

LOS ANGELES  
MASTER CHORALE  
& SINFONIA ORCHESTRA

PAUL SALAMUNOVICH,  
MUSIC DIRECTOR

1999/2000  
SEASON

HEAR THE MUSIC SOAR



Madrigal  
Magic

Saturday, March 11, 2000

2:00 p.m.



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.

Executive Committee

Edward J. McAniff  
*Chairman*

Marshall A. Rutter  
*Vice Chairman*

Mark Foster  
*President*

Everett F. Meiners  
*Secretary*

V. Charles Jackson  
*Treasurer*

Donald J. Nores  
*Vice President*

Hugh J. Ralston  
*Vice President*

Susan Erburu Reardon  
*Vice President*

Penelope C. Roeder, Ph.D.  
*Vice President*

Philip A. Swan  
*Vice President*

Directors

Susan Grimes

Elizabeth Levitt Hirsch

Carol A. Juhas

Mrs. Peter W. Kuyper

Albert J. McNeil

Robert W. Miller

Joseph C. Nalls, II

Raymond R. Neevel

Eric Olson

Elizabeth F. Redmond

William M. Ruddy

Barbara A. Schneider

Dona Haynes Schultz

Tom Somerset

William E. Struebing

Dal Alan Swain

Mrs. Thomas Techentin

Honorary Directors

Mrs. Geraldine Smith Healy

Mrs. Bob Hope

Clifford A. Miller

Anne Shaw Price

Harrison Price

Mrs. Meredith Willson

Ex-Officio Members

Paul Salamunovich  
*Music Director*

Helen McNeil, *President,*  
*Master Chorale Associates*

Helen Birch  
*Singers' Representative*

Burman Timberlake  
*Singers' Representative*

Riordan Volunteer Leadership  
 Development Intern

Janet E. Na

Artistic Staff

Paul Salamunovich  
*Music Director*

Dwayne Condon  
*Rehearsal Accompanist*

Nancy Sulahian  
*Director, Chamber Singers*

Morten Lauridsen  
*Composer in Residence*

Administration

Marjorie Lindbeck  
*Acting Executive Director*

Amy Piazza  
*Assistant to the Director of  
 Development*

Terry Ray  
*Audience Services Manager*

Linda St. George  
 Rena Weiss  
*Office Administrators*

Rae Macdonald  
*Production Manager*

Gretchen Nielsen  
*Director of Community Programs  
 & Education*

Genevieve Oatway  
*Audience Services Specialist*

LOS ANGELES MASTER CHORALE  
& SINFONIA ORCHESTRA

PAUL SALAMUNOVICH, MUSIC DIRECTOR

# Madrigal Magic

Saturday, March 11, 2000 at 2:00 p.m.

Curtain Raiser Preview at 1:00 p.m. with Alan Chapman, Libby Larsen and Morten Lauridsen  
Dorothy Chandler Pavilion

Paul Salamunovich  
Conductor

## THIS AFTERNOON'S PROGRAM

### Agnus Dei

Samuel Barber  
(1910-1981)

### Beati Quorum Via

Charles Villiers Stanford  
(1852-1924)

### Trois Chansons

Claude Debussy  
(1862-1918)

Dieu! Qu'il la fait bon regarder!  
*Lord! Lovely You have made my love*  
Quant j'ai ouy le tabourin  
*When I can hear the buzzing tambourine*  
Yver, vous n'estes qu'un villain  
*Winter, you are an evil man*

Amy Fogerson, mezzo-soprano

### Aftonen (Evening)

Hugo Alfvén  
(1872-1960)

### Friede Auf Erden (Peace on Earth)

Arnold Schönberg  
(1874-1951)

The house lights will remain lit following intermission so that the audience is able to read the translations for *Madrigali* on pages 8 and 9. There will be supertitle translations projected above the stage for all other pieces.

## INTERMISSION

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.

 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

**Madrigali**  
**Six "Fire Songs" on Italian Renaissance Poems**

Morten Lauridsen  
(b. 1943)

Ov'è, Lass', Il Bel Viso?  
*Alas, where is the beautiful face?*  
Quando Son Più Lontan  
*When I am farther from your beautiful eyes*  
Amor, Io Sento L'alma  
*Oh love, I feel my soul*  
Io Piango  
*I'm weeping*  
Luci Serene e Chiare  
*Eyes serene and clear*  
Se Per Havervi, Oime  
*If, alas, when I gave you my heart*

**Charm Me Asleep**

Henry David Leslie  
(1822-1896)

**Sea Change**

World Premiere

Libby Larsen  
(b. 1950)

Commissioned by Jeffrey W. Compton in honor of  
his brother William H. Compton, Jr.

**A Maiden is in a Ring**

Hugo Alfvén  
(1872-1960)

**Die Erste Elegie (*The First Elegy*)**

Einojuhani Rautavaara  
(b. 1928)

This afternoon's performance is made possible in part by generous grants from the  
Los Angeles County Arts Commission and the California Arts Council.

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

# P

## ROGRAM NOTES

by Peter Rutenberg

The first musical concoction called a *madrigal* bears little resemblance to what we generally understand by the term today. That madrigal evolved during the early 14<sup>th</sup> century, with its two- or three-line verse set to the same music, followed by a closing refrain. Extinct by the mid-15<sup>th</sup> century, the name was resuscitated in the 1530s to describe verse, tone and imagery modeled after the style of Petrarch and the musical form that embraced it. Initially serious in mood, with only three or four voice-parts, and preferring the French *chanson* and Latin *motet* styles over the flimsier *frottola*, the madrigal continued to develop over the 16<sup>th</sup> century, thanks to an infusion of creative impulses from the likes of Arcadelt, Willaert, Palestrina, Lassus, and Marenzio. Luzzaschi and Gesualdo explored the emotional netherworld through chromaticism, and Monteverdi advanced the genre with his “concerted” (accompanied) versions. The excitement spilled rapidly over the Alps and northward to England where Morley led the late-Elizabethan madrigal craze, together with Byrd, Gibbons, Wilbye, Weelkes and many others, leaving a lasting legacy of clever delight that suffuses our choral culture today. Even Gilbert & Sullivan saw fit to include “A Merry Madrigal” in *The Mikado*. Renewed interest in a *cappella* part-singing over the 20<sup>th</sup> century has further expanded its definition.

Nevertheless, not all the works on this program fit neatly into the madrigal category, for an entire concert of such works would invariably amuse the performers more than the audience. Madrigals were originally sung around the table after dinner, as the evening’s self-made entertainment. Indeed, the published part-books had each voice-part facing a different direction so that all could sing from one source. Even so, the same intimacy, harmonic inventiveness, melodic whimsy, “moodiness,” and rhythmic vitality — all hallmarks of the genre — inform the balance of today’s selections in one way or another.

**Samuel Barber** — a singer’s composer — worked closely with his publisher, G. Schirmer, to produce different versions of his most popular works, such as a choral version of his popular song, *Sure On This Shining Night*, and his own arrangement for chorus of the ever-popular *Adagio for Strings* known as the *Agnus Dei*. The tightly wound melodies and astringent harmonies offer a

profound musical setting for the closing text of the Mass Ordinary, their tensions aptly portraying the cleansing of sin and the prayer for peace.

In a somewhat lighter vein, the English symphonist, part-song author and prolific church composer **Charles Villiers Stanford**’s motet for six voices, *Beati Quorum Via*, builds on the interplay



Samuel Barber



Charles Villiers Stanford

between light and dark, using high and low trios of voices echoing the same music to draw the fine line between good and evil. The gentle triple meter pulses its subtext of “trinity” beneath the soaring melodies and velvety harmonies.

Thoughts of **Claude Debussy** as a composer of vocal music turn naturally to the voluptuously undulating music of his opera *Pelléas et Mélisande*. A more intimate side is seen in his *Trois Chansons* after the Renaissance poetry of Charles d’Orléans. These texts *become* the music, acting as canvases awash in imagery and mood, first in the gently swaying homage to a beautiful woman, then in the evocative May dance, with its wordless chorus supporting the melodic text, and finally, in the French equivalent of a Bronx cheer for Winter — that most disagreeable season!

Swedish composer **Hugo Alfvén** is highly regarded for the mood-imagery of his musical “paintings.”

*Aftonen* is no exception, as here he captures the tranquil stillness of a Scandinavian evening with unaffected simplicity. The measured rhythms and subtle harmonic shifts continue through a texture that alternates approaching darkness (suggested by the bass drone) with the last rays of filtered light (portrayed by the upper voices, in close chords and flickering arpeggios). Later in the program, Alfvén’s frolicsome triple-dance *A Maiden Is In A Ring* bubbles with accordion-laced folksiness and the fiddler’s fiery flair.



Arnold Schönberg

*Friede auf Erden*, Op. 13 from 1907 is an early work of Austrian-born composer **Arnold Schönberg**, scored for eight-part choir. Its tortured text proffers bleak images of a crime-infested, war-torn world, symbolized in the music by densely-wrought counterpoint and anxious harmonies verging on the dissonant in their complexity. “Still it is an eternal hope that the weakest shall not fall victim to every robber and shameless murderer,” it declares, concluding, “A royal race will blossom forth with sturdy sons whose shining horns will trumpet bravely: Peace on earth!” The triumph is symbolically reflected in the broad D major harmony of the final chord.

Morley, Monteverdi and Gesualdo all steep in the font of inspiration for **Morten Lauridsen’s Madrigali** — Six



Claude Debussy

LOS ANGELES  
MASTERS  
CHORUS  
199  
200  
SEASON

"Fire Songs" on *Italian Renaissance Poems*. The burnished texts and resonant echoes from Italy's Golden Age form the close-packed layers of the songs' translucent fabric. Like a crystal ball peering back across the ages, unanchored to any time, the composer summons forth all manner of revelation. These evocations, seemingly random in prospect yet laboriously and ingeniously assembled in retrospect, capture the essence of that time with simultaneous utterances in the parlance of today. Everything hinges on the first sonority — what Lauridsen calls the "fire chord": it is at once the hitching post and germinal womb which (a thorough analysis would show) informs virtually all that follows. Ultimately transformed, or rather forged in passion's fiery furnace, the "fire chord" also sizzles as the final sonority.

To accomplish this, Lauridsen draws on an armory of compositional techniques, not simply in skillful display, but because — like the 16th century composers whose *stile rappresentivo* he memorializes — the texts and their adequate expression require it. A prominent feature of the harmony is polytonality. Ives used it to represent separate musical happenings converging on one location. In the *Madrigali*, it likewise portrays a confluence of memories that coexist in the consciousness. The listener's balanced attention brings these multiple images into clear, audible focus. Many of the cycle's explosive climaxes rely on the compounding of harmonic tension through density and dissonance. The cadences, both sectional and final, recall and replay the ubiquitous closing suspension of the madrigal period with great interpretive variety.

Melodically speaking, there are the bouncy, light tunes of an Orazio Vecchi or Giovanni Gastoldi, along with Morley's English take on these Italianisms; there are Gesualdo's defiant departures; Monteverdi's soaring, almost Romantic, fantasies and his sharp, snappy turns in equal measure; in places, there is even evidence of Heinrich Schütz's Opus 1, with the ferocity of melodic leading found in his Italian Madrigals (written in Italy while the composer studied with Monteverdi). With respect to rhythm, a number of dance patterns are represented in duple and triple meters, and the resultant *hemiola* from playing both simultaneously.

The texture varies constantly among the historical possibilities, with imitative counterpoint yielding chordal movement and just as soon drifting back into counterpoint, or brief canonic activity between momentarily rival factions in the choir. Vertically, one or two voices may expand rapidly to four or as many as eight. The formal structure follows a variety of older models, although each piece is distinct within the cycle. In brief contour, they are: I — AABBA; II — ABABCCAB; III — ABBA; IV — ABA; V — AABBA; VI — AABAA.

In all, the *Madrigali* are a tour de force of 20<sup>th</sup> century a cappella writing whose inventiveness and attention to detail honor their 16<sup>th</sup> century paragons. Vocally demanding in the best *bel canto* tradition, they are rewarding to perform and will surely take their place among the great choral works of the preceding century. They are dedicated to and were first performed by the USC Chamber Singers under the direction of Rodney Eichenberger on 10 April 1987.

Partsongs in the 19th century — like the 16th century madrigal — were usually for the purpose of light entertainment, and were sung at weekly musical *soirées* and

*matinées*, and at larger public concerts. Mendelssohn, Schubert, Schumann and Brahms all wrote avidly in this genre. Following on the tradition of the glee song and the clubs that proliferated in its service, their colleagues in Victorian England, such as Stanford, Elgar, Parry and later Delius, were equally in tune with this elevated form of pastime. **Henry David Leslie**, a London-born conductor and composer, was an active exponent. At the age of 33, he formed an a cappella choir that took his name, grew in renown over its 25 years, and won first prize at the Paris Exhibition in 1878. Despite holding many teaching and conducting positions, Leslie maintained a special interest in the development of amateur musicians. Later in life, he moved to the west country to train village choirs, founding the Oswestry School of Music as well as a festival there. In addition to symphonies, much of what Leslie wrote was vocal or choral in nature, including oratorios, opera, cantatas and partsongs. 17th century English poet Robert Herrick has proved fertile ground for many composers in search of classically-rooted texts. The brief verse from his *Charm Me Asleep* finds a lovely setting in the comforting music of Leslie. Like the Madrigalists, he paints pictures with each of the words: "charm me asleep" plays to a catchy theme, "melt" drifts airily and chromatically into lush chords, and "ravish'd" undulates sensuously through its tuneful pattern — all passed imitatively from voice to voice. The spell they cast would weaken the eyelids of even the fiercest insomniac.

Finnish composer **Einojuhani Rautavaara**, long popular on the European scene, has steadily and deservedly gained in reputation in this country. Like Morten Lauridsen in *Les Chansons des Roses*, Rautavaara has found great inspiration in the poetry of Rainer Maria Rilke — in this case, from his "seminal" work the *Duino Elegies*. "Over the years," the composer writes, "I would take it out, finding myself particularly drawn to the first elegy, whose angel figure took on the role of a personal 'animus.' My orchestral works *Angels and Visitations*, *Angel of Dusk* and *Playgrounds for Angels* are all musical personifications of this figure. Only as recently as 1993, however, when the international choral body 'Europa Cantat' wanted to commission a large-scale choral work from me, did I feel that the time had come to set the angel elegy. It had evidently matured in my subconscious in the interim, since the process of composing the work was swift, eager and fluently self-assured. The basic pitch material is derived from four triads which together form a twelve-note row. The way this material is applied, however, stands in considerable contrast to methods usually used for atonal music. In consequence, the tone of the work is mellow even at its most dramatic; poetic, yet expressive." (Translation by Andrew Bentley; Helsinki: Edition Fazer)

*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.*



## COMPOSER'S NOTES

by Libby Larsen

### *Sea Change*, World Premiere

Text: "Sea Change" by Martha Sherwood:  
"Beannacht" by John O'Donohue

Martha Sherwood's beautiful poem reflects a deeply personal journey of loss and recovery. In it, self as sea creature is gripped by the ocean and tossed about in hurricanes, floods and tsunamies (a wonderful word!) until, washed ashore and grounded in a lonely place, self begins to breathe deeply: to see, hear, laugh and live. In my setting of Martha Sherwood's poem, I want to place the listener close to the journey and the emotions of the words.

I divided the poem into two sections. The first section is made up of wordless dissonant chords, suggesting the murky world of the storm tossed ocean. I've set the words of the first section so that, like the storm-tossed sea creature of the poem, we hear the words over and through these chords. The second section begins with a choral fanfare, setting the words "Aware at last, I took my place." This is followed by a joyous choral dance built around the words "barefoot and breathing air, free of the undertow." The dance grows in brilliance and intensity until the exclamation "Free", set in the tenor's top register and supported by the basses. At this point in the music I added four verses of John O'Donohue's profound Celtic blessing "Beannacht." The quiet music enhances this gentle benediction, a blessing of recognition and protection of self and soul. In the final statement of the piece the music exalts.

The Los Angeles Master Chorale thanks the following for their part in the commissioning and creation of *Sea Change*:

Jeffrey W. Compton  
William H. Compton, Jr.  
Libby Larsen  
Julia Scalise

Individuals who submitted poetry through Project  
Return: The Next Step  
Mental Health Association In Los Angeles County  
Project Return: The Next Step

### Sea Change

There were storms —  
hurricanes,  
tsunamies,  
and floods.

I was porpoise,  
dolphin,  
whale,  
shark,  
a mad mermaid  
tangled in kelp  
wearing leeches  
and barnacles  
as jewelry and skin.

Then, shed of them  
by stronger storms,  
dashed upon lava,  
ground into sand,  
I rested  
where small creatures  
scurried and mated  
upon my lonely shore.

Old, I was  
before time,  
before my time.

Then, suddenly I was new,  
a surge of spring tide  
breaking over shallow coral  
reefs.

Aware at last,  
I took my place,  
barefoot and breathing air,  
free of the undertow,  
seeing brilliant color  
where only a murky world  
had been;

hearing the varied notes  
of flying things  
and calling back,  
laughing like ripples  
over smooth stones

at nothing  
at normal  
at life  
at the real around me.

Free.

On the day when  
the weight deadens  
on your shoulders  
and you stumble,  
may the clay dance  
to balance you.

When the canvas frays  
in the curach of thought  
and a stain of ocean  
blackens beneath you,  
may there come across the  
waters  
a path of yellow moonlight  
to bring you safely home.

May the nourishment of  
the earth be yours,  
may the clarity of the light  
be yours,  
may the fluency of the  
ocean be yours,  
may the protection of the  
ancestors be yours.

And so may a slow  
wind work these words  
of love around you,  
an invisible cloak  
to mind your life.

(barefoot and breathing air,  
free of the undertow,)

Still tied to the waves,  
the storms,  
the floods and flotsam  
but only the oldest  
memories  
held by the ancient sea  
and a distant me.

## MADRIGALI

### OVÈ, LASS', IL BEL VISO?

*Ov' è, lass', il bel viso? ecco, eì s'asconde.  
Oimè, dov'il mio sol? lasso, che velo  
S'è post'inanti et rend'oscur'il cielo?  
Oimè ch'io il chiamo et veggio; eì non risponde.  
Dhe se mai sieno a tue vele seconde  
Aure, dolce mio ben, se cangi pelo  
Et loco tardi, et se 'l signor di Delo  
Gratia et valor nel tuo bel sen'asconde.  
Ascolta i miei sospiri et da' lor loco  
Di volger in amor l'ingiusto sdegno,  
Et vinca tua pietade il duro sempio.  
Vedi qual m'arde et mi consuma fuoco;  
Qual fie scusa miglior, qual magior segno  
Ch'io son di viva fede et d'amor tempio!*

Text from a madrigal by  
Henricus Schaffen

Alas, where is the beautiful face? Behold, it hides.  
Woe's me, where is my sun? Alas, what veil  
Drapes itself and renders the heavens dark?  
Woe's me, that I call and see it; it doesn't respond.  
Oh, if your sails have auspicious winds,  
My dearest sweet, and if you change your hair  
And features late, if the Lord of Delos  
Hides grace and valor in your beautiful bosom,  
Hear my sighs and give them place  
To turn unjust disdain into love,  
And may your pity conquer hardships.  
See how I burn and how I am consumed by fire;  
What better reason, what greater sign  
Than I, a temple of faithful life and love!

### QUANDO SON PIÙ LONTAN

*Quando son più lontan de' bei vostri occhi  
Che m'han fatto cangiar voglia et costumi,  
Cresce la fiamma et mi conduce a morte;  
Et voi, che per mia sorte  
Potresti raffrenar la dolce fiamma,  
Mi negate la fiamma che m'infiamma.*

Text from a madrigal by  
Ivo

When I am further from your beautiful eyes  
That made me change my wishes and my ways,  
The flame grows and leads me to my death;  
And you, who for my fate  
Could restrain the sweet flame,  
Deny me the flame that inflames me.

### AMOR, IO SENTO L'ALMA

*Amor, io sento l'alma  
Tornar nel foco ov'io  
Fui lieto et più che mai d'arder desio.  
Io ardo e 'n chiara fiamma  
Nutrisco il miser core;  
Et quanto più s'infiamma,  
Tanto più cresce amore,  
Perch'ogni mio dolore  
Nasce dal fuoco ov'io  
Fui lieto et piu che mai d'arder desio.*

— Jhan Gero (parady of a  
ballata by Machiavelli)

Oh love, I feel my soul  
Return to the fire where I  
Rejoiced and more than ever desire to burn.  
I burn and in bright flames  
I feed my miserable heart;  
The more it flames  
The more my loving grows.  
For all my sorrows come  
From out of the fire where I  
Rejoiced and more than ever desire to burn.

### IO PIANGO

*Io piango, ch'è'l dolore  
Pianger' mi fa, perch'io  
Non trov'altro rimedio a l'ardor' mio.  
Così m'ha concio' Amore  
Ch'ognor' viv'in tormento  
Ma quanto piango più, men doglia sento.  
Sorte fiera e inaudita  
Che'l tacer mi d'a morte e'l pianger vita.*

— Ruffo

I'm weeping, for the grief  
Makes me cry, since I  
Can find no other remedy for my fire.  
So trapped by Love am I  
That ever I lie in torment  
But the more I cry the less pain I feel.  
What cruel, unheard-of fate  
That silence gives me death and weeping life!



## LUCI SERENE E CHIARE

*Luci serene e chiare,  
Voi m'incendete, voi; ma prov' il core  
Nell' incendio diletto, non dolore.  
Dolci parole e care,  
Voi mi ferite, voi; ma prov' il petto  
Non dolor ne la piaga, ma diletto.  
O miracol d'amore!  
Alma ch'è tutta foco e tutta sangue,  
Si strugge e non si duol, mor' e non langue.*

— Ridolfo Arlotti

## SE PER HAVERVI, OIME

*Se per havervi, oime, donato il core,  
Nasce in me quell'ardore,  
Donna crudel, che m'arde in ogni loco,  
Tal che son tutto foco,  
E se per amar voi, l'aspro martire  
Mi fa di duol morire,  
Miser! che far debb'io  
Privo di voi che sete ogni ben mio?*  
Text from *Primo Libro de  
Madrigali* by Monteverdi

Eyes serene and clear,  
You inflame me, but my heart must  
Find pleasure, not sorrow, in the fire.  
Words sweet and dear,  
You wound me, but my breast must  
Find pleasure, not sorrow, in the wound.  
O, miracle of love!  
The soul that is all fire and blood,  
Melts yet feels no sorrow, dies yet does not  
languish.

If, alas, when I gave you my heart,  
There was born in me that passion,  
Cruel Lady, which burns me everywhere  
So that I am all aflame,  
And if, loving you, bitter torment  
Makes me die of sorrow,  
Wretched me! What shall I do  
Without you who are my every joy?

English Translations by Erica Muhl

## CHORALE

### SOPRANO

Samea Beasom  
Marian Bodnar  
Marti Castle  
Kristin Hightower  
Marie Hodgson  
Janet Hook  
Gina Howell  
Hyun Joo Kim  
Susan Mills  
Holly Ristuccia  
Nancy von Oeyen  
Sun Joo Yeo

### ALTO

Natalie Beck  
Leanna Brand  
Barbara Durham  
Amy Fogerson  
Michelle Fournier  
Kyra Humphrey  
Nancy O'Brien  
Hee Sook Park  
Leslie Sabedra  
Nancy Sulahian  
Mary Ella Van Voorhis  
Diana Zaslove

### TENOR

Brent Almond  
Scott Blois  
Rich Brunner  
Daniel Chaney  
Paul Gibson  
Jody Golightly  
Steven Harms  
Charles Lane  
Christian Marcoe  
Marvin Neumann  
George Sterne  
John St. Marie

### BASS

Mark Beasom  
Paul Cummings  
Jim Drollinger  
Michael Geiger  
Bruce Goldes  
Stephen Grimm  
Roger Lindbeck  
Jim Raycroft  
John Reinebach  
David Schnell  
Paul Stephenson

**The Singers of the  
Los Angeles Master  
Chorale are repre-  
sented by The  
American Guild  
of Musical Artists,  
David Schnell,  
AGMA Delegate**

### REHEARSAL PIANIST

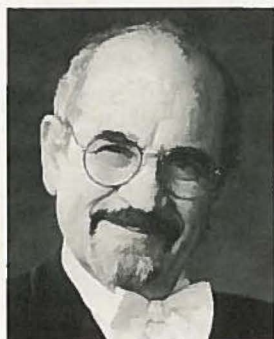
Dwayne Condon

### SUPER TITLES

Peter Somogyi

# P

## ERFORMER PROFILES



Paul Salamunovich

**P**aul 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 released two widely acclaimed CDs under the RCM label, *Lauridsen — Lux Aeterna* and *Christmas*, the Chorale's first recording. *Lauridsen — Lux Aeterna*, 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 programs, Salamunovich leads a remarkable gathering of more than 1,000 high school students who come together under his direction at the annual 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

**M**orten 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

Renaissance 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.

### Libby Larsen



Libby Larsen, one of the most celebrated composers working today, has created an immense catalogue of works that spans virtually every genre and has established a permanent place in concert repertory. Consistently sought-after as a leader in the generation of millenium thinkers,

Larsen's music and ideas have refreshed the concert music tradition and the composer's role in it.

Larsen's a cappella choral work, *Sea Change*, commissioned for the Los Angeles Master Chorale, is being performed today for the first time. This world premiere is Larsen's second premiere with the Los Angeles Master Chorale, the first being the West Coast premiere of *Seven Ghosts* in May of 1995.

Libby Larsen has been called "A mistress of orchestration (*The Times Union*)" as well as "the only English-speaking composer since Benjamin Britten who matches great verse with fine music so intelligently and expressively (*USA Today*)."  
*Gramophone* has called her *Symphony: Water Music* "the finest water music since Respighi's *Fountains*."  
 "...her use of synthesized sound points to options that could help opera survive into the 21st century (*USA Today*)."

Larsen's awards and accolades are numerous; she was given a 1994 Grammy as producer for the CD *The Art of Arleen Auger*, an acclaimed recording that features Larsen's *Sonnets from the Portuguese*. Her opera, *Frankenstein, The Modern Prometheus*, was selected as one of the eight best classical musical events of 1990 by *USA Today*. Her music has been commissioned and performed widely by the world's greatest artists.

A Koch International recording of her orchestral/vocal works, performed by the Scottish Chamber Orchestra conducted by Joel Revzen and featuring soprano Benita Valente, is due for release in 2000. Libby Larsen's fifth symphony, *Solo Symphony*, was premiered and recorded by the Colorado Symphony in September of 1999. Larsen is published by Oxford University Press and E.C. Schirmer.

### 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.

# CALENDAR OF EVENTS

## APRIL 2000

**April 5 7:30 pm**  
**Glendale Borders Books and Music**  
**Listen Up!**, the Los Angeles Master Chorale choral music listening club led by Peter Rutenberg (free and open to the public). **Session in connection with *Made In L.A.***

**April 6 morning**  
**Walt Disney Elementary School**  
 Los Angeles Master Chorale Chamber Singers Outreach: Interactive In-School Performances.

**April 11 morning**  
**Riverside Elementary School**  
 Los Angeles Master Chorale Chamber Singers Outreach: Interactive In-School Performances.

**April 13 8:00 pm**  
**Dorothy Chandler Pavilion**  
**April 14 1:30 pm**  
**April 16 2:30 pm**  
 Los Angeles Master Chorale performs **Bartók’s *Miraculous Mandarin* with the Los Angeles Philharmonic Orchestra**, Iván Fischer conducting.

**April 14 morning**  
**Markham Middle School**  
 Los Angeles Master Chorale Chamber Singers Outreach: Interactive In-School Performances.

**April 14 8:00 pm**  
**Dorothy Chandler Pavilion**  
 Los Angeles Master Chorale presents *Made in L.A.*

## MAY, JUNE 2000

**May 3 7:30 pm**  
**Glendale Borders Books and Music**  
**Listen Up!**, the Los Angeles Master Chorale choral music listening club led by Peter Rutenberg (free and open to the public). **Session in connection with *Hollywood Goes Classical***.

**May 7 7:30 pm**  
**Dorothy Chandler Pavilion**  
 Los Angeles Master Chorale presents *Hollywood Goes Classical*, followed by **Voices and Views VII Gala**.

**May 25, 26, 27 8:00 pm**  
**Dorothy Chandler Pavilion**  
**May 28 2:30 pm**  
**Dorothy Chandler Pavilion**  
**June 2 8:15 pm**  
**Ojai Festival, Libby Bowl**  
 Los Angeles Master Chorale performs **Ravel’s *L’enfant et les sortilèges* with the Los Angeles Philharmonic Orchestra**, Simon Rattle conducting.

**June 3, 4 daytime**  
**Loyola Marymount University**  
**Los Angeles Master Chorale’s Summer Choral Institute**: Fauré Requiem and Lauridsen *O Magnum Mysterium*.

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



# 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.

### CIRCLE OF FRIENDS

Elayne Techentin, *Chair*

#### BENEFACTOR CIRCLE

\$10,000 & above

Jeffrey W. Compton  
Frank Sherwood

#### MAESTRO CIRCLE

\$5000 & above

Claudia & Mark Foster  
Victoria & Frank D. Hobbs  
Drs. Marguerite &  
Robert Marsh  
Jane & Edward McAniff  
Carolyn & Charles Miller  
Nancy & Robert Miller  
Joyce & Donald Nores  
Anne & Harrison Price  
Martha Ellen Scott  
Tom Somerset  
Patricia A. MacLaren &  
Philip A. Swan  
Elayne & Thomas Techentin

#### GOLDEN BATON CIRCLE

\$2500 & above

Lynette & Robert Campbell  
Mr. & Mrs. Robert F. Erburu  
Susan Grimes  
Thomas F. Grose  
Elizabeth Levitt Hirsch  
Susan & Charles Jackson  
Carol & Mark Juhas  
Christine & Peter Kuyper  
Mr. & Mrs. Morten Lauridsen  
Alice & Brandon MacAller  
Helen & Albert McNeil  
Carole & Everett Meiners  
Gloria & John D. Moore  
Joseph C. Nalls II  
Raymond R. Neevel  
Carol & Eric Olson  
Elizabeth & Hugh J. Ralston  
Susan Erburu Reardon &  
George Reardon  
Bette & Chuck Redmond  
Penelope C. Roeder  
Catherine & William Ruddy

Terry Knowles &  
Marshall Rutter  
Barbara & Charles Schneider  
Dona & David N. Schultz  
Karole & William Struebing  
Francine & Dal Alan Swain

#### IMPRESARIO CIRCLE

\$1000 & above

Marilyn and David Breeding  
Alan W. Day  
Kathleen & Terry Dooley  
Marina Forstmann Day  
Winifred M. Griffen  
Rita Mae Gurnee  
*In memory of Robert T. Gurnee*  
Geraldine Smith Healy  
Ian E. Holland  
Rob & Peggy Kincaid  
Virginia Mancini  
Phyllis & Lawrence Rothrock  
Bernard Samstag  
Michele and Russell Spoto  
Helen & Jerry Stathatos

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.

#### CORPORATE, FOUNDATION & GOVERNMENT SUPPORT

##### ANGELS

\$200,000 & above

The Ralph M. Parsons  
Foundation  
The Music Center  
Unified Fund

##### BENEFACTORS

\$50,000 & above

Ahmanson Foundation  
City of Los Angeles Cultural  
Affairs Department  
Master Chorale Associates

##### GRAND SPONSORS

\$25,000 & above

California Arts Council  
Creative Kids Educational  
Foundation  
Dan Murphy Foundation  
La Opinion  
The Fletcher Jones  
Foundation  
United Airlines  
Mellon Financial Group-  
West Coast

##### SPONSORS

\$10,000 & above

American Express  
The Capital Group  
Companies, Inc.  
The Glide Foundation  
The Los Angeles County  
Arts Commission  
The Lund Foundation  
National Endowment for the  
Arts  
The Kenneth T. &  
Eileen L. Norris Foundation  
Barbro Osher Pro Suecia  
Foundation

Rose Hills Foundation  
J.B. & Emily Van Nuys  
Charities  
Weingart Foundation

#### GRAND PATRONS

\$5,000 & above

Ann & Gordon Getty  
Foundation  
John & Beverly Stauffer  
Foundation

#### PATRONS

\$1000 & above

Bickford Family Trust  
Georges & Germaine Fusenot  
Charitable Foundation  
Harold McAlister  
Charitable Foundation

### 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.



## ONORS

### INDIVIDUAL DONORS

\$500-999

Anonymous  
Judith & Stanley Farrar  
John Jackson  
Anahita & James Lovelace  
Lillian & Jon Lovelace  
Mrs. Edward McLaughlin  
Larry & Jane McNeil

*In honor of*

*Dennis McNeil, tenor*

Marian & John Niles

### PARAID

Carol Richards  
Mary Waldo  
Mrs. Meredith Willson

\$250-499

Anonymous  
Dr. & Mrs. James Beasom III  
Fran & Terry Buchanan  
Bernice & Ray Charles

*In honor of*

*Paul Salamunovich*

Molly & Walter Coulson

Drs. Harold & Eleanor

Fanslau

George Fenimore  
Robert Finnerty, Jr.  
Patricia A. Mitchell  
Sally Neely  
Gene & Eleanor Parrish  
Leroy & Adele Rahn

*In honor of Elayne Techentin*

Ms. Eugenia Riordan  
Frederick J. Ruopp  
Ken Sanson, Jr.

\$100-249

Charlotte & Richard

Aseltine

Ann & Olin Barrett

*In honor of Elayne Techentin*

Helen Birch

Nelson Bone &

James L. Heitzman

Ronald Bravo

Robert Chilton

Samuel Coleman

Jon & Nancy Collins

Theodore G. &

Eleanor S. Congdon

Walter & Molly Coulson

H. Richard Cullen

Mary & Craig Deutsche

Hazel H. Dunbar

Robert B. Egelston

James F. & Yvonne M.

Ellfeldt

Kathleen Elowitz

Richard E. Eshleman

Dr. James E. Gernert

Betty Gould

Donald Gumpertz

Judith Hally

Carol & James Hart

M.A. Hartwig

Geraldine Smith Healy

John J. Higgins

Charles C. Hirt, PhD

Mrs. Angelina Hodgson

*In honor of Marie Hodgson*

Joan & Donald Hoytt

Marianne Jensen

Edward & Patricia

Lansberg

Marjorie & Roger

Lindbeck

John & Linda Llewellyn

Robert A. Lyon

James Lare &

Jacquelyn McCoy

Florence S. Mesker

Louis Mountford

Sheila Murphy

Robert & Sally Neely

John J. O'Brien, Jr.

*In memory of Lucy O'Brien*

Ginny Gagan-Patterson

Robert Perdall

Susan & Walter Reutimann

Donna & Lalo Schiffrin

Libby & Robert Scott

Melody Scott

Jerry Sicherman

Dr. Barbara D. Stephens

Dr. Olga Termini

Cherry Rhodes &

Ladd Thomas

Mary Vance

Dorothy & Richard

Venderveld

Rose Ann Vidic

Patricia S. Waldeck

Barbara & Ian

White-Thomson

Shirley & Gerald H. Winter

\$50-99

A1 Appliance Hospital

Ruth Adams

Anonymous

Mary Breden

Ruth Budd

Diana Burman

Elizabeth Dawson

Steve Duncan

Amy Fogerson

Barbara & James Fritschel

Donald Gumpertz

Marion F. Haynes

Tom Hubbard

Bob & Flora Lewis

Andrew Malloy

Frances McCann

Nancy McCook

Laurance McKenna

Susann M. Monroe

Olivia Neece

Dr. Lillian Seitsive

Jerry Shimer

Abby Cohen Smith

Elena Spears

Charles Starr, Jr.

Mr. & Mrs.

Robert Steinberg

Robert Wright

### GIFTS IN-KIND & SPECIAL THANKS

Avery Dennison

Corporation

Banca Serfin

Bernards at the Biltmore

Chef Roger Pigozzi

Border Grill

Chef/Owners Mary Sue

Milliken

and Susan Feniger

Gae Boyd

Christofle

Ed & Alicia G. Clark

Conjunto Hueyapan

Correia Art Glass

Richard Cullen

Digital Printing Systems,

Inc., Don Nores

Doing Something

Volunteers

El Cholo

Chef Sergio Ochoa

Chef Aleccio Leon

Duenas

El Portal, Pasadena

Abel Ramirez

Robert Finnerty, Jr.

Forest Glen Winery,

Michael Westhoff

Hirsch Bedner Designs

Michael Bedner

Margo Ternstrom

Glendale Embossing

Bob Cutting

Bonnie & Hugh Grinstead

House of Harry Winston

Jacob Maarse Florist

Los Angeles Friends of

The Joffrey

Martinez Distributing

Co., Inc.

Dr. & Mrs.

Javier Martinez-Lara

Pavillon Christofle

Smash Events

Gerry Huffman

Somper Beverly Hills

Sonora Café

Chef Felix Salcedo

Barbara Wilson

### MATCHING GIFT HONOR ROLL

ARCO

BankAmerica Foundation

The Capital Group

Companies, Inc.

Citicorp Foundation

William & Flora Hewlett

Foundation

Sempre

Safeco

Times Mirror

## 1999 BALL DONORS

### GRAND SPONSORS

The Capital Group  
Companies, Inc.  
La Opinión  
United Airlines

### GRAND PATRON TABLES

Ed & Alicia G. Clark  
The Mortimer Levitt  
Foundation  
Mr. & Mrs.  
Thomas Techentin

### INDIVIDUAL GRAND PATRONS

Michele M. Crahan

### PATRON TABLES

Mr. & Mrs.  
Richard D. Colburn  
Jenny & William Dull  
Susan Grimes &  
John Sweetland  
Susan & V. Charles Jackson  
Jane & Edward J. McAniff  
Joyce & Don Nores  
Elizabeth & Charles  
Redmond  
Penelope C. Roeder  
Frank J. Sherwood  
Philip A. Swan &  
Patricia MacLaren  
The Walt Disney Company

### INDIVIDUAL PATRONS

Robert Egelston  
Claudia & Mark Foster  
Don & Ann Gumpertz  
Joan M. Heil &  
Steven S. Dick  
Mr. & Mrs. Peter W. Kuyper  
Drs. Marguerite &  
Robert Marsh  
Glyn & Illona Neff  
Anne & Harrison Price  
Carol H. Richards  
Marshall Rutter &  
Terry Knowles  
Barbara & Charles  
Schneider  
Martha Ellen Scott  
Karole & Bill Streubing

### TABLE HOSTS

The International  
Committee of the  
L.A. Philharmonic  
Gertilda Conti, President  
Astrid Rottman  
Rutter, Hobbs, & Davidoff  
Janice Wagner

### DONORS

Brad & Claire Brian  
Louise & John Bryson  
Mr. & Mrs. Hans Buehler  
Cacique, Inc.  
Marilyn & Don Conlan  
Jennifer & Royce Diener  
Mr. & Mrs. Richard Ebbert  
Gerald Faris  
Sarah Feinerman  
Evelyn Feintech  
Byron & DeAnne Hayes  
Gary & Marcia Hollander  
Elizabeth Huebner  
Robert & Margaret Kincaid  
Edward & Patricia Lansberg  
Peter Laris  
Primo Lopez  
Warren & Susan Lortie  
Michael Madden  
Leonis Malburg  
Gregory & Lynrae  
McClintock  
John & Judith O'Reilly  
Carol Richards  
Claire Rothman  
Sunny & Larry Russ  
Melody & Warren Schubert  
Roland Seidler  
Marty & Leah Sklar  
Philip Spalding  
Charles Starr, Jr.  
Barbara Stern  
Elinor Turner  
Thomas & Celeste  
Von der Ahe  
Doug & Ellen Weitman  
Mrs. Francis M. Wheat

If your listing needs  
correcting, please call us at  
213-626-0624, ext. 20.  
This list reflects donations  
from 6/1/99 through  
2/14/00.

The Board of Directors  
of the Los Angeles Master Chorale Association and  
Chairs Dona Schultz and Christine Kuyper  
invite you to the traditional end-of-year celebration



## VOICES & VIEWS VII

SUNDAY, May 7, 2000

A magical evening of dinner and dancing in the  
Grand Hall immediately follows the  
7:30 p.m. concert of

### *Hollywood Goes Classical* celebrating

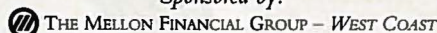
some of the greatest choral music ever written for  
the big screen from *Laura*, *The Mission*  
and *Amadeus*, to name a few.

The traditional highlight of the evening is the  
"Surround Sing" by the full

### L.A. Master Chorale

Drawing of the MasterStakes sponsored by United Airlines  
Black Tie Optional

Sponsored by:



*Ticket prices for the Gala start at \$150. If you prefer, a  
champagne and dessert option is available on the Loge level.*

*We invite you to join us for this special event.*

*For information or tickets, please phone the  
Chorale office: (213) 626-0624, ext. 19  
or (800) 787-LAMC*

### 2nd Annual Summer Chorale Institute

Please join Los Angeles Master Chorale Maestro Paul  
Salamunovich for the 2nd Annual Summer Chorale 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 Lauridsen  
*O Magnum Mysterium*, and Fauré *Requiem* (scores will be pro-  
vided), followed by dinner with Paul. Sunday, June 4, follow-  
ing 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.

# MASTER CHORALE ASSOCIATES

## THE MASTER CHORALE'S VOLUNTEER SUPPORT ORGANIZATION

### Master Chorale Associates

#### Board of Directors

##### President

Helen McNeil

##### Vice Presidents

Regina Clark

Barbara Schneider

Phyllis Rothrock

Carol Hart

Madge van Adelsberg

Jane Valentine

Sweetser

Rose Mary Kimble

John Kelsey

Bonnie Grinstead

##### Treasurer

Gloria Moore

##### Secretaries

Bernice Wilson

Anita Verrengia

##### Directors

Victoria Taylor

Anne Eastwood

Nancy Miller

Alice MacAller

James Fritschel

Elizabeth F. Redmond

Eugenia Boykin

Mary Breden

Molly Coulson

Ana & Don

Greathouse

Sara McFerrin

Jane McNeil

Tania Norris

Anne Shaw Price

Dolores Samuelian

Maria Bernard Shaw

Beverly Thrall

Dean Williams

Dorothy Salamunovich



*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 6:00 prior to the next concert. For reservations, please phone Bonnie Grinstead at 323-931-0249.**