

LOS ANGELES MASTER CHORALE ASSOCIATION

*presents the*

LOS ANGELES MASTER CHORALE  
PAUL SALAMUNOVICH, MUSIC DIRECTOR

**BOARD OF DIRECTORS**  
1996-1997

**Executive Committee**

Edward J. McAniff, *Chairman/C.E.O.*      Marshall A. Rutter, *Vice Chairman*      Mark Foster, *President*  
Elizabeth Levitt Hirsch, *Vice President*      William E. Struebing, *Vice President*  
V. Charles Jackson, *Vice President*      Philip A. Swan, *Vice President*  
Everett F. Meiners, *Vice President*      William M. Ruddy, *Treasurer*  
Penelope C. Roeder, Ph.D., *Vice President*      Marian H. Niles, *Secretary*

**Directors**

Susan McLane Bernfeld      Joseph C. Nalls II      Mrs. Charles I. Schneider  
Lynette Yuh Campbell      Donald J. Nores, *Historian*      Mrs. David N. Schultz  
Mrs. Peter W. Kuyper      Eric Olson      Robert J. Skousen  
Marguerite Marsh, Ph.D.      M. Helen Pashgian      Dal Swain  
Albert J. McNeil      Hugo Riffel, M.D.      Mrs. Thomas Techentin  
Carolyn L. Miller      Susan Erburu Reardon      Mrs. Larry B. Thrall  
Robert W. Miller

**Honorary Directors**

Mrs. Geraldine Smith Healy      Charles Luckman      Mr. and Mrs. Harrison A. Price  
Mrs. Bob Hope      Clifford A. Miller      Mrs. Meredith Willson

**Ex-Officio Members**

Paul Salamunovich, *Music Director*  
Maurice Staples, *General Manager*  
Jennifer Schultz, *Chair, Junior Society*      Jane Valentine Sweetser, Ph.D.,  
Helen Birch and Burman Timberlake,      and Karole Struebing, *Co-Presidents,*  
*Singers' Representatives*      *Master Chorale Associates*

**Artistic Staff**

Paul Salamunovich, *Music Director*      Morten Lauridsen, *Composer in Residence*  
Nancy Sulahian, *Music Director, Education Outreach*      Mary Ann Ivanoff, *Rehearsal Accompanist*

**Administration**

Maurice Staples, *General Manager*  
Rae Macdonald, *Production Manager*      Francine Di Blasi, *Director of Marketing and Public Relations*  
Suzanne Proctor, *Administrative/Marketing Assistant*      Cynthia V. Bradley, *Development/Administrative Assistant*



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.

LOS ANGELES  
MASTER CHORALE  
AND SINFONIA ORCHESTRA

1996

Paul Salamunovich • Music Director

1997

Sunday, January 19, 1997 at 7:30 p.m.

Curtain Raiser Preview at 6:30 p.m. with Lucinda Carver, Conductor, Los Angeles Mozart Orchestra  
DOROTHY CHANDLER PAVILION

DAVID HAYES, GUEST CONDUCTOR

Rachel Robinson, Concertmaster

Rosa Lamoreaux, Soprano ♦ Christina Wilcox, Mezzo Soprano

Kenneth Garner, Tenor ♦ Christòpheren Nomura, Baritone

BAROQUE BRILLIANCE

CANTATA NO. 80

*Ein feste Burg ist unser Gott*  
A Mighty Fortress is Our God

Johann Sebastian Bach  
1685-1750

GLORIA RV 589

Antonio Vivaldi  
1678-1741

INTERMISSION

CORONATION ANTHEMS

George Frideric Handel  
1685-1759

I. *Zadok The Priest*  
II. *The King Shall Rejoice*

MAGNIFICAT in D BWV 243

Johann Sebastian Bach

- I. *Magnificat*
- II. *Et exultavit spiritus meus*
- III. *Quia respexit humilitatem*
- IV. *Omnes generationes*
- V. *Quia fecit mihi magna*
- VI. *Et misericordia*
  
- VII. *Fecit potentiam*
- VIII. *Deposuit potentes*
- VX. *Esurientes implevit bonis*
- X. *Suscepit Israel*
- XI. *Sicut locutus est*
- XII. *Gloria Patri*

Chorus  
Christina Wilcox  
Rosa Lamoreaux  
Chorus  
Christòpheren Nomura  
Christina Wilcox  
Kenneth Garner  
Chorus  
Kenneth Garner  
Christina Wilcox  
Chorus  
Chorus  
Chorus

For concert enhancement, we are pleased to provide Supertitles.

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



## PROGRAM NOTES

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

Few celebrations in Lutheran Leipzig elicited more festival liturgical splendor than that of Reformation Sunday. The music of this celebration embraced the Latin *Kyrie* and *Gloria*, a *Te Deum* and, among others of Luther's hymns, that national paean "Ein feste Burg ist unser Gott" (A Mighty Fortress is Our God). The festival reached a significant climax when, on October 31, 1730, it commemorated the 200th anniversary of the Confession of Augsburg. For this festival Bach added to his earlier setting all the verses of Luther's hymn.

Some comments from Gilles Whitaker's *The Cantatas of J.S. Bach* will furnish us with appreciative insights. Luther's hymns always stimulated Bach to put forth his fullest powers. In this *Cantata 80* no independent orchestral treatment was allowed to interfere with the declamation of the well-known melody. It is always unmistakably prominent and the congregation could not help but recognize it even with Bach's variations throughout.

The soloists and quartet in various combinations serve largely to enhance the non-chorale movements. These movements are likewise furnished with varied and highly illustrative instrumental accompaniments. The developed orchestra of 1730 comprises three trumpets, two oboes d'amore, oboe da caccia, organ taille doubling mostly the violins and violas, timpani and strings, all in effective combinations with the organ's colorful and varied voices.

Recognized as probably the greatest of Italian Baroque composers, Antonio Vivaldi was born into a poor family in Bragora, a small town near Venice. Having inherited his father's red hair, he was, throughout his life, referred to as "il prete rosso", the red priest. After ordination to the priesthood, Vivaldi two years later ceased to celebrate Mass, apparently due to his severe attacks of asthma. However, he remained a fervent cleric throughout his life.

Following a solid grounding in violin provided by his professional violinist father, Vivaldi secured a position as

instrumental teacher at Venice's famed female orphanage, the Ospedale della Pietà. Here he wrote, for these versatile girls, a great number of his concertos. However, his output of choral works was limited until between 1723 and 1739, after he ceased his employment at the Ospedale.

After his death at Vienna in abject poverty, Vivaldi's name and music disappeared from public view for nearly two centuries. Their principal resurrection commenced at a small but noteworthy festival held in the Great Hall of the University of Siena, Italy, in September, 1939! After World War II the concert-going public and the recording industry gave tremendous impetus to the knowledge and performance of his stunningly innovative and beautiful Baroque repertoire. Of his compositions, three in particular have captivated audiences, the instrumental *Four Seasons* and *L'estro armonico*, and the choral/orchestral *Gloria* (RV589). This *Gloria* has thus emerged, in the words of H. C. Robbins Landau, as his most frequently performed choral work because it is his most immediately comprehensible.

*Gloria* is scored for two soprano and one contralto soloists, mixed choir, two oboes, a trumpet, strings and organ continuo, embracing twelve diversified movements. These movements exhibit wide emotional variety from the solemn festive opening through the tragically somber, majestic contrapuntal choral exposition mixed with homophonic declamation coupled with virtuoso solo renditions. In all of these movements, Vivaldi makes stunning use of his instrumental accompaniments. It is to be noted that the closing chorus "Cum sancto spiritu" presents Vivaldi's distinguished reworking of a closing fugue from a *Gloria* of 1708 by C.H. Ruggeri.

The whole composition well illustrates the Vivaldi research scholar Michael Talbot's judgment that in this sacred music, Vivaldi revealed a combination of fervor, exaltation and mysticism. Similarly, Robbins Landon believes that Vivaldi's sacred music is at the core and center of his artistic thought.

Handel composed his *Coronation Anthems* in 1727 for the coronation in

Westminster Abbey of King George II and Queen Caroline, his lifelong patrons and friends. He chose his own texts for these choruses from the Psalms of the King James version of Scripture and produced works of unsurpassed majesty and beauty. *Zadok the Priest* acclaims the king at the moment of coronation and *The King Shall Rejoice* expresses the joy of the whole occasion at the end of the ceremony. In these anthems Handel demonstrates his complete assimilation of the English choral style which was to become so effective in his subsequent oratorios. All or some of these anthems have been sung at subsequent coronation rites of British sovereigns.

Bach began his *Magnificat* in 1723 when he wrote the first version for Christmas of his first year as Cantor of the Thomaskirche in Leipzig. Subsequently, between 1728 and 1731, he revised the work, changing its key from E flat to D and omitting several specifically oriented Christmas movements.

The famed German Bach scholar Albert Riemenschneider has observed that this *Magnificat* "is without doubt one of the greatest choral works ever written. It is the one work in its dimensions which ranks in every way with the very greatest of Bach and is the one composition of his which might well carry the caption 'Multum in parvo' (Greatness within limited dimensions)."

Scored for a virtuoso quartet of soloists, chorus and an orchestra comprising three trumpets, oboes d'amore, flutes, timpani and strings, *Magnificat* presents a detailed exposition of each of twelve movements with their adroit instrumentation backing the vocal score. Except for the three festal choral movements utilizing full orchestra (*Magnificat*, *Fecit potentiam*, *Gloria Patri*), every one of the other movements shows Bach accompanying the singer with varied orchestral forces designed with superb skill to highlight the particular text sung. Moreover, his selection of voice combinations, whether solo, duet or trio, similarly enhances his textual vision.

*Magnificat* indeed stands as one of Bach's most majestic, joyous and expressive works.



TEXTS

**JOHANN SEBASTIAN BACH**  
**CANTATA 80 —**  
*Ein' feste Burg ist unser Gott*

**Chorus**

Ein' feste Burg ist unser Gott,  
*A mighty fortress is our God,*  
Ein' gute Wehr und Waffen;  
*A trusty shield and weapon;*  
Er hilft uns frei aus aller Not,  
*He sets us free from every need*  
Die uns jetzt hat betroffen.  
*That has befallen us.*  
Der alte böse Feind,  
*The ancient angry foe,*  
Mit Ernst er's jetzt meint,  
*How earnestly he strives,*  
Gross' Macht und viel' List  
*Great might and cruel guile*  
Sein' grausam' Rüstung ist  
*Are his dread armory,*  
Auf Erd' ist nicht seinsgleichen.  
*On earth is not his equal.*

**Aria Duet**  
**Soprano**

Mit unsrer Macht ist nichts getan,  
*With our might nothing is accomplished*  
Wir sind gar bald verloren.  
*And quickly we are beaten.*  
Es streit' für uns der rechte Mann,  
*But for us fights the Champion,*  
Den Gott hat selbst erkoren.  
*Whom God himself has chosen.*  
Fragst du, wer der ist?  
*Do you ask who he is?*  
Er heißt Jesus Christ,  
*His name is Jesus Christ,*  
Der Herre Zebaoth  
*The Master of God's hosts,*  
Und ist kein ander Gott,  
*There is no other God,*  
Das Feld muß er behalten.  
*He still controls the field.*

**Bass**

Alles was von Gott geboren,  
*All that has been born of God*  
Ist zum Siegen auserkoren.  
*Is chosen out for victory.*  
Wer bei Christi Blutpanier  
*He who on Christ's red banner*  
In der Taufe Treu' geschworen,  
*Has sworn baptismal loyalty*  
Siegt im Geiste für und für.  
*His spirit conquers forever and ever.*

**Bass Recitative**

Erwäge doch, Kind Gottes,  
*Consider well, you child of God,*

Die so große Liebe,  
*How great the love,*  
Da Jesus sich  
*When Jesus did*  
Mit seinem Blute dir verschrieben,  
*With his own blood become your bondsman.*  
Womit er dich  
*Thereby he now*  
Zum Siege wider Satans Heer  
*Has gained for you over Satan's host*  
Und wider Welt und Sünde  
*And over the world and evil*  
Geworben hat!  
*Has won for you!*  
Gieb nicht in deiner Seele  
*Leave not within your soul*  
Dem Satan und den Lastern statt!  
*A place for Satan and for vice.*  
Laß nicht dein Herz,  
*Let not your heart,*  
Den Himmel Gottes auf der Erden,  
*Which is God's heaven on earth,*  
Zur Wüste werden!  
*Become a desert void!*  
Bereue deine Schuld mit Schmerz,  
*Turn away from your faults with pain,*  
Daß Christi Geist mit dir sich fest  
verbinde!  
*That Christ's spirit may with yours be bound!*

**Soprano Aria**

Komm in mein Herzenshaus  
*Come make my heart your home,*  
Herr Jesu, mein Verlangen!  
*Lord Jesus, my desire!*  
Treib' Welt und Satan aus  
*Drive out the world and Satan*  
Und laß dein Bild in mir erneuert  
prangen!  
*And let your image glow anew within me!*  
Weg, Schnöder Sündengraus!  
*Begone, you gruesome evil ways!*

**Chorale**

Und wenn die Welt wohl voll  
Teufel wär'  
*And were the world filled with devils*  
Und wollten uns verschlingen,  
*Which want to overthrow us,*  
So fürchten wir uns nicht so sehr,  
*We do not tremble before them*  
Es soll uns doch gelingen.  
*For we will yet prevail.*  
Der Fürst dieser Welt  
*The prince of this world,*  
Wie saur' er sich stellt,  
*No matter how he grows,*  
Tut er uns doch nichts,  
*He does not touch us*

Das macht, er ist gericht't  
*Because he has been undone,*  
Ein Wörtlein kann ihn fällen..  
*One small word can fell him.*

**Tenor Recitative**

So stehe denn bei Christi blutge-  
färbter Fahne,  
*Then stand by Christ's blood red banner,*  
O Seele, fest,  
*O soul, firmly,*  
Und glaube, daß dein Haupt dich  
nicht verläßt,  
*And believe that your chief will not leave you;*  
Ja daß sein Sieg  
*Rather his victory*  
Auch dir den Weg zu deiner Krone  
bahne!  
*Will open for you the way to your own crown!*  
Tritt freudig an den Krieg!  
*Go blithely to your war!*  
Wirst du nur Gottes Wort  
*You will hear the Word of God*  
So hören als bewahren  
*Only as your protection.*  
So wird der Feind gezwungen  
auszufahren,  
*Then will the foe be forced to leave;*  
Dein Heiland bleibr dein Hort!  
*Your Savior remains your guardian!*

**Alto — Tenor Duet**

Wie selig sind sie doch, die Gott im  
Munde tragen,  
*Blessed are those who have God in their mouth,*  
Doch sel'ger ist das Herz, das ihn  
im Glauben trägt!  
*Yet more blessed is the heart that carries him in faith!*  
Es bleibet unbesiegt und kann die  
Feinde schlagen  
*This heart is unbeaten and can destroy its foes,*  
Und wird zuletzt gekrönt, wenn es  
den Tod erlegt.  
*It will be crowned at last when it has vanquished death.*

**Chorale**

Das Wort sie sollen lassen stahn  
*That word they now must leave alone*  
Und kein' Dank dazu haben.  
*And no thanks to them either.*  
Er ist bei uns auf dem Plan  
*He is with us upon the plain*  
Mit seinem Geist und Gaben.  
*With his spirit and gifts.*  
Nehmen sie uns den Leib,  
*Take they then our life,*

Gut, Ehr', Kind und Weib,  
*Goods, fame, child and wife,*  
Lass' fahren dahin,  
*Let all these be gone,*  
Sie haben kein' Gewinn; *They have not beat us down;*  
Das Reich muß uns doch bleiben.  
*The kingdom still is ours.*

Libretto by Martin Luther  
(based on Psalm 46)  
Translation by Victor I. Gruhn

Antonio Vivaldi  
**GLORIA RV 589**

Gloria in excelsis Deo,  
*Glory be to God, on high,*  
Et in terra pax hominibus bone  
voluntatis.  
*And on earth peace, goodwill towards men*  
Laudamus te, benedicimus te  
*We praise Thee, we bless Thee,*  
Adoramus te, glorificamus te.  
*We worship Thee, we glorify Thee.*  
Gratias agimus tibi,  
*We give thanks to Thee*  
Propter magnam gloriam tuam.  
*For thy great glory.*  
Domine Deus, Rex caelestis,  
*O Lord God, heavenly King*  
Deus Pater omnipotens,  
*God and Father Almighty,*  
Domine Fili unigenite, Jesu  
Christe,  
*O Lord, only begotten Son, Jesus Christ,*  
Domine Deus, Agnus Dei, Filius  
Patris,  
*O Lord God, Lamb of God, Son of the Father*  
Rex caelestis, Domine Fili unigenite,  
*heavenly King, only begotten Son,*  
qui tollis peccata mundi,  
*that takest away the sins of the world,*  
miserere nobis.  
*have mercy upon us.*  
Qui tollis peccata mundi  
*Thou that takest away the sins of the world,*  
suscipe deprecationem nostram.  
*receive our prayer.*  
Qui sedes ad dexteram Patris,  
*Thou that sittest at the right hand of God the Father,*  
miserere nobis.  
*have mercy upon us.*  
Quoniam tu solus sanctus,  
*For Thou only art holy,*  
tu solus Dominus,  
*Thou only art the Lord,*  
tu solus altissimus,  
*Thou only art the most high,*



Jesu Christe.  
*Jesus Christ,*  
 Cum Sancto Spiritu, in gloria Dei  
 Patris.  
*With the Holy Ghost, in the glory  
 of God the Father.*  
 Amen.  
*Amen.*

J. S. Bach  
**MAGNIFICAT, BWV 243**

Magnificat anima mea Dominum.  
*My soul doth magnify the Lord.*

Et exultavit spiritus meus  
*And my spirit hath rejoiced*  
 In Deo salutari meo.  
*in God my saviour.*

Quia respexit humilitatem  
*For he hath regarded the lowliness*

Ancillae suae.  
*Of his hand-maiden.*  
 Ecce enim ex hoc  
*For behold from henceforth*  
 Beatam me dicent  
*They shall call me blessed*

Omnes generationes.  
*Throughout all generations.*

Quia fecit mihi magna qui  
 potens est,  
*For he that is mighty hath magni-  
 fied me,*

Et sanctum nomen eius.  
*And holy is his name.*

Et misericordia a progenis in  
 progenies  
*And mercy throughout all  
 generations*

Timentibus eum.  
*Is on them that fear him.*

Fecit potentiam in brachio suo,  
*He hath shewed strength with his  
 arm,*  
 Dispersionem superbos  
*He hath scattered the proud*  
 Mentem cordis sui.  
*In the imagination of their hearts.*

Deposuit potentes de sede  
*He hath put down the mighty from  
 their seat*  
 Et exaltavit humiles.  
*And hath exalted the humble and  
 meek.*

Esurientes implevit bonis  
*He hath filled the hungry with good  
 things*  
 Et divites dimisit inanes.  
*And the rich he hath sent empty  
 away.*

Suscipit Israel puerum suum,  
*He hath holpen his servant Israel,*  
 Recordatus misericordiae.  
*Remembering his mercy.*  
 Sicut locutus est ad patres nostros,  
*As he promised to our forefathers,*  
 Abraham et semini eius in saecula.  
*Abraham and his seed for ever.*  
 Gloria Patris, et Filio,  
*Glory be to the Father, and to the  
 Son,*  
 Et Spiritui Sancto.  
*And to the Holy Ghost.*

Sicut erat in principio,  
*As it was in the beginning,*  
 Et nunc, et semper,  
*Is now, and ever shall be,*  
 Et in saecula saeculorum.  
*World without end.*  
 Amen.  
*Amen.*

*Supertitles provided by Peter Somogyi*

## PROFILES



DAVID HAYES



ROSA LAMOREAUX



CHRISTINA WILCOX



KENNETH GARNER



CHRISTOPHER NOMURA

**DAVID HAYES**, *Guest Conductor* Critics have hailed David Hayes as a conductor that "Philadelphians should thank their lucky stars to call their own." A native of the Boston area, Mr. Hayes studied conducting with Charles Bruck at the Pierre Monteaux School and with Otto-Werner Mueller at Philadelphia's Curtis Institute of Music, where he is Staff Conductor of The Symphony Orchestra and a faculty member. In 1992, he was appointed Artistic Director of The Philadelphia Singers, and has also served as Assistant Conductor of the Opera Company of Philadelphia and of The Philadelphia Singers from 1989-1992.

David Hayes continues to enjoy the favor of critics and concert-goers. During the past two seasons, he conducted critically acclaimed performances of Handel's *Messiah*, "Christmas on Logan Square" (a con-

sistent sell-out concert, broadcast nationally by WHYJ), the Philadelphia premiere performance of Sir Michael Tippett's *A Child of Our Times*, Hindemith's *Symphonic Mathis der Maler* (presented with The Symphony Orchestra of The Curtis Institute of Music), J.S. Bach's *St. Matthew Passion*, the Philadelphia premiere performances of Rossini's *Il vaggio a Reims* with The Curtis Symphony and Opera Theatre (a work he first conducted in 1992 with the Warsaw Philharmonic Orchestra in Prague), Beethoven's *Mass in C Major* and Mozart's *Requiem*. Mr. Hayes made his debut with the Berkshire Choral Festival in July 1996, conducting Beethoven's *Egmont Overture* and *Mass in C Major* and Bruckner's *Te Deum* with the Springfield (MA) Symphony Orchestra.

Mr. Hayes also prepared The Phila-

delphia Singers Chorale for critically acclaimed performances with The Philadelphia Orchestra during the 1994-1996 seasons when they performed Haydn's *Die Jahreszeiten*, Beethoven's *Choral Fantasy* and *Symphony No. 9* under Wolfgang Sawallisch, Honegger's *Jeanne d'Arc au bûcher* under Charles Dutoit, and Mahler's *Symphony No. 3* with James Levine. The current season brings performances of Brahms' *Ein Deutsches Requiem* under Mr. Sawallisch's direction.

In addition to performances with The Philadelphia Singers during the 1996/97 season, engagements include concerts with the Concerto Soloists Chamber Orchestra, featuring Benjamin Britten's *Les Illuminations*, op. 18 and Donizetti's *L'Elisir d'Amore* with the Curtis Opera Theatre this month.



**ROSA LAMOREAUX**, *Lyric Soprano*, has been hailed for her "versatile musicianship and her radiant, engaging and effortless singing." She has been critically acclaimed for her performances of Bach, Handel, Haydn as well as twentieth century music.

She has been a soloist for conductors Bruno Weil (Carmel Bach Festival), Robert Shaw (Cincinnati and Atlanta symphonies), and Sir David Willcocks (Bethlehem Bach Festival), and on numerous occasions appearing at the Kennedy Center with the Choral Arts Society, National Cathedral Choral Society and Washington Bach Consort. She frequently appears with the Washington Chamber Orchestra, performing a diverse repertoire including Bach's *B minor Mass*, Mozart's *Requiem*, Handel oratorios, Copland's *In The Beginning*, Barber's *Knoxville Summer of 1915*, Debussy's *La Damselle élue*, Scarlatti's *Su le sponde del Tebro*, and Haydn's *Missa Sanctae Caeciliae*, *Pauckenmasse* and *Lord Nelson Mass*.

Ms. Lamoreaux's recordings include Berlioz' *Messe Solennelle*, "Four Centuries of Song" (Koch label), "Spain in the New World with Hesperus," "Christmas with The Choral Arts Society," and "Masters in this Hall" (Gothic label). New recordings to be released are one of songs of Ives and Foster, and another of songs of Korngold and Waxman, both on the Koch label, and the *B minor Mass* with the Bethlehem Bach Festival.

**CHRISTINA WILCOX**, *Mezzo Soprano*, has appeared as the Mother in Menotti's production of *Amahl and the Night Visitors* at Lincoln Center with Little Orchestra Society, and created the role of Lucinda in the World Premiere of Robert Dennis' *East of the Sun, West of the Moon* commissioned for the New York City Opera, where additionally she sang the role of the Mother in Humperdinck's *Hansel and Gretel*.

Ms. Wilcox also sang with Gerard Schwarz and the Seattle Symphony in performances of Handel's *Messiah* and performed the same work with Musica Sacra at Carnegie Hall. Her prior engagements included a return to the Buffalo Philharmonic for Mahler's *Das Lied von der Erde*, Rossini's *Stabat Mater* with Spain's Orquesta del Principado de Asturias, and the role of Fortuna in *L'Incoronazione di Poppea* with the Dallas Opera.

Christina Wilcox's concert appearances have included Brahms' *Alto Rhapsodie* under Walter Klauss, Handel's *Samson et Delilah* with the Long Beach Symphony and Haydn's *Lord Nelson Mass* with The Brooklyn Philharmonic. Ms. Wilcox was born in Los Angeles and trained in New York and London where she was a graduate of the London Opera Center.

**KENNETH GARNER**, *Tenor*, is an accomplished tenor appearing with ensembles in the United States and Europe. He is a member and regular soloist with the all-professional The Philadelphia Singers and appears in community concert recital series on the east coast. His appearances in opera include more than 30 roles with The Pennsylvania Opera Theater, Lake George Opera, Chataqua Opera Company, The Opera Company of Philadelphia, and The Friends of French Opera. He is a graduate of the all-scholarship The Academy of Vocal Arts and Temple University.

Mr. Garner is the executive director of Chorus America, the national service organization for choruses. Since assuming this responsibility in October of 1987, Chorus America's services have expanded, its membership increased four-fold, its board of directors reorganized, and three long-range strategic plans implemented focusing the association on far-reaching goals. In January 1993, The First Art radio series, produced in Los Angeles, debuted becoming the first and only nationally distributed broadcasts featuring choral music performances.

Mr. Garner is an elected representative to the national board of governors of the American Guild of Musical Arts (AGMA). He has served on peer review panels for the Pennsylvania Council on the Arts, Indiana Arts Commission, and the New Jersey State Arts Council.

**CHRISTOPHEREN NOMURA**, *Bari-tone*. In 1992, American baritone Christopheren Nomura won the Young Concert Artists International Auditions. The following year, he made his recital debuts in New York and Washington, D.C. in the Young Concert Artists Series. Mr. Nomura has appeared as soloist with the Boston Pops at Symphony Hall under conductors John Williams and Keith Lockhart, with the Boston Symphony in Orff's *Carmina Burana* conducted by Seiji Ozawa, in the Beethoven *Choral Fantasy* led by John Oliver, in Mozart's *Idomeneo* with Roger Norrington and the Boston Early Music Festival, and in Brahms' *Requiem* with the Vancouver Symphony conducted by Sergiu Comissiona.

Mr. Nomura gave two acclaimed performances with The Chamber Music Society of Lincoln Center at Alice Tully Hall, replacing Hermann Prey on short notice, and has performed important concerts in Boston, at the Ravinia Festival and at the Takefu International Music Festival in Japan. He recently made his film debut in the role of Prince Yamadori in Frederic Mitterrand's film *Madame Butterfly*.

This season, Mr. Nomura will perform

for the Marilyn Horne Foundation and The Chamber Music Society of Lincoln Center, as well as in recitals and educational residencies throughout the U.S. Born in Oakland, California, Mr. Nomura performed with the San Francisco Opera in *Tosca* at the age of 12 and in *The Magic Flute* at the age of 13. He studied with Phyllis Curtin and Susan Cluckner, and was awarded a Fulbright Grant for advanced studies in Germany with William Workman.

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 Choral, 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 adventurous 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 Outreach 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.



## CHORUS

### SOPRANO

Samela Beasom  
Vicky Brown  
Pamela Chapin  
Marie Hodgson  
Janet Hook  
Hyun Joo Kim  
Virenia Lind  
Marti Pia  
Linda Sauer  
Sarona Sowa  
Duanna Ulyate  
Nancy von Oeyen

### ALTO

Nicole Baker  
Natalie Beck  
Sarah Bloxham  
Leanna Brand  
Barbara Durham  
Michelle Fournier  
Eileen Holt  
Kyra Humphrey  
Leslie Inman Sabedra  
Linda St. George  
Nancy Sulahian  
Diana Zaslove

### TENORS

Edward Bruner  
Mark Burroughs  
Dwayne Condon  
John French  
Jody Golightly  
Tim Hewitt  
Bong Won Kye  
Charles Lane  
Sal Malaki  
Mike Reynolds  
George Sterne  
Mallory Walker

### BASS

Mark Beasom  
Jim Drollinger  
Stephen Grimm  
Lew Landau  
Edward Levy  
Robert Lewis  
Roger Lindbeck  
Jim Raycroft  
John Reinebach  
Philip Saunders  
Burton York

The Singers of the Los Angeles Master Chorale are represented by  
The American Guild of Musical Artists.  
David Schnell, Agma Delegate

## 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  
Master  
Audio/Video ..... JEFF DES ENFANTS

The stage crew is represented by The International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, Local No. 33 and Wardrobe Attendants by I.A.T.S.E., Wardrobe Crew 768.

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

## SINFONIA ORCHESTRA

### VIOLIN I

Rachel Robinson,  
*Concertmaster*  
Patricia Aiken  
Armen Anassian  
James Stark  
Jennifer Woodward  
Margaret Wooten

### VIOLA

Kazi Pitelka, *Principal*  
Laura Kuennen-Poper  
Karie Prescott  
Matt Ronbaum

### OBOE

Joel Timm, *Principal*  
John Ralston  
Joan Elardo

### ORGAN

William Beck

### PERSONNEL MANAGER

Steve Scharf

### VIOLIN II

Steve Scharf, *Principal*  
Jennifer Bellusci  
Nicole Bush  
Frances Moore  
Mark Robertson  
Florence Titmus

### CELLO

Rowena Hammill, *Principal*  
Nadine Hall  
Roger Lebow

### BASSOON

Judith Farmer

### LIBRARIAN

Robert Dolan

### BASS

Peter Doubrovsky, *Principal*

### TRUMPET

Roy Poper, *Principal*  
Kevin Brown  
Tim Divers

### FLUTE

Geri Rotella, *Principal*  
Lisa Edelstein

### TIMPANI

Theresa Dimond

# LOS ANGELES MASTER CHORALE

PRESENTS

*Europe's Most Celebrated Choir*

**ERIC ERICSON**

Eric Ericson, Conductor

CHAMBER  
CHOIR

Sunday, March 9, 1997 2:00 & 7:30 p.m.

The unsurpassed choral master brings his choir from Sweden for an exciting, eclectic program spanning the Renaissance to the avant-garde.

At the Historic Alex Theatre in Glendale  
216 North Brand Boulevard

For Tickets Call 213-365-3500 or 800-233-3123

Program, dates and artists subject to change.

Ticketmaster

Tele-charge





## 1996-1997 ANNUAL SUSTAINING FUND

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 December 20, 1996.



### CIRCLE OF FRIENDS

ALICE & BRANDON MACALLER AND ELAYNE TECHENTIN

Co-Chairs



Circle of Friends members become partners with each other as well as with the Master Chorale, and are directly involved with the magnificent choral art. This creates the foundation of strength that enables Maestro Salamunovich and his singers to continue performing award-winning choral music.

#### MAESTRO \$5,000-\$9,999

CLAUDIA AND MARK FOSTER

ALICE AND BRANDON MACALLER

NANCY AND ROBERT MILLER

ELBA AND HUGO RIFFEL

ELAYNE AND THOMAS TECHENTIN

#### GOLDEN BATON \$2,500-4,999

JEFFREY W. COMPTON

DRS. MARGUERITE AND ROBERT MARSH

JANE AND EDWARD MCANIFF

MARIAN AND JOHN NILES

#### IMPRESARIO \$1,000-2,499

SUSAN McLANE BERNFELD

DAVID AND MARILYN BREEDING

LYNETTE AND ROBERT CAMPBELL

MR. AND MRS. ROBERT ERBURU

WINIFRED M. GRIFFEN

GERALDINE SMITH HEALY

ELIZABETH AND HOWARD HIRSCH

SUSAN AND CHARLES JACKSON

CHRISTINE AND PETER KUYPER

VIRGINIA MANCINI

RHONDA FLEMING MANN AND

TED MANN

HELEN AND ALBERT MCNEIL

CAROLE AND EVERETT MEINERS

CAROLYN AND CHARLES MILLER

GLORIA AND JOHN D. MOORE

JOSEPH C. NALLS II

RAYMOND R. NEEVEL

MARIAN AND JOHN NILES

JOYCE AND DONALD NORES

CAROL AND ERIC OLSON

M. HELEN PASHGIAN

GEORGE REARDON AND

SUSAN ERBURU REARDON

DR. AND MRS. JOHN H. RICHARDS

PENELOPE C. ROEDER

PHYLLIS AND LAWRENCE

ROTHROCK

CATHERINE AND WILLIAM RUDDY

TERRY KNOWLES AND

MARSHALL RUTTER

BARBARA AND CHARLES SCHNEIDER

DONA AND DAVID N. SCHULTZ

BARBARA BOLIN AND

ROBERT SKOUSEN

KAROLE AND WILLIAM STRUEBING

HELEN AND SAVAS STATHATOS

FRANCINE AND DAL SWAIN

PATRICIA A. MACLAREN AND

PHILIP A. SWAN

BEVERLY AND LARRY THRALL

### CONTRIBUTORS

#### SINGER

**\$200 - \$499**

Gardner L. Bickford

Lincoln Hyde

Mr. & Mrs. Morten Lauridsen

Mr. & Mrs. Edward Lansberg

Leonie & Leonis Malburg

Carol & Bruce Ross

#### MUSICAL SCORES

**\$100 - \$199**

Helen Birch

Walter Gresham

Martin Hubbard

Harriet & Albin C. Koch

Lynn Rae & Greg McClintock

Carol J. Ramsey

Gail & Donald Sims

Mr. and Mrs. Russell Spoto

#### FRIENDS

**\$99 AND UNDER**

Dorothea Alpert

David A. Bowers

Mr. and Mrs. William Cassell

Ralph Chen

Ralph A. Cover

Mr. and Mrs. David E. Dalsass

Elizabeth Eastman Davidson

Carmela M. Federico

Dr. Mirko Giaconi

Greg Hammer

Catherine Hayes

Mrs. William S. Hayes

Eddie Hernandez

Mr. and Mrs. Donald Hoyt

Constance Hyman

Scott A. Janush

Virginia Johnson

Lawrence Kraft

Weldon Leimer

George S. Leopold

Peggy Lindahl

Nancy McCook

William A. Palm

A.P. Power

Marina Raines

Sally Ross

Mr. and Mrs. Craig Ruth

Alice Schuman

Martha Ellen Scott

Lorraine Stever

Victoria M. Taylor

R.T. Vogel

Robert Wood

#### CORPORATE & FOUNDATION

**GIVING**

**BENEFACTOR**

**\$50,000 & above**

City of Los Angeles

Cultural Affairs Department

The James Irvine Foundation

Music Center Unified Fund

#### GRAND SPONSOR

**\$25,000 - \$49,999**

The Ahmanson Foundation

Delta Air Lines

Los Angeles Master Chorale Associates

Mellon Financial Group - California

#### SPONSOR \$10,000 - \$24,999

California Arts Council

County of Los Angeles

The Lund Foundation

Weingart Foundation

#### PATRON \$1,000 - \$9,999

Georges & Germaine Fusenot

Foundation

National Endowment for the Arts

Ralph's/Food 4 Less Foundation

J.B. & Emily Van Nuys Charities

#### MATCHING GIFT HONOR ROLL

ARCO Foundation

The Capital Group Companies

First Interstate Bank of California

Pacific Enterprises

Safeco

Times Mirror

#### GIFTS IN KIND

Avery Dennison Corporation

Barnes & Noble Booksellers

Carrera y Carrera

Delta Dream Vacations

Digital Printing Systems, Inc.

Faith Gorski

Glenn Packard

Wines from Spain

#### MEMORIAL GIFTS

*in memory of Lucy Shanks*

Mr. and Mrs. Harry Blocher

Mr. and Mrs. Leroy Hooper

Teri L. Howard

Ruth M. Kardashian

Larry Parnes

Dorothy Schmidt

Marilou Smith

Your gift will help us bring the magic of choral music to Los Angeles all year long. You may mail a gift or pledge to:

Development Department/Los Angeles Master Chorale  
333 South Grand Avenue #480, Los Angeles, CA 90071

or call (213) 626-0624.