

LOS ANGELES
MASTER CHORALE
& SINFONIA ORCHESTRA

PAUL SALAMUNOVICH,
MUSIC DIRECTOR

1999/2000
SEASON

HEAR THE MUSIC SOAR



CONTEMPORARY
CLASSICS

Sunday, October 24, 1999

7:30 p.m.



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LOS ANGELES MASTER CHORALE & SINFONIA ORCHESTRA

PAUL SALAMUNOVICH, MUSIC DIRECTOR

CONTEMPORARY CLASSICS

Sunday, October 24, 1999 at 7:30 p.m.

Curtain Raiser Preview at 6:30 p.m. with Alan Chapman

Dorothy Chandler Pavilion

This evening's program is dedicated to the memory of Paul Hill, Founder and Director of The Paul Hill Chorale, Washington, D.C., and Guest Conductor of the Los Angeles Master Chorale in 1982 and 1986.

Paul Salamunovich
Conductor

Barry Socher
Concertmaster

Tamara Matthews
Soprano

Håkan Hagegård
Baritone

THIS EVENING'S PROGRAM

Lux Æterna

Morten Lauridsen
(1943)

Introitus
In Te, Domine, Speravi
O Nata Lux
Veni, Sancte Spiritus
Agnus Dei — Lux Æterna
(Performed without pause)

INTERMISSION

Ein Deutsches Requiem

Opus 45

Johannes Brahms
(1833-1897)

I	Selig sind, die da Leid Tragen	<i>Chorus</i>
II	Denn alle Fleisch es ist wie Gras	<i>Chorus</i>
III	Herr, lehre doch mich, dass ein Ende mit mir haben muss	<i>Baritone & Chorus</i>
IV	Wie lieblich sind deine Wohnungen, Herr Zebaoth	<i>Chorus</i>
V	Ihr habt nun Traurigkeit Ich will euch trösten	<i>Soprano Chorus</i>
VI	Denn wir haben hie keine bleibende Statt Siehe, ich sage euch ein Geheimnis	<i>Chorus Baritone</i>
VII	Selig sind die Toten, die in dem Herren sterben	<i>Chorus</i>

Tamara Matthews, *Soprano*
Håkan Hagegård, *Baritone*

This concert is made possible by generous grants from the Dan Murphy Foundation and the Barbro Osher Pro Suecia Foundation.

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 is prohibited in the auditorium. Programs and artists subject to change. Patrons cannot be paged during a performance.

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PROGRAM NOTES

by Peter Rutenberg

Lauridsen and Brahms
Lux Aeterna and *Ein deutsches Requiem*

The choral music lover will be hard-pressed to imagine a more felicitously gratifying pairing than Brahms' *Requiem* and Lauridsen's *Lux Aeterna*. On virtually every level but the specific choice of text and musical themes, there are shared values and inspirations, uncanny similarities and mesmerizing parallels, and emotionally restorative riches beyond measure. These are masterworks in every sense of the word.

In his preface to the published choral score, Morten Lauridsen wrote, "*Lux Aeterna* for chorus and chamber orchestra was composed for and is dedicated to the Los Angeles Master Chorale and its superb conductor, Paul Salamonovich, who gave the world premiere in the Dorothy Chandler Pavilion of the Los Angeles Music Center on April 13, 1997. The work is in five movements played without pause. Its texts are drawn from sacred Latin sources, each containing references to Light. The piece opens and closes with the beginning and ending of the Requiem Mass, with the three central movements drawn, respectively, from the *Tu Deum* (including a line from the *Beatus Vir*), *O Nata Lux*, and *Veni, Sancte Spiritus*."

"The instrumental introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui*, *Rose* and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on *et lux perpetua*. In *Tu, Domine, Speravi* contains, among other musical elements, the cantus firmus *Herzliebster Jesu* (from the *Nuremberg Songbook*, 1677) and a lengthy inverted canon on *fiat misericordia*. *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs — the former the central a cappella motet, and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful *Alleluia*."

No one who was in the audience that April evening in 1997 will forget the instantaneous and vociferously enthusiastic acclaim accorded the premiere of *Lux Aeterna*. In addition to the clear merit of the work and its masterful first performance, however, there seemed to be an air of surprise among us concert-goers, as if we hadn't quite expected such a triumph from "new music." Yet the more we applauded and cheered, the more we wanted to. Perhaps that is part of the legacy of the 20th century — that we've forgotten to expect wondrous things from new music.

In centuries past, greatness had been expected of prominent composers, and audiences were far from forgiving when they felt shortchanged. Brahms had already suffered the "fiasco" (as he called it) of the first performance of his D-minor Piano Concerto at the Leipzig Gewandhaus in 1859. His faith in the work was eventually vindicated, but the death of Robert Schumann, his mentor — in combination with the continuing struggles of the young musician,

and finally his mother's death — had placed the composer under the subtle but persuasive hand of grief. It pointed the way through a very human process that would synthesize this overwhelming torrent of emotion into a musical triumph — the *Requiem*. It was not until the Christmas of 1866 that Brahms was able genuinely to relax, secure in the knowledge that both the work and his period of tremendous inner growth were (almost) complete. An inadequate performance of the *Requiem's* first three movements conducted by Herbeck at the *Gesellschaft der Musikfreunde* in Vienna a year later did not deter Brahms' courage. The first full performance (minus the as-yet-unwritten fifth movement), scheduled for the approaching Good Friday in Bremen, would be conducted by the composer.

Biographer Karl Geirginger recounts the events: "When at last 10 April 1868 arrived, Brahms had every reason to be 'quite happy.' All those who were present at this first performance of the *Requiem* felt that this was an important artistic event; this consciousness fired both singers and players to do their utmost, and inspired the audience to appreciation of all the beauties and subtleties of this wonderful work. When Brahms stepped up to the conductor's desk, a wave of emotion seemed to meet him. ... On that day Brahms, at the age of 35, experienced fully for the first time complete success, and even though many such experiences were to be his, he could rarely have enjoyed any of them as he enjoyed this first triumph. ... Before the month was out, [the *Requiem*] had to be repeated in Bremen. After this, Brahms added the wonderful fifth movement. ... In this final and complete form the work was performed in Germany no less than twenty times in the following year. London followed in 1871, Petersburg in 1872, and Paris in 1875."

Since its premiere, Lauridsen's *Lux Aeterna* has been enjoying a similar destiny, with dozens of performances around the country and abroad, in both the orchestral and the organ versions. In addition, a 1998 Grammy® nomination for the Master Chorale's recording of the work (RCM 19705) brought widespread acclaim. What makes these two works so beloved is of course a question with innumerable answers. A view on the broadest scale must focus on their universal appeal, their warm humanity. It is certainly true that both works draw on Biblical and liturgical texts, but Brahms would aver that he was drawn there for 'musical' reasons, and Lauridsen, for his part, to texts evocative of light — an essential image in his vocabulary. This drive to impart something on a *cultural* level to the world takes at least some of its motivation from the most personal of experiences, in each case, the death of the composer's mother. Brahms' mother had died years before; Lauridsen's passed away while he was writing *Lux Aeterna*. The nurturing presence of these women is palpable in both works; in the timeless realm of the soul, the underlying emotional context of each composer's sense of love, grief and resolve unfolds at its own pace.

Any student of Lauridsen's composition comes quickly to an awareness of how important music's rich past is to him,

both as frame of reference and as creative impetus. It is possible to hear in *Lux Aeterna* the echoes of a direct line back thirteen centuries to the codification of plainchant by Pope Gregory; to the first and second Notre Dame schools under Léonin and Pérotin respectively; to the paired dialogues that distinguish Josquin's high Renaissance style; to the playfulness of early Baroque counterpoint; to *cantus firmus* (chant or hymn melodies in long notes) as a Palestrina or Bach might have used them; to the big, juicy sonorities heard in Brahms' own *Requiem*, and beyond to the 21st century. Indeed, Lauridsen's choice of ancient texts and the associations that come with them add an important component to this two-way bridge to the past and future. It is the coup of his genius that not only doesn't the music sound academic or labored, but fresh and new, as in a modern distillation of essential flavors. The connections with chant are especially important in *Lux Aeterna*, so that, like Duruflé, the asymmetric rhythm of the melodies seems to be suspended in time, even as the music is propelled by its inner pulse.

Brahms was no stranger to music's venerable past either. He had an immense personal library with first editions, manuscripts, and subscriptions to the newest editions exploding from the burgeoning field of musicology. He studied avidly the music of Bach, Schütz, Palestrina and many other masters, and readily incorporated elements of those so-called dead styles throughout his oeuvre, thus revitalizing them, and imbuing his own music with a dimension of timelessness and immediacy otherwise unattainable.

Schütz had been the first to write a work under the title "A German Requiem" back in 1636 (more commonly known as the *Musikalische Exequien*). Whether Brahms had come across this title among the works of that composer — or more recently in Schumann's notebooks as musicologist Michael Musgrave has noted — is ultimately unimportant. Among several features in common, the text "Selig sind die Toten" ("Blessed are the dead") and a rather insistent use of modal harmonies (such as is heard at the opening of Brahms' sixth movement) play crucial roles in both works.

Like the older composers, especially Bach in his cantatas, Brahms unifies his *Requiem* through melody, in this case, the sad chorale *Wer nur den lieben Gott lässt walten* ("Whoever lets the loving God hold sway"), set in a minor key. Musgrave, in *The Music of Brahms*, reminds us that "The key to [the *Requiem*'s] development could well lie in a casual remark of Brahms to Siegfried Ochs, to the effect that the entire work rested on a chorale melody — one which we can easily identify." It is first readily heard in the opening funeral march of the second movement. Closer examination reveals that it also occurs at the very opening of the work — there, in a major key and without the upbeat — and elsewhere. That Brahms would choose to begin his *Requiem* with a variation of the central melodic idea, speaks directly to his principal purpose, that of consoling the living. Lauridsen also quotes from other melodies (his own and other sources) for the similar purpose of establishing both historical references, emotional associations, and other forms of continuity.

There is an old saying that architecture is frozen music. One may well posit the reverse, that music is liquid architecture. The greatest musical works have the soundness of their architecture on which to base their enduring success. Structure, including melodic development, key relationships, textural symmetries and other large-scale palette devices — and modeled after paragons of the late Renaissance, such as masses of Lassus, Palestrina and Byrd, to Schütz's *Christmas*

Story, to Bach's *B Minor Mass* and Mozart's "great" *Mass in C Minor* — is paramount to the musical experience and to the overall emotional impact. *Lux Aeterna* and *A German Requiem* share certain aspects of their respective structures with those "paragons" and with each other. In each, the opening material of the first movement returns toward the end, but is cast in a different light by virtue of how it is reintroduced: Lauridsen sets the *Agnus Dei* in its entirety before a climactic flourish recalls the chorus's first entrance, "grant them eternal rest," now with the words, "shine eternal light on them," which uses the same music. This "reprise" allows a reaffirmation of purpose leading directly to the jubilant acclamation of the "Alleluia." Brahms takes the opening text, "blessed are they that mourn," and, through what Musgrave calls a "master stroke" in the modulation from E-flat to F, recasts the same music with its new text, "blessed are the dead who die in the Lord" to come full circle.

Interestingly, the central, pivotal section of each work are the movements that stand apart from the rest, not just figuratively with regard to mood, but literally as separately published pieces of music. With Brahms, it is the lightest mood of the entire work, with its happy text, "How lovely is thy dwelling place." Airier music accompanies it, with flute and clarinet melodies, many *staccato* passages in the winds and *pizzicato* passages in the strings, and a decided dearth of dissonance in contradistinction to the weightier movements. Lauridsen, on the other hand, takes this opportunity to bathe the listener in full, rich, and delicately piercing harmonies, sung by voices alone, in a languorous tempo, the effect of which fairly explodes with a building tension that is not released until the choral entrance in the following movement. Each is perfectly construed to prepare the listener for what follows: in Brahms' case, it is the voice of his mother from heaven; in Lauridsen's, the brisk litany of supplications in *Come, Holy Spirit*.

In Lauridsen's opening movement there are various kinds of canonic entrances on *et lux perpetua, te decet hymnus, ad te omnis*, and the lovely offsetting by one beat of the sopranos as they lead the rest of the chorus in the section's final phrase. The second movement relies on certain canonic techniques for its argument; the third finds short motifs tossed carefully between the voices; and the fifth replicates the first in the frequency and import of canon. (Canonic devices do not appear in the fourth movement, in deference to the unison chorus.) In the *Requiem*, Brahms looks once again to his musical forefathers, Bach and Mozart, as imitative entrances abound, and no fewer than three major fugues (concluding the second, third and sixth movements) show the composer's command of 18th century counterpoint as a momentous and indispensable feature of the oratorio's dramatic character.

Brahms' *Requiem* and Lauridsen's *Lux Aeterna* are two of the greatest monuments of choral music ever written: their power, relevance and finesse speak to us each in our own language. Thus with our full attention and assent do they transport us over gossamer paths to a state of enlightenment and grace.

Peter Rutenberg is producer of the Master Chorale's Lauridsen Lux Aeterna CD, and, together with Fred Vogler, owns RCM records. He is also producer of The First Art national radio series, now in its seventh year; and is founding music director of Los Angeles Chamber Singers & Cappella. He works closely with the Master Chorale as Program Annotator and member of the Programming Committee.

LUX ÆTERNA

I. INTROITUS

Requiem aeternam dona eis,
Domine:

*Rest eternal grant to them, O
Lord,*

et lux perpetua luceat eis.
*and let perpetual light shine
upon them.*

Te decet hymnus Deus in
Zion,
*A hymn befits thee, O God in
Zion,*

et tibi redetur votum
*and to thee a vow shall be
fulfilled*

in Jerusalem:
in Jerusalem

exaudi orationem meam,
Hear my prayer,

ad te omnis caro veniet.
*for unto thee all flesh shall
come.*

Requiem aeternam dona eis,
Domine:

*Rest eternal grant to them, O
Lord,*

et lux perpetua luceat eis.
*and let perpetual light shine
upon them.*

II. IN TE, DOMINE, SPERAUI

Tu ad liberandum suscepuras
hominem

*To deliver us, you became
human,*

non horruisti Virginis uterum.
*and did not disdain the Virgin's
womb.*

Tu devicto mortis aculeo,
*Having blunted the sting of
death, You*

aperuisti credentibus regna
coelorum.

*opened the kingdom of heaven
to all believers.*

Exortum est in tenebris,
lumen rectis.

*A light has risen in the
darkness for the upright.*

Miserere nostri, Domine,
Have mercy upon us, O Lord,
miserere nostri.

have mercy upon us.

Fiat misericordia tua, Domine,
super nos

*Let thy mercy be upon us, O
Lord,*

quemadmodum speravimus in
te.

as we have trusted in thee.

In te Domine, speravi:
In thee, O Lord, I have trusted:
non confundar in aeternum.
Let me never be confounded.

III. O NATA LUX

O nata lux de lumine,
O born of light,

Jesu redemptor saeculi,
Jesus, redeemer of the world.
dignare clemens supplicum
*mercifully deem worthy and
accept*

laudes preces que sumere.
*the praises and prayers of your
supplicants.*

Qui carne quondam contegi
*Thou who once deigned to be
clothed in flesh*

dignatus es pro perditis.
for the sake of the lost ones,

Nos membra confer effici,
*grant us to be made members
tui beati corporis.*
of your holy body.

IV. VENI, SANCTE SPIRITUS

Veni, Sancte Spiritus,
Come, Holy Spirit,

Et emitte coelitus,
*Send forth from heaven
Lucis tuae radium.*

The ray of thy light.

Veni, pater pauperum,
Come, Father of the poor,

Veni, dator munerum,
Come, giver of gifts,

Veni, lumen cordium.
Come, light of hearts.

Consolator optime,
Thou best of Consolers.

Dulcis hospes animae,
Sweet guest of the soul,

Dulce refrigerium.
Sweet refreshment.

In labore requies,
In labor, thou art rest,

In aestu temperies,
In heat, the tempering,

In fletu solatium.
In grief, the consolation.

O lux beatissima,
O light most blessed,

Reple cordis intima
Fill the inmost heart

Tuorum fidelium.
Of all thy faithful.

Sine tuo numine,
Without your grace,

Nihil est in homine,
There is nothing in us,

Nihil est innoxium.
Nothing that is not harmful.

Lava quod est sordidum,
Cleanse what is sordid,

Riga quod est aridum
Moisten what is arid,

Sana quod est saucium.
Heal what is hurt.

Flecte quod est rigidum,
Flex what is rigid,

Fove quod est frigidum,
Fire what is frigid,

Rege quod est devium.
Correct what goes astray.

Da tuis fidelibus,
Grant to thy faithful.

In te confidentibus,
Those trusting in thee,

Sacrum septenarium.
Thy sacred seven-fold gifts.

Da virtutis meritum,
Grant the reward of virtue,

Da salutis exitum,
*Grant the deliverance of
salvation,*

Da perenne gaudium.
Grant everlasting joy.

V. AGNUS DEI — LUX ÆTERNA

Agnus Dei,
Lamb of God,
qui tollis peccata mundi,
*who takes away the sins of the
world,*
dona eis requiem.
grant them rest.

Agnus Dei,
Lamb of God,
qui tollis peccata mundi,
*who takest away the sins of the
world,*
dona eis requiem.
grant them rest.

Agnus Dei,
Lamb of God,
qui tollis peccata mundi
*who takest away the sins of the
world,*
dona eis requiem
sempiternam.
grant them rest everlasting.

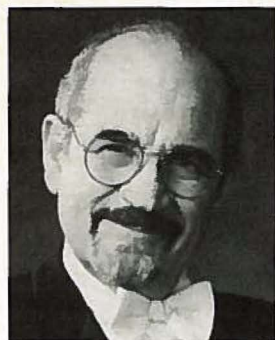
Lux aeterna luceat eis,
Domine:
*May light eternal shine upon
them, O Lord,*
Cum sanctis tuis in aeternum:
*in the company of thy Saints for
quia pius es.*
*ever and ever; for thou art
merciful.*

Requiem aeternam dona eis,
Domine,
*Rest eternal grant to them, O
Lord, and*
et lux perpetua luceat eis.
*let perpetual light shine upon
them.*

Alleluia. Amen.
Alleluia. Amen.

P

PERFORMER PROFILES



Paul Salamunovich

Paul Salamunovich, the Los Angeles Master Chorale's highly esteemed music director since 1991, has been associated with the Chorale since its founding and is just the third maestro to lead the chorus since its inception. Salamunovich was described recently by a *Los Angeles Times* critic as having

"sharpened and refined his choral instrument to a virtually unbeatable level."

Salamunovich's roots in the choral world run deep. 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 and became the Los Angeles Master Chorale in 1964. Salamunovich served as the Master Chorale's Assistant Conductor under Roger Wagner until 1977.

During Salamunovich's years as music director, the Los Angeles Master Chorale has released two widely acclaimed CDs under the RCM label, including *Lauridsen — Lux Aeterna*, and *Christmas*, the Chorale's first recording. *Lauridsen — Lux Aeterna*, which has been a top-seller throughout the country since its release in 1998, received a Grammy® nomination from the National Academy of Recording Arts & Sciences.

A highly esteemed music educator, Salamunovich was on the faculty of what is now Loyola Marymount University for 27 years. Salamunovich holds honorary doctorates from the University of St. Thomas in Minnesota and Loyola Marymount. He has also served as Conductor in Residence at the University of Western Australia in Perth and the Pontifical Institute of Sacred Music in Rome and is the recipient of the first Lifetime Achievement Award from MidAmerica Productions at Carnegie Hall. As part of the Los Angeles Master Chorale's educational outreach programs, Salamunovich leads a remarkable gathering of more than one thousand high school students who come together under his direction at the annual Los Angeles Master Chorale High School Choir Festival.

In 1995, Salamunovich joined Placido Domingo and Judith Jamison as an honoree for the Distinguished Artists Award presented by Club 100 of the Los Angeles Music Center. He has also been honored by the Vatican for his outstanding contributions in the field of sacred music and performed for Pope John Paul II on three occasions.

Throughout his career, Salamunovich has guest-conducted more than 750 choral concerts throughout the world. He has also conducted choral segments on numerous motion picture soundtracks for Columbia, Paramount, 20th Century Fox and Warner Bros.

In addition to his work with the Los Angeles Master Chorale, Salamunovich serves as Director of Music at St.

Charles Borromeo Church in North Hollywood, a position he has held since 1949.



Tamara Matthews

Regarded as one of the finest singers of her generation, American soprano Tamara Matthews is rapidly rising to the highest levels of the music world. With a voice described as "worthy of the angels" she won First Prize at the Musica Sacra *Bach Vocal Competition*, which resulted in

her acclaimed Carnegie Hall debut in 1994. She has performed as a soloist with the Los Angeles Master Chorale, the Accademia per La Musica Antica, and the Berkeley, Boston and Ravina music festivals; and has collaborated with numerous prominent conductors including Leonard Slatkin, Paul Salamunovich, Joshua Rifkin, Robert Page, Luis Biava, Greg Funfgeld and Stanley Sperber. In the 1998-99 season, she returned as featured soloist with the Philadelphia Orchestra (Poulenc *Gloria*), the Marlboro Music Festival, and the Bach Choir of Bethlehem. In the spring of 1999, Ms. Matthews debuted with Opera Delaware as Donna Anna (*Don Giovanni*), and with Musica Angelica in Los Angeles as guest soloist.

Her 1999-2000 season will include her Kennedy Center debut (Bach's *Mass in B Minor*) and an appearance as special guest soloist with the Haifa Symphony Orchestra (opera arias and Mahler's *Symphony No. 4*) in Israel to open their gala 50th season. Last season, she enjoyed triumphant debuts as soloist with the Cleveland, Philadelphia, and New Jersey symphony orchestras. Ms. Matthews' recent operatic debuts in New York, Chicago, and San Francisco have been universally praised in a wide range of roles including Micaela, the Marshallin, Vanessa, Mozart's Countess, Pamina and Ilia, and a variety of "bravura" Baroque leading ladies. She was featured in the world premiere of Scarlatti's newly discovered *L'Aldimiro*. Recent recording releases include Bach's *Mass in B minor* for Dorian, the *Buxtehude Sacred Cantatas*, Bach's *St. John Passion* and a collection of works by Ristori, Fux, Heinichen and Lotti for Pro Gloria Musicae, *The Music of William Byrd* on the Lyrichord label, and Beethoven's *Ninth Symphony* and Haydn's *Lord Nelson Mass* for Koch Classics.



Håkan Hagegård

Swedish baritone Håkan Hagegård is considered one of the world's most accomplished performers. Catapulted into stardom by his delightful appearance as Papageno in Ingmar Bergman's film version of Mozart's *The Magic Flute*, he is equally at ease on the operatic stage, in recital, and in concert.

A favorite of the world's finest conductors, Mr. Hagegård's career spans three decades. He has been heard at the world's most distinguished opera houses and concert halls including Carnegie Hall, the Glyndebourne Opera Festival, Covent Garden, La Scala, Vienna Staatsoper, the Opéra Bastille in Paris, the Concertgebouw in Amsterdam, the Grand Théâtre of Geneva, the Sydney Opera House, the Santa Fe Opera, Deutsche Opera in Berlin, and the Stockholm Opera House.

During the present season, Mr. Hagegård's appearances include performances of *La Traviata* in Oslo, *Der Rosenkavalier* in Madrid, Mahler's *Das klagende Lied* in Vienna, Shostakovich's *Symphony No. 14* with the Philadelphia Orchestra, and Bach's *St. John Passion* with the New York Philharmonic.

A superlative recitalist, he has specialized in the traditional German repertoire and has recorded many of the great song cycles including Schubert's *Die Winterreise*, *Die schöne Müllerin*, and *Schwannengesang*, Schuman's *Dichterliebe*, Wolf's *Italienisches Liederbuch*, and Grieg's "50 Songs."

Mr. Hagegård's impressive discography comprises complete opera recordings, the great song cycles, sacred music, Mozart arias, Mahler songs and works of modern day composers. In January, 1999 Mr. Hagegård's recording, *Hagegård Sings Brahms, Sibelius and Stenhammar*, received a Grammy Award nomination in the category of "Best Classical Performance." This recording was released on the RCA Victor Red Seal label.



Morten Lauridsen

Morten Lauridsen, Composer in Residence of the Los Angeles Master Chorale, is currently one of America's most widely performed composers. His four choral cycles, the *Mid-Winter Songs* on poems by Robert Graves, *Madrigali: Six "Firesongs"* on Italian Renais-

sance Poems, *Lux Aeterna* 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 Atlanta Symphony Chorus, Chanticleer, the Robert Shaw, Dale Warland and Elmer Iseler Singers, the San Francisco Symphony Chorus, I Cantori and Dessoff Choirs of New York, Chicago *a cappella*, the Pacific Chorale and both the Los Angeles and San Francisco Chamber Singers.

Lauridsen's *O Magnum Mysterium* has had well over three thousand performances throughout the world since its 1994 premiere by Maestro Salamunovich and the Master Chorale, including concerts at Westminster Abbey, St. Martins on-the-Fields and a tour of Russia by the Princeton Chamber Singers and at Carnegie Hall, the Spoleto Festival, U.S.A. and the recent New York Philharmonic's "American Choral Classics" program by the Westminster Choir, conducted by Joseph Flummerfelt. *O Magnum Mysterium* and *Dirait-on* (from *Les Chansons des Roses*) have become the all-time best selling choral octavos distributed by Theodore Presser, in business since 1783. Lauridsen's works are featured regularly on the nationally-syndicated radio program, *The First Art*.

The *Choral Journal* named his works as among the most outstanding contemporary choral compositions, devoting an extended article to them in a recent issue. His works have been widely recorded (over two dozen recordings of *O Magnum Mysterium* alone to date), including a Grammy-nominated all-Lauridsen CD by the Los Angeles Master Chorale on RCM records, conducted by Paul Salamunovich, containing the *Lux Aeterna*, *Les Chansons des Roses*, *Ave Maria*, *Mid-Winter Songs* and *O Magnum Mysterium*.

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 Tchiakovsky Gold Medalist Nathaniel Rosen, the Pasadena Chamber Orchestra, Canadian Brass trumpeter Ronald Romm, the Viklarbo Chamber Ensemble 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, the Board of Governors of the Los Angeles Music Center, Meet the Composer, Chorus America and ASCAP, Mr. Lauridsen is Professor and Chair of the Composition Department at the University of Southern California Thornton School of Music. A native of the Pacific Northwest, Mr. Lauridsen divides his time between Los Angeles and his summer home on a remote island off the northern coast of Washington State.

Los Angeles Master Chorale

The 120-voice Los Angeles Master Chorale, led by Music Director Paul Salamunovich, maintains a unique and distinguished position as the largest choral organization of its kind in the United States. Recognized as one of Los Angeles' cultural treasures the Chorale



has played a leading role in the ongoing resurgence of interest in choral music. The Los Angeles Master Chorale is a resident company of the Music Center of Los Angeles County and will join the L.A. Philharmonic as a resident company of the eagerly anticipated Walt Disney Concert Hall.

The first organization in the nation to offer a complete season of great choral masterworks, the Los Angeles Master Chorale has also presented seventeen world premieres, two American premieres, and four West Coast premieres, thirteen commissioned by and for the Chorale. The Chorale's 36th season (1999-2000) follows an unusually successful 1998-99 season that included a Grammy® nomination from the National Academy of Recording Arts & Sciences for the critically acclaimed, top-selling compact disc recording *Lauridsen — Lux Aeterna*.

Founded by the late Roger Wagner, the Master Chorale gave its first performance at the Music Center's Dorothy Chandler Pavilion in 1964, presenting a full season every year since then with its own Sinfonia Orchestra. One of the Music Center's three original performing arts companies in residence, the Los Angeles Master Chorale will once again be a founding resident company upon the opening of Disney Hall. Over the years, the Master Chorale has hosted such distinguished guest conductors as Robert Shaw, Alfred Wallenstein, Helmuth Rilling, Margaret Hillis, Robert Page, Paul Hill and Richard Westenberg.

In addition to presenting its own season, the Chorale performs regularly with the Los Angeles Philharmonic at the Music Center and the Hollywood Bowl. The Los Angeles Master Chorale has also recorded with the L.A. Philharmonic and has performed and recorded with such stellar artists as Zubin Mehta, Carlo Maria Giulini, Andre Previn, Pierre Boulez, Michael Tilson-Thomas and Roger Norrington, among many others.

The Chorale has released two widely acclaimed CDs under the RCM label, *Christmas* and *Lauridsen — Lux Aeterna*, devoted to the works of Master Chorale Composer in Residence, Morton Lauridsen. *Lauridsen — Lux Aeterna* has been a top-seller throughout the country since its release in 1998.

The Los Angeles Master Chorale has been featured on the soundtracks of many major motion pictures, including *Air Force One*, *Batman & Robin*, *Dracula*, *Extreme Measures*, *First Knight*, *Flatliners*, *Grand Canyon*, *Independence Day*, *Intersection*, *My Best Friend's Wedding*, *Outbreak*, *Twister*, and *Waterworld*, among others.

Extending its reach to young voices in the community, the Master Chorale stages a remarkable gathering of young voices when the choral talents of more than one thousand high school students are brought together under the direction of Maestro Salamunovich at the Dorothy Chandler Pavilion during its annual Los Angeles Master Chorale High School Choir Festival. Additional educational outreach programs are offered by the Los Angeles Master Chorale's Chamber Singers, who appear at more than 35 Southern California elementary, middle and high schools each season.

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 Mary Bailey
 Kimberly Bernhardt
 Helen Birch
 Sara Bloxham
 Leanna Brand
 Aleta Braxton
 Cheryl Desberg
 Barbara Durham
 Joan Ellis
 Amy Fogerson
 Michelle Fournier
 Shin Han
 Sara Minton
 Sheila Murphy
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 Nancy OBrien
 Hee Sook Park
 Helène Quintana
 Leslie Sabeda
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Brent Almond
 Steve Batstone
 Lenard Berglund
 Scott Blois
 Edward Bruner

Mark Burroughs

Daniel Chaney
 Randall Garrou
 Paul Gibson
 Jack Golightly
 Jody Golightly
 Steven Harms
 Bong Won Kye
 Charles Lane
 Daniel Lo
 Dominic MacAller
 Sal Malaki
 Christian Marcoe
 Marvin Neumann
 George Sterne
 John St. Marie
 Mallory Walker

BASS

Geoffrey Alch
 Mark Beasom
 Steven Berman
 Andrew Cain
 Ron Colvard
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 Dwayne Condon
 Rehearsal Pianist

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Peter Somogyi

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NEWS & EVENTS

1999 Mexico City Bellas Artes Ball

An extraordinary evening has been planned just for you! Do join us for a magical evening November 13, 1999, as we re-create the grandeur of Mexico City during the 1930s at the 1999 *Mexico City Bellas Artes Ball*. The Ball, held annually at the Regal Biltmore Hotel in Los Angeles, includes a champagne and hors d'oeuvres reception, silent auction, Grand Choral Procession, dinner, dancing, and the Opera Balcony Serenade by the Los Angeles Master Chorale – plus a performance by dancer Domingo Rubio.

Guests of Honor at this year's Ball are Lillian and Jon Lovelace, being recognized by the Los Angeles Master Chorale for their commitment to the community and their love and

support of choral music through their extraordinary gift to help build the Choral Hall in the Walt Disney Concert Hall. Anne and Harrison Price are serving as Honorary Chairs. Co-chairs Alicia Garcia Clark, Mona Mapel, and Elayne Techentin and Event Producer Sandra Wisot promise a memorable evening!

For reservations or further information, please call Amy Piazza, at the Los Angeles Master Chorale, 213-626-0624, ext. 19.

1999 Season Finale

Thanks to the generous sponsorship of The Mellon Financial Group-West Coast, the Los Angeles Master Chorale celebrated the close of the season with the annual Voices & Views VI Gala held in the Grand Hall immediately following the *Great Opera Choruses* concert. The event honored Peter Hemmings, General Director, Los Angeles Opera, and was chaired by Dona Schultz and Christine Kuyper. The highlight of the evening

was the 120 members of the Master Chorale surrounding the dinner guests singing portions of the opera choruses featured on the earlier concert. Guests danced late into the evening to the sounds of the Swing Kings. To ensure reservations for the May 7, 2000, Gala, when *Hollywood Goes Classical*, please call the Master Chorale office at 213-626-0624.

What Do You Want to Sing?

On the first weekend in June, sixty very enthusiastic singers joined Maestro Paul Salamunovich and Composer Morten Lauridsen for a delightful choral weekend at Loyola Marymount University. The weekend included a Saturday rehearsal and dinner, hosted by the Master Chorale Associates, followed by a Sunday afternoon concert and reception hosted by Loyola Marymount University and Mary Breden, Director of Music at LMU. Each participant received an autographed score and a CD of the Sunday afternoon concert. The group was so excited about this experience that we plan to hold a similar event next spring. If you wish to participate, please send a postcard with your name and address to the Los Angeles Master Chorale, 135 North Grand Avenue, LA 90012. And, let us know what you might like to sing this year!



Celebrating the MasterStakes Drawing at Old Town Music are (l to r) Roxanne Duboucheron, Albert Eddy, and Fritzie Culick. Fritzie, owner of Old Town Music in Pasadena, purchased several tickets from Chorale member Albert Eddy in honor of her employees. Roxanne was the lucky employee with the winning ticket and received two first-class tickets on United Airlines, which came in handy for her honeymoon!

CLASSICAL 105.1

The following Los Angeles Master Chorale concerts will be broadcast by KKGQ from 10:00 to 11:00 p.m.

Contemporary Classics
November 25, 1999

Songs of Love
April 6, 2000

Madrigal Magic
May 11, 2000

Made in L.A.
June 15, 2000

CALENDAR OF EVENTS



Pictured at the Lauridsen Weekend are (l to r) Marshall Rutter, Los Angeles Master Chorale Executive Director Joan Cumming, Sarah McGunn, Mary Breden, Paul Salamunovich, Morten Lauridsen and Terry Knowles.

Los Angeles Master Chorale Welcomes First Director of Community Programs and Education

We would like to welcome Gretchen Nielsen to the staff of the Los Angeles Master Chorale. This new position of Director of Community Programs and Education has been long in coming. As you may know, we have educational programs in place but have never had a staff member devoted to maintaining the programs or developing new ones until now!

Gretchen comes to the Master Chorale with a background in opera. She graduated from Hood College in Frederick, Maryland, with a B.A. in German and Visual Arts and with a minor in Vocal Performance. After taking some time to explore her diverse interests, she moved to Baltimore and began working for the Baltimore Opera in Group Sales and Marketing. Her interest in the field of arts education led her to pursue an

administrative arts fellowship through OPERA America. In 1997 she was awarded the fellowship and worked for three companies: Opera Omaha, Los Angeles Opera and Glimmerglass Opera, specializing in education. After her fellowship, she managed a touring opera to schools in New York state for Glimmerglass Opera. Most recently, Gretchen helped to organize and administer a not-for-profit children's advocacy organization in South Eastern Pennsylvania. In August, Gretchen packed her car and drove from Pennsylvania to Los Angeles to join our staff. She has plunged into the world of the Master Chorale, meeting the Board, singers, other arts educators and teachers.

Gretchen would love to hear from you if you have any questions, ideas, or if you are interested in booking educational programs or volunteering. You can reach her at the Master Chorale Office 213-626-0624 ext. 15 or lamc@lamc.org.

NOVEMBER 1999

Friday, November 19 8:00 pm
Dorothy Chandler Pavilion

Choral Treasures from Mexico

We are pleased to present a special professional guest choir from Xalapa, Mexico — Coro de la Universidad Veracruzana — performing works of the most renowned and respected Mexican composers as well as traditional classics.

DECEMBER 1999

Saturday, December 18 2:00 pm
Dorothy Chandler Pavilion

Family Holiday Concert

Your family can ring in the holidays with this special concert featuring the Master Chorale, the Colburn Children's Choir, and master-of-ceremonies William Daniels, star of ABC's "Boy Meets World." Immediately following the concert, please join us for a family holiday tea in the Grand Hall of the Pavilion. Call 213-626-0624, ext. 10 for information.

Sunday, December 19 7:30 pm
Dorothy Chandler Pavilion

Home for the Holidays

Ring in the holidays with this concert of Christmas favorites beginning with Gabriellei's Brass Fanfare, Jonathan Willcocks' Magnificat Poulenc's Quartre Motets de Noel, and many more. A selection of popular carols will end this favorite holiday concert.

Monday, December 20 8:00 pm
Dorothy Chandler Pavilion

Messiah Sing-Along

Join soloists from the Chorale, the Sinfonia Orchestra and 3,000 others in celebration of the holiday! Bring your score (or buy one from us that evening) and become part of the chorus for Handel's beloved Messiah.

Visit us at www.lamc.org
Special thanks to our webmaster Bernard Samstag.

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Enthusiastic singers at the High School Choir Festival, sponsored by the Master Chorale Associates. Save the Date for the 11th Annual High School Choir Festival: May 5, 2000. The Festival's afternoon performance at the Dorothy Chandler Pavilion is free and open to the public.

With its motto *Let's Keep California Singing*, the Los Angeles Master Chorale Associates, the volunteer support group of the Los Angeles Master Chorale, has provided continuous volunteer support for our renowned Chorale since formation in 1964. The special project of the Master Chorale Associates is the Annual High School Choir Festival. Over 1000

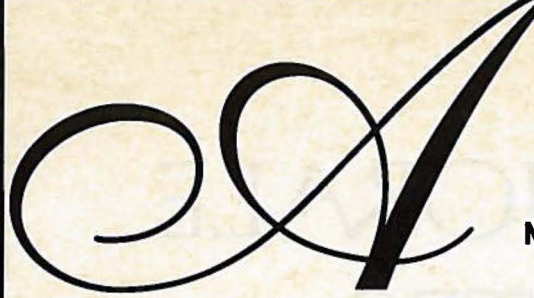
singers from more than 25 high schools participate annually. The 11th High School Choir Festival will be held May 5, 2000, at the Dorothy Chandler Pavilion. For more information, please call John Kelsey, Chair, at 818-790-0965.

The Master Chorale Associates also sponsor Student Scholarship Tickets and help support in-school concerts. For further infor-

mation about the Associates or any educational outreach activities, please call Gretchen Nielsen at 213-626-0624, ext. 15.

To join the Associates or to learn more about volunteer activities and open meetings, please call Regina Clark, 818-353-1360.

Join the Master Chorale Associates and other fellow concert-goers prior to the concert for a buffet dinner in the Grand Hall. Buffet Dinner is \$17 (cash only). Dinner begins at 5:30 prior to each concert. For reservations, please phone Bonnie Grinstead at 323-931-0249.



1999-2000

ANNUAL SUSTAINING FUND

When the Los Angeles Master Chorale and Sinfonia Orchestra step onto the stage, they do so because of the generosity of individuals, companies and foundations that are passionate about supporting this great music — individuals who realize that ticket sales alone will never begin to pay for this expensive and treasured art form.

Please join us in honoring the following individuals, businesses, and foundations who have contributed this year to support the artistic and education activities of the Chorale.

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135 North Grand Ave.
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Thank you for your love of the Chorale.



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The future of the Los Angeles Master Chorale rests with all of us. An endowment for the future is up to each of us to create today.

If you have already included the Master Chorale in your estate plan, please let us know. All irrevocable planned gifts qualify for inclusion in the Roger Wagner Society. Planned gifts allow you to benefit now and be a donor later. If you wish, we are able to assist you with your estate planning questions.

For information or to arrange a complimentary, private consultation in a confidential setting, please contact Marjorie Lindbeck, Director of Development, at 213-626-0624, ext. 20.

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- The Los Angeles Master Chorale wishes to recognize the following members of the Roger Wagner Society whose leadership and vision, through irrevocable planned gifts, will ensure the future of the Los Angeles Master Chorale:
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