

LOS ANGELES
MASTER CHORALE
& SINFONIA ORCHESTRA

PAUL SALAMUNOVICH,
MUSIC DIRECTOR

1999/2000
SEASON

HEAR THE MUSIC SOAR



Made **IN** LA

Friday, April 14, 2000

8:00 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.

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LOS ANGELES MASTER CHORALE
& SINFONIA ORCHESTRA

PAUL SALAMUNOVICH, MUSIC DIRECTOR

Made **IN** LA

Friday, April 14, 2000 at 8:00 p.m.

Dorothy Chandler Pavilion

Paul Salamunovich
Conductor

Curtain Raiser
Preview at
7:00 p.m. with
Alan Chapman

THIS EVENING'S PROGRAM

Mass

Igor Stravinsky
(1882-1971)

Kyrie
Gloria
Credo
Sanctus
Hosanna
Agnus Dei

Samela Beasom, *Soprano*
Edward Bruner, *Countertenor*
Daniel Chaney, *Tenor*
Jim Drollinger, *Baritone*
Stephen Grimm, *Baritone*

De Profundis, Opus 50 B

Arnold Schoenberg
(1874-1951)

Sanctus

Elinor Remick Warren
(1900-1991)

Sanctus
Benedictus

Leslie Sabedra, *Mezzo Soprano*
Stephen Grimm, *Baritone*

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

The Ballad Of William Sycamore

Halsey Stevens
(1908-1990)

O Magnum Mysterium

Morten Lauridsen
(b. 1943)

Men of the Chorale
World Premiere



A Psalm For The Living

William Grant Still
(1895-1978)

Passover Psalm, Opus 30

Erich Wolfgang Korngold
(1897-1957)

Susan Mills, *Soprano*

 This evening's concert is made possible in part by
generous grants from the following: 

AMERICAN EXPRESS
CALIFORNIA ARTS COUNCIL
CITY OF LOS ANGELES CULTURAL AFFAIRS DEPARTMENT
LOS ANGELES COUNTY ARTS COMMISSION
NATIONAL ENDOWMENT FOR THE ARTS

TEXT TRANSLATION

O Magnum Mysterium

*O magnum mysterium,
et admirabile sacramentum
ut animalia viderent Dominum natum
jacentem in praesepio!*

*Beata Virgo, cujus viscera meruerunt
portare Dominum Christum. Alleluia!*

O great mystery,
and wondrous sacrament,
that animals should see the newborn Lord,
lying in the manger!

Blessed is the virgin whose womb was worthy
to bear the Lord Jesus Christ. Alleluia!

CLASSICAL
105.1

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

Madrigal Magic
May 11, 2000

Made in L.A.
June 15, 2000

The house lights will be raised during the performance of *O Magnum Mysterium*. There will be supertitle translations projected above the stage for all other pieces.

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ROGRAM NOTES

by Peter Rutenberg

While 1930s America was searching for the proverbial chicken in its Depression-era pot, and wiping away the unremitting residue of the Dust Bowl, a different kind of hunt was taking place in Europe, a different kind of cleansing tormenting its populace. Hollywood became the unwitting beneficiary of Nazi aggression in the pre-war exodus of composers who found their way to the land of orange blossoms — and of movie moguls whose production machines had an insatiable thirst for their musical elixirs of passion and perfidy. Together with their American-born colleagues, they gilded an entire age, positing Los Angeles the center of the musical world and bequeathing to later generations an important collection of concert music that was *Made in L.A.*



Igor Stravinsky

For **Igor Stravinsky** (1882–1971), life as an émigré Frenchman had lost some of its luster by the early 1930s, and with the threat of war then a palpable reality in France, he followed his growing popularity as a composer to the United States, settling in Hollywood in 1940. Rummaging around a second-hand music store here, he chanced upon some masses by Mozart that played into

his already nascent desire to write a “real” liturgical setting of the Roman Catholic Mass, suitable for performance in church. Limiting the scoring of his *Mass* to mixed chorus and double wind quintet (in actuality, two oboes, English horn, two bassoons, two trumpets and three trombones), Stravinsky set the *Kyrie* and *Gloria* in 1944, completing the remaining movements in 1948. Soon thereafter, it was premiered at UCLA by the A Cappella Choir under Roger Wagner, founding director of the Los Angeles Master Chorale, who subsequently directed a performance during a noon Mass at St. Joseph’s Church some weeks later (with a certain Paul Salamonovich singing Propers, and the composer kneeling throughout!). In all, Maestro Wagner led eight readings of Stravinsky’s *Mass* with his choir of men and boys. Ernest Ansermet conducted the European premiere at La Scala, Milan, on October 27th, 1948. Stylistically, the work draws on the music of the Ars Nova (14th century), Renaissance (16th century) and Russian chant for inspiration, while keeping the chorus as its forward exponent of expression. Asymmetric rhythms, densely-colored harmonies and dissonance, persistent punctuation, and melodic abstruseness all intermingled with moments of repose and classically proportioned sonorities — familiar attributes of Stravinsky’s idiom — are in evidence.



Arnold Schoenberg

Arnold Schoenberg (1874–1951) had led the development of Twelve-Tone Music and Serialism from the 1920s, and was a prominent composer in Vienna by the time he moved to Berlin in 1925, where he completed his opera *Moses und Aron*. In early 1933, with the precipitous rise of the antisemitic tide, the Schoenberg family fled to France. It was there that he reclaimed his Jewish

birthright, having abandoned it for Lutheranism at the age of 17, and a formal reconversion was celebrated. By the next year, the family had left Europe altogether, and, after a brief stint in the eastern United States, had taken up residence in Hollywood. Beginning in 1935, Schoenberg was a Lecturer at USC, then a Professor at UCLA from 1936. The horrors of the Holocaust and the post-war growth in antisemitism fed his spiritual introspection for the remaining 16 years of his life. With composers like Brahms, Mozart, Schütz, and Lassus, the approach of death brought a reassessment of one’s life, or a desire to reaffirm one’s faith — often with profound musical results. For Schoenberg, a request to contribute a Hebrew Psalm to an anthology for the Jewish Agency of Palestine provided a fortuitous occasion to draw inspiration from Hebrew melodies and texts and, indeed, from their ancient traditions. It was the last work he would complete — a setting in Hebrew for six-part *a cappella* chorus of **Psalm 130** (*Out of the depths I cry to thee*) — dating from the summer of 1950. Schoenberg dedicated it to the then-new State of Israel out of admiration for its people and cultural achievements. Serge Koussevitzky, who had commissioned a work from him for the first King David Festival in Jerusalem, was asked to regard this Psalm as the composer’s most fitting contribution. Its evocative use of speaking and whispering voices amid angular melodies, reminiscent of group prayers in an Orthodox Jewish service, demonstrates the composer’s final gesture of “return” — closing as it does with a gut-wrenching and very personal cry for the redemption of Israel.

The year 2000 marks the centenary of native Angelena **Elinor Remick Warren**’s birth (1900–1991). She was an accomplished concert pianist and sought-after accompanist for many prominent singers of her day, but her first love as a musician was composition. As annotator Diana Burgwyn recalls, Warren “lived a storybook life in a spacious Italianate home of pink stucco in Hancock Park,” but managed to maintain the discipline of an artist, even as she raised three children. Two critical successes from

the World War II era brought her national and international acclaim: her tone poem *The Crystal Lake* was premiered by the Los Angeles Philharmonic in 1946 and subsequently performed by both the NBC Symphony and New York Philharmonic. "But it was with *The Legend of King Arthur*," Ms. Burgwyn continues, "premiered in 1940 by the Los Angeles Philharmonic [under British conductor Albert Coates] that Warren began to gain an international reputation, with such conductors as Pierre Monteux, John Barbirolli, André Kostelanetz, Wilfrid Pelletier, and Alfred Wallenstein performing her music." From this choral symphony arose another opportunity for a major work for chorus and orchestra — the *Requiem* — written at the urging of Roger Wagner who was to become a champion of Warren's music. "Three unremitting years" later, as the composer would characterize the term of the work's creation, the *Requiem* was complete. Elinor Remick Warren went on to become one of the Founders of the Los Angeles Master Chorale in 1964.

The *Sanctus* movement of Warren's *Requiem*, which includes the *Benedictus*, opens with a sweet, mellifluous subject uttered in turn by divided sopranos and altos. The tenors and basses join for the broad invocation of "Lord" leading to a climax at "Sabaoth." In a minor key, an unaccompanied duet intones "Full are the heavens and earth" which is immediately echoed by the women's chorus. The baritone sets up the next climax at "with thy Glory" as the chorus drives to a full cadence, now in E major. Antiphonal exchanges between various voice groups alternate with majestic declarations of "in the highest." Now in B-flat major, the tender *Benedictus* is sung by the baritone, accompanied by the men's chorus in mostly hushed tones. The final *Hosanna* begins softly but with steadily growing excitement toward the entrance of the full chorus, which delivers a regal, sustained, D-major cadence.

Long an important fixture on the Southern California music scene, **Halsey Stevens** (1908–1989) was Professor of Composition at the University of Southern California from 1948 and later Chair of that department. He contributed a wealth of works for chorus, orchestra and chamber ensembles, and authored the preeminent resource in English about Bela Bartok. Stevens' *Ballad of William Sycamore* from 1922, based on 19 quatrain verses by Stephen Vincent Benét, was written for USC's 75th anniversary and first performed in the Diamond Jubilee Concert on October 6th, 1955, with Ingolf Dahl conducting the University Symphony Orchestra and Trojan A Cappella Choir. Stevens' gifts for melody, color, dramatic sweep, and refined emotion figure prominently in the *Ballad* which bears a Coplandesque patina. The work was a personal favorite of the composer's, while musicologist-conductor Nick Strimple calls it "one of the most significant choral works to have been composed in Los Angeles."

Composer-in-Residence **Morten Lauridsen's** *O Magnum Mysterium* won immediate acclaim upon its world premiere, given at Christmas, December 18, 1994, by Maestro Salamunovich and the Los Angeles Master Chorale. The work was commissioned by LAMC founding board member and then president Marshall Rutter in honor of his wife Terry Knowles. In a note prefacing the published edition, the composer revealed the impetus for selecting this sub-

ject: "For centuries, composers have been inspired by the beautiful text, depicting the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

O Magnum Mysterium has gone on to become one of the most frequently performed and recorded works in the contemporary choral repertoire, while the printed score continues to sell at a record-breaking pace. In response to many requests, the composer has arranged the motet for men's chorus — the version we hear today in its premiere performance.



William Grant Still

William Grant Still (1895–1978) was first and foremost a gifted composer. The fact that he was also a black man in a white world surely made for a difficult road, but his pioneering accomplishments were undoubtedly the sweeter for it. Considered the dean of African-American composers, Still was the first to have a major work played by a leading orchestra — his *Afro-American Symphony* by the Rochester Philharmonic Orchestra in 1931; he was the first to conduct a major orchestra — the Los Angeles Philharmonic

in 1936; and, he was the first to have an opera performed by a major company — the New York City Opera in 1949. An important arranger as well, he learned the art first hand with W. C. Handy, Paul Whiteman and Artie Shaw. A recipient of many awards of distinction and honorary degrees, it was the Guggenheim Award that brought Still to California where he met his future wife, Verna Arvey — herself a concert pianist, journalist, and frequent collaborator, who wrote his biography in 1984. Although Still's musical style was predominantly neo-Romantic and often based in various American folk styles including the Spiritual — he had been thus encouraged by an early mentor — his individual voice brought a freshness and vigor to everything he wrote, including *A Psalm for the Living* from 1965. Scored for chorus and orchestra, the "prayer" by Arvey is a modern paraphrase of — with notable departures from — the traditional *Our Father*. The unaffected majesty of the music underscores the honesty of its text: "Our father who art on earth, hallowed be thy name... In the quiet of the forest we feel thy presence... but thou standest by our side in the city, too... It is thy hand that guides the statesman, the artist, the scientist, and creates human achievement. It is thy love that dwells around us... and tells us all men are brothers." Indeed it is a prayer of thanksgiving at once profoundly personal and universally appealing.

Erich Wolfgang Korngold (1897–1957) embraced the lush musical trappings of Romanticism for his entire life. Born in Brno, Austro-Hungary (now the Czech

Republic), and pronounced a "genius" by Mahler in his youth, Korngold was honored with tremendous balletic and operatic successes by the age of 23. In 1934, the *Anschluss* forced him to move to Hollywood where his fortunes continued in a number of important film scores (including two Academy Awards) and a variety of concert works. Although his compositional style was subject to growing criticism by the modernists of the post-war years, a New York revival of his opera *Die tote Stadt* in 1975 served to reestablish his reputation with enduring esteem. Korngold's only choral work, *Passover Psalm*, was composed in Los Angeles in 1941 and premiered twice by the Synagogue for the Performing Arts at the Hollywood Bowl in 1944: following the first perfor-

mance, Edward G. Robinson reportedly stood up and said, "Do it again," and so they did!

(Special thanks to Jeannine Wagner, Marjorie Lindbeck, and Rae Macdonald for their invaluable assistance in the preparation of these notes.)

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.

CHORALE

SOPRANO

Samela Beasom
Marian Bodnar
Vicky Brown
Marti Castle
Kristin Hightower
Saundra Hall Hill
Marie Hodgson
Janet Hook
Gina Howell
Hyun Joo Kim
Emily Lin
Susan Mills
Holly Ristuccia
Duanna Ulyate
Inyong Um
Nancy von Oeyen
Sun Joo Yeo

ALTO

Nicole Baker
Natalie Beck
Kim Bernhardt
Leanna Brand
Aleta Braxton
Barbara Durham
Amy Fogerson
Michelle Fournier
Sheila Murphy
Nancy OBrien
Helene Quintana
Leslie Sabedra
Nancy Sulahian
Mary Ella Van Voorhis
Diana Zaslove

TENOR

Brenton Almond
Scott Blois
Edward Bruner
Rich Brunner
Mark Burroughs
Daniel Chaney
Paul Gibson
Jody Golightly
Steven Harms
Charles Lane
Sal Malaki
Christian Marcoe
Marvin Neumann
George Sterne
John St. Marie

BASS

Mark Beasom
Jim Drollinger
Albert Eddy
Michael Geiger
Bruce Goldes
Stephen Grimm
Paul Hinshaw
Lew Landau
Edward Levy
Robert Lewis
Roger Lindbeck
Jim Raycroft
John Reinebach
David Schnell
Paul Stephenson
Burton York

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

ORCHESTRA

VIOLIN 1

Barry Socher, *Concertmaster*
Patricia Aiken
Armen Anassian
Nicole Bush
Leslie Katz
Jayme Miller
Debra Price
Sarah Thornblade
Florence Titmus
Margaret Wooten

VIOLIN 2

Steve Scharf, *Principal*
Jeff Gauthier
Rhonni Hallman
Samuel Formicola
Marvin Palatt
Cynthia Moussas
Chris Reutinger
Linda Stone

VIOLA

Kazi Pitelka, *Principal*
Briana Ackerman
Kira Blumberg
Dimitri Bovaird
Renita Koven
Shawn Mann
Andrew Picken

CELLO

Rowena Hammill
Delores Bing
Margaret Edmondson
Barbara George
Nadine Hall

BASSOON

John Steinmetz, *Principal*
Rose Corrigan

BASS

Donald Ferrone, *Principal*
Ann Atkinson
Peter Doubrovsky
Tim Eckert

FLUTE

Geri Rotella, *Principal*
Sara Weisz

OBOE

Stuart Horn, *Principal*
Michelle Forrest

CLARINET

Gary Bovyer, *Principal*
Michael Grego

HORN

Jon Titmus, *Principal*
Kristy Morrell
Stephanie Mijanovich
Nathan Campbell

TRUMPET

Roy Poper, *Principal*
William Bing

TROMBONE

William Booth, *Principal*
Alvin Veeh
Terry Cravens

TUBA

Douglas Tornquist

HARP

JoAnn Turovsky

TYMPANI

Mark Zimoski

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Dale Anderson, *Principal*
Timm Boatman

ORGAN

William Beck

PIANO

Dwayne Condon

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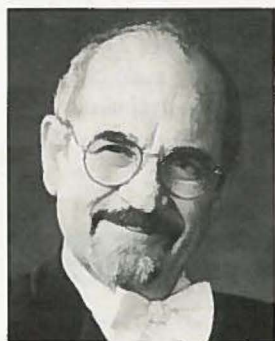
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P

ERFORMER PROFILES



Paul Salamunovich

Paul Salamunovich, the Los Angeles Master Chorale's highly esteemed music director since 1991, has been associated with the Chorale since its founding and is just the third maestro to lead the chorus since its inception. 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, 20th Century Fox and Warner Bros.

In addition to his work with the Los Angeles Master Chorale, Salamunovich serves as Director of Music at St. Charles Borromeo Church in North Hollywood, 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

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.

Los Angeles Master Chorale

The 120-voice Los Angeles Master Chorale, led by Music Director Paul Salamunovich, maintains a unique and distinguished position as the largest choral organization of its kind in the United States. Recognized not only as one of Los Angeles' cultural treasures but also as one of the world's premier choruses, the Chorale has played a leading role in the ongoing resurgence of interest in choral music. The Los Angeles Master Chorale is a resident company of the Los Angeles Music Center and will join the L.A. Philharmonic as a resident company of the eagerly awaited Walt Disney Concert Hall.

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

The Los Angeles Master Chorale, declared "a major cultural asset to Los Angeles" by the *Los Angeles Times* and lauded by conductor Sir Simon Rattle as "one of the finest choruses in the world," was founded in 1962 by world-renowned conductor Roger Wagner as the first "master chorale" in the country. The Chorale gave its first performance at the Music Center's Dorothy Chandler Pavilion in 1964, presenting a full season every year since then with its own Sinfonia Orchestra. One of the Music Center's three original performing arts companies in residence, the Los Angeles Master Chorale will once again be a founding resident company upon the opening of Disney Hall. Over the years, the Master Chorale has hosted such distinguished guest conductors as Robert Shaw, Alfred Wallenstein, Helmuth Rilling, Margaret Hillis, Robert

Page and Richard Westenberg.

Paul Salamunovich was appointed Music Director in 1991 as the third maestro to lead the chorus since its inception, and he has been associated with the Chorale since its founding. One of the countless accolades he has received throughout his tenure came recently from a *Los Angeles Times* critic who wrote, "[Music Director] Salamunovich has sharpened and refined his choral instrument to a virtually unbeatable level."

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

The Chorale has released two widely acclaimed CDs under the RCM label, including *Lauridsen - Lux Aeterna*, devoted to the works of Master Chorale Composer-in-Residence, 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

SPOTLIGHT ON AMERICAN EXPRESS

Tonight's concert is made possible, in part, through a generous grant from the American Express Company's Philanthropic Program. The Los Angeles Master Chorale wishes to applaud the American Express Company's commitment to the arts. We are pleased that American Express has chosen to recognize and support the Los Angeles Master Chorale through this grant. With their support, we are pleased to present *Made in L.A.* for your education and enjoyment — a concert which focuses our attention on the significant impact of Los Angeles composers on the choral art field. Thank you, American Express and the American Express Financial Advisors.

PREMIERE OF LARSEN'S SEA CHANGE



Saturday, March 11, 2000, the Los Angeles Master Chorale's premiere performance of *Sea Change*, by American composer Libby Larsen, captivated the audience and touched the hearts of everyone present. This composition, commissioned by Jeffrey Compton in honor of his brother William, set to Martha Sherwood's poem, captures the angst of mental illness and the celebration of recovery. Pictured at the reception held in their honor are (l to r) Maestro Paul Salamunovich, composer Libby Larsen and William Compton. Others present for the occasion: commissioner Jeffrey Compton, poet Martha Sherwood, artist Mona Golabek and composer Morten Lauridsen.

SNEAK PREVIEW:

The Los Angeles Master Chorale's final concert of the 1999-2000 season will feature the full 120-voice Chorale and Sinfonia Orchestra in a celebration of music from the movies. It's like going to the movies — but with the power of live voices. It's pure Hollywood with *Amadeus*, *How the West Was Won*, *The First Knight*, *Empire of the Sun*, *The Mission*, *Laura*, *Jesus of Nazareth*, *The Robe*, *The Bold and the Beautiful*, *The Hunt for Red October*, *King of Kings*, *Alexander Nevsky* and *Henry V*.

LIBBY LARSEN FEATURED AT U.S.C.'S COMPOSER FORUM...

Friday morning, March 10, 2000, composer Libby Larsen (pictured right) conducted a workshop for college composition students at the U.S.C. Thornton School of Music as part of the Master Chorale's educational outreach programs. Through talking about her own experiences as a composer, Ms. Larsen touched upon finding individual compositional voice, music and technology, and setting American English language to music.



EXTRAORDINARY OPPORTUNITY

Join us for an extraordinary opportunity to sing with one of the finest choral conductors in the world at the 2nd Annual Summer Choral Institute.

Los Angeles Master Chorale Conductor, Paul Salamunovich, will lead you and 60 other lucky participants in Lauridsen's *O Magnum Mysterium*, his *Dirait-on* from *Chansons des Roses* and the Fauré *Requiem*.

Saturday afternoon, June 3, at Loyola Marymount University, you will rehearse the music (scores will be provided), and then have dinner with Maestro Salamunovich and fellow singers. Sunday, June 4, following a brief rehearsal, you will perform this concert in the beautiful chapel at LMU for friends and family. A reception immediately following the concert will be held in your honor.

Sign up now for our 2nd annual Summer Choral Institute by sending your name, address, phone number, and a tax-deductible donation of \$250 to LAMC (checks or credit card), 333 South Grand Avenue, Suite 480, Los Angeles, CA 90071. Please indicate your voice part: soprano, alto, tenor or bass. For more information, please call the Master Chorale office. 213-626-0624, ext.15.

EDUCATION & OUTREACH

High School Choir Festival

One of the Master Chorale's most exciting and highly anticipated programs is the 11th 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 28 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. For ticket reservation information, please see page 15.

Participating High Schools:

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San Pedro High School
Taft High School
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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, hosts this group at Borders Books and Music in Glendale. Each session focuses on one many aspects 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

Be sure not to miss the last session of the season:
Wednesday, May 3, 2000 at 7:30 p.m.

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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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

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Thank you for your love
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CALENDAR OF EVENTS

APRIL

2000

- April 14** 8:00 pm
Dorothy Chandler Pavilion
Los Angeles Master Chorale presents *Made in L.A.*
- April 16** 2:30 pm
Dorothy Chandler Pavilion
Los Angeles Master Chorale performs *Bartók's
Miraculous Mandarin with the Los Angeles
Philharmonic Orchestra*, Iván Fischer conducting.
- April 26** morning
Portola Middle School
Los Angeles Master Chorale **Chamber Singers**
Outreach: **Masterclasses**.

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 5** 1:00 pm
Dorothy Chandler Pavilion
**Los Angeles Master Chorale Associates High
School Choir Festival concert.** Concert is free and
open to the public with reservations.
- 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
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*, Lauridsen *O Magnum Mys-
terium* and *Dirait-on.*
- June 4** 5:30 pm
Ojai Festival, Libby Bowl
Los Angeles Master Chorale performs *Poulenc's Les
Mamelles de Tirésias with the Los Angeles Philhar-
monic Orchestra*, Simon Rattle conducting.

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

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You are cordially invited to the 11th Annual High School Choir Festival, sponsored by the Los Angeles Master Chorale Associates. The festival includes an afternoon concert which is free to the public; reservations are required.

What: 11th Annual High School Choir Festival Concert
Who: 28 participating choirs and the Los Angeles Master Chorale Chamber Singers
When: Friday, May 5, 2000
Time: 1:00 p.m. to 2:00 p.m.
Where: Dorothy Chandler Pavilion
The Music Center/Performing Arts Center of Los Angeles County

For Reservations and Performance Information, please phone:

Bonnie Grinstead 323-931-0249

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To support the High School Choir Festival, please send your donations to Master Chorale Associates High School Choir Festival, 135 North Grand Avenue, Los Angeles, CA 90012. *Thank you.*

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.

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