

LOS ANGELES
MASTER CHORALE
& SINFONIA ORCHESTRA

PAUL SALAMUNOVICH,
MUSIC DIRECTOR

1999/2000
SEASON

HEAR THE MUSIC SOAR



HOLLYWOOD
GOES CLASSICAL

Sunday, May 7, 2000

7:30 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

Dan Apodaca

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

Susan Grimes Sweetland

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
Development Associate

Terry Ray
Audience Services Manager

Kevin Koelbl
Office Administrator

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

HOLLYWOOD GOES CLASSICAL

Sunday, May 7, 2000 at 7:30 p.m.

Dorothy Chandler Pavilion

Paul Salamunovich,
Conductor

J.A.C. Redford,
Producer

John de Lancie,
Host

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

THIS EVENING'S PROGRAM

How the West Was Won Main Title
How the West Was Won Overture
How the West Was Won

Alfred Newman
Alfred Newman/Ken Darby

Never Surrender
First Knight

Jerry Goldsmith

"Confutatis" from Requiem, K. 626
"Lacrymosa" from Requiem, K. 626
Amadeus

W.A. Mozart

Exsultate Justi
Empire of the Sun

John Williams

Ave Maria Guarani
Gabriel's Oboe
On Earth As It Is In Heaven
The Mission

Ennio Morricone

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

K. Mozart
105.1fm

**The Bad and The Beautiful
Laura**

The Bad and The Beautiful and Laura

David Raksin/Dory Previn
David Raksin/John Mercer
arr. Gene Puerling

Prelude and Birth of Christ
Jesus of Nazareth

Maurice Jarre

The Lord's Prayer
King of Kings

Miklos Rozsa

The Promise of the Holy Spirit
The Robe

Alfred Newman/Ken Darby

Hymn to Red October
The Hunt for Red October

Basil Poledouris

Alexander's Entry Into Pskov
Alexander Nevsky

Sergei Prokofiev

Non Nobis Nomine
Henry V

Patrick Doyle

This evening's concert and gala are generously sponsored by
Mellon West.

YOU ARE WHAT YOU HEAR.

HEAR THE BEST:

THE LOS ANGELES MASTER CHORALE

2000-2001 SEASON

HEAR MUSIC
THAT'S...

POWERFUL

MOZART • DURUFLE • ARGENTO

Sunday, November 5, 2000 7:30pm

Dorothy Chandler Pavilion

THRILLING

BACH B MINOR MASS

Co-Production with the Los Angeles Chamber Orchestra

Friday, December 8, 2000 8:00pm

Royce Hall

Saturday, December 9, 2000 8:00pm

Alex Theatre

JOYFUL

FAMILY HOLIDAY CONCERT

Sunday, December 17, 2000 2:00pm

Dorothy Chandler Pavilion

One-hour concert for families; Grand Hall Tea by Joachim Splichal

INSPIRING

CHRISTMAS WITH THE MASTER CHORALE

Sunday, December 17, 2000 6:30pm

Dorothy Chandler Pavilion

Poulenc Gloria, Britten Ceremony of Carols, and traditional carols

UPLIFTING

MESSIAH SING-ALONG

Monday, December 18, 2000 8:00pm

Dorothy Chandler Pavilion

GLORIOUS

DOUBLE ORGAN AND CHORUS

Sunday, January 14, 2001 4:00pm

First Congregational Church of Los Angeles

Vierne Mass in C# Minor, Kodaly Missa Brevis

NOSTALGIC

THE GOLDEN AGE OF CHORAL MUSIC

Saturday, March 24, 2001 7:30pm

Dorothy Chandler Pavilion

Music by Cole Porter, Rodgers and Hart,

Sigmund Romberg, Jerome Kern, and others;

A program Narrated and Conducted by Paul Salamunovich

SUBLIME

VERDI, LAURIDSEN AND OTHERS . . .

The Maestro's Favorites - A Farewell Concert and Gala

Friday, April 20, 2001 7:30pm

Dorothy Chandler Pavilion

Don't miss hearing the Los Angeles Master Chorale & Sinfonia Orchestra in its final season under the leadership of world renowned conductor Paul Salamunovich.

To Subscribe, or For Information, Please Call (800) 787-5262

CHORALE

SOPRANO

Samela Beasom
Deborah Briggs
Vicky Brown
Renee Burkett
Shulgold
Sarah Camp
Marti Castle
Pamela Chapin
Laura Grimm
Saundra Hall Hill
Marie Hodgson
Janet Hook
Gina Howell
Gloria Kim
Hyun Joo Kim
Carol Juhas
Sherli Leonard
Emily Lin
Cindy Martineau
Susan Mills
Marnie Mosiman
Vickere Murphy
Frances Pampeyan
Carmen Rosendahl
Christine Sorenson
Duanna Ulyate
Inyong Um
Irina Varamesova
Nancy von Oeyen
Sun Joo Yeo

ALTO

Mary Bailey
Nicole Baker
Natalie Beck
Kimberly Bernhardt
Helen Birch
Sarah Bloxham
Leanna Brand
Aleta Braxton
Cheryll Desberg
Barbara Durham
Joan Ellis
Sarona Farrell
Amy Fogerson
Michelle Fournier
Shin Han
Alice Kirwan
Sara Minton
Sheila Murphy
Anita Nardine
Nancy O'Brien
Helene Quintana
Leslie Sabedra
Nancy Sulahian
Mary Ella Van Voorhis
Barbara Wilson
Diana Zaslove

TENOR

Brenton Almond
Steve Batstone
Lenard Berglund
Scott Blois
Edward Bruner
Rich Brunner
David Bunker
Mark Burroughs
Daniel Chaney
John French
Randall Garrou
Paul Gibson
Jack Golightly
Jody Golightly
Steven Harms
Bong Won Kye
Charles Lane
Daniel Lo
Dominic MacAller
Sal Malaki
Christian Marcoe
Marvin Neumann
Stephen Sieck
George Sterne
John St. Marie
Mallory Walker

BASS

Geogfrey Alch
Mark Beasom
Steven Berman
Aaron Cain
Jim Drollinger
Albert Eddy
Jim Ellfeldt
Michael Freed
Michael Geiger
Bruce Goldes
Stephen Grimm
Hugh Grinstead
Allen Hightower
Paul Hinshaw
Lew Landau
Jim Jensen
Edward Levy
Robert Lewis
Roger Lindbeck
Ron Matossian
Bob McCormac
Michael Morales
Jim Raycroft
John Reinebach
David Schnell
Paul Stephenson
Burman Timberlake
David Tinoco
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

ORCHESTRA

VIOLIN 1

Barry Socher, *Concert Master*
Patricia Aiken
Armen Anassian
Nicole Bush
Andrew Graybill
Ruth B. Johnson
Leslie Katz
Jayme Miller
Debra Price
Sara Thornblade
Florence Titmus
Margaret Wooten

VIOLIN 2

Steve Scharf, *Principal*
Samuel Formicola
Rhonni Hallman
Cynthia Moussas
Marvin Palatt
Chris Reutinger
Ruth Siegel
Jean Sudbury
Pamela Tompkins
Dynell Weber

VIOLA

Kazi Pitelka, *Principal*
Briana Ackerman
Kira Blumberg

Renita Koven
Shawn Mann
Andrew Picken
Diane Reedy
Dori Sippel

CELLO

Cecelia Tsan, *Principal*
Delores Bing
Margart Edmondson
Barbara George
Maurice Grants
Andrew Honea

BASS

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

FLUTE

Geri Rotella, *Principal*
Angela Wiegand
Sara Wiesz

OBOE

Joel Timm, *Principal*
Stuart Horn
Joan Elardo

CLARINET

Michale Grego, *Principal*
Mary Gale
Stephen Piazza

HORN

Jon Titmus, *Principal*
Diane Muller
Nathan Campbell
Stephanie Mijanovich

TRUMPET

Roy Poper, *Principal*
William Bing
Kenneth Larsen

BASSOON

John Stenmetz, *Principal*
Rose Corrigan
Theresa Treuenfels

TROMBONE

Michael Hoffman, *Principal*
Alvin Veeh
Terry Cravens

TUBA

Douglas Tornquist

PIANO/CELESTE

Dwayne Condon

HARP

Marsha Dickstein

GUITAR

Thomas Rizzo

BANJO

Bill Knopf

TYMPANI

Mark Zimoski, *Principal*

PERCUSSION

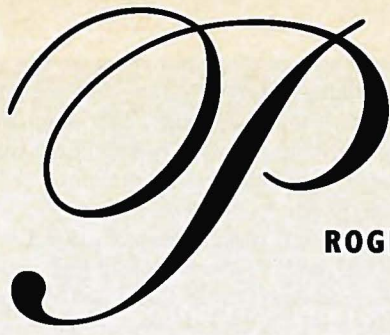
Dale Anderson, *Principal*
Theresa Dimond
Timm Boatman
Peter Wolff

CONTRACTOR

Steve Scharf

LIBRARIAN

Robert Dolan



ROGRAM NOTES

by Peter Rutenberg

On a dusty shelf in the back of my mind is a song from a musical version of *The Emperor's New Clothes*. In it, the Empress prowls melodramatically around the stage singing "I'm the woman behind the man behind the throne, and there's nothing much the man can do alone..." The hierarchy of Los Angeles' prime industry might well be analogous: behind the throne of Hollywood is *its* ruler, Film. Since the days of silent pictures, accompanied by grand theater organs — and still today with myriad technological advances and surround sound — the two-dimensional celluloid optical illusion known as the moving picture has depended on music for the full sounding of its emotional depth and breadth, as well as for continuity, character identity, motivation, non-verbal action and plot advancement, entertainment, and a host of other purposes, without which the extent of the artistic statement would be limited to its scripted and pictorial inspirations. Impressive as those accomplishments might be in the hands of great film makers, it is common knowledge among composers — and a small but enlightened cadre of producers and directors — that the musical score is often the linchpin of the whole process. Think of any remarkable film and what comes surging to the fore? That score! It drew you in and commanded your attention. Acting as an emotional catalyst, it heightened your awareness of cognitive sights and sounds, thereby enhancing, even memorializing, the entire experience as indelibly as a relic in amber. Such is the propulsive, persuasive power of the orchestral film score. When a special augmentation is called for, the composer may follow in the footsteps of a Ravel in *Daphnis et Chloë* or a Holst in *The Planets* with one weapon of grand emotional impact — the Chorus! Veteran film and television composer J.A.C. Redford has combed Hollywood's musical archives for such moments, providing Maestro Salamunovich and the Los Angeles Master Chorale with these memorable choruses from a century's worth of film scores, as *Hollywood Goes Classical*.

The epic Cinerama adventure *How the West Was Won* from 1962 told Hollywood's version of America's great western migration through the eyes of three generations of one family. Its episodes of triumph and tragedy, danger at every turn, and the simple truths of nature's bounty, rewards of hard work, and divine inspiration all surface in Alfred Newman's heroic score, in which the chorus plays a pivotal role. American folk tunes and hymns figure prominently in the Overture. Derived from sources like *Southern Harmony* ("I am bound for the promised land") and recognizable lore such as "Shenandoah" and themes of "the Endless Prairie" and "the Rodeo," they are adapted and elaborated into the grand style of Hollywood's then-waning golden age.

The 1995 film *First Knight* took as its focus the love

triangle between King Arthur, Lady Guinevere and Sir Lancelot (Sean Connery, Julia Ormond and Richard Gere). "Never Surrender," from the score by Jerry Goldsmith, bears this composer's equally unmistakable style and acute consciousness of music's historical context. The unison chorus, singing a Latin text over a drone bass, recalls the style of that era in a modern context, while the mysteriously shifting harmonies evoke its preoccupation with legends and magic.

The mysteries and legends surrounding the composition of Mozart's *Requiem, K. 626* notwithstanding, the work represents a high watermark in an all-too-brief career replete with exceptional achievements. The credit for the popular success of the film *Amadeus* in 1984 must go as much to the engaging and witty, if not entirely authentic, characterization by Tom Hulce, as to the composer he brought to life. Nevertheless, it was director Milos Forman and actor F. Murray Abraham (portraying the antagonist, Salieri) who received Oscars that year. One of the most absorbing moments in the movie occurs with Mozart on his deathbed, in a frenzy of delirious creativity, too weak to write, dictating the opening of the "Confutatis" movement: first the wild harmonies and angular melodies sung by the tenors and basses to "confutatis, maledictus," then the sudden contrast of serene treble voices sustaining "voca me" — a musical depiction, perhaps, of the composer's own vision of heaven and hell each beckoning his soul. We see Mozart's impatience to birth the idea, his "apprentice" willing but not quite able to grasp the full brilliance of the creation in the urgency of the moment. And all the while, we hear the finished product swirling through the composer's mind. The "Lacrymosa" movement has its own genius to purvey: the teardrop motif, with its mood of brittle grief, brings the ancient text to its then-most modern and compellingly tender rendering.

John Williams' score for *Empire of the Sun* (1987) plays against type when compared to his work for the *Star Wars* and *Superman* series. Here, in a mood of celebration using the "Exultate justi" text, he creates a regal backdrop against which to set an almost folksy melodic theme. Yet slowly, inexorably, that theme develops its innately, mature complexity, without losing the basic simplicity. It makes for a wonderful musical allegory of the film's underlying story.

One legend of South American folklore concerns the coining of the term "firewater" or *agua ardente*: when a particular group of missionaries first arrived, the story goes, they faced many obstacles, not the least of which was convincing the indigenous peoples to accept a strange, new religion to the exclusion of their traditional tribal beliefs. Bound by their vows to continue, but

frustrated by the natives' perceived recalcitrance, the missionaries finally threatened to turn all the lakes and rivers to fire. Naturally, the Indians reacted with mockery and skepticism, that is, until barrels of a crude form of cane liquor were cast upon the waters and ignited. It wasn't necessarily ethical, but it was effective. The more serious and ill-fated storyline of *The Mission* from 1986 elicited a wonderful score from Ennio Morricone, as exemplified by three excerpts: the hymn sung by native voices in simple harmony, "Ave Maria Guarani" (named for the subject Brazilian tribe); "Gabriel's Oboe," so evocative of the film's Baroque-era explorations; and "On Earth As It Is In Heaven," combining a mist of string harmonies with sharp punctuations of the Latin text by the chorus, native percussion, and a reprise of Morricone's gorgeous oboe theme.

One of this town's living legends is David Raksin, a brilliant composer and tireless champion on behalf of his art form. His theme for the classic 1944 murder-mystery *Laura* has enjoyed both popular and critical acclaim for its long life. *The Bad and the Beautiful* from 1952, also scored by Raksin, starred Lana Turner and Kirk Douglas, and was directed by Vincent Minnelli, winning five Oscars for its exposé of Hollywood's dark secrets. The state of a *cappella* jazz is improved just by the mention of Gene Puerling's name: his well-known arrangements for groups like Manhattan Transfer allow voices to shine in a remarkable way. Both films' title songs — "Laura" and "The Bad and the Beautiful" — have been arranged especially for this concert: Raksin's haunting melodies glisten alongside Puerling's delicious jazz harmonies.

In the early 17th century, the great German composer and theorist, Michael Praetorius, declared that it was through choral music that one could best converse with God. That indelible connection is brought to the fore in a group of choruses from three films by a trio of composers, demonstrating the fullness of Praetorius' thesis: the quietly moving "Prelude and Birth of Christ" from Franco Zeffirelli's 1977 miniseries *Jesus of Nazareth* by Maurice Jarre (arranged by Christopher Palmer); "The Lord's Prayer" from the beautiful score for *King of Kings* by Miklos Rozsa; and the rich lyricism of Ken Darby's arrangement of "The Promise of the Holy Spirit" by Alfred Newman, from his cantata *Man of Galilee*. (The various sections of this cantata were arranged from the composer's many Biblical scores. This movement is from *The Robe* — the first film ever shot in CinemaScope, from 1953.)

Selections from two Russian-themed films exude the fierce pride of that country's people, from soldier and peasant alike. In his "Hymn to Red October" from *The Hunt for Red October* (1990), composer Basil Poledouris first pairs Russian folk and liturgical music. The subsequent victory march sung by the men's chorus culminates in a heroic climax. The familiar strains of "Alexander's Entry Into Pskov," from the 1938 masterpiece *Alexander Nevsky*, reprise some of the stirring musical themes of Prokofiev's expansive score. Although the subject was, symbolically at least, the 13th century defense by Cherkassov and the Russian Army against a German invasion, parallels to the more current western aggressor would have been obvious to the Russian audiences of that time. The apt finale to this survey of film music featuring chorus is "Non nobis Domine,"

from Kenneth Branagh's 1989 version of *Henry V* by Patrick Doyle. The humble opening chant, sung without instruments by the tenors, evolves methodically into a majestic climax with full chorus and orchestra.

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. A composer as well, he has several television and radio scores to his credit. Rutenberg works closely with the Master Chorale as Program Annotator and member of the Programming Committee.

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

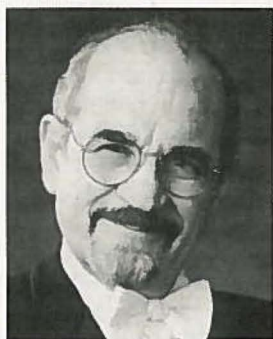


Angeles Master Chorale has also recorded with the L.A. Philharmonic and has performed and recorded with such stellar artists as Zubin Mehta, Carlo Maria Giulini, Andre Previn, Pierre Boulez, Michael Tilson-Thomas and Roger Norrington, among many others.

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.



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

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

In addition to his work with the Los Angeles Master Chorale, Salamunovich serves as Director of Music at St. Charles Borromeo Church in North Hollywood, where he recently celebrated his 50th anniversary.



J.A.C. Redford

J.A.C. Redford is an accomplished composer of concert music, film and television scores, and music for the theater. His concert music compositions span a wide range of forms from symphony, choral music, and ballet, to art songs and chamber music. His larger works have

been performed by the Utah Symphony, the Utah Chamber Artists, the American Chamber Orchestra, and the Pasadena Chamber Orchestra, at the Kennedy Center in Washington D.C., the Tel Aviv Museum of Art in Israel, and at London's Royal Albert Hall. His chamber music has been performed by the Philadelphia Brass, the Debussy Trio, the Westminster Brass, and Liona Boyd. Redford's incidental music has been heard in theatrical productions at the Matrix Theater in Los Angeles and South Coast Repertory Theater in Costa Mesa, California, as well as the American Playhouse series on PBS. Two of his musical comedies are published by Anchorage Press and performed frequently across North America.

Composing music in the film and television industries for over 20 years, Redford has written the scores for the feature films *The Trip to Bountiful*, *Bye Bye Love*, *The Joyriders*, *Extremities*, *The Mighty Ducks II and III*, *Oliver and Company*, *A Kid in King Arthur's Court*, *Heavyweights*, and *Newsies*. He has composed the music for over two dozen TV movies or miniseries and over 480 episodes of series television, including multiple seasons of *Coach* and *St. Elsewhere* (for which he received Emmy nominations in 1984 and 1985). He has conducted scores for composers Alan Menken, Danny Elfman, Rachel Portman, Marc Shaiman, and Mark Isham, including *The Little Mermaid*, *Black Beauty*, *The Nightmare Before Christmas*, *The Joy Luck Club*, *Benny and Joon*, and *The Other Sister*, as well as for Terence Blanchard's *Jazz in Film* CD. His recent composing assignments have included scores for the television mini-series *Mama Flora's Family*, and the Hallmark Hall of Fame productions *What the Deaf Man Heard* and *Grace & Glorie*.

Redford composed and conducted the orchestral "Prologue" for Steven Curtis Chapman's 1993 Grammy Award winning gold album, *The Great Adventure*. He co-wrote the song, "Stand Up to the Night," and recorded it with Bonnie Raitt for her album, *Nine Lives*. He has served as a music consultant for the Sundance Film Institute, a teacher in the Artists-in-Schools program for the National Endowment for the Arts, a guest lecturer at USC and UCLA, and currently serves on the Music Branch Executive Committee for the Academy of Motion Picture Arts and Sciences. He is the author of *Welcome All Wonders: A Composer's Journey*, published by Baker Books in 1997.

John de Lancie

John de Lancie, whose portrayal of the mercurial character "Q" in "Star Trek: The Next Generation" has made him internationally (if not inter-galactically) famous.

De Lancie attended Kent State University (drama program) and the Juilliard Drama School. Post Juilliard de



Lancie joined the American Shakespeare Festival at Stratford. At the close of the season he was offered a contract with Universal Studios in California. For two years he worked at Universal on over 35 shows including the acclaimed mini-series "Black Beauty," "Little Women," and "The Thornbirds."

In 1980 John went back to the theater as a member of the Seattle Repertory Company. A year later he returned to Los Angeles and created the very successful character of Eugene Bradford for the daytime series "Days of Our Lives." What ensued can only be described as a three-year "romp" that broke the mold of daytime TV and garnered de Lancie two People's Choice awards as well as a reputation for creative eccentricity.

John de Lancie's unique twist on nearly all the characters he's played continued into his next major role as the omnipotent "Q" on "Star Trek: The Next Generation." While only appearing nine times in ten years, the cult popularity of this character is so widespread that Mr. de Lancie's likeness has appeared in countless merchandising and promotional products.

Among Mr. de Lancie's feature film roles are *The Hand that Rocks the Cradle*, *The Fisher King*, *Bad Influence*, *The Onion Field*, *Taking Care of Business*, *Arcade*, *Deep Red*, *Fearless*, *Evolver*, *Multiplicity*, and the soon to be released *Women on Top* with Penelope Cruz.

Mr. de Lancie has appeared on many Television shows including; "West Wing," "Sports Night," "Star Trek," "Legend," "LA Law," "Picket Fences," "Civil Wars," "The Practice," and "Touched by an Angel."

Mr. de Lancie has performed with the Mark Taper Forum and the New Plays Forum and most recently has performed with Kurt Masur and the New York Philharmonic and Esa Pekka Salonen and the Los Angeles Philharmonic. Last season Mr. de Lancie performed at the Hollywood Bowl and is the resident narrator for the L.A. Philharmonic "Symphonies for Young Peoples Concerts." He is also a member of the Aspen Music Festival.

Mr. de Lancie has directed for L.A. Theater Works, the producing arm of KCRW-FM and National Public Radio, where the series, *The Plays the Thing*, originates; such plays as *Fallen Angel* with Annette Bening, Judith Ivy and Joe Mantegna; *The Waldorf Conference* with Edward Asner, Ron Rifkin, Shell Berman and John Randolph; and the nationwide Halloween National Public Radio broadcast of *Invasion from Mars* with Leonard Nimoy. Mr. de Lancie has performed as Cassius on the BBC Radio Production of *Julius Caesar*, co-starring Stacy Keach and Richard Dreyfuss.

Mr. de Lancie is co-owner, with Leonard Nimoy, of Alien Voices; a production company devoted to the dramatization of classic science fiction. Alien Voices has produced for Simon and Schuster: *The Time Machine*, *Journey to the Center of the Earth*, *The Lost World*, *The Invisible Man*, and *First Men in the Moon*. Alien Voices has also produced for the Sci-Fi Channel three one hour live TV specials: *The First Men in the Moon*, *The Lost World* and a Halloween tribute to Poe, Wilde, and Kipling.

NEWS & EVENTS

2000 HIGH SCHOOL CHOIR FESTIVAL

Friday, May 5, 2000, more than 1300 high school students from 29 high schools convened for a day-long festival at the Dorothy Chandler Pavilion. Morning rehearsals and spotlight performances of individual choirs took place in the morning. Students lunched together on the plaza and then performed in a free afternoon concert featuring a combined choir sing and a performance with members of the Los Angeles Master Chorale – an exhilarating afternoon for all.



A STANDING OVATION

Please join us in giving a standing ovation to **Mellon West** for its annual sponsorship – again this year — of the season finale concert and Gala Benefit. This marks Mellon's seventh consecutive year of generous sponsorship for this final concert event of the season – an extraordinary record!

Because of organizations like **Mellon**, the Los Angeles Master Chorale is able to perform wonderful concerts for Los Angeles audiences and to sustain education and outreach programs which serve over 24,000 young people annually.

Together with its subsidiaries Dreyfus and The Boston Company, **Mellon** provides innovative financial solutions for businesses and individuals. Mellon Bank Center, just south of The Music Center, serves as headquarters for Mellon Financial Corporation in the western United States.

Join us as we applaud **Mellon West** for its continuing commitment to the Chorale and the arts in our community.

NEW PARTNERS IN EDUCATION

The Master Chorale is pleased to announce that the **Lon V. Smith Foundation** has become a new supporter of the Chorale's educational and outreach programs. The **Rose Hills Foundation** has renewed its commitment to the Chorale with a generous grant. Both foundations help the Master Chorale provide choral music education to students throughout the greater Los Angeles area.

THE MASTER CHORALE WELCOMES A NEW BOARD MEMBER

Dan Apodaca, a community leader and music lover, is the newest member of the Master Chorale Board of Directors. Senior Partner with Apodaca & Truitt LLP in Pasadena, Dan currently serves as Vice-Chairman of the California State Lottery Commission, and is co-founder and board member of the Mariachi Heritage Society which provides music instruction to inter-city children. Dan lives with his wife Carmen and one of their five children, and enjoys music, traveling, history, and reading.

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*, "Dirait-on" from *Les 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.

The Los Angeles Master Chorale wishes to thank all of our volunteers who have made our concerts and events possible this season, from the Associates, to the ball and gala volunteers to those who help us in the office. We could not do what we do without you! Thank you!

Would you like to be a Los Angeles Master Chorale volunteer?

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

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

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

THANK YOU

We thank the Hollywood/Film community for making this evening possible, especially:

Columbia Pictures, stills from *First Knight*

MGM, stills from *Henry V*

Paramount, clips from *The Hunt for Red October*

Pat York, Photographer, stills from *Jesus of Nazareth*

The Saul Zaentz Company, stills from *Amadeus*

Video Journeys

Michael Ansara

John de Lancie

Shirley Jones

Rhonda Fleming Mann

David Raksin

Dee Wallace-Stone

Michael York

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
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
Susan Grimes Sweetland

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
Lon V. Smith Foundation

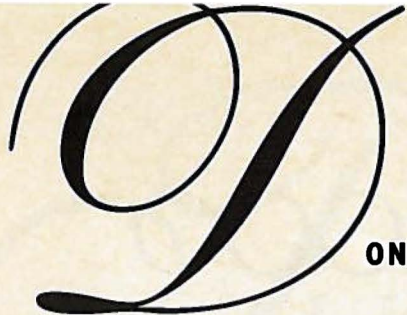
1999-2000 ANNUAL FUND

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
Fanselau

George Fenimore
Robert Finnerty, Jr.
Patricia A. Mitchell
Sally Neely

Gene & Eleanor Parrish
Leroy & Adele Rahn

In honor of Elayne Tèchentin

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

\$100-249

Charlotte & Richard
AseLINE

Ann & Olin Barrett
In honor of Elayne Tèchentin

Helen Birch
Nelson Bone &
James L. Heitzman

Ronald Bravo
Arthur Chester
Robert Chilton
Samuel Coleman
Jon & Nancy Collins
Theodore G. &
Eleanor S. Congdon
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
Martínez Distributing
Co., Inc.
Dr. & Mrs.
Javier Martínez-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
Sempra
Safeco
Times Mirror



ALA DONORS

(Partial listing as of
April 20, 2000)

Grand Sponsor

Mellon West

Grand Patrons

The Capital Group Companies, Inc.
Thomas Grose
Judith and Clifford Miller
Carol Richards
Penelope C. Roeder
Frank J. Sherwood
Philip A. Swan and Patricia A. MacLaren
Elayne and Tom Techentin

Patron Tables

Bank of America
Christine and Peter Kuyper
Jane and Edward McAniff
Motion Picture Licensing Corporation
Joyce and Don Nores
Elizabeth and Charles Redmond
Rutter, Hobbs, and Davidoff

Patrons

Janet and Jack Bowmer
Theodore G. and Eleanor S. Congdon
Claudia and Mark Foster
Dr. James E. Gernert
Morten Lauridsen III
Marguerite and Robert Marsh
Anne and Harrison Price
Michele and Russell Spoto, M.D.
Karole and Bill Struebing
Francine and Dal Alan Swain

Donors

Mrs. Howard Ahmanson
A. Nelson Bone and James L. Heitzman
Marilyn and David Breeding
Alice Cassata
Jon and Nancy Collins
M.A. Hartwig
Dr. Charles C. Hirt
Rhonda Fleming Mann and Ted Mann
Gregory McClintock
Ellen Jagger "Cat" Pollon

*Thank You
to the following individuals for
their help and hard
work that has made
this evening possible:*

Aleta Braxton

Joan Cumming

Daniel Faltus

Collin Green

Linda Hope

Marnie Mosiman

Raul Perez

Gene Puerling

Terry Ray

J.A.C. Redford

Marc Rosenthal

Keith Russell, Mellon West

Peter Rutenberg

Scott Shell

Laura Stegman

Pat York

Gene Yusim

American Cinematheque

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



Capturing some enthusiastic singers at the High School Choir Festival, sponsored by the Master Chorale Associates.

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 1200 singers from 25 high schools participate annually. The 11th High School Choir Festival was held on May 5, 2000, at the Dorothy Chandler Pavilion. 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.