

LOS ANGELES MASTER CHORALE ASSOCIATION

*presents the*

# LOS ANGELES MASTER CHORALE

PAUL SALAMUNOVICH, MUSIC DIRECTOR

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1996-1997

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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 and the Western Alliance of Arts Administrators.

• America's Premier Chorus •

LOS ANGELES  
**MASTER CHORALE**  
AND SINFONIA ORCHESTRA

1996

Paul Salamunovich • Music Director

1997

SUNDAY, DECEMBER 15, 1996 at 7:30 p.m.  
DOROTHY CHANDLER PAVILION



PAUL SALAMUNOVICH, CONDUCTOR



**HOME FOR THE HOLIDAYS**

JESUS CHRIST THE APPLE TREE  
FANFARE FOR CHRISTMAS

Elizabeth Poston  
William Cutter

\*PUER NATUS EST  
JUBILATE DEO

Gregorian Chant  
Giovanni Gabrieli  
(1557 - 1612)

JOSEPH LIEBER, JOSEPH MEIN

Sethus Calvisius  
(1556 - 1615)

ESTAMPIE NATALIS

Vaclav Nelhybel

GLORIA

John Rutter

INTERMISSION

\*A CHORAL FANTASY\*\*

English Carol  
arr. Mark Riese  
(1872 - 1958)

\*LO! HOW A ROSE, E'ER BLOOMING

15th Century  
arr. Don A. Crandall

\*O COME, LITTLE CHILDREN

J. P. A. Schulz  
arr. James Fritschel

\*THE ANGELS AND THE SHEPHERDS\*\*\*

Bohemian Carol  
arr. Stephen Paulus

**Delta Air Lines is the airline of the Los Angeles Master Chorale.**

\*DO YOU HEAR WHAT I HEAR\*\*\*

Noel Regney & Gloria Shayne  
arr. Harry Simeone

FOUR CHANUKAH SONGS

arr. Samuel Adler

THE LIGHTS WE HAVE KINDLED  
LIGHT UP THE NIGHT  
WHO CAN RETELL  
ROCK OF AGES

\*CAROL OF THE BELLS

Ukrainian Carol  
arr. Peter J. Wilhousky

\*\*PATAPAN

Burgundian Carol  
arr. Ed Lojeski

DECK THE HALL

Welsh Carol  
arr. John Rutter

MISTLETOE CAROL

Andrew Carter

GO TELL IT ON THE MOUNTAIN

Soloist: Jim Drollinger

American Carol  
arr. Paul Sjolund

IL EST NÉ LE DIVIN ENFANT

French Carol  
arr. Jackson Berkey

\*THE LAMB

Ken Neufeld

\*SILENT NIGHT

Franz Gruber  
arr. Russell Schulz-Widmar

\*\*IT'S THE MOST WONDERFUL TIME OF THE YEAR

Eddie Pola/George Wyle  
arr. Hawley Ades

The Los Angeles Master Chorale dedicates tonight's performance to **The Ahmanson Foundation** in gratitude for its ongoing support and sponsorship of our first CD recording, *Christmas*.

\*Indicates this selection can be heard on the newly released LAMC "Christmas" CD.

Orchestration: \*\*Tony Fox  
Orchestration: \*\*\*Robert Hunter

Caroling Choir in the Lobby  
The Crescenta Valley High School Charismatics  
Conducted by Shirley Nute

#### TUNE IN

The Broadcast of tonight's concert can be heard on  
USC Radio on Sunday, December 22 at 5:00 p.m.



# LOS ANGELES MASTER CHORALE

## CHORUS PERSONNEL

### SOPRANO

Samela Beasom  
Vicky Brown  
Pamela Chapin  
Gloriana Chung  
Robyn Frey  
Mirta Gasparri  
Laura Grimm  
Pamela Hall  
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Saundra Hall Hill  
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Marti Pia  
Linda Sauer  
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Christine Sorenson  
Sarona Sowa

Duanna Ulyate  
Irina Varamesova  
Nancy von Oeyen  
Frederique Ward

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Natalie Beck  
Helen Birch  
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Aleta Braxton  
Elin Carlson  
Sue Christman  
Cheryll Desberg  
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Dominic Mac Aller  
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George Sterne  
Mallory Walker

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Andrew Black  
Jim Drollinger  
Jim Ellfeldt  
Michael Freed  
Bruce Goldes  
Stephen Grimm  
Paul Hinshaw

Jim Jensen  
Lew Landau  
Eric Lawrence  
Edward Levy  
Robert Lewis  
Roger Lindbeck  
Bob McCormack  
Sam Pitts  
Ariel Quintana  
Jim Raycroft  
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Duane Floch  
Kenneth Larson

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Andrew Malloy  
Terry Cravens

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Philip Yao

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Roy Poper, *Principal*  
Marrissa Benedict

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John T. Johnson

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Timm Boatman, *Principal*  
Martin Jabara

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Jo Ann Turovsky

### PIANO

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## The Los Angeles Master Chorale is proud to introduce the ROGER WAGNER CHORAL ARTS SOCIETY

The story of the Los Angeles Master Chorale cannot be told without first telling the story of Roger Wagner. It was his phenomenal success, standard of excellence, and outstanding record of achievement that provided the inspiration for the founding of the Los Angeles Master Chorale and Sinfonia Orchestra as the second resident company to be established at The Music Center. Thirty-three years later, the name of Roger Wagner is still synonymous with quality, artistic excellence and the Los Angeles Master Chorale.

Naming our planned giving society after Maestro Wagner evokes his spirit of warmth, dedication and commitment to the art of choral music in Southern California. It is this spirit that will ensure a future for the Master Chorale into the next century.

By including the Los Angeles Master Chorale as part of your estate plan, you can be a part of this acclaimed choral music legacy. By doing so today, you can immediately receive Music Center and Master Chorale benefits in recognition of your generosity.

Professional consultation about planned giving is available in a confidential atmosphere. For information on these meetings and the ROGER WAGNER CHORAL ARTS SOCIETY program, please call the Development Department at (213) 626-0624 ext. 20.

**Benefit now. Be a donor later.**

## PROGRAM NOTES

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

Master Chorale concertgoers were introduced to this lovely carol-like *Jesus Christ the Apple Tree* last season by the American Boy Choir. Its folk-style simplicity is summarized, after comparing Christ's spiritual fruitfulness to the abundance of nature's gifts, with the words "His beauty doth all excel."

Cutter's *Fanfare* elaborates, with its four flourishing trumpets, the familiar carol *Good Christians All Rejoice*, set to that ancient and famed medieval melody *In dulci jubilo*.

*Puer natus est nobis* serves as the Entrance Antiphon for the Third or Daytime Mass for Christmas. Its most beautiful chant melody gives exquisite expression to Isaiah's ever seasonal words, "For unto us a Child is born, unto us a Son is given."

St. Mark's Cathedral, Venice, constructed in the form of a Greek cross, had organs in the lofts of each of its transepts. The Gabrieli's uncle and nephew, capitalizing on this arrangement, produced antiphonal music of unparalleled splendor and brilliance. *Jubilate Deo*, Psalm 99, presents two choruses, one high-voiced of two soprano, one alto and one tenor part opposed to a low-voiced antiphonal group of alto, tenor and two bass parts.

The melody for *Joseph lieber, Joseph mein* emerged from the musical treasures of Leipzig University about 1500, as part of a medieval mystery play. Eminent Renaissance composers such as De Lasso, Handl, Praetorius and Schutz produced lastingly attractive arrangements. Calvisius, a Saxon composer and friend of Kepler and Praetorius, arranged this chorale tune for six-part chorus. "My loving Joseph, guard this Child. All things announced by Gabriel have been fulfilled. God has shown his clemency when Mary birthed His Son."

An estampie is a medieval troubador dance sometimes set to words in the form of a round or rondeau, with choral parts of increasing complexity. In his *Estampie Natalis* Nelhybel has taken the chant *Puer natus in Bethlehem* (A Child is born in Bethlehem) as the melodic material for this energetic

salute to the joys of Christmas.

John Rutter's *Gloria* has achieved widespread acclaim since its premier performance by the Voices of Mel Olson in Omaha, Nebraska, on May 5, 1974. Rutter has readily acknowledged the influence that American choral singing has exercised on him. He notes that *Gloria* "was written with the sound of American choral singing in mind. That's to say a rather rich, full sound, punchy attack, and wholly different philosophy of singing. There is a lot of fast moving intricate writing in the *Gloria* which really would not work in an English cathedral due to their very long reverberation time..."

Scored for mixed chorus, a small treble group, four trumpets, three trombones, tuba, percussion and organ, the first movement exhibits a strong and intricate rhythmic impulse, the second reflects quiet meditative and tranquil devotion, while the third resumes a highly rhythmic and "punchy" character of contrapuntal intensity leading to a triumphant and exuberant conclusion.

One of the most popular of carols among the English, *God Rest Ye, Merry Gentlemen* boasts two magnificent tunes. The more familiar second one was sung broadcast through the streets of London. It now receives a fantasy arrangement from the late and accomplished Mark Riese. The carol's initial words mean "God keep you, merry Gentlemen."

The famed Christmas folk carol melody *Lo! How a Rose e'er Blooming* emerged in the 15th century from the diocese of Trier in Western Germany. It attracted numerous poetic versions and appeared subsequently in many Catholic songbooks. While Praetorius' setting of 1609 remains the most familiar, the melody has stimulated other composers, among them the talented and late Don A. Crandall. In medieval iconography, Jesse's tree was symbolized as a rose bush, productive of its most beautiful flower, Mary.

*O Come, Little Children*, an original German Christmas song to words of Johann von Schmidt, was composed by Johann Schulz (1747-1800). Its ingratiating children's melody here receives a delightful arrangement by the well-known James Fritschel, recently emer-

tus at California Lutheran University.

The master American arranger Stephen Paulus provides the old Bohemian carol *The Angels and the Shepherds* with a charming chorus accompanied by flutes and handbells or piano.

Regney and Shayne's exceedingly popular modern carol *Do You Hear What I Hear*, finds expansive and exciting expression in its male chorus arrangement produced by Harry Simeone, long time associate of the late Fred Waring.

The Jewish festival of Dedication (Chanukah), often called the Feast of Lights, commemorates the rededication of the Temple in 165 B.C. after the great Judas Maccabeus defeated its desecrator, the Selucid King Antiochus IV Epiphanies. The aspect of candle lighting recalls the Talmud's story of the miraculous and non-diminishing supply of consecrated oil which kept the temple lamp burning for 8 days. As celebrated today the 8-day period, held at varying times but generally in December, involves the lighting of ceremonial candles, exchange of gifts, and holiday games. Samuel Adler (1928 -) has achieved widespread distinction as a music teacher, performer and composer/arranger with over 200 published works to his credit.

Of the four selected songs from his repertoire sung this evening, "The light we have kindled" and "Who can retell" are sung by women's chorus, the "Light up the night" by men's chorus, and "Rock of Ages" by mixed chorus, graciously so arranged for this concert by Mr. Adler.

The Ukrainian musicologist Mykola Leontovych (1877-1921) unearthed and established correct editions of his native folksong polyphony. Peter Wilhousky furnishes what has come to be the almost standard modern choral setting of *The Carol of the Bells*.

Published in 1842 to the tune of *Ma Mere, Maries Moi*, this sprightly carol *Patapan* uses words found in Bernard de la Monmoye's (1641-1728) *Burgundian Noels*.

The Welsh New Year's Eve secular carol *Nos Galan* in its original form celebrated "now the joyful bells are ringing, all ye Mountains praise the Lord." "Translated" with its more familiar

## PROFILES

words *Deck the Halls*, John Rutter has again given us another of his ever enjoyable settings.

Carter's *Mistletoe Carol* was commissioned by the Sheffield Girls' Choir. It joyfully celebrates all the secular aspects of the Christmas celebration: trees, woolen gloves, frosty breath, snowball fights and even carol singers out of tune.

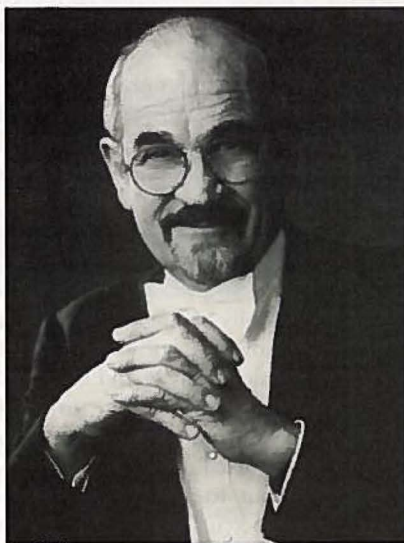
*Go Tell It on the Mountain's* tune exists in several variant versions. The respected African American composer/arranger John W. Work, Jr. (1871-1925) derived the melody from folk materials. Here presented is an exciting and virtuoso rendition in gospel-jazz style by the well-known Southern California composer Paul Sjolund.

The French carol *Il est né* first appeared in Dom Legeay's *Noel anciens* of 1876. Its melody is derived from an 18th century rustic hunting tune "Tête bis arde." Berkey notes that his arrangement is loosely based on the style of Ravel's *Bolero*, while preserving French lingual traits often lost in translation and in its melodic arrangement, approximating the old hunting tune.

*The Lamb* is a delicately wrought and meditative choral song setting of the words of the famed 17th century English "metaphysical" poet William Blake here set to music by former Master Chorale member Ken Neufeld.

Most familiar and best loved of all Christmas carols, *Silent Night*, of Mohr and Gruber, mythically arose in an original guitar version due to the fact that the village church organ had broken down before Midnight Mass. In fact no such thing happened and musicologists note that what Mohr and Gruber did was quite standard procedure, to utilize Austrian folk melodies in the elaboration of their music whether for Christmas or other festivals. *Silent Night* was inspired by Austrian cradle and shepherd songs and endowed with Schubertian charm.

*It's the Most Wonderful Time of the Year* presents a lively and secular celebratory carol similar in spirit to the foregoing *Mistletoe Carol*.



**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 Chorale dates from its founding. A Los Angeles native, he was a charter member of the Los Angeles Concert Youth Chorus in 1946, which evolved into the Roger Wagner Chorale in 1949, eventually becoming the Los Angeles Master Chorale as established in 1964 by Roger Wagner. Salamunovich was appointed Assistant Conductor, serving in that capacity until 1977. An esteemed music educator, Salamunovich began his teaching career at Mount St. Mary's College in 1957, while still a student himself. He also joined the faculty of Loyola University in 1964 on a part-time basis, becoming a full-time member in 1973, upon leaving Mount St. Mary's. He remained on the faculty, of what is now Loyola Marymount University, for 27 years, becoming a Full Professor in 1980. He has also served as Conductor in Residence at both the University of Western Australia in Perth and the Pontifical Institute of Sacred Music in Rome. He holds honorary doctorates from the University of St. Thomas in Minnesota and from Loyola Marymount University in Los Angeles, and was the recipient of the first Lifetime Achievement Award pre-

sented by MidAmerica Productions at Carnegie Hall. In the summer of 1994 he was named Honoree of the Hollywood Bowl Patronesses Committee, and, in May of 1995, was presented with a Distinguished Artists Award by Club 100 of The Music Center of Los Angeles County along with Plácido Domingo, Judith Jamison, Garry Marshall and Wendy Wasserstein. Throughout his career Maestro Salamunovich has guest conducted more than 700 choral concerts throughout North America, the Caribbean, Europe, Australia and the Far East. He has also conducted choral segments on numerous motion picture soundtracks Columbia, Paramount, 20th Century Fox, Universal and Warner Bros. Recent film credits include *First Knight*, *Twister*, *Extreme Measures* and *Mars Attacks*. In addition to his work with the Master Chorale, Maestro Salamunovich continues to serve as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. The St. Charles choir has been privileged to sing for Pope John Paul II on three occasions, the most recent being 1988 when they performed the Vaughan Williams Mass in G minor in St. Peter's Square on the Solemnity of Saints Peter and Paul at an investiture ceremony of new cardinals and archbishops from throughout the world, with more than 150,000 people in attendance. In 1969, Paul Salamunovich was honored by the Vatican with the citation "Knight Commander in the Order of St. Gregory" for his outstanding contributions in the field of sacred music.

The award winning **LOS ANGELES MASTER CHORALE**, America's Premier Chorus, is in its 33rd season of presenting professional choral concerts at The Music Center of Los Angeles County. The 120-voice Chorale, under the direction of Paul Salamunovich, has been acclaimed as "one of the finest choruses in the world, without any doubt" by conductor Simon Rattle. Lauded for a "commitment to adventuresome



programming," the Master Chorale and Maestro Salamunovich were awarded the top national prize 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, the Chorale serves as the chorus

for the Los Angeles Philharmonic. The Chorale has appeared with many of the leading orchestras while touring in 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 ensemble, under the direction of Nancy Sulahian, presents in-school concerts to students in four counties. One of California's largest annual High School Choir Festivals is held at the Dorothy Chandler Pavilion and involves more than 1,000 students from 27 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 Master 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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The Box Office is staffed by members of I.A.T.S.E. Local 857, Treasurers and Ticket Sellers.

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia. It does this through the generosity of its volunteer Board of Directors and all those who contribute to the Master Chorale and to The Music Center Unified Fund of the Music Center of Los Angeles County. The activities of the Master Chorale are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the California Arts Council, the National Endowment for the Arts (a Federal agency that supports the visual, literary and performing arts to benefit all Americans) and the City of Los Angeles Cultural Affairs Department. The Los Angeles Master Chorale Associates, a volunteer organization, also provides support to the Master Chorale's activities. Latecomers will not be seated until the first convenient pause in the performance. /Invited guests are welcome backstage after the performance: use the Artists' Entrance at 135 North Grand Avenue. /Use of tape recorders, telephones, beepers and/or cameras prohibited in auditorium. /Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / Programs and artists subject to change. /Patrons cannot be paged during a performance.

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Continued support is absolutely vital to the Los Angeles Master Chorale's success. We are deeply grateful for the generosity that sustains the Master Chorale's artistic programming, educational outreach and public service efforts. This list reflects gifts made from July 1, 1996 through November 21, 1996.



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