

LOS ANGELES
MASTER CHORALE

AND SINFONIA ORCHESTRA

•Thirty Second Season•

Paul Salamunovich • Music Director

SUNDAY, APRIL 28, 1996 at 7:30 p.m.

Curtain Raiser Preview at 6:30 p.m. with BRUCE LANGFORD and MORTEN LAURIDSEN
DOROTHY CHANDLER PAVILION

A very special welcome to members of the Master Chorale Associates and other
volunteers who are with us as we celebrate VOLUNTEER NIGHT AT THE MASTER CHORALE.

Without these important people, the life of the Los Angeles Master Chorale
would not be what it is today.

Mystic Chant

PAUL SALAMUNOVICH, CONDUCTOR

Pater Noster
Pater Noster

Gregorian Chant
Jacob Handl
(1550-1591)

Magnificat, modo I

Cristóbal de Morales
(1500-1553)

Exsultate Deo

G.P. da Palestrina
(1526-1594)

Quatre Motets

Maurice Duruflé
(1902-1986)

Tantum ergo
Tota pulchra es
Tu es Petrus
Ubi caritas

Antiphona de morte

Barne Sløgedal
(b. 1927)

Les Chansons des Roses

Morten Lauridsen
(b. 1943)

En Une Seule Fleur
Contre Qui, Rose
De Ton Rêve Trop Plein
La Rose Complète
Dirait-on

INTERMISSION

LOS ANGELES MASTER CHORALE

Ecce sacerdos magnus

Anton Bruckner
(1824-1896)

Mass in E minor

Anton Bruckner

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

This concert is sponsored by
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PROGRAM NOTES

by Richard H. Trame, S.J., PhD.

A native of the southern Austrian province of Carinthia, Jacob Handl (1550-1591) was one of the great masters of the Venetian polychoral style. He spent the first years of his professional life living in monasteries to take the opportunity, as he put it, "to understand the muse and meditate on the shepherd's pipe." He later served the Moravian Bishop of Olomouc as choirmaster and the church of St. Jan na Brzehu, in Prague, as cantor. His musical creations were generally popular, though their complexity, especially in the use of many voices at once, caused some criticism by his contemporaries.

In Handl's famed setting of the *Pater Noster*, which introduces the Communion rite of the mass when sung by priest and congregation, he uses the polychoral style — a four-part women's chorus alternating and responding to a four-part male chorus, as each phrase of the Lord's Prayer is elaborated until all voices unite in the last lines. The men's chorus introduces his setting with the familiar Gregorian chant.

Cristóbal de Morales (c. 1500-1553) is "widely recognized as the first major composer from the Iberian peninsula and the most important figure in early 16th century Spanish sacred music," according to *Grove's*. Born, raised and educated in Seville, he spent the majority of his career in the papal choir in Rome, where he mastered the polyphonic style. This position in the pope's retinue exposed his compositions to the greatest audiences, both in number and quality: Morales twice performed his own works before the Emperor Charles V of Austria.

The Spanish composer published sixteen *Magnificats* in two sets in 1542 and 1545. Grouped into two settings in each of the eight Gregorian modes or tones, the first of each set provides a polyphonic setting for the odd verses, and the alternate setting for the even verses. This evening's *Magnificat* is in the first mode with the even verses composed, and the odd rendered in chant.

Unlike many other composer's legacy, Giovanni Pierluigi da Palestrina's (1525/6-1594) posthumous rep-

utation has only grown with the passing centuries as a result of his supreme mastery of Renaissance vocal polyphony and counterpoint. His style is noteworthy for its serenity of expression, artistic discipline and thorough consistency. *Exultate Deo* excerpts verses 2 through 6 of Psalm 81 with chant settings reaching back to the ninth century. It is a work of rejoicing embellished with word-painting, as when the word "buccinate" [sound the trumpet] occurs, he has the voices of the chorus sound repeated trumpet calls.

Maurice Duruflé (1902-1986) was initially educated in organ and composition by the Norman master Saint Evode before coming under the formative influence of Paul Dukas, Maurice Ravel and Claude Debussy. Nevertheless, his own unique style emerged in 1947 with the publication of the widely performed *Requiem*, which demonstrated his achievement in the integration of Gregorian chants into modern choral/orchestral composition. In 1960 he again established his command in his *Four Motets*, based on Gregorian themes.

Tantum ergo presents his re-working of the chant setting of St. Thomas Aquinas' great Eucharistic hymn *Pange lingua*, which is sung at Second Vespers for the feast of Corpus Christi and on Maundy Thursday. *Tota pulchra es* combines chants of the first and third antiphons for the psalms of Second Vespers on the feast of the Immaculate Conception. *Tu es Petrus*, the famed Petrine text from Matthew 16:18 ("You are Peter and on this rock..."), serves as the fifth psalm antiphon for Lauds on the feast of Sts. Peter and Paul. The exquisite *Ubi caritas* is never omitted from the several antiphons prescribed to be sung during the rite of the washing of feet on Maundy Thursday.

Born in Norway in 1927, Bjarne Sløgedal earned a degree in organ in 1949 from the Oslo Conservatory. He then studied composition and conducting for two years at the Juilliard School of Music in New York City. Having conducted and performed in numerous concerts in the United States from the 1950's, he has conducted since 1952 the Cathedral Motet Choir of Kristiansand, Norway with considerable success.

The text of the *Anthiphona de morte*

[antiphon of death] is that of the Responsory, *Media vita*, to be sung at the rite of Benediction of the sacrament during the old Septuagesima season immediately preceding Lent. In view of life's uncertainty and brevity during the Middle Ages, death was an ever-present reality, seen from a biblical viewpoint as a punishment for man's rebellion against God. Sløgedal uses whisperings, voiced words and music in this piece. He commences with the assertion that, even in the midst of life, we are in the presence of death. The women plead that God will not continue his wrath at our sins, and then the entire chorus implores him truly to be the Savior and not to hand us over to bitter, spiritual death.



Les Chansons des Roses premiered in 1993 by Oregon's acclaimed chamber chorus, Choral Cross-Ties, conducted by Bruce Browne, and have since become one of the most performed choral cycles in the world. The *Chansons* were featured at the World Choral Congress in Vancouver, B.C., the American Music Festival at the National Gallery of Art in Washington, D.C. and at numerous ACDA conventions, including the 1995 National at the Kennedy Center.

Composer Morten Lauridsen writes, "In addition to his vast output of German poetry, Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful and the musical settings are designed to enhance these characteristics and capture the delicate beauty and sensuousness of the French text. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's exquisite *Contre Qui, Rose* (set as a wistful nocturne) and his moving *La Rose Complète*. The final piece, *Dirait-on*, is composed as a tuneful *chanson populaire*, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements."

—M. L.



Tonight's concert commemorates the one hundredth anniversary of the death of Anton Bruckner (1824-1896). He had filled the void left by Schumann at his death in 1856, continuing the Austro-German symphonic tradition introduced by the other composer. Yet, as *Grove's* states, Bruckner did so in such an "individual and unexpected a direction, that until recently...his stature has been a subject of controversy."

While the chants of *Ecce sacerdos magnus* serve as antiphons or a Gradual for the feast of bishop-saints, they are most familiar as the processional for the entrance of a bishop in his cathedral or a church. Bruckner composed this piece for seven-part choir, organ and three trombones to celebrate the centenary of the Bishopric of Linz on April 20, 1885.

By 1864 he had emerged as a mature composer, with three Masses composed between 1864 and 1867. All three constitute a prodigious gateway to his monumental nine symphonies. Of these sacred works, the *Mass in E minor*, performed tonight, marked a significant departure from the flourishing classical models of Haydn, Mozart, Beethoven and Schubert. In this work Bruckner consciously combined, in creative conformity with the German Caecilian Movement for the reform of church music, the art of Palestrina's polyphony with a restrained and austere use of fifteen wind instruments. As was his inveterate custom, he subsequently revised the score of the *Mass* in 1876 and again in 1882.

Bruckner's expressive harmonic and contrapuntal mastery opens extraordinary vistas to future, modern twentieth-century developments. Unlike the other two, more traditional classical-styled Masses in D and F, the *E minor* was more consciously composed as a liturgical work and dedicated to his supportive Bishop, Franz Josef Rüdiger. Its first performance on September 29, 1869 served to consecrate a Votive Chapel in Linz Cathedral. Indeed, the very structure of the *Mass*, its variations of tempi and its textual divisions presuppose in Bruckner a thorough understanding of prevalent, correct liturgical practice connected with the celebration of a Tridentine Pontifical Solemn High Mass.

Though a detailed analysis of the *Mass in E minor* cannot be offered here, the listener's attention is directed to the contrasts and the process of unification achieved in the voices of the *Kyrie-Christe Eleison*, coupled with the delicate entry and use of the winds. Note how the *Gloria* with fuller wind accompaniment divides into contrasting sections of majesty and humble submission, building to the glory of the *Amen* fugue. While the succinct *Credo* overall may be the finest such setting ever composed, consider espe-

cially the exquisite reverence characterizing the "Et incarnatus est" movement, leading into the poignant sorrow of the *Crucifixus*.

The *Sanctus-Benedictus*, which are central in the introduction to and continuation of the Roman Canon, also form the great centerpieces of the *Mass*. Like the *Kyrie*, the *Sanctus* reveals Bruckner's mastery of Palestrinan counterpoint. The *Agnus Dei*, through its sequence of soft and loud pleas for mercy and peace, clearly summarizes Nowak's description of Bruckner's

heroic humility and spiritual wisdom.

Voices and instruments are so inextricably interwoven, diversified and unified that the listener must give undivided attention to both the choral and instrumental development and color they afford in this masterly work. In the last analysis, however, the *Mass in E minor's* greatness rests on Bruckner's ability to illuminate with music the profoundly Roman Catholic theological content with the words and phrases of the Book of Common Prayer.

— R.H.T.



LES CHANSONS DES ROSES

En une seule fleur

*C'est pourtant nous qui t'avons
proposé
de remplir ton calice.
Enchantée de cet artifice,
ton abondance l'avait osé.*

It is we, perhaps, who proposed
that you replenish your bloom.
Enchanted by this charade
your abundance dared.

*Tu étais assez riche, pour devenir
cent
fois toi-même en une seule fleur;*

You were rich enough to fulfill
yourself a hundred times over
in a single flower;

c'est l'état de celui qui aime...

such is the state of one who
loves...

Mais tu n'as pas pensé ailleurs.

But you never did think other-
wise.

Contre qui, rose

*Contre qui, rose,
avez-vous adopté
ces épines?
Votre joie trop fine
vous a-t-elle forcée
de devenir cette chose
armée?*

Against whom, rose,
have you assumed
these thorns?
Is it your too fragile joy
that forced you
to become this
armed thing?

Mais de qui vous protège

But from whom does it protect

*cette arme exagérée?
Combien d'ennemis vous ai-je
enlevés
qui ne la craignaient point?
Au contraire, d'été en automne,*

you,
this exaggerated defense?
How many enemies have I
lifted from you
who did not fear it at all?
On the contrary, from summer
to autumn,
you wound the affection that is
given you.

*vous blessez les soins qu'on vous
donne.*

De ton rêve trop plein

*De ton rêve trop plein,
fleur en dedans nombreuse,
mouillée comme une pleureuse,
tu te penches sur le matin.*

Overflowing with your dream,
flower filled with flowers,
wet as one who weeps,
you bow to the morning.

*Tes douces forces qui dorment,
dans un désir incertain,
développent ces tendres formes
entre joues et seins.*

Your sweet powers which are still
sleeping
in misty desire,
unfold these tender forms
joining cheeks and breasts.

La rose complète
*J'ai une telle conscience de ton
être, rose complète,
que mon consentement te confond
avec mon cœur en fête.*

I have such awareness of your
being, perfect rose,
that my will unites you
with my heart in celebration.

*Je te respire comme si tu étais,
rose, toute la vie,
et je me sens l'ami parfait
d'une telle amie.*

I breathe you in, rose, as if you
were
all of life,
and I feel the perfect friend
of a perfect friend.

Dirait-on
*Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
se caresse, dirait-on;*

Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caresses itself, so they say;

*se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.*

self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.

Rainer Maria Rilke, from *Les Roses*
translated from the French by Barbara and Erica Muhl

PROFILES

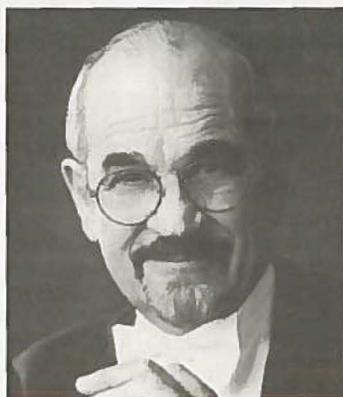


MORTEN LAURIDSEN, *Composer in Residence* is currently one of America's most widely performed composers. His three choral cycles, the *Mid-Winter Songs* on poems by Robert Graves, *Madrigali: Six "Firesongs"* on Italian Renaissance Poems and *Les Chansons des Roses* on poems by Rilke, have become standard works in the literature and are featured regularly by distinguished ensembles such as the Dale Warland and Elmer Iseler Singers, the Pacific Chorale, the Los Angeles Chamber Singers and the San Francisco Symphony Chorus. His *O magnum mysterium* has been performed throughout the world since its 1994 premiere by Maestro Salamunovich and the Master Chorale, including the recent performance at Carnegie Hall by the Westminster Choir. A CD of his choral cycles has been broadcast several times on the nationally-syndicated radio program, "The First Art." The *Choral Journal* named Lauridsen's works as among the most outstanding American contemporary choral compositions, devoting an extended article to them in a recent issue.

Lauridsen's two solo vocal cycles, *A Winter Come* (Moss) and *Cuatro Canciones* (Lorca) have been performed by vocalists including Paul Sperry, Rose Taylor, and Rosa Lamoreaux and numerous contemporary music ensembles. His compositions have also been premiered by Tchaikovsky Gold Medalist Nathaniel Rosen, Canadian Brass trumpeter Ronald Romm and Geneva Gold Medalist Juliana Gondek, among others.

A recipient of numerous grants, prizes

and commissions, including those from the National Endowment for the Arts, Meet the Composer, Chorus America and ASCAP, Mr. Lauridsen is Professor and Chair of the Composition Department at the University of Southern California where he received the Ramo Award as outstanding School of Music faculty member. Mr. Lauridsen divides his time between Los Angeles and his summer home on a remote island off the northern coast of Washington State. He lives in the Hollywood Hills with his wife and three sons.



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 Pro-

ductions 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.

The **LOS ANGELES MASTER CHORALE**, the nation's premier professional chorus, under the direction of Paul Salamunovich, is in 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

LOS ANGELES MASTER CHORALE

awarded the top prize for "adventure-some 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 Center Opera. The Chorale has appeared with many of the world's leading orchestras while touring the United States and the Soviet Union.

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



Los Angeles Master Chorale

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.

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Mary Ann Ivanoff, *Rehearsal Accompanist*
Morten Lauridsen, *Composer in Residence*
Nancy Sulahian, *Director, Educational Outreach*

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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,

We hope you enjoyed tonight's Chorale presentation and invite you to consider becoming a member of the Master Chorale Associates (MCA). The Master Chorale Associates organization has been in existence since 1964 and has served in the capacity of fund raiser, gala organizer, and coordinator of the High School Choir Festival for Los Angeles area schools. Starting with a core of concerned individuals, the group has grown to more than 100 members.

The benefits of becoming a member of the Associates are many. You have opportunities to interact with others interested in choral music and to enjoy lively discussions on music in Los Angeles. You will become acquainted with members of the Chorale and with its director, Paul Salamunovich. There are often opportunities to meet with guest conductors and civic and business leaders interested in the continuance of choral music programming in Los Angeles. Thus, you can expand your friendships while ensuring the support of the Chorale.

The Master Chorale Associates routinely interacts with other volunteer organizations of the Music Center and helps in providing suggestions and opportunities in the MCA office and music library, educational outreach, concert assistance, public relations, concert hospitality, and annual benefits. When you become an Associate of the Master Chorale you have the opportunity of participating in our fall season-opening musicale, the Benefit Ball, and the wonderful High School Choir Festival fund raising event. Associates receive a 10% discount on all MCA gift items, available in our lobby gift store at Master Chorale concerts.

There is so much to gain in the fun of volunteering while developing cherished memories and friends. Please join us in supporting the artistic endeavors of the Master Chorale. We welcome your participation.

The Los Angeles Master Chorale Choir Festival
333 South Grand Avenue, Suite 480
Los Angeles, CA 90071

Sincerely yours,

Bonnie Grinstead
Co-President
Los Angeles Master Chorale Associates

Jane Valentine Sweetser
Co-President
Los Angeles Master Chorale Associates

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
333 South Grand Avenue, Suite 480
Los Angeles, CA 90071
213-626-0624

Thank you! We are delighted you are joining us.