

LOS ANGELES MASTER CHORALE & SINFONIA ORCHESTRA

PAUL SALAMUNOVICH, MUSIC DIRECTOR



FAMILY HOLIDAY CONCERT

Saturday, December 18, 1999 at 2:00 p.m.

Dorothy Chandler Pavilion

Paul Salamunovich
Conductor

Dwayne Condon
Pianist

William Daniels
Host

The Colburn
Children's Choir
Guest Choir

Mark Williams
Director

THIS EVENING'S PROGRAM

- | | |
|---|--|
| It's The Most Wonderful Time of the Year | Eddie Pola/George Wyle
arr. Hawley Ades |
| Carol of the Bells | Ukrainian carol
M. Leontovich
arr. Peter Wilhousky |
| Deck the Hall | Traditional Welsh carol
arr. John Rutter |
| Mary's Little Boy Chile | Calypso Christmas
Jester Hairston

Aleta Braxton, mezzo soprano |
| Rudolph, The Red-Nosed Reindeer | Johnny Marks
arr. Ruth Elaine Schram |
| The Very Best Time of the Year | John Rutter |
| 12 Days of Christmas | Traditional English carol |
| <hr/> | |
| We Can't Wait for the Morning to Come | Mark Williams |
| Do You Hear What I Hear? | Noel Regney/Gloria Shayne
arr. Harry Simeone |
| Sleigh Song | Hungarian Melody
arr. W. Hatch |
| What You Gonna Call Your Pretty Little Baby? | African American
Spiritual
arr. G. Gilpin |

This concert is made possible by a generous grant from the City of Los Angeles Cultural Affairs Department.

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.

Colburn Children's Choir

The Best of Time

Ron Singer
arr. Ron Singer/Mark Williams
Clement C. Moore

Combined Choirs

The Night Before Christmas

Clement C. Moore
William Daniels, narrator

Drummer Boy

arr. Harry Simeone
Men of the Chorale

A Spotless Rose

Jonathan Willcocks
Theo Lebow, treble

My Dancing Day

Traditional English
arr. Alice Parker/Robert Shaw

Jingle Bells

arr. Gordon Langford

Frosty the Snowman

Steve Nelson/Jack Rollins
arr. John Leavitt

White Christmas

Irving Berlin
arr. Roy Ringwald

I Saw Three Ships

Mark Riese

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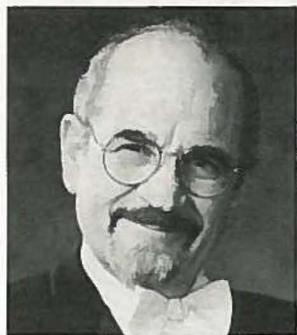
The Los Angeles Master Chorale records exclusively for RCM Records.

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ERFORMER 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.

During his tenure, the 120-voice Los Angeles Master Chorale has flourished, garnering a considerable reputation as America's premier chorus. Declared "a major cultural asset to Los Angeles" by the *Los Angeles Times*, the Los Angeles Master Chorale was lauded by conductor Sir Simon Rattle as "one of the finest choruses in the world." Salamunovich himself 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.



William Daniels

William Daniels is currently known to television audiences as Mr. Feeny on the ABC TV series "Boy Meets World," a role he has played for the last seven years.

Daniels had the rare privilege of having two television series running at the same

time for several years when he starred as Dr. Craig on the hit show "St. Elsewhere" (for which he won two Emmy Awards) and as the voice of "Kitt," the car, on "Knight Rider." His long and distinguished career also includes roles on stage and screen, including his starring role as John Adams in the Broadway and film productions of "1776."

Daniels was born in Brooklyn and made his first stage appearance tap dancing at the age of four and one half years. Three years later, he and his sister Jacqueline (then five) began performing as a song-and-dance team on radio, children's shows, in clubs and at benefits. After television performances on "The Horn and Hardart Children's Hour" emceed by Ralph Edwards, they formed their own radio show, "The Daniels Family," with their younger sister Carol.

As a teenager, Daniels performed the roles of John and Clarence in "Life With Father" during two and one half years on Broadway. Following military service as a staff sergeant with Armed Forces Radio, and at the suggestion of his mentor Howard Lindsey ("Life With Father's" author), Daniels enrolled in the drama department at Northwestern University. Lindsey's advice proved fortuitous not only for Daniels' career but also for his personal life, because it was at Northwestern that he met and mar-

ried fellow drama major Bonnie Bartlett.

Daniels' post-college career was launched when Tennessee Williams chose him to play Brick in the national company tour of "Cat on a Hot Tin Roof." He then performed in an off-Broadway production of "The Iceman Cometh," played Jimmy Porter in "Look Back in Anger," and starred in Edward Albee's "The Zoo Story," for which he won the Clarence Derwent Award. His other Broadway credits include "One Flew Over the Cuckoo's Nest," "A Thousand Clowns," and "A Little Night Music," among many others, and he also served as an assistant director with Jerome Robbins for "Gypsy," and "Oh Dad, Poor Dad."

His television credits range from a starring role in "Captain Nice" and dozens of video dramas to "The Rockford Files," "McMillan and Wife," "Quincy," "McCloud" and "Toma." Television movie roles include his portrayal of John Quincy Adams in "The Adams Chronicles" and G. Gordon Liddy in "Blind Ambition."

Daniels and his wife, Bonnie, divide their time between Los Angeles and Santa Barbara. They have two sons and one granddaughter.



Theo Lebow

Theo Lebow is, at the age of 13, a veteran in the rarefied world of boy sopranos. He has appeared as a soloist with the Los Angeles Mozart Orchestra, the Hollywood Bowl Orchestra, and the San Luis Obispo Symphony. As a

member of the Los Angeles Children's Chorus, Theo has sung in performances with the Los Angeles Philharmonic, the Los Angeles Master Chorale, and the Los Angeles Chamber Orchestra. He has appeared onstage in Los Angeles Opera productions of *Tosca* and *Carmen*. His solo roles with the Los Angeles Opera have included the Second Spirit in Mozart's *The Magic Flute* and, in December 1998, he created the role of Lennie Foxcub in the world premiere of Tobias Picker's *Fantastic Mr. Fox*.

Theo has performed on several motion picture soundtracks including *Armageddon* and the Disney animated feature film *Tarzan*. His first movie solo may be heard in Don Davis's score to *The Matrix*.

A seventh grade student at the Waverly School in Pasadena, Theo studies voice and piano with Stephanie Naifeh, and clarinet with Emily Bernstein.

Colburn Children's Choir



The Colburn School of Performing Arts provides the highest quality music, dance and drama instruction, after school and on weekends, to more than 1200 pre-college students from the Los Angeles area and beyond. Founded in 1950 and now in its new home just a block from the Los Angeles Music Center, the School has gained international acclaim for developing outstanding musical talent.

The Colburn Children's Choir is made up of thirty-four vocally gifted young singers from the greater Los Angeles area. The Choir rehearses each Saturday throughout the school year. Two major concerts are presented each season. The children also perform for various organizations in the metropolitan region. They share their music through the School's *Musical Encounter* program. The Choir performs a wide range of choral music from plain-song through contemporary styles.

The children's voices were heard on a television commercial aired throughout Europe in 1994. Last June the Choir performed an original opera as a part of their spring concert at their home, the Colburn School of Performing Arts.

The Colburn Children's Choir is directed by Mark A. Williams. He is an internationally known authority on the Kodaly approach to music education. He has worked with children throughout the U.S., the Virgin Islands, and in Hungary, China, Hong Kong, Thailand and the Philippines. He is in demand as a teacher of teachers. A composer, Mr. Williams has written many choral works for children including three operas. In addition to his work with the Colburn Children's Choir he directs the Young People's Chorus and the Children's Opera Workshop at the Colburn School.



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 not only as one of Los Angeles' cultural treasures but also as one of the world's premier choruses, 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 Los Angeles Music Center and will join the L.A. Philharmonic as a resident company of the eagerly awaited 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*.

The Los Angeles Master Chorale, declared "a major cultural asset to Los Angeles" by the *Los Angeles Times* and lauded by conductor Sir Simon Rattle as "one of the finest choruses in the world," was founded in 1962 by world-renowned conductor Roger Wagner as the first "master chorale" in the country. The 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 and Richard Westenberg.

Paul Salamunovich was appointed Music Director in 1991 as the third maestro to lead the chorus since its inception, and he has been associated with the Chorale since its founding. One of the countless accolades he has

received throughout his tenure came recently from a *Los Angeles Times* critic who wrote, "[Music Director] Salamunovich has sharpened and refined his choral instrument to a virtually unbeatable level."

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, including *Lauridsen - Lux Aeterna*, devoted to the works of Master Chorale Composer-in-Residence, Morton Lauridsen. *Lauridsen - Lux Aeterna*, which has been a top-seller throughout the country since its release in 1998, includes three world premiere recordings, *Lux Aeterna*, *Ave Maria* and *Mid-Winter Songs*. *Lauridsen - Lux Aeterna* was preceded by *Christmas*, the Chorale's first recording, which features Lauridsen's classic *O magnum mysterium*, two other modern Christmas compositions, a selection of timeless Latin pieces, and traditional holiday melodies.

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. The Chorale has also worked with such popular performers as Andrea Bocelli.

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 Los Angeles Unified School district elementary and middle schools each season.

LOS ANGELES
MASTER CHORALE
1999/
2000
SEASON

LOS ANGELES MASTER CHORALE & SINFONIA ORCHESTRA

PAUL SALAMUNOVICH, MUSIC DIRECTOR

Home for the Holidays

Sunday, December 19, 1999 at 7:30 p.m.

Dorothy Chandler Pavilion

Join us for caroling on the plaza immediately after the performance.

Paul Salamunovich
Conductor

Theo Lebow
Treble

THIS EVENING'S PROGRAM

Personet Hodie	Lara Hoggard
Hodie Christus Natus Est	G. Pierluigi da Palestrina
In Dulce Jubilo	Michael Praetorius
O Magnum Mysterium	Francis Poulenc
Lo, How a Rose E'er Blooming	Hugo Distler
The Three Kings	Healey Willan
*The Virgin's Slumber Song	Max Reger arr. Robert Ross
Magnificat	Jonathan Willcocks
	Theo Lebow, treble

INTERMISSION

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What Cheer	William Walton
*The Gift	arr. Robert Chilcott
My Dancing Day	arr. Alice Parker and Robert Shaw
A Spotless Rose	Jonathan Willcocks
*Christmas Candle	Elinor Remick Warren
	Theo Lebow, treble
Still, Still, Still	James Fritschel
Mary's Little Boy Chile	Jester Hairston
	Aleta Braxton, mezzo-soprano
*The Christmas Song	Mel Torme and Robert Wells arr. Tony Fox
**Christmas Garland	Conrad Susa
	Los Angeles Master Chorale & Audience

**Text found on Page 9
*Orchestrated by Tony Fox

Caroling Choir

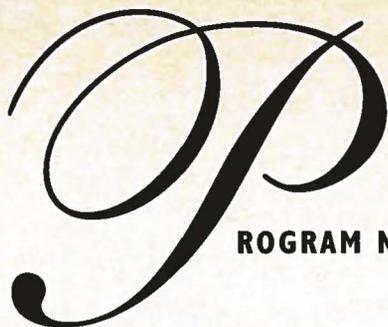
**LOS ANGELES COUNTY
HIGH SCHOOL FOR THE ARTS
CONCERT CHOIR
Dr. Tom Miyake, Director
Rachel Chew-Tang, Accompanist**

The beautiful poinsettias have been generously donated by
The Paul Ecke Ranch.

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The Los Angeles Master Chorale records exclusively for RCM Records.

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PROGRAM NOTES

by Peter Rutenberg

En casa. Chez nous. Heim. Domi. Babayit. Hjemme. Uchi. Gartre. I ka hale. *No matter how we say it, or where we find it, *HOME* is the place most of us want to be at this very special time of year. Whether we celebrate Christmas, Chanukah, or Kwanzaa, we seek to share it with our family and friends. Even if in October we groan at the first strains of Muzak carols, or wince at the first assault of commercialism on our diminishing daylight hours, by mid-December the sweet smell of seasonal spices permeates our surroundings, awakens our childhood memories of holidays past, and disposes our desire to reclaim the closeness and comfort of what is most familiar and dear to us. The friendly warmth and soul-satisfying spirit of this wonderful program — a heartfelt gift from Maestro Salamunovich, his Master Chorale and Sinfonia — is our ticket *Home for the Holidays!* (**Home* in Spanish, French, German, Latin, Hebrew, Danish, Japanese, Welsh and Hawaiian.)

The journey begins in the sonic splendor of Lara Hoggard's festive setting of *Personent Hodie* — a familiar processional tune dating from the 13th century. The instrumental introduction leads to the unison entrance of the chorus, harmonized briefly in three parts at times. Each of the four verses receives a special treatment, befitting their text, while maintaining the rhythmic drive and modal flavor established at the start.

From the Golden Age of Polyphony comes a favorite "noel" motet for double choir, *Hodie Christus natus est*, by the famed **Giovanni Pierluigi da Palestrina** (1525-1594). A citizen of Rome for most of his life, Palestrina had achieved a monumental stature by his death, with posts at St. John Lateran, Santa Maria Maggiore, and Sistine Chapel, and maintained a continuous stream of publications. His immense output includes over a hundred Masses, settings of the Magnificat in all the modes, offices, hymns, motets of every size and shape, and a small but impressive group of secular pieces. A melodist *par excellence*, Palestrina serves up a joyful sequence of tunes in this *Hodie*, with choirs divided by color — high voices in one, low voices in the other. With customary elegance and restraint, he merges the forces briefly only at phrase endings, the word *Gloria*, and for the *Noe* refrains.

A few generations after Palestrina, **Michael Praetorius** (1571-1621) can be found raising the roof at Wolfenbüttel with his prolific collections of large-scale vocal and instrumental works, and invaluable treatises on the musical practices of the day. Raised a strict Lutheran, his early contact with Schütz through the Dresden Court exposed Praetorius to the latest vogues of the Gabriellis and Monteverdi, which he exploited thoroughly in his German chorale-based oeuvre. In the nine volumes of the *Musae*

Sionae ("Muses of Zion"), one sees a rich development from the simplest four-part treatments to the fullest expanse of coloristic pageantry with several choirs. The justly beloved Christmas tune *In dulci jubilo* appears in Part II, in a setting for two choirs, marked by harmonic grandeur and regal flourishes.

The "great mystery" of the Nativity has proved an image of powerful inspiration among composers over the last thousand years, up to and including our very own Morten Lauridsen's 1994 setting. In 1952, however, it was **Francis Poulenc's** (1899-1963) turn to pen the *O magnum mysterium* which he did along with three other well-known Latin texts to make his *Quatre Motets pour le temps de Noël*. A somewhat raucous life-style and the senseless death of a dear friend gave the French composer pause in 1935 to reconsider his spirituality, and the result was a number of sacred works, including the *Gloria* and *Stabat Mater*. Interestingly, Poulenc's musical "voice" was virtually unchanged, thus, the hallmark angularities of his terse, bold gestures, and a penchant for acerbic harmonies, whether in the service of wry jocularity or gut-wrenching grief, remained forceful features of his composition. He portrays the "mystery" of this motet by pitting the low, dark tones of the rest of the choir against the searing, soaring soprano, in a potent series of short, repeated phrases, ending in a mood of muted joy.

Hugo Distler's tragically short life (1908-1942) was marked by an intense interest in the Baroque era. Although he frequently explored the dissonant extremes of tonal music, his tender arrangement of the favorite German chorale, *Es ist ein Ros' entsprungen*, recalls not only the original Praetorius version, but also the linear independence of 14th century motets. Moreover, the first two verses of *Lo, How a Rose E'er Blooming* are set to the same music, while the third is different, in a throwback even further to the *ballade* form (a-a-b) common among the Troubadours, Trouvères and Minnesingers of 12th century Europe.

London-born Canadian composer **Healey Willan** (1880-1968) toiled most of his life in relative obscurity from his base at St. Mary Magdalene in Toronto. A prolific composer of Anglican service music, his comprehensive appreciation of music's legacy — and his dedication to convincing emotional context and strong musical content — yield works that are masterful in every sense. Willan's setting of the Laurence Housman text, *The Three Kings*, is remarkable for its concise depiction of the arrival of the Magi in dramatic narrative and choral dialogue. Divided only in six parts until the final phrase, the chorus delivers a surpassing richness of color and harmony, creating a stirring snapshot of this singular moment.

By contrast, the lilting simplicity of **Max Reger's** (1873-1916) *Mariä Wiegenlied* (or *The Virgin's Slumber Song*) takes as its inspiration the old Johann Walter lullaby-chorale *Joseph dearest, Joseph mine* with some variation of melody and harmony. The chorus is scored as a four-part hymn with instrumental interjections.

The brilliant composer **Jonathan Willcocks'** 1997 *Magnificat* is composed for chorus, orchestra and treble

solo, and is conceived as a five-movement work using the standard Magnificat text, with interpolations of the *Ave Maria* and *There is no rose of such virtue*. The soloist is heard in the second movement, continuing in Latin as the chorus intones the *Ave Maria* in English, and returns at the beginning of the fourth movement to sing the medieval English carol above a unison chorus. Here, the writing becomes more active and contrapuntal, leading to the ecstatic return of the opening Magnificat motif and directly into the finale — a joyous conclusion to the program's first half.

A trio of charming works of English provenance opens the second half: first, **William Walton's** playful setting of a 16th century text by Richard Hill, *What Cheer?* Next, a sonorous arrangement of the well-known Shaker tune *Simple Gifts* by **Bob Chilcott**, with new text by Tony Isaacs, originally written for The King's Singers and retitled *The Gift*. And, the perennially cherished, *My Dancing Day*, as arranged by **Alice Parker** and the late **Robert Shaw**.

A lovely pairing of a favorite text (*A Spotless Rose*), set as a descant to a favorite carol (*Away In A Manger*), distinguishes this excerpt from **Jonathan Willcocks'** cantata *Christ Is Born*. It is followed by the gentle chiming of the late Angelena composer **Elinor Remick Warren's** *Christmas Candle*, written some six decades ago. The soprano section takes the lead in Los Angeles composer **James Fritschel's** arrangement of the traditional German lullaby carol, *Still, Still, Still*. A harmonic tapestry underscores this work, and the appearance of the melody in the men's voices heralds its tranquil conclusion. *Mary's Little Boy Chile* (*Calypso Christmas*) was conceived as an original Christmas Spiritual, based on West-Indian rhythms, by the indefatigable **Jester Hairston**. The late Mel Tormé's beautifully crafted *A Christmas Song* reminds us of the true meaning of *Home for the Holidays*.

San Francisco composer **Conrad Susa** wrote *A Christmas Garland* on a commission from the Cantari Singers of Columbus, Ohio, where the work was premiered in 1988. The composer describes the work in these words: "A glittering orchestral ritornello with cries of 'Noel' garlands the verses of *God Rest Ye Merry*, in which the angels announce the principal message of comfort and joy. The orchestra dances into *The Holly and the Ivy* but the chorus sings *I Saw Three Ships*, asking 'what was in those ships all three?' The answer, according to an old legend, is given by the men: *We Three Kings*. Arriving at the manger, the Kings find the Child being soothed by *The Coventry Carol*. The audience, awestruck at first, joins the choral adorations with *O Come All Ye Faithful*. Celebration breaks out in *Joy to the World*, humorously deconstructed to show its relationship to several of Handel's works. The ritornello with its 'Noels,' now all embracing and triumphant, concludes the work."

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.

A CHRISTMAS GARLAND

Conrad Susa

God Rest Ye Merry, Gentlemen

God rest ye merry, gentlemen, let nothing you dismay.
For Jesus Christ our Saviour was born on Christmas Day.
To save us all from Satan's pow'r when we were gone astray.
O tidings of comfort and joy, comfort and joy.
O tidings of comfort and joy.

We Three Kings of Orient Are

O — star of wonder, star of night,
Star with royal beauty bright.
Westward leading, still proceeding,
Guide us to thy perfect light.

O Come All Ye Faithful

O come all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold Him, born the King of Angels.
O come let us adore Him,
O come let us adore Him,
O come let us adore Him, Christ, the Lord!
Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heav'n above!
Glory to God, all glory in the highest,
O come let us adore Him,
O come let us adore Him,
O come let us adore Him, Christ, the Lord!

Joy To The World

Joy to the world! The Lord is come;
Let earth receive her King.
Let ev'ry heart prepare Him room,
And heav'n and nature sing, and heav'n and
nature sing, And heav'n and heav'n and
nature sing!
He rules the world! in truth and grace,
And makes the nations prove.
The glories of His righteousness,
And wonders of His love, and wonders of
His love, and wonders, wonders of
His love!

LOS ANGELES MASTER CHORALE

<p>SOPRANO Marian Bodnar Deborah Briggs Renee Burkett Shulgold Marti Castle Pamela Chapin Laura Grimm *Saundra Hall Hill Kristin Hightower Marie Hodgson *Janet Hook *Gina Howell Carol Juhas *Hyun Joo Kim *Emily Lin Cindy Martineau *Susan Mills Marnie Mosiman Vickere Murphy Frances Pampeyan Holly Ristuccia Carmen Rosendahl Christine Sorenson Duanna Ulyate Inyong Um</p>	<p>Irina Varnesova Nancy von Oeyen Sun Joo Yeo</p> <p>ALTO Mary Bailey *Nicole Baker Natalie Beck *Kimberly Bernhardt Sarah Bloxham *Aleta Braxton Cheryll Desberg *Barbara Durham Joan Ellis *Amy Fogerson Michelle Fournier Patricia Friedman Shin Han Kyra Humphrey Sara Minton Sheila Murphy Anita Nardine Nancy OBrien Hee Sook Park Helene Quintana</p>	<p>*Leslie Sabedra Mary Ella Van Voorhis Barbara Wilson Diana Zaslove</p> <p>TENOR Brenton Almond Steve Batstone Lenard Berglund Edward Bruner Rich Brunner Mark Burroughs *Daniel Chaney Joan French Randall Garrou *Paul Gibson Jack Golightly Jody Golightly *Steven Harms Charles Lane Daniel Lo Dominic MacAller *Sal Malaki Christian Marcoe Marvin Neumann</p>	<p>*George Sterne *John St. Marie Mallory Walker</p> <p>BASS Geoffrey Alch *Mark Beasom Steven Berman Aaron Cain *Paul Cummings *Jim Drollinger Albert Eddy Jm Ellfeldt Michael Freed *Michael Geiger Bruce Goldes *Stephen Grimm Hugh Grinstead Paul Hinshaw Jim Jensen Lew Landau Edward Levy Robert Lewis Roger Lindbeck Ron Matossian</p>	<p>Bob McCormac Michael Morales Jim Raycroft John Reinebach *David Schnell Paul Stephenson David Tinoco Burton York</p> <p>* Participating in the Family Holiday Concert</p> <p>The singers of the Los Angeles Master Chorale are represented by The American Guild of Musical Artists, David Schnell, AGMA Delegate</p> <p>Dwayne Condon, Rehearsal Pianist</p>
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SINFONIA ORCHESTRA

<p>FLUTE Geri Rotella</p> <p>HORN Jon Titmus, <i>principal</i> Kristy McArthur Morrell</p>	<p>TRUMPET Roy Poper, <i>principal</i> William Bing Kenneth Larson Marrissa Benedict</p> <p>TROMBONE William Booth, <i>principal</i> Alvin Veeh Terry Cravens</p>	<p>TUBA Douglas Tornquist</p> <p>TYMPANI Thomas Raney</p> <p>PERCUSSION Dale Anderson, <i>principal</i> Theresa Dimond</p>	<p>HARP Jo Ann Turovsky</p> <p>ORGAN William Beck</p> <p>PIANO/CELESTE Dwayne Condon</p>	<p>LIBRARIAN Robert Dolan</p> <p>PERSONNEL MANAGER Steve Scharf</p>
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THE COLBURN CHILDREN'S CHOIR

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Holiday Shopping Bonus

This holiday season you can do your shopping and benefit the Chorale at the same time! **Somper** and the **House of Harry Winston**, both located in Beverly Hills and hosts for pre-Ball events, have generously offered to donate a portion of all sales made through December 31, 1999, which can be attributed to the Los Angeles Master Chorale. Simply mention the Los Angeles Master Chorale and a portion of your purchase will be donated to the Los Angeles Master Chorale. What could be an easier and more pleasant way to donate to the Chorale? And, thank you to the House of Harry Winston and Somper for this expression of support for the Chorale.

Travel to Galapagos in IMAX 3D

Big things are happening in Exposition Park! The California Science Center's IMAX Theater recently opened an exciting new 3D film called *Galapagos*. This remarkable adventure to a world filled with unique animals and plants is brought to life on a 7-story high and 90-foot wide IMAX screen. *Galapagos* follows Smithsonian Institution marine biologist Dr. Carole Baldwin on her first expedition to Ecuador's Galapagos Islands, a group of 19 islands and 42 islets located on the equator 600 miles west of the Ecuadorian mainland. The 40-minute long film is narrated by Academy Award-nominated actor/director Kenneth Branagh with music by Grammy Award-winner Mark Isham. The California Science Center is located in historic Exposition Park across from USC. Admission to the California Science Center exhibit halls is free! For information about the California Science Center and IMAX Theater, please call (213) 744-7400.

1999 Mexico City Bellas Artes Ball

The

1999 *Mexico City Bellas Artes Ball*, sponsored by The Capital Group Companies, Inc., La Opinión and United Airlines, was a resounding success, raising more than \$150,000 to further the artistic and educational programs of the Los Angeles Master Chorale. Executive Producer Sandra Wisot, Benefit Co-Chairs Alicia Garcia Clark, Mona Mapel and Laney Techentin pulled out all the stops to create an evening of fantasy, depicting Mexico City in the 1930's. In attendance at this year's annual benefit Ball, held November 13, 1999, at the Regal Biltmore Hotel were more than 500 guests and volunteers, including 40 Chorale members who volunteered their services to perform during the Grand Choral Procession and the Opera Balcony Serenade.

During the Ball, a special presentation was made to Guests of Honor Lillian and Jon Lovelace to honor their extraordinary gift to help build Choral Hall in the new Walt Disney Concert Hall, which will be home to the Los Angeles Master Chorale upon completion.

The Board of Directors of the Los Angeles Master Chorale Association extends special thanks to all who attended or supported this

event through generous donations of time, financial support and/or donations to the auction. Many of these donors are listed elsewhere in this program.

(l-r) Guest emcee Gabriela Teissier and Ball Executive Producer Sandra Wisot.



Guest emcee Suzanna Guzman with Los Angeles Master Chorale Board President Mark Foster.



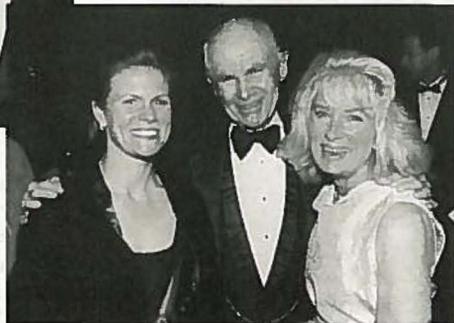
Los Angeles Master Chorale Board Vice Chairman Marshall A. Ritter and his wife, Terry Knowles.



Ambassador José Luis Bernal, Consul General of Mexico, with event co-chairs (l-r) Elayne Techentin, Mona Mapel, and Alicia Garcia Clark.



(l-r) Los Angeles Master Chorale Music Director Paul Salamunovich with honorees Lillian and Jon Lovelace.

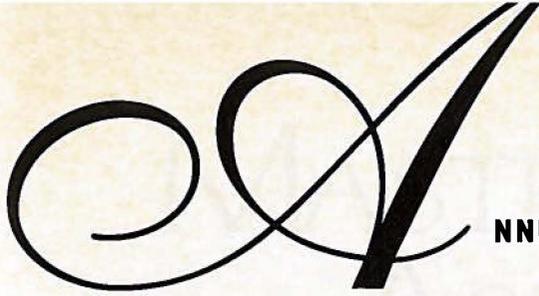


Los Angeles Master Chorale Board Chairman Edward J. McAniff with his wife, Jane, (right) and Nancy Annick (left).

LOS ANGELES
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THANK YOU TO THE FOLLOWING DONORS WHO CONTRIBUTED TO THE SUCCESS OF THE SILENT AUCTION AT THE BELLAS ARTES BALL.

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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 educational activities of the Chorale.

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Or, if you prefer, please call the Development Department at 213-626-0624 with your credit card.

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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

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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 \$15 (cash only). Dinner begins at 5:30 prior to each concert. For reservations, please phone Bonnie Grinstead at 323-931-0249.

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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.

Benefit now. Be a donor later.

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