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ERIC ERICSON CHAMBER CHOIR
CONCERT PROGRAM USA TOUR 97
LOS ANGELES MARCH 9

Anders Hillborg
(b 1954)

muocadeyiywcoum

Wilhelm Stenhammar
(1871-1927)

I Seraillets Have
(from Three Choral Ballads)

Sven-Erik Bäck
(1919-1994)

Natten är framskriden

Ingvar Lidholm
(b 1921)

...a riveder le stelle

Soprano solo: Jeanette Köhn

Intermission

J S Bach
(1685-1750)

Komm, Jesu, komm

Frank Martin
(1890-1974)

Songs of Ariel

Alto solo: Christina Östman

Arnold Schönberg
(1874-1951)

Friede auf Erden

The Eric Ericson Chamber Choir season 1996–1997 is a feast!

WE ARE CELEBRATING THAT 50 YEARS HAVE PASSED SINCE WE WERE FOUNDED, AND TO GET THE OPPORTUNITY TO TOP THIS SEASON WITH AN EXTENSIVE TOUR THROUGH THE UNITED STATES IS VERY FLATTERING FOR US. WE ARE ALSO DELIGHTED THAT OUR CONDUCTOR ERIC ERICSON IS THE RECIPIENT OF THE PRESTIGIOUS POLAR MUSIC PRIZE JUST THIS YEAR.

DURING THESE 50 YEARS OF CREATING MUSIC TOGETHER WITH ERIC ERICSON THE ENSEMBLE HAS ATTAINED A TOP POSITION IN THE INTERNATIONAL LEAGUE OF MIXED CHOIRS. IN ADDITION TO THEIR CONTINUOUS VISITS IN EUROPE'S MOST IMPORTANT CONCERT HALLS, THEY NOW HAVE THE WHOLE WORLD AS THEIR WORKING AREA.

SINGING IN THE ERIC ERICSON CHAMBER CHOIR GIVES YOU THE OPPORTUNITY TO CONSTANTLY GET IN CONTACT WITH ALL NEW CURRENTS IN CHOIR MUSIC. THANKS TO ERIC ERICSON'S DYNAMIC LEADERSHIP AND INEXHAUSTIBLE CURIOSITY IN NEW AND UNDISCOVERED REPERTOIRE, THERE ARE HEAVY DEMANDS UPON EACH SINGER. THE CHOIR CONSISTS OF PROFESSIONAL SINGERS, WHO BESIDE THEIR ENSEMBLE SINGING OFTEN WORK AS SOLOISTS. THE COMBINATION OF THESE ACTIVITIES GIVES INSPIRATION AND KNOWLEDGE WHICH VOUCHES FOR THE HIGH QUALITY OF THE CHOIR.

THE UNIQUENESS IN ERIC ERICSON'S ARTISTRY IS DEFINED IN HIS BROADNESS OF REPERTOIRE, AND THAT HE HAS SUCCEEDED TO FORM AN INSTRUMENT WHICH FUNCTIONS IN MANY DIFFERENT "MUSICAL ENVIRONMENTS". THE CHOIR WORKS IN SITUATIONS WHICH DEMAND KNOWLEDGE OF OLD MUSIC; THIS IS TRUE IN THE COLLABORATIONS WITH FOR EXAMPLE NICOLAUS HARNONCOURT, AS WELL AS IN PERFORMANCES OF EXPERIMENTAL MUSIC UNDER THE LEADERSHIP OF PIERRE BOULEZ. ONE IMPORTANT PART IN THE WORK ON THE INTERNATIONAL SCENE IS THE EXTENSIVE COLLABORATION WITH THE BERLIN PHILHARMONIC ORCHESTRA. TOGETHER WITH THE SWEDISH RADIO CHOIR, THE EECC IS IN GREAT DEMAND AS AN ORATORIO-CHOIR WITH CONTINUOUS RECORDINGS AND TOUR-PRODUCTIONS TOGETHER WITH CLAUDIO ABBADO, JAMES LEVINE AND RICCARDO MUTI.

THE ESSENCE OF ALL THESE ACTIVITIES, WHICH STILL CONTINUE TO ENTICE NEW GENERATIONS OF SKILFUL SINGERS, IS THE POSSIBILITY TO CREATE MUSIC TOGETHER WITH ERIC ERICSON.

Eric Ericson – born 1918 – is, for the great majority of choir conductors and choir singers throughout the world, the unsurpassed master in the field of choir conducting. His entire career has been devoted to choral music; his work has not only given great acclaim to his own choirs but has significantly contributed to a breakthrough in establishing the status and merit of choral music and singing in choirs as a highly valuable form of music making. Through his dedication to the field of choir and choral music, an extraordinary development of skill in interpretation, voice standards and interest for the medium from contemporary composers has arisen, not only in Sweden, but all over the world where he has been concert-touring or giving master classes.

Eric Ericson formed the Stockholm Chamber Choir in 1945 (renamed in 1988 to be called *Eric Ericson Chamber Choir*). This group has remained his main instrument for developing the art of a cappella singing ever since. Side by side with his work with the Chamber Choir, he has been conductor and artistic director of the *Swedish Radio Choir* (1951–1982) and *Orphei Drängar* (1951–1991). For many years Eric Ericson was a legendary figure as professor in choir conducting at the Royal University College of Music in Stockholm. Over the years, his international commitments have become steadily more extensive. Not only has he appeared as guest conductor with the world's major choirs, but in a series of some ten master classes worldwide every year, he is appreciated as a particularly valued and stimulating teacher.

Since his retirement from the post as principal conductor of the Swedish Radio Choir in 1982, Eric Ericson has been giving numerous master classes over the world. He has also guest-conducted many leading vocal groups, such as the Netherlands Chamber Choir, Groupe Vocal de France, BBC Singers, RIAS Kammerchor, Vienna State Opera Choir. He has also conducted numerous performances of major works with leading orchestras and choirs in Europe, Aus-

Eric Ericson



Photo: Lena Koller

Photo: EEC

tralia, the USA, Japan and Hongkong. He frequently collaborates with conductors like Nicolaus Harnoncourt, Claudio Abbado, James Levine and Riccardo Muti.

1988 Eric Ericson received the Swedish Choral Conductors Prize and in 1991 the Danish Sonning Music Prize. 1995 he also received the Swedish Academy Royal Prize and the Nordic Council Music Prize. In 1997 he received the prestigious Polar Music Prize. Professor Ericson is a member of the Swedish Royal Academy of Music and the honorary president of the International Federation for Choral Music.

The Eric Ericson Chamber Choir was founded in 1945 by Eric Ericson, and has ever since held a central position in the Swedish and international music scene. The particular aim of the choir and its leader to continually search out new music and new fields of work, has today resulted in a very wide repertoire, stretching from the renaissance to the latest

Chamber Choir



avantgarde. The Chamber Choir, with its characteristic Nordic sound and wide ranging virtuosity, has been an ideal ensemble for several generations of Swedish composers.

Internationally the Eric Ericson Chamber Choir is in the absolute top league of mixed choirs, receiving many international awards, including the Deutsche Schallplattenpreis and the Edison Prize. Several tours are made every year which have taken the choir throughout Europe, the USA and Canada. The choir has made numerous recordings of the a cappella repertoire and is to be found in the catalogues of many record companies.

Together with the Swedish Radio Choir the Eric Ericson Chamber Choir has made several recordings with the Berlin Philharmonic Orchestra – Verdi's *Quattro Pezzi Sacri*, Mozart's *Requiem* under *Riccardo Muti* and Haydn's *Die Schöpfung* and Beethoven's *Missa Solemnis* under *James Levine*. Riccardo Muti has also several times brought the choirs to Milan for concerts at La Scala. Furthermore the EECC has worked with *Concentus Musicus* of Vienna and their conductor *Nicolaus Hamoncourt*, a co-operation which has been documented on for example a recording of a complete *Handel's Messiah*.

During the past few years, the EECC and the Swedish Radio Choir have been frequent guests at the Philharmonie in Berlin, where they have made concerts and recordings of Brahms's *Ein Deutsches Requiem*, Schumann's *Szenen aus Goethes Faust* and Stravinskij's *Oedipus Rex* with the Berlin Philharmonic Orchestra under *Claudio Abbado*.

Beside the extensive a cappella projects, the EECC collaborates with the *Drottningholm Baroque Ensemble*, often performs on Swedish Radio and Television and is – since many years – at the service of the Swedish National Radio.

C. Palau de la Musica, Barcelona



Anton Bruckner (1824–1896). In the German-speaking world, Bruckner is commonly seen as the greatest symphony composer after Beethoven. This rank is earned foremost by the inner unity of his music, which has its base in a deep religious emotion. This is the source for the musical spontaneity and warmth, the freedom in nuances of both gravity and joy. It is present in elementary expressions as well as in subtlety. From this stems the extatic curves of melody, and the richness of colour as well as the broadness of form. *Ave Maria*, written during his later years of composing, shows Bruckner's formula of extremely tense expression.

Sven-David Sandström (1942–) grew up in an ardently Free Church home, and choral singing has always been a natural part of his awareness, as witness his listed works, in which about 50 choral songs occupy an important position, most of them are on religious subjects, though this has not stood in the way of what is very often a highly modern tonal language. The *Ave Maria* for double choir was commissioned for the Hågersten Motet Choir and its legendary director Ingemar Månsson by the Association of Swedish Choirs. This work was dedicated to and premièred by the choir as part of the week-long Sandström Festival in November 1994, the programme for which also included his biggest choral composition, the twohour-long *High Mass*.

Anders Hillborg (1954–). Is there anybody who has not been fascinated, at some time or other, by the myriad of small particles in the air, visible only in very bright sunlight? Or who has not heard tales of experiences of sound and light in connection with transcending the boundaries of consciousness? Hillborg's composition for unaccompanied 16-part mixed choir, *muocaeiyiwcoum* invokes associations with microscopic movements, intense light and both natural and supernatural experiences. The piece has no words and is to be sung entirely without vibrato. A phonetic formula, a kind of mantra, allows the sound to expand and contract, imparting life to long, sustained phrases surrounded by rapidly pulsating voices. In the ostensibly uneventful but at the same time mystically eventful, time appears to stand still.

Wilhelm Stenhammar (1871–1927). Swedish composer, pianist and conductor. Grew up "as a fatherless child, feeble and frail in health during my whole adolescence, brought up by an infinite loving and caring mother, who spoiled me and at the same time filled me to the brim of my childish soul with guilt, fear of hell and the precious blood of Jesus". Stenhammar was one of the most versatile figures in the Swedish cultural life, and was from the beginning inspired from Wagner and Beethoven. Among other things string he composed string quartets, piano concertos, songs and cantatas. He stood out to be a voice of music in the renaissance of beauty and had a profound awareness of culture, which influenced a lot of the contemporary Swedish cultural life.

Sven-Erik Bäck (1919–1994) – one of the leading Swedish composers of the generation emerging after the Second World War with a versatile and, not least, instrumental output – began writing in 1959 a series of motets for unaccompanied mixed choir. Given the penetrating study which Bäck has devoted both to earlier music and to theological questions, it is not surprising that his settings should come close to the tradition of vocal polyphony, or that they should give such pride of place to the word, the message. The melodic line for the most part is syllabic, declamatory, sometimes approaching the idiom of Gregorian plainchant; this does not mean pastiche. The personal side of his tonal language makes itself strongly felt, not least in the harmony and in certain melodic gestures.

Ingvar Lidholm (1921–). One thing which many of the Swedish composers writing for choirs have in common is that they frequently return with new works. In some cases their personal artistic development can actually be described wholly in terms of choral music. Lidholm is typical in this respect, added to which he has achieved a renewal of Swedish choral music in several of his large unaccompanied compositions. The sound of his choral

Anton Bruckner (1824–1896)

Ave Maria

Hail, blessed Mary, full of compassion

God has been with you.

You are blest among all women ev'rywhere,

and blest is he who came forth from your body, Jesus.

O holy Mary, holy mother,
pray for us sinners who do hope in you,
now and the hour of our departing,
O holy Mary, pray for us sinners. Amen.

(Luke 1, 28b, 42)

Sven-David Sandström (1942–)

Ave Maria

Hail, blessed Mary, full of compassion

God has been with you.

You are blest among all women ev'rywhere,

and blest is he who came forth from your body, Jesus.

Wilhelm Stenhammar (1871–1927)

Three Choral Songs a cappella

In the Seraglio Garden

The rose droops his head, heavy with fragrance and dew,
The pines sway so silently, stiffly against the warm blue,
The brooklet ripples, heavily silver, a sleepy wraith,
The minarets point up heavenward in their Turkish faith,
And the half moon drifts quietly past over the silent blue,
It kisses the roses, the lilies, the flowers of variant hue,
In the seraglio garden.

Sven-Erik Bäck (1919–1994)

The night is nearly over

The night is nearly over,

day is almost here.

Rom. 13:12

Look, your king is coming to you,

Matt. 21:5

...and announce that the time has come
when the Lord will save his people.

Luke. 4:19

Ingvar Lidholm (1921–)

...a riveder le stelle

for chorus a cappella, text: Dante, from *La Divina Commedia*

But night again is rising; time is now

That we depart from hence. We have seen all.

The Guide and I, entering that secret road,

Toiled to return into the world of light,

Nor thought on any resting-place bestowed.

We climbed, he first, I following, till to sight

Appeared those things of beauty that heaven wears

Glimpsed through a rounded opening, faintly bright;

Thence issuing, we beheld again the stars.

(*The Divine Comedy: Inferno Canto XXXIV 68–69, 133–139*)

J S Bach (1685–1750)

Come, Jesu, come, BWV 229

Come, Jesu, come, my flesh is weary,

my strength is fading fast,

and I long for thy peace;

the thorny path is too hard to me!

Come, come, I will yield myself to thee.

Thou art the way,

the truth and the life.

Aria

So I give myself into thy hands,

and good-night to you, oh world!

Though the course of my life hastens

to its end, the spirit is truly ready.

Let it dwell with its creator,

since Jesus is and ever shall be

the true way to life.

Paul Thymich 1697

Frank Martin (1890–1974)

Songs of Ariel

from Shakespeare's *The Tempest*

1. Act 1, scene 2

Come unto this yellow sands

And then take hands;

Courtsied when you have, and kissed

The wild waves whist:

Foot it featly here and there

And sweet sprites, then burthen bear

Hark! Hark! Bow-wow! Bow-wow!

The watch-dog's bark:

I hear. The strain of strutting chanticlear cry.

Cook-a-diddle-dow!

2. Act 1, scene 2

Full fathom five thy father lies,

Of his bones are coral made:

Those are pearls that were his eyes.

Nothing of him that doth fade,

But doth suffer a sea-change

Into something rich and strange...

Sea-nymphs hourly ring his knell

Ding-dong.

Hark! Now I hear them – Ding-dong bell.

3. Act 4, scene 1

Before you can say "come" and "go",

And breathe twice; and cry: "so, so",

Each one, tripping on his toe,

Will be here with mop and mow...

Do you love me, master? no?

4. Act 3, scene 3

You are three men of sin, whom destiny,

That hath to instrument this lower world

And what is in't, the never-surfeited sea

Hath caused to belch up you: and on this island,

where man doth not inhabit, you 'mongst men

Being most unfit to live. I have made you mad;

And even with such-like valour men hang and drown

Their proper selves: You fools! I and my fellows

Are Ministers of Fate. The elements,

Of whom your swords are tempered, may as well

Wound the loud winds, or with bemocked-at staves

Kill the still-closing waters, as diminish

One dowe that's in my plume: my fellow-ministers

Are like the invulnerable. If you could hurt,

Your swords are now too massy for your strengths,

And will not be uplifted... But, remember

(For that's my business to you!) that you three

From Milan did supplant good Prospero;

Exposed unto the sea-which hath requit it!

Him, and his innocent child: for which foul deed

The powers, delaying, not forgetting, have

Incensed the seas and shores – yea, all the creatures,

Against your peace. Thee of thy son, Alonso,

They have bereft; and do pronounce by me,

Ling'ring perdition (worse than any death

Can be at once!) shall step by step attend

You, and your ways; whose wraths so guard you from-

Which here, in this most desolate isle, else falls

Upon your heads – is nothing but heart's sorrow,
And a clear life ensuing.

5. Act 5, scene 1

Where the bee sucks, there suck I.
In a cowslip's bell I lie
There I couch, when owls do cry.
On the bat's back I do fly
After summer merrily...
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

Arnold Schönberg (1874–1951)

Peace on Earth, op 13

Through the eastern night of glory,
While the shepherds watch were keeping,
Came to man the Angel's story
Of the Mother and the Child.
Through the empyrean swelling,
To (all) those in darkness dwelling,
Came the heav'nly voice foretelling
Goodwill, Peace on Earth towards men!

Since that hour of hope reviving,
Deeds of blood and baleful striving,
Deeds of rapine, pillage, slaughter
Have defiled the souls of men.
Through night's stillness hear ye then!
Hear the Angel voices pleading,
Hear them, suppliant, interceding,
Goodwill, Peace on Earth to men!

Now to those in shadow grieving,
Comes the Sun, their gloom relieving,
Comes deliv'rance banning sorrow.
Hail the Day-Spring from on High
All ye who in darkness lie!
Truth and justice wrong redressing,
When God's Kingdom, all confessing,
Brings a brighter, gladder morrow.

Surely bringing consolation
Speeds the news of man's salvation,
Spreads the message of the Christ-birth.
Lo! He comes to crown the right,
Faith at last is lost in sight!
Blazon forth to ev'ry nation
Jesus bringeth man salvation,
Hear the joyful proclamation:
Peace, Goodwill, to men on Earth!

Einojuhani Rautavaara (1928–)

The first Elegy

Who among the host of angels would hear me,
were I to cry out? And serenely yet,
were one of them to clasp me to his bosom,
would I be lost to his stronger presence? The beautiful
is but the start of the terrifying, still endurable as such,
and we admire it, for it refrains from destroying us.
Each and every angel is terrifying.

Alas, to whom should we turn in our need?
Not the angels then, nor men either,
and canny animals soon realize that we are not
so comfortable in the world, nor knowledgeable of it.
There only remains a tree on the slope, perhaps,
which we encounter daily, again and again,
and the street of yesterday.

Ah, and the night, when the wind which fills the firmament
rushes against the face. Whom would it leave untouched,

that hankered-after wind, gentle yet treacherous,
which painfully chafes the lonely heart?

Indeed, it is only the spring which has use for you.
Those many stars beckon you to seek them out.
Or the wave which swelled up from the past,
or when you passed by an open window:
a violin was heard to surrender.

Sounds, sounds. Hear, my heart,
as only holy ones may hear: they it was
whom the gargantuan cry wrenched up from the bedrock.
A whine teaches you, emanating from the young dead.

Certainly it is strange that you no longer inhabit the earth,
that you have forsaken the customs you adopted
only yesterday:

Neither to roses nor other tokens of promise
can be assigned the meaning of man's future;
nor can you cast off your name like a broken toy,
to see everything flutter loosely in space.

But all living things fall foul of making too forceful
a severance.

The angels (so it is said) do not often know
whether it is the dead or the living among whom they pass.
The eternal stream flows through both domains,
sucking everything with it, drowning all in its roar.

It is a wasted tale, the one which tells that
when complaint was raised against Linos,
it was music which boldly attempted to penetrate
the congealed matter?

Music was first into that bewildered room from which
the almost godly youth had suddenly stepped into eternity,
to find himself drained by the same vibrations
which now appeal to us, support us, give us nourishment.

Rainer Maria Rilke

Translation Andrew Bentley

Peter Bengtsson (1961–)

Songs to Lilith

Come back to me, stay by me,
lull me with touch of forgotten caresses,
One warm dream clad about with
a fire as of life that endures;
The delight of thy face,
and the sound of thy feet,
and the wind of thy tresses,
And all of a man that regrets,
and all of a maid that allures.

For thy bosom is warm to my face,
and profound as a manifold flower,
Thy silence is music, thy voice as an
odour that dies in a flame;
Not a dream, not a dream is the kiss
of thy mouth, and the bountiful hour
That makes me forget what was sin,
and would make me forget were it shame.

Thine eyes that are quiet,
thine hands that are tender,
thy lips that are loving,
Comfort and cool me as dew in the
dawn of the moon like a dream;
And my heart yearns baffled and blind,
moved vainly towards thee,
and moving

As the refluents seaweed moves in
the languid exuberant stream.

Swineburne

composition ... *a riveder le stelle* from 1973 is different from earlier compositions in many respects. This music is like a tone poem, in which settings of the words alternate with episodes giving a purely acoustic depiction of the mood of the poem. The choral texture here is more homophonic than in the previous works, and emphatically horizontal. Splendid 16-part chords play an important part at the climax, and these are followed by a soprano solo, a lyrical vocalise interpreting the experience of the heavens, which follows the painful, harrowing pilgrimage through hell: "... a riveder le stelle / ... again to see the stars".

Johann Sebastian Bach (1685–1750). The date and occasion of the composition are uncertain, though its text is certainly fitting for a funeral service. The motet begins with three interjections: "Kommt!" before the first phrase is allowed to unfold and the text, full of worldweariness and spiritual yearning, is declaimed in short, alternating phrases by the two choirs. Bach is sometimes thought of as an "abstract" composer, but this work is one of the innumerable proofs of his response to the biblical text. It is also a penetrating evocation of emotions as they modulate through facets of seemingly single condition. The human voice alone can do justice to the music.

Frank Martin (1890–1974) Swiss composer who grew up in Geneva and never received a music conservatory, but studied with J. Lauber. Initially he taught at the E. Jaques-Dalcroze Institute, but from 1939 he worked solely as a composer. He developed his own musical language by breaking away from serial and diatonic methods, and from the 12-tone techniques of Schönberg. The *Songs of Ariel* are originally written as preliminary studies for his opera *The Tempest*.

Arnold Schönberg (1874–1951) *Peace on Earth*, composed 1907, at the same time as the extremely progressive chamber music compositions *Das Buch der hängenden Gärten* and the *String Quartet in F-sharp minor*. The choral work is more traditional, the harmony is late-romantic, but is used in a way of word-expressing purpose giving premonitions of the future master. The piece emanates dignity, gravity, faith – a sort of profaned poetry: incense!

Einojuhani Rautavaara (1928–) studied composition under Aarre Merikanto in his native Helsinki and also under Aaron Copland and Roger Sessions in New York. His choral music occupies an important position in his prolific output. Rainer Maria Rilke is an author to whom Rautavaara has felt powerfully attracted ever since the song cycles *Fünf Sonette an Orpheus* (1956) and *Die Liebenden* (1959), and the Duino Elegies have accompanied him through life, both spiritually and literally speaking. In particular the angels of the first Elegy have become something of a signature tune with him. But it was not until the international choral federation Europa Cantat asked him to write a major choral composition in 1993 that he felt ready to set Rilke's *Die Erste Elegie* to music. This is gentle music, and even at its most dramatic it is poetic and expressive.

Thomas Jennefelt (1954–) studied composition at The Royal College of Music in Stockholm for Gunnar Bucht and Arne Mellnäs. Since 1977 he is a member of the Eric Ericson Chamber Choir and has come out as a vocal composer with choir works as *Warning to the rich* and *Dichterliebe*. He has also composed the operas *The Jester's Hamlet* and *The Vessel*. The *Vessel* had its first performance in Copenhagen in September 1994. *Claviante Brillioso* is one of the pieces from his composition *Sequences*. The text is a self-invented "quasi"-Latin with no actual meaning.
Peter Bengtsson (1961–) received his basic musical training in organ and piano-playing at the local music school and has sung in choirs since the age of fourteen. He continued his piano studies, but began to devote more and more of his time to the organ and to composing. He studied composition for Sven-David Sandström and Gunnar Bucht. He got other important influences from Pär Lindgren and Brian Ferneyhough. During the 80's he worked as répétiteur for the ECCC, and as a freelance organist with a wide repertoire. Nowadays he works full-time as a composer. One of his most important compositions is the chamber opera *The Maids*.



VOICES & VIEWS IV

A GALA EVENING
Sunday, June 1st
following the concert

For information, please call
(213) 626-0624 ext. 20

Highlights from LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

Paul Salamunovich · Music Director

MARCH 1997

THE LOS ANGELES MASTER CHORALE IS PROUD TO ANNOUNCE THE AWARD OF TWO VERY SPECIAL GRANTS RECENTLY RECEIVED

The James Irvine Foundation has awarded a \$550,000 grant as a result of a collaborative proposal submitted by The Music Center, Inc. on behalf of the Center Theatre Group, the Los Angeles Philharmonic, L.A. Opera and the Los Angeles Master Chorale. The grant provides resident companies to implement extraordinary opportunities to pursue a range of innovative audience development techniques over the next year. The Master Chorale is using the grant to initiate a Speaker's Bureau through which volunteers will introduce the chorus and its repertoire to the community. In addition, the Student Ticket Scholarship Program, touring Outreach Ensemble and High School Choir

Festival will be expanded to focus on audience development as well as education.

The Los Angeles Master Chorale was awarded a grant of \$100,000 by The Ralph M. Parsons Foundation to be used for essential fundraising development efforts over the next year. This grant is particularly significant because it recognizes the value of a well-structured development effort in order to support the programming of a professional chorus. We applaud the Board of Directors of The Ralph M. Parsons Foundation in its commitment to the arts and the cultural life of Los Angeles.

8TH ANNUAL HIGH SCHOOL CHOIR FESTIVAL

Monday, April 7, 1997
*Dorothy Chandler Pavilion
The Music Center*

- 10:30-12:00 Choral Showcase of Individual Choirs
- 1:00-1:45 Combined Choir Concert combining 24 high school choral ensembles will perform under the direction of Paul Salamunovich

Plan now to join us in this wonderful day of music making.

We are saddened to announce the passing of a special, dear friend in the choral world. Louis Batto, founder and artistic director of Chanticleer, has recently died in San Francisco. Louis' musical creativity and vision set new standards for choral groups around the world. His artistry brought the music of Chanticleer to millions. He will be greatly missed. The Master Chorale presented Chanticleer as a Guest Choir in April 1993.

HIGH NOTES

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The Master Chorale Associates
Cordially Invite You to Attend

From Chaucer to the Internet

An Exciting Tour of the Rare Books Collection
at the Occidental College Library

Wednesday, March 26, 1997

6:30 p.m. Patron Reception

7:00 p.m. *From Chaucer to the Internet*

- Champagne & hors d'oeuvres reception in the exquisite Braun Room
- Viewing the Kelmscott Edition of Chaucer's *The Canterbury Tales* and discussion by Chaucer scholar Madeline Copp
- Performance by The Occidental College Singers of *From Brahms to Jazz*
- Tours through the rare book collections
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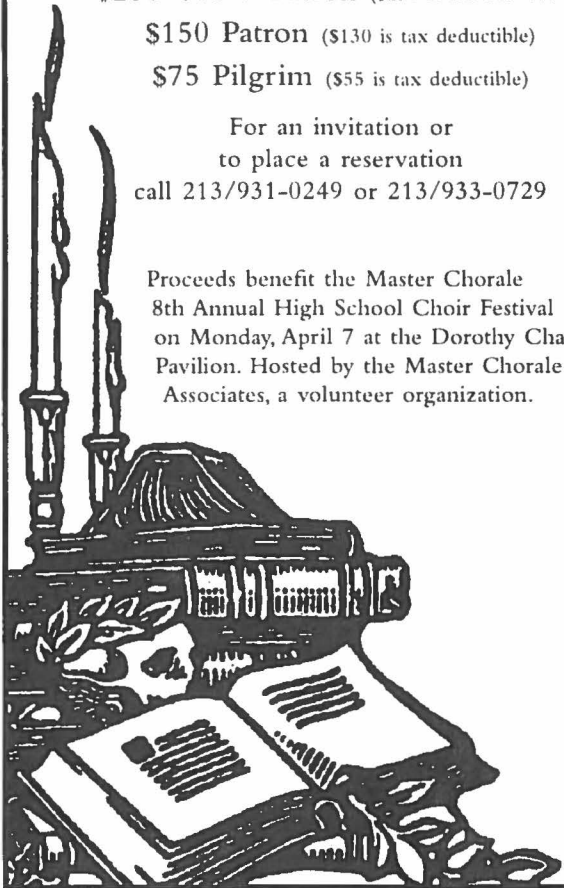
\$250 Grand Patron (\$230 is tax deductible)

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For an invitation or
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call 213/931-0249 or 213/933-0729

Proceeds benefit the Master Chorale
8th Annual High School Choir Festival
on Monday, April 7 at the Dorothy Chandler
Pavilion. Hosted by the Master Chorale
Associates, a volunteer organization.



UPCOMING MASTER CHORALE CONCERTS

Classics NEW & OLD

Sunday, April 13, 1997, 7:30 p.m.

PERGOLESÌ • *Magnificat*

MORTEN LAURIDSEN • *Lux Aeterna* (World Premiere)

HAYDN • *Te Deum* and *Mariazeller Mass*

A profound and charming program featuring the highly anticipated world premiere of Morten Lauridsen's *Lux Aeterna* for chorus and chamber orchestra. Lauridsen's radiant score contains references to light in a serene setting. Not to be missed!

Jim Svejda, USC Radio On-Air Host, and composer Morten Lauridsen will host the Curtain Raiser Preview at 6:30 p.m.

Marie Hodgson, soprano Leslie Inman Sabedra, alto
Sal Malaki, tenor Stephen Grimm, baritone



Media sponsor

91.5 KUSC FM

FAURÉ & fête

Sunday, June 1, 1997, 7:30 p.m.

FAURÉ • *Requiem*

DOMINICK ARGENTO • *Te Deum*

Virenia Lind, soprano James Drollinger, baritone

Fauré's sublime *Requiem* and Argento's exalted *Te Deum*, two of Maestro Salamunovich's personal favorites, are featured on the season finale program. In honor of the event, Mr. Argento will be with us at the concert.

Dr. Alan Chapman and Dominick Argento will host the Curtain Raiser Preview at 6:30 p.m.

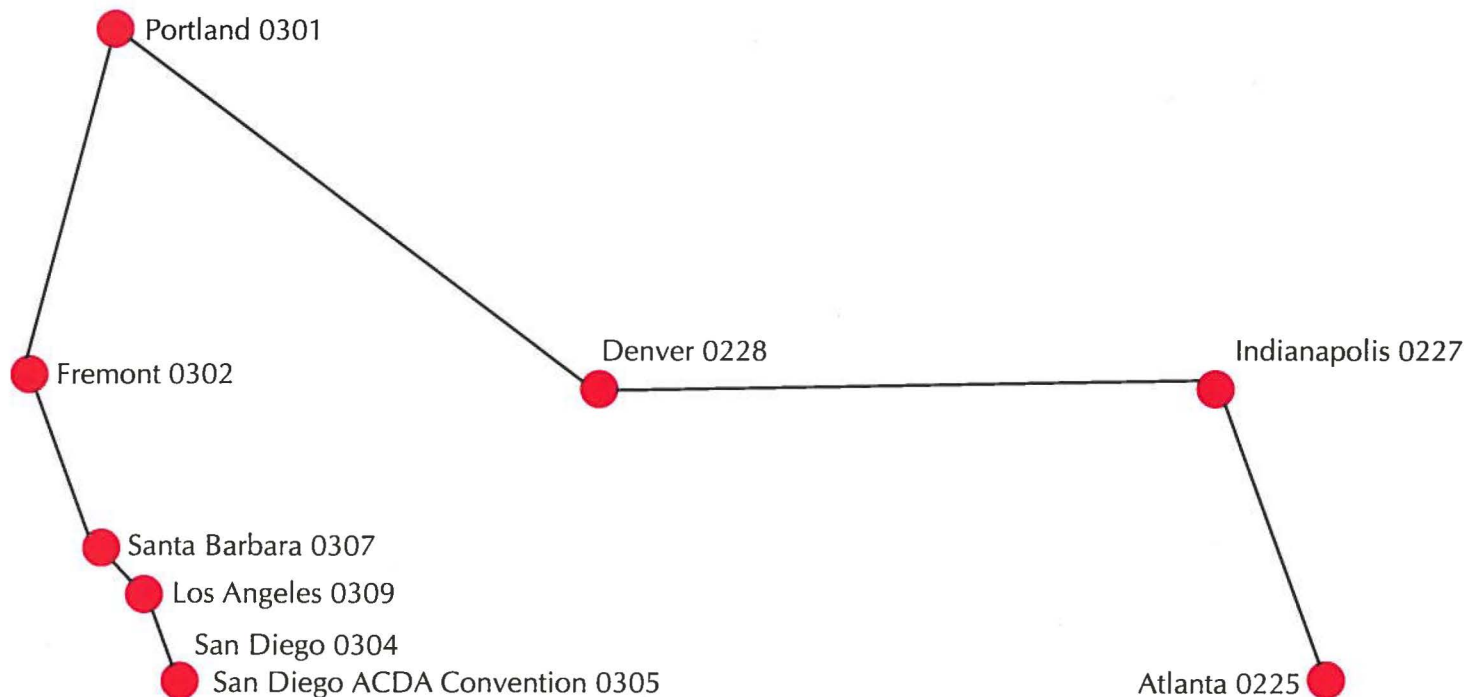
Following, the birthday celebration begins! Be among the well-wishers to sing "Happy 70th" to both Maestro Salamunovich and Mr. Argento.

Sponsored by

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50th Anniversary US Tour

February 25 – March 9 '97



**THANKS, ERIC ERICSON,
FOR FIFTY YEARS OF MAGNIFICENT MUSIC.**

*In celebration of your 50th Anniversary and ours,
we are proud to co-sponsor the U.S. tour of the Eric Ericson Chamber Choir.*

Discography

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| <p>1972 Stockholm Chamber Choir & Eric Ericson encounter Svend Asmussen
RCA VICTOR SCD 1025</p> <p>1972 A Fragrance of Sweden
<i>Swedish romantic choir music</i>
EMI 7631322</p> <p>1982 Brahms • Zigeunerlieder
<i>Choral works op 42, 62, 104</i>
0630-174262 (CD release March '97)</p> <p>1983 Verdi – Quattro Pezzi Sacri
<i>Berlin Philharmonic Orchestra, Auger, Muti</i>
EMI CDC 7470662</p> <p>1985 Handel – Messiah
<i>Concentus Musicus Vienna, Harnoncourt</i>
TELDEC 8.35617</p> <p>1987 Swedish Contemporary Music I
<i>works by Lidholm, Werle</i>
PS CD 35</p> <p>1989 Swedish Contemporary Music II
<i>works by Bäck, Edlund, Mellnäs, Maros</i>
PS CD 38</p> <p>1990 Swedish Contemporary Music III
<i>works by Jan Sandström, Hillborg, Eliasson, Jennefeld, S-D Sandström</i>
PS CD 44</p> <p>1989 Ad Dominum
<i>Otto Olsson – Six Latin Hymns, 3 Preludes & Fugues for Organ</i>
MSCD611</p> <p>1990 Mozart – Requiem
<i>Berlin Philharmonic Orchestra, Muti, Pace, Meier, Lopardo, Morris</i>
EMI CDC 7496402</p> <p>1991 Haydn – Die Schöpfung
<i>Berlin Philharmonic Orchestra, Levine, Battle, Winbergh, Moll</i>
DG 427 629-2</p> | <p>1991 Stravinskij – Oedipus Rex
<i>Swedish Radio Symphony Orchestra, Salonen, Cole, von Otter, Estes, Sotin, Gedda</i>
SK 48 057</p> <p>1991 Beethoven – Missa Solemnis
<i>Vienna Philharmonic Orchestra, Levine, Studer, Norman, Domingo, Moll</i>
DG 435 770</p> <p>1992 Sacred Songs
<i>works by Randel, Cronhamn, Widéen, Norman</i>
MSCD615</p> <p>1992 J S Bach – Six Motets
<i>The Drottningholm Baroque Ensemble, Ericson</i>
EMI 7546342</p> <p>1992 Brahms – Ein Deutsches Requiem
<i>Berlin Philharmonic Orchestra, Abbado, Studer, Schmidt</i>
DG 437 517-2</p> <p>1993 Roman – Cantatas
<i>Jubilate, Te Deum, Wedding Music, Funeral Music for Fredrik I, The Drottningholm Baroque Ensemble, Ericson</i>
MSCD413</p> <p>1994 Europäische Chormusik auf Fünf Jahrhunderten
7243 5 65344 2 1</p> <p>1994 Virtuose Chormusik
7243 5 65348 2 7</p> <p>1994 Schumann – Scenes from Goethe's Faust
<i>Berlin Philharmonic Orchestra, Abbado, Terfel, Mattila, Rootering, Bonney, Wottrich</i>
S2K 66 308</p> | <p>1995 Bach – St John Passion
<i>The Drottningholm Baroque Ensemble, Ericson Crook, Lander, Högman, Groop, Lundberg</i>
VANGUARD 99047/48</p> <p>1995 Bach – St Matthew Passion
<i>The Drottningholm Baroque Ensemble, Ericson Cornwell, Fredriksson, Högman, Groop, Hedlund, Salomaa</i>
VANGUARD 99053/55</p> <p>1995 Bach – Christmas Oratorio
<i>The Drottningholm Baroque Ensemble, Ericson, Crook, Oelze, Groop, Landberg</i>
VANGUARD 99051/52</p> <p>1995 Bach – Mass in B minor
<i>The Drottningholm Baroque Ensemble, Ericson, Bonney, Groop, Hedlund, Lundberg</i>
VANGUARD 99044/45</p> <p>1996 Rameau – Castor et Pollux
<i>Concentus Musicus Vienna, Harnoncourt, Souzay, Scovotti, Lerer, Schéle, Vandersteene</i>
TELDEC 2292-42510-2</p> <p>1996 Handel – Belshazzar
<i>Concentur Musicus Vienna, Harnoncourt, Tear, Palmer, Lehane, Esswood</i>
TELDEC 0630-10275-2</p> <p>1996 Nordic Choral Music
<i>works by Lidholm, Rautavaara, Holten, Jersild, S-D Sandström, Jennefeld</i>
CAP 21461</p> |
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