

LOS ANGELES  
MASTER CHORALE  
& SINFONIA ORCHESTRA  
PAUL SALAMUNOVICH,  
MUSIC DIRECTOR

1999/2000  
SEASON


HEAR THE MUSIC SOAR



Songs  
of Love

Sunday, February 13, 2000

7:30 p.m.



**CHORUS AMERICA**

The Los Angeles Master Chorale is a member of Chorus America, American Council for the Arts, Association of California Symphony Orchestras, California Confederation of the Arts, and the Western Alliance of Arts Administrators.

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to the Master Chorale and the Unified Fund of The Music Center of Los Angeles County. The activities of the Master Chorale are made possible, in part, through the sponsorship of the California Arts Council, the City of Los Angeles Cultural Affairs Department, the National Endowment for the Arts, and the Los Angeles County Arts Commission. The Los Angeles Master Chorale Associates, a volunteer organization, provides support to the Master Chorale's activities.

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# LOS ANGELES MASTER CHORALE & SINFONIA ORCHESTRA

PAUL SALAMUNOVICH, MUSIC DIRECTOR



The Barbara A. and Charles I. Schneider Concert  
Sunday, February 13, 2000 at 7:30 p.m.  
Curtain Raiser Preview at 6:30 p.m. with Alan Chapman  
Dorothy Chandler Pavilion

Paul Salamunovich  
Conductor

Dwayne Condon  
Trina Loucks  
Pianists

## THIS EVENING'S PROGRAM

### I Hate and I Love

Dominick Argento  
(b. 1927)

I hate and I love  
Let us live, my Clodia, and let us love  
Greetings, miss, with nose not small  
My woman says she will be no one's  
Was it a lioness from the mountains of Libya  
You promise me, my dearest life  
Wretched Catullus, put an end to this madness  
I hate and I love

### Liebeslieder Walzer Opus 52

Johannes Brahms  
(1833-1897)

Rede, Mädchen	Answer, maiden
Am Gesteine rauscht die Flut	Deep in thunder roars the tide
O die Frauen	Oh, these women
Wie des Abends schöne Röte	Like the evening sunset's rapture
Die grüne Hopfenranke	The tender hopvine wanders
Ein kleiner, hübscher Vogel	There was a tiny, pretty bird
Wohl schön bewandt war es	How dear, alas, was life together
Wenn so lind dein Auge mir	When you eyes so fondly seek
Am Donaustrande	On Danube's border
O wie sanft die Quelle	Oh, how calm the river flows
Nein, es ist nicht auszukommen	No, I will not listen to them
Schlosser auf, und mache Schlösser	Locksmith, go and bring me padlocks
Vögelein durchrauscht die Luft	Ev'ry bird that soars the sky
Sieh, wie ist die Welle klar	See how bright the fountain gleams
Nachtigall, sie singt so schön	Nightingale, you sing so sweet
Ein dunkeler Schacht ist Liebe	My love is a well
Nicht wandle, mein Licht	Don't wander, my light
Es bebet das Gesträuche	Each tender leaf is trembling

The house lights will remain lit following intermission so that the audience is able to read the translations for *Les Chansons des Roses* on page 7. There will be supertitle translations projected above the stage for all other pieces.

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.

## INTERMISSION

 **UNITED AIRLINES** is the official airline of the Los Angeles Master Chorale

The Los Angeles Master Chorale records exclusively for RCM Records.

CLASSICAL  
1 ● 5.1

## Les Chansons des Roses

Morten Lauridsen  
(b. 1943)

En Une Seule Fleur  
Contre Qui, Rose  
De Ton Rêve Trop Plein  
La Rose Complète  
Dirait-on

## Songs of Love and Old Age

Richard Proulx  
(b. 1937)

*Set to four anonymous English Texts*

Thou sleepest fast (c.1550)  
Love is a secret feeding fire (c. 1650)  
Three score and ten (c. 1650)  
The old man's complaint (c.1680)

## I Love My Love

Cornish Folksong  
arr. G. T. Holst

## Come To Me, My Love

Norman Dello Joio  
(b. 1913)

*Poem "Echo" by Christina Rossetti*

## A Red, Red, Rose

James Mulholland

*Robert Burns Ballad*

## In The Still of the Night

Cole Porter  
(1891-1964)  
arr. Roy Ringwald

## My Romance

Kristin Hightower, soprano

Rodgers and Hart  
(1902-1979)  
arr. Roy Ringwald

## Love Is Here To Stay

George Gershwin  
(1898-1937)  
arr. Jerry Rubino

## I Got Rhythm

George Gershwin  
arr. Jerry Rubino

### CHORALE

#### SOPRANO

Joan Beal  
Samela Beasom  
Marti Castle  
Saundra Hall Hill  
Kristin Hightower  
Marie Hodgson  
Janet Hook  
Gina Howell  
Hyun Joo Kim  
Susan Mills  
Holly Ristuccia  
Sun Joo Yeo

#### ALTO

Nicole Baker  
Kimberly Bernhardt  
Leanna Brand  
Aleta Braxton  
Barbara Durham  
Saronia Farrell  
Amy Fogerson  
Hee Sook Park  
Helène Quintana  
Leslie Sabedra  
Nancy Sulahian  
Diana Zaslove

#### TENOR

Brenton Almond  
Scott Blois  
Edward Bruner  
Mark Burroughs  
John French  
Paul Gibson  
Jody Golightly  
Steven Harms  
Sal Malaki  
Christian Marcoe  
George Sterne  
John St. Marie

#### BASS

Mark Beasom  
Paul Cummings  
Jim Drollinger  
Michael Freed  
Michael Geiger  
Stephen Grimm  
Edward Levy  
Roger Lindbeck  
Jim Raycroft  
John Reinebach  
David Schnell  
Paul Stephenson

**The singers of the Los Angeles Master Chorale are represented by The American Guild of Musical Artists, David Schnell, AGMA Delegate**

#### REHEARSAL PIANIST

Dwayne Condon

#### SUPER TITLES

Peter Somogyi

### SINFONIA ORCHESTRA

#### PERCUSSION

Tom Raney, Principal  
Theresa Dimond

#### PERSONNEL

MANAGER  
Steve Scharf



## PROGRAM NOTES

by Peter Rutenberg

Neither *love* nor the songs that encourage it are the sole province of humankind. Many species mate for life — some with a ritual song. Yet only with us human beings is there such a legacy of beauty, intensity and complexity of emotion as can be traced through the ancient poets of China and India, the Song of Songs, the great empires of Greece, Rome, and Persia, the Scandinavian sagas, the warrior-poets of the Age of Chivalry, the sonnets of Shakespeare, and the Romantic Era of Europe, right down to the hit songs of the jazz, folk, rock and popular idioms of the late 20<sup>th</sup> century. The further distinguishing feature of human love is, of course, its instability. So fertile is its propensity to sour and disintegrate, that we can scarcely coin the term without invoking the specter of its flipside. Indeed, who among us has not felt or supposed it emanating from the object of our fondest desire? Yet each year, as the days lengthen, we recall both the anniversary of the martyred patron saint of love (St. Valentine) and the pagan fertility festival (Lupercalia, February 15<sup>th</sup>) and celebrate our ideal notions of this “crazy little thing” with *Songs of Love*.

Minnesota-based composer **Dominick Argento's** stated commitment to “working with characters, feelings and emotions” is certainly borne out in the cycle *I Hate and I Love* (*Odi et Amo*), based on the poetry of Catullus (Rome, first century B.C.E.). The seven texts that make up the eight-movement work for chorus and percussion begin and end with a summary theme: “I hate and I love. Perhaps you will ask how that can be possible. I do not know; but that is what I feel and it torments me.” Written on a commission from the Dale Warland Singers to honor their tenth anniversary in 1981, *I Hate and I Love* employs a range of compositional techniques including melodic unison and inversion, tortured harmonies, and rhythmically-free declamation to argue effectively for relief from the torments of love.

**Johannes Brahms' Love Song Waltzes, Op. 52** are among the most endearingly charming works in the repertoire. Completed in 1869, they and the later set (Opus 65) pay homage to Vienna's waltz-king Strauss, and, through the composer's diligence, maintain the distinctive simplicity of the Austrian folk style that inspired them. It is further to Brahms' credit that the 18 songs, set for four voices and piano four hands, elevate the rather unexceptional tone of Daumer's brief poems by probing in true Romantic fashion every subtlety of emotion, every nuance of human longing, with refined musical gestures that speak directly to the heart. Highlights are to be found in the waves crashing on the rocks, the pretty little bird chirps, the furtive glance of the maiden's eyes, the nightingale's song, and the trembling leaves.

Brahms was not given to self-praise, but as biographer Karl Geiringer points out, he “had a special place for them in his heart. When the score was printed, the composer... unbent sufficiently to write to his publisher, Simrock: ‘I must confess that it was the first time I smiled at the sight of a printed work — of mine! I will risk being called an ass if our *Liebeslieder* don't give pleasure to a few people.’”

*Les Chansons des Roses*, by **Morten Lauridsen**, to texts by Rainer Maria Rilke, were written for Bruce Browne and his Portland, Oregon-based ensemble, Choral Cross-Ties, who gave the premiere on April 23, 1993. The *Chansons* have quickly become one of the most popular works in choral history and it's easy to understand why: they are beautifully crafted gems — intense without being overwrought — and are most gratifying for all ages and types of voice to sing. The compositional technique, while thorough-going, is not obvious. Rather, it accomplishes the adroit feat of being virtually invisible, while its effects are palpable within the cycle of emotions revealed in the developing musical scheme.

About the inspiration for his *Chansons* Lauridsen has written: “In addition to his vast output of German poetry, Rilke (1875–1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. “Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's poignant *Contre Qui, Rose* (set as a wistful nocturne) and his moving *La Rose Complète*. The final piece, *Dirait-on*, is composed as a tuneful *chanson populaire*, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements.”

The first four *Chansons* are scored for mixed chorus a cappella, the last with piano accompaniment. As with Lauridsen's other cycles, the structure of this set is based on the arch, with compositional parallels between movements I and V, and II and IV, and all of these girding the intricately playful counterpoint of the centerpiece — the third movement — itself replete with clever subtleties, such as mirror-image melodies throughout, and canonic restatements of these duets in rhythmic augmentation and diminution (i.e., half-time and double-time). Perhaps the cleverest sleight of the composer's hand lies in the sly foreshadowing of the *Dirait-on* tune. *Les Chansons des Roses* have been recorded by the Los Angeles Master Chorale and Paul Salamunovich, with the composer at the piano, on the Grammy-nominted CD *LAURIDSEN LUX AETERNA* (RCM 19705).

Chicago composer **Richard Proulx** is well-known for his extensive catalogue of sacred choral literature. The *Songs of Love and Old Age* are a clever set of four anonymous English secular texts (written between 1550 and 1680), originally commissioned by the vocal sextet, The Oriana Singers, William Chin, director. Although they were originally conceived for solo voices, like the *Liebeslieder Walzer*, they are well-suited to performance by a larger ensemble. Their precise gestures — formed of snappy rhythms, stylish melodies, and expanded harmonies — blend vestiges of the English Madrigal with a modern jazz idiom to yield delicate yet vigorous works of charm and delight.

The haunting beauty of Celtic folk music comes to the fore in **Gustav Holst's** arrangement of the Cornish folk-song *I Love My Love*. The modal tune is instantly recognizable (he and other symphonic composers used it) and his treatment of it is decidedly out of the ordinary, with sopranos carrying the first two verses, followed by tenors and basses in turn. With text based on the poem "Echo" by Christina Rossetti, *Come to Me, My Love* by **Norman Dello Joio** exhibits its folk-like elements in an elevated tone, with rich sweeping harmonies strummed by the piano. The gentle force of the climax aptly portrays the strength of the text's wish in the untethered domain of its dreamworld. *A Red, Red Rose* — the first of **James Mulholland's** *Four Robert Burns Ballads* — captures the simplicity of its folk text with sonorous harmonies, leading to a broad proclamation of the lover's intent to return

"Though it were ten thousand miles."

Vaudeville, Broadway, the Silver Screen and Radio's Golden Microphone all illuminated the 1930s with the gossamer giddiness of a moment's repose from the heaviness of the Depression: it was the songwriter's heyday. Four memorable songs from that decade by the Gershwins, Porter, and Rodgers & Hart conclude this program. Roy Ringwald's classy piano four hands arrangements of the **Cole Porter** classic *In the Still of the Night* and *My Romance* by **Richard Rodgers & Lorenz Hart** open the finale with the sparkle and glamour of their top-hat-and-tails style.

**Jerry Rubino** is in his 22<sup>nd</sup> year as Associate Conductor, pianist, singer, arranger, and Director of Educational Outreach for the Dale Warland Singers, and recently completed engagements with the Taipei Foundation for Culture and Education, and the Oahu Honors Choir in Hawaii. He served as guest conductor with the Master Chorale several seasons ago and returns on this concert as the arranger of two **George Gershwin** hits — *Love is Here to Stay* and *I Got Rhythm*.

*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 eighth 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.*

# LOS ANGELES MASTER CHORALE

PAUL SALAMUNOVICH, MUSIC DIRECTOR

## Madrigal Magic

**Saturday, March 11  
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Madrigals from Renaissance to Jazz with Monteverdi, Debussy, Lauridsen and more.

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## LES CHANSONS DES ROSES

### **En une seule fleur**

*C'est pourtant nous qui t'avons proposé  
de remplir ton calice  
Enchantée de cet artifice,  
ton abondance l'avait osé*

It is we, perhaps, who proposed  
that you replenish your bloom.  
Enchanted by this charade  
your abundance dared.

*Tu étais assez riche, pour devenir  
cent  
fois toi-même en une seule fleur;*

You were rich enough to fulfill  
yourself a hundred times over  
in a single flower;

*c'est l'état de celui qui aime...  
Mais tu n'as pas pensé ailleurs.*

such is the state of one who loves...  
But you never did think other-wise.

### **Contre qui, rose**

*Contre qui, rose,  
avez-vous adopté  
ces épines?  
Votre joie trop fine  
vous a-t-elle forcée  
de devenir cette chose  
armée*

Against whom, rose,  
have you assumed  
these thorns?  
Is it your too fragile joy  
that forced you  
to become this  
armed thing?

*Mais de qui vous protège  
cette arme exagérée  
Combien d'ennemis vous ai-je enlevés  
qui ne la craignaient point?  
Au contraire, d'été en automne,  
vous blessez les soins qu'on vous donne.*

But from whom does it protect you,  
this exaggerated defense?  
How many enemies have I lifted from you  
who did not fear it at all?  
On the contrary, from summer to autumn,  
you wound the affection that is  
given you.

### **De ton rêve trop plein**

*De ton rêve trop plein,  
fleur en dedans nombreuse,  
mouillée comme une pleureuse,  
tu te penches sur le matin.*

Overflowing with your dream,  
flower filled with flowers,  
wet as one who weeps,  
you bow to the morning.

*Tes douces forces qui dorment,  
dans un désir incertain  
développent ces tendres formes  
entre joues et seins.*

Your sweet powers which are sleeping  
in misty desire,  
unfold these tender forms  
joining cheeks and breasts.

### **La rose complète**

*J'ai une telle conscience de ton  
être, rose complète,  
que mon consentement te confond  
avec mon coeur en fête.*

I have such awareness of your  
being, perfect rose,  
that my will unites you  
with my heart in celebration.

*Je te respire comme si tu étais,  
rose, toute la vie,  
et je me sens l'ami parfait  
d'une telle amie.*

I breathe you in, rose, as if you were  
all of life,  
and I feel the perfect friend  
of a perfect friend.

### **Dirait-on**

*Abandon entouré d'abandon,  
tendresse touchant aux tendresses...  
C'est ton intérieur qui sans cesse  
se caresse, dirait-on;*

Abandon surrounding abandon,  
tenderness touching tenderness...  
Your oneness endlessly  
caresses itself, so they say;

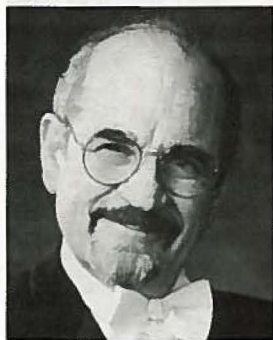
*se caresse en soi-même,  
par son propre reflet éclairé  
Ainsi tu inventes le thème  
du Narcisse exaucé.*

self-caressing  
through its own clear reflection.  
Thus you invent the theme  
of Narcissus fulfilled.

Rainer Maria Rilke, From *Les Roses*  
translated from the French by Barbara and Erica Muhl

# 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 Plácido 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, 20<sup>th</sup> 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, where he recently celebrated his 50th anniversary.



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 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 36<sup>th</sup> 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, Morten 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.



# NEWS & EVENTS

## Parsons Foundation Invests in Choral Music

The Los Angeles Master Chorale is pleased to announce a \$100,000 grant from The Ralph M. Parsons Foundation. This generous grant will enhance the Chorale's artistic programming and provide support for the Chorale's strategic planning and audience development projects being created in preparation for its move to the Walt Disney Concert Hall in the Fall of 2002.

The Ralph M. Parsons Foundation was established in 1961 as a modest gift-giving organization by the late Ralph M. Parsons, founder of the worldwide engineering and construction firm that bears his name. Subsequent to Mr. Parsons' death in 1974, the Foundation received the residue of his estate. Since that time, the Foundation has been governed by an independent Board of Directors and administrative staff and is no longer affiliated with the Parsons Corporation.

The Foundation's areas of interest include: higher education, social impact and health services programs, and civic and cultural projects.

The Los Angeles Master Chorale Association is profoundly grateful to The Ralph M. Parsons Foundation for this investment in the Chorale and for its continuing support of the arts and the Master Chorale.

## The Glide Foundation Makes Ticket Scholarship Expansion Possible

A special grant from the Thornton S. Glide, Jr. and Katrina D. Glide Foundation will enable the Master Chorale to distribute complimentary concert tickets to under-served communities. The Chorale is excited to expand its current Student Ticket Scholarship Program to reach over 700 deserving students throughout Southern

California. The Master Chorale is deeply grateful to the Glide Foundation for creating this access to world-class choral music.

To find out more about the Master Chorale's Education Programs, read page 11 in this program, or call the Director of Community Programs and Education at 213-626-0624, ext. 15.

## The best way to support your chorus is to give directly to the Los Angeles Master Chorale Association.

To our friends and supporters: we need your continued support and commitment more now than ever. As the Music Center Unified Fund is no longer soliciting gifts to help support the Los Angeles Chorale, the best way to support your chorus is to give directly to the Los Angeles Master Chorale Association. Your gift made directly to the Chorale is vital to the continuation of the world-class choral music in Los Angeles.

No doubt you have been reading in *Performing Arts* and in the local papers about the exciting changes at The Music Center/Performing Arts Center of Los Angeles County — most notably, the start of construction for the Walt Disney Concert Hall, which will become the new home to the Los Angeles Master Chorale and the Los Angeles Philharmonic Orchestra.

We ask that you consider a gift today and send it directly to the Chorale. In return, we will reward you with wonderful music, the opportunity to be a part of this unique organization and the assurance of the best seats in the new Walt Disney Concert Hall. To make a donation to support your Chorale, please send a check or credit card information to: Los Angeles Master Chorale Development Department, 333 South Grand Avenue, Suite 480, Los Angeles, CA

90071. Or, if you have questions or comments, please phone us at 213-626-0624.

With your help, we will make great music together.

## Board Internship

We are pleased to announce the appointment of Janet E. Na to the position of Riordan Volunteer Leadership Development Program Intern to the Los Angeles Master Chorale.

This program, under the auspices of the Los Angeles Junior Chamber of Commerce, educates and trains young professionals for life-long service in the governance of nonprofit organizations.

Janet will serve on the Board of Directors, chair an audience development project for the Chorale and will participate in a 10-month course curriculum administered by the L.A. J.C.C.

If you are a young professional interested in getting involved with Janet on this project, please email her at lamc@lamc.org or call her at 213-626-0624.

## Los Angeles Master Chorale Seeks Volunteers!

Join the team of energetic, hard-working volunteers who assist the Master Chorale staff. Donate your time to support a world-class arts organization and make a difference. Students are welcome too! College and high school students can earn valuable work experience and class credit. Opportunities are available for volunteers of all ages and with any number of hours to give for:

- General Office Duties
- Computer Tasks
- Education Projects
- High School Choir Festival
- Special Events
- Special Projects

For more information, please call 213-626-0624, ext. 19.

## Repertoire Announced for 2nd Annual Summer Choral Institute

Please join Los Angeles Master Chorale Maestro Paul Salamunovich for the 2nd Annual Summer Choral Institute — an extraordinary opportunity, back by popular demand! This year's Sing will take place the first weekend in June on the campus of Loyola Marymount University. Sign up now to be one of 60 special participants for this unique weekend.

Saturday afternoon, June 3, you will rehearse the Faure *Requiem* and *Lauridsen O magnum mysterium*, (scores will be provided), followed by dinner with Paul. Sunday, June 4, following a brief rehearsal, you will perform this concert in the beautiful chapel at LMU for friends and families. A reception will follow.

Sign up now for this unique opportunity by sending your name, address, phone number, and donation of \$250 to LAMC (checks or credit card), 333 South Grand Avenue, Suite 480, Los Angeles, CA 90071. Please indicate your voice part. For further information, please call the Master Chorale office at 213-626-0624.

## Tonight's Concert:

The Los Angeles Master Chorale is extremely honored and pleased to acknowledge Barbara and Charles Schneider's extraordinary leadership gift that will provide endowment funds to the Chorale through an irrevocable planned gift. This gift is being acknowledged in perpetuity through establishment of the Barbara A. and Charles I. Schneider Concert, the first of which is being presented this evening.

## CLASSICAL 105.1

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

Songs of Love  
April 6, 2000

Madrigal Magic  
May 11, 2000

Made in L.A.  
June 15, 2000

# LOS ANGELES MASTER CHORALE EDUCATION AND OUTREACH PROGRAMS

## High School Choir Festival

One of the Master Chorale's most exciting and highly anticipated programs is the 11<sup>th</sup> annual High School Choir Festival that will take place on May 5, 2000 at the Dorothy Chandler Pavilion. This year the High School Choir Festival has grown to include 29 high schools and over 1300 students. On the day of the festival the students meet in the morning for rehearsal and showcase performances by selected participating choirs. At 1:00 pm, Maestro Paul Salamunovich will lead the combined choirs in an inspiring concert that is open and free to the public. Call 213-626-0624, ext. 15 for ticket reservations.

## Participating High Schools:

Baldwin Park High School  
Bellflower High School  
Bell Gardens High School  
Bonita High School  
Chaffey High School  
Chatsworth High School  
Eagle Rock High School  
El Monte High School  
Fullerton Academy of the Arts  
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Glendale High School  
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San Pedro High School  
Taft High School  
Thousand Oaks High School  
Valencia High School  
Van Nuys High School  
Venice High School  
Walnut High School

## Chamber Singers in Schools

The Los Angeles Master Chorale continues the tradition of bringing the joy of choral art into schools through In-School Interactive Performances and Choral Masterclasses. The Chamber Singers, an eight voice ensemble directed by Nancy Sulahian, visits many elementary, middle and high schools in Los Angeles County and surrounding areas to introduce choral music to students, enhance existing choral programs and inspire students to sing and participate in the arts.

In collaboration with Portola Middle School Music Magnet in Tarzana, we have initiated a Choral Masterclass residency program. This residency includes three Los Angeles Master Chorale in-school visits and a class visit to a concert or rehearsal. This program will act as a model for future Masterclass residencies.

For information on Chamber Singers In-school Programs or to find out how you can underwrite a Chamber Singer visit to a school of your choice, please contact Gretchen Nielsen, Director of Community Programs and Education at 213-626-0624, ext. 15.

## Listen Up! (Choral Music Listening Club)

Are you a long-time subscriber or are you new to choral music? No matter what your musical background may be, Listen Up! is a great way to hear wonderful music, meet others who are interested in music, become familiar with choral repertoire and learn the art of listening. This club, which is free and open to the public, will meet a few weeks before each of our spring concerts. Peter Rutenberg, producer of *The First Art*, a National Public Radio series devoted to choral music, will host this group at Borders Books and Music in Glendale. Each session will focus on one aspect of the music to be featured in the upcoming concerts. For more information, please contact Gretchen Nielsen, Director of Community Programs and Education at 213-626-0624, ext. 15.

### *Listen Up!*

at Borders Books and Music in Glendale,  
100 South Brand Blvd., 818-241-8099

Wednesday, February 9, 2000 at 7:00 pm  
Wednesday, March 1, 2000 at 7:00 pm  
Wednesday, April 5, 2000 at 7:00 pm  
Wednesday, May 3, 2000 at 7:00 pm

## Libby Larsen Composition Workshop

Libby Larsen, one of the most important and celebrated composers working today, has been commissioned to compose *Sea Change*, an a cappella choral piece. This world premiere will be featured in our March 11, 2000 *Madrigal Magic* concert. We are lucky to host Libby Larsen on March 10 for a composition workshop during which she will discuss her newest piece, choosing text, the process of setting text to music, and what makes composing choral music different from composing opera or symphonic music. Please save the date for this unique workshop opportunity. Time and location are yet to be determined. If you would like to be put on our mailing list for this event, please call 213-626-0624, ext. 15.

# MASTER CHORALE ASSOCIATES

THE MASTER CHORALE'S VOLUNTEER  
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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

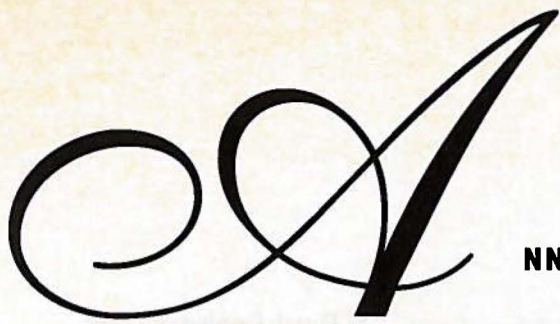
Choir Festival. Over 1000 singers from more than 25 high schools participate annually. The 11th High School Choir Festival will be held May 5, 2000, at the Dorothy Chandler Pavilion. For more information, please call John Kelsey, Chair, at 818-790-0965.

The Master Chorale Associates also sponsor Student Scholarship Tickets

and help support in-school concerts. For further information 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 \$15 (cash only). Dinner begins at 5:30 prior to the next 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 educational activities of the Chorale.

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Elayne Techentín, *Chair*

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Circle of Friends members partner with the Master Chorale to become directly involved with the magnificent choral art form. This Circle creates the foundation of strength for Maestro Salamunovich and the Los Angeles Master Chorale.

Thank you to the donors and subscribers who collectively sustain the activities of the Los Angeles Master Chorale.

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### 1999-2000 ANNUAL FUND

The 1999-2000 Annual Fund Campaign is underway, and we are counting on your support. As you enjoy the magnificence of the Los Angeles Master Chorale, we hope that you will thoughtfully consider making a gift to support this glorious art form.

Please send your check to:

The Los Angeles  
Master Chorale  
135 North Grand Ave.  
Los Angeles, CA 90012

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

Thank you for your love of the Chorale.



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This list reflects donations  
from 6/1/99 through  
1/5/00.

# CALENDAR OF EVENTS

## FEBRUARY

2000

**February 13 7:30 pm**  
**Dorothy Chandler Pavilion**  
Los Angeles Master Chorale presents *Songs of Love*.

**February 18 morning**  
**Palm Crest Elementary School**  
Los Angeles Master Chorale **Chamber Singers** Outreach: **Interactive In-School Performances**.

**February 19 8:00 pm**  
**Redondo Beach Union High School**  
Los Angeles Master Chorale performs a community concert in **Redondo Beach**.

## MARCH

2000

**March 1 7:00 p.m.**  
**Borders Books and Music, Glendale**  
**Listen Up!** Los Angeles Master Chorale listening club for *Madrigal Magic*.

**March 3 8:00 pm**  
**Dorothy Chandler Pavilion**  
**March 5 2:30 pm**  
Los Angeles Master Chorale performs **Verdi's Requiem** with the Los Angeles Philharmonic Orchestra.

**March 3 morning**  
**El Rodeo Elementary School**  
Los Angeles Master Chorale **Chamber Singers** Outreach: **Interactive In-School Performances**.

**March 10 morning**  
**To Be Announced**  
**Libby Larsen Composition Workshop** — preceding her world premiere choral work, *Sea Change* to be featured in the March 11 Master Chorale *Madrigal Magic* concert.

**March 11 2:00 pm**  
**Dorothy Chandler Pavilion**  
Los Angeles Master Chorale presents *Madrigal Magic*.

For more information on any of these events,  
please call The Los Angeles Master Chorale at  
213-626-0624.

# ROGER WAGNER CHORAL ARTS SOCIETY



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 Marshall Rutter and Terry Knowles, Chairs, Planned Giving, at 213-626-0624.

*Benefit now. Be a donor later.*

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:

- Anonymous
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- Jane and Edward J. McAniff
- Nancy and Robert Miller
- Raymond R. Neevel
- Anne Shaw and Harrison Price
- Elizabeth and Hugh Ralston
- Penelope C. Roeder
- Phyllis and Larry Rothrock
- Marshall Rutter and Terry Knowles
- Barbara and Charles Schneider
- Francine and Dal Alan Swain
- Patricia A. MacLaren and Philip A. Swan
- Elayne and Tom Techentin