range in price from \$48 - \$7. All concerts are held at the Dorothy Chandler Pavilion. Program, dates and artists subject to change.

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The Los Angeles Master Chorale and Music Director Paul Salamunovich
cordially invites you to the



St. Petersburg Fantasy Ball

Elizabeth Levitt Hirsch, Benefit Chair

Saturday, November 11, 1995
The Biltmore

Andrea Van de Kamp, GUEST OF HONOR

*in recognition for her tremendous contribution to the life of the arts in Los Angeles
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*Come back with us to the Romanov's Winter Palace of a century ago for a grand costume ball
in the spirit of Catherine the Great and celebrate the arts that made St. Petersburg a legend.*

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*A direct descendant of Catherine the Great, the Princess is a writer, sculptor and
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Soprano Valeria Stenkina, GUEST ARTIST

Magnificent, young rising star of St. Petersburg's Russia, Bolshoi and Mary Hall

The festivities begin at 6:00 p.m.

Champagne Reception and Silent Auction

Los Angeles Master Chorale's electrifying Grand Choral Procession and Opera Balcony Serenade

Elegant candlelit dinner, performances, then dance the night away...



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

Dear Friends of the Los Angeles Master Chorale,

Another thrilling musical experience — the Master Chorale's 32nd season — is beginning tonight! We look forward to the varied musical fare being offered for our enrichment and enjoyment this 1995-1996 season.

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

Membership in the Los Angeles Master Chorale Associates is open to all season subscribers. Annual dues are \$40.00 (Active Member), \$50.00 (Sustaining Member) and \$100.00 (Patron). We invite you to join our group and share in sustaining the Los Angeles Master Chorale — a national treasure in the heart of Los Angeles.

Bonnie Grinstead and Jane Valentine Sweetser, *Co-Presidents*
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