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2000-2001  
season

THE LOS ANGELES  
MASTER CHORALE  
& SINFONIA ORCHESTRA

Music Director Paul Salamunovich  
in his farewell season

hear music that's...

...powerful

**MOZART**

*Kyrie*

**DURUFLÉ**

*Messe "Cum Jubilo"*

**ARGENTO**

*Te Deum*

Sunday, November 5, 2000 7:30pm

Dorothy Chandler Pavilion



hear  
the  
best...

THE LOS  
ANGELES  
MASTER  
CHORALE

2000-  
2001  
season

hear music that's... powerful

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## MESSAGE FROM THE EXECUTIVE DIRECTOR



Welcome to the 37th season of the Los Angeles Master Chorale. Tonight marks the beginning of what will surely be one of the most musically fulfilling and exciting concert series we've ever presented. During the next few months, we will hear programs crafted from the heart of our Music Director, Paul Salamunovich, as

he shares with us the pieces that mean the most to him — those that have informed his personal musical journey and shaped the musician he is today. It is Paul's final season as Music Director, and we celebrate with him many years of music-making, teaching, inspiring, and, most of all, motivating others to reach and stretch and *sing*. I consider it an honor to be affiliated with this distinguished ensemble of artists, and I know you will, too.

Three very special events stand out for me in the coming year. First is *The Tinseltown Ball*, our annual fundraising event at which Paul Salamunovich is this year's honoree. Please join us for a festive evening of all things Hollywood on November 11 at The Regal Biltmore Hotel. At about the same time, the men and women of the Master Chorale will, under Paul's inspired leadership, record two of his favorite works: Durufle's stunning *Messe "Cum Jubilo"* and Dominick Argento's remarkable *Te Deum*. We are deeply grateful to the Trustees of the Ahmanson Foundation for so generously underwriting this recording, to be released in spring 2001. And I urge you to mark your calendars for Friday, April 20, 2001 when Paul conducts his final concert as Music Director. The music will be indescribably beautiful, and following the concert a gala farewell party will celebrate Paul's astonishing career.

I must take the opportunity to thank publicly the members of the Board of Directors of the Los Angeles Master Chorale. These remarkably dedicated and generous people work tirelessly to ensure that our organization thrives, and I am pleased to recognize their commitment.

As I write these words, having very recently become the Los Angeles Master Chorale's Executive Director, I imagine the bright and promising future before us, and the many exciting opportunities, known and unknown, that are along our path to Walt Disney Concert Hall. I am privileged to be able to play a role during this remarkable time of evolution and growth, and I invite you to join me in applauding Paul Salamunovich and the members of the Los Angeles Master Chorale.

Terry Knowles



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.



# LOS ANGELES MASTER CHORALE & SINFONIA ORCHESTRA

PAUL SALAMUNOVICH, MUSIC DIRECTOR

## MOZART DURUFLÉ ARGENTO

Sunday, November 5, 2000 at 7:30 p.m.

Dorothy Chandler Pavilion

*This evening's concert is lovingly dedicated to the memory of Barbara A. Schneider — friend, colleague, muse, benefactor, counselor. We will miss her courage and her generous heart.*

Paul Salamunovich,  
*Conductor*

Barry Socher,  
*Concertmaster*

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

### THIS EVENING'S PROGRAM

#### KYRIE IN D MINOR (K. 341)

Wolfgang Amadeus Mozart  
(1756–1791)

#### MESSE "CUM JUBILO" Op. 11

Maurice Duruflé  
(1902–1986)

Kyrie  
*Lord have mercy*

Gloria  
*Glory to God in the highest*

Sanctus  
*Holy, Holy, Holy*

Benedictus  
*Blessed is He who comes in the name of the Lord*

Agnus Dei  
*Lamb of God*

Jim Drollinger, *Baritone*  
Men of the Master Chorale

### INTERMISSION

#### TE DEUM (VERBA DOMINI CUM VERBIS POPULI)

Dominick Argento  
(b. 1927)

Te Deum laudamus  
*We praise you O God*

Te gloriosus Apostolorum  
*The glorious chorus of the Apostles*

Patrem immensae majestatis  
*The Father of an infinite majesty*

Tu Rex gloriae, Christe  
*You are the King of glory, O Christ*

Tu ad dexteram Dei sedes  
*You sit at the right hand of God*

Salvum fac populum tuum  
*Save your people, O Lord*

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

Dan Murphy Foundation  
Los Angeles County Arts Commission

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

2000  
20th  
season

hear music that's powerful



TEXT AND TRANSLATIONS

**KYRIE IN D**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

**Wolfgang Amadeus Mozart**

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

**TE DEUM**

**Dominick Argento**

**I**

Te Deum laudamamus: te Dominum confitemur.  
(We praise you O God; we acknowledge you to be the Lord)  
Te aeternum Patrem omnis terra veneratur.  
(All the earth worships you, the Father ever-lasting.)  
Tibi omnes Angeli, tibi Coeli et universae Potestates:  
(To you all Angels; the Heavens and all the Powers.)  
Tibi Cherubim et Seraphim incessabili voce proclamant:  
(The Cherubim and Seraphim proclaim with-out ceasing)

Light! Light! thou Faderes brightness,  
Thou trust and hope of alle,  
Lust (listen to) what thy folk thorou-out  
the world  
to thee biddeth and calle.

Him hevене and erthe and wilde see  
And all that is ther-on  
Wroughte, of thy cominge  
Hereth (praise him) with blisfol ron (song).

Sanctus: Sanctus: Sanctus  
(Holy, Holy, Holy)  
Dominus Deus Saboth  
(Lord of Hosts)  
Pleni sunt coeli et terra  
(Heaven and earth are full)  
majestatis gloriae tuae  
(of the majesty of your glory)

**II**

Te gloriosus Apostulorum chorus:  
(The glorius chorus of the Apostles)  
Te Prophetarum laudabilis numerus:  
(The admirable company of the Prophets)  
Te Martyrum candidatus laudat exercitus.  
(The white-robed army of Martyrs praises you)  
Te per orbem terrarum sancta confitetur Ecclesia:  
(Throughout the whole world the holy  
Church gives praise to you:)

And by a chapel as I com (came),  
Met I with Jhesu to chircward gon,  
Peter and Paule, Thomas and John,  
And his desiples everichone.

Mery it is in May morning  
Mery wayes for to gon.

Sainte Thomas the belles gang ring,  
And Saint Collas (Nicholas) the Mass  
gang sing,  
Saint Jhon toke that swete offering-  
And by a chapel as I com.

Mery it is in the May morning  
Mery wayes for to gon.

Oure Lord offered what he woude,  
A challis all of rich red golde;  
Oure lady the crowne off her molde-  
The son out of her bosom shon.

Mery it is in May morning  
Mery wayes for to gon.

Saint Jorge that is our Lady (Lady's) knight,  
He tende (lit) the taperes fair and bright,  
To myn eye a seemly sight-  
And by a chapel as I com.

Mery it is in May morning  
Mery wayes for to gon.

**MESSE "CUM JUBILO"**

**Maurice Durufé**

**KYRIE**

Kyrie eleison  
Christe eleison  
Kyrie eleison

Lord, have mercy  
Christ, have mercy  
Lord, have mercy

**GLORIA**

Gloria in excelsis Deo,  
et in terra pax hominibus  
bonae voluntatis.  
Laudamus Te, benedicimus Te,  
adoramus Te, Glorificamus Te.  
Gratias agimus tibi propter  
gloriam Tuam.  
Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite  
Jesu Christe,  
Domine Deus, Agnus Dei,  
Filius Patri,  
qui tollis peccata mundi,  
miserere nobis.

Glory be to God on high,  
and in earth peace,  
good will towards men.  
We praise Thee, we bless Thee,  
We worship Thee, We glorify Thee.  
We give Thee thanks for  
Thy great glory.  
Lord God, Heavenly King,  
God the Father almighty.  
O Lord the only begotten  
Son, Jesus Christ  
O Lord God, Lamb of God,  
Son of the Father,  
Thou that takest away the sins of the  
world, have mercy upon us.

Qui tollis peccata mundi, suscipe

Thou that takest away the sins of the  
world, hear our prayer.

deprecationem nostram. Qui sedes  
ad dexteram Patris, miserere nobis.  
Quoniam Tu solus sanctus,  
Tu solus Dominus,  
Tu solus Altissimus, Jesu Christe,  
cum Sancto Spiritu in  
gloria Dei Patris.  
Amen.

Thou that sittest at the right hand of  
the Father, have mercy upon us.  
For Thou only art holy, x  
Tu solusart the Lord, Thou only,  
O Jesus Christ with the  
Holy Ghost are most high in the  
glory of God the Father.  
Amen.

**SANCTUS**

Sanctus, sanctus,  
Dominus Deus sabaoth,  
Pleni sunt coeli et terra gloria tua.

Holy, holy, holy,  
Lord God of hosts.  
Heaven and earth are full of Thy  
glory.  
Hosanna in the highest.

Hosanna in excelsis.

**BENEDICTUS**

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

Blessed is he that cometh in the  
name of the Lord.  
Hosanna in the highest.

**AGNUS DEI**

Agnus Dei, qui tollis  
peccata mundi:  
miserere nobis.

Lamb of God, who takest away the  
sins of the world:  
have mercy upon us.

Agnus Dei, qui tollis  
peccata mundi:  
dona nobis pacem.

Lamb of God, who takest away the  
sins of the world:  
grant us Thy peace.



III

Patrem immensae majestatis:  
(The Father of an infinite majesty)  
Venerandum tuum verum, et unicum Filium:  
(they praise your admirable, true, and only Son)  
Sanctum quoque Paraclitum Spiritum.  
(and also the Holy Spirit, our Advocate.)

When nothing was but God alone,  
The Fader, the Holy Gost, with the Sone  
One was three, and three was one.  
Why, why, what is this why?  
To frayn (ask) why I hold but foly;  
it is non other certainly  
But virtus verbi Domini!

Fiat was a word ful bold,  
That made al thing as He wold (wished)  
Heven and erth and men of mold (earth).

Why, why what is this why?  
To frayn why I hold but foly;  
It is non other certainly  
But virtus verbi Domini!

The world gan wax and multiply;  
The planetes made hem (themselves)  
full bisy  
To rewill eche thing by and by.  
Why, why, what is this why?  
To frayn why I hold but foly;  
It is non other certainly  
But virtus verbi Domini.

Heretikes wonder of this thing most:  
How God is put in the Holy Host,  
Here and at Rome and in every cost.  
Why, why, what is this why?  
Why, virtus verbi Domini!

IV

Tu rex gloriae, Christe.  
(You are the King of glory, O Christ.)  
Tu Patris sempiternus es Filius.  
(You are the eternal Son of the Father.)  
Tu ad liberandum suscepturus hominem, non horrusiti Virginis uterum.  
(To deliver us, you became human and did not disdain the Virgin's womb.)  
Tu devicto mortis aculeo, aperuisti credentibus regna caelorum.  
(Having blunted the sting of death, you opened  
the kingdom of heaven to all believers.)

Ther is no rose of swich (such) vertú  
As is the rose that bare Jesús:  
Alleluya!

For in this rose contened was  
Heven and erth in litel space,  
Res miranda ( a marvelous thing).

By that rose we may wel see  
That He is God in persones three,  
Pari forma (in equal form).

The aungeles sungen the shepherdes to: "Gloria in excelsis Deo"  
Gaudeamus (Let us rejoice)!

Leve we al this worldly mirth,  
And folwe we this joyful birth:  
Transeamus (Let us pass on)!

V

Tu ad dexteram Dei sedes, in gloria Patris.  
(You sit at the right hand of God, in the glory of the Father).  
Judex crederis esse venturus.  
(You are believed to be the Judge who will come)  
Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.  
Therefore, we beseech you, come to the aid  
of your servants, whom you have redeemed by your precious blood.)  
Aeterna fac cum Sanctis tuis in gloria numerari.  
(Make them to be numbered with your Saints in glory everlasting.)

Farewell this world! I take my leve forever;  
I am arrested to appere afore Godes face.  
O merciful God, thou knowest that I had lever (rather)  
Than all this worldes good to have an houre space  
To make aseth (amends) for all my grete trespace.

This world, I see, is but a chery-fair  
(cherry-fair);  
All thinges passeth, and so most I algate  
(in any event)  
This day I sat full royally in a chair,  
Till sutil (insidious) deth knocked at my gate,  
And unavisd (without warning) he said  
to me: "chekmate!"

Farewell, my frendes! the tide abideth no man;  
I moste departe hens, and so shall ye.  
But in this passage, the best song that I can (know)  
Is Requiem Eternam; I pray God grant it me  
When I have ended all myn adversité  
Grante me in Paradise to have a mansion  
That shede His blode for my redempcion!

VI

Salvum fac populum tuum Domine, et benedic hereditati tuae.  
(Save your people, O Lord, and bless your inheritance.)  
Et rege eos, et extolle illos usque in aeternum.  
(Govern them, and extol them from now into eternity.)

Per singulos dies, benedicimus te.  
(Day by day, we bless you.)  
Et laudamus nomen tuum in saeculum, et in saeculum saeculi.  
(And we praise your name forever and ever.)

All other love is like the moone  
That wexth and waneth as flowr in plain,  
As flowr that faireth and falweth (fades) soone,  
As day that clereth and endth in rain.

All other love I flee from thee;  
Tell me, tell me, where stedfast love lit?  
"In Marye milde and free (noble)  
I schal be founde, ak (but) mor in Crist."

All other love biginth by blisse,  
In wep and wo mak his ending;  
No love ther n'is that our alle lisse (joy);  
Bot what arreste in Hevene-King (is fixed upon)

Whos love is fresh and evre greene  
And evre full without waning;  
His love sweeteth withouté teene (giving pain)  
His love is endless and a-riug (infinite).

Dignare Domine die isto, sine peccato nos custodire.  
(Grant us, O lord, to keep us this day without sin.)  
Miserere nostri Domine, miserere nostri.  
(Have mercy upon us, O Lord, have mercy upon us.)  
Fiat misericordia tua Domine super nos, quae-  
madmodum speravimus in te.  
(Let your mercy upon us, O Lord, as we trusted in you.)  
In te Domine speravi, non confundar in aeternum  
(In you, O lord, I have trusted; let me never  
be confounded.)





## PROGRAM NOTES

by Peter Rutenberg

The three names resound like boldly colored brush strokes on a white canvas: **Mozart** — its Prussian blue suggesting the measured triple dance rhythm of the *Kyrie in D Minor, K. 341*; **Duruflé** — a rich, regal purple, curling like vines as the “*Cum Jubilo*” Mass’s chant-melodies intertwine; **Argento** — a medieval red reflecting the cardinal colors of the *Tè Deum*’s mix of ancient texts.

Brief and majestic though it may be, **Mozart**’s *Kyrie* for chorus and orchestra is not without its mystery. It is the second and by far more consequential of two such stand-alone mass movements, the first (K. 33) having been written in the composer’s youth. When exactly it was completed is uncertain, but the eminent scholar H. C. Robbins Landon reasons that it was not as late as suggested by those who have called it an “audition” piece for the post of Kapellmeister at Vienna’s St. Stephen’s Church, which would have been around 1788. He also disputes its provenance during the stint in Munich in the early 1780s, an argument supported by the inclusion of clarinets which were not available in Salzburg. A third notion places it — together with the two late monuments of Mozart’s oeuvre, the “Great” — *Minor Mass* and the *Requiem* — in the pile of incomplete works finished by others after his death.

The key of D Minor is a virtual “axiom” in Mozart’s music, signifying gravity, tragedy and doom: it is nearly half an hour into his opera *Don Giovanni* before a different key is heard, and we all know what happens to *him!* After an introduction of some nine bars, the sopranos lead the *Kyrie*’s choral argument with a brief and recurring suggestion of a repeated psalm-tone. The *Christe* section, usually set apart, is here co-mingled with the outer *Kyrie* statements, both words serving in various guises as proclamations and each culminating in a series of cadences on the uniform plea *eleison*. As in his later symphonies and chamber music, the coming of Romanticism steals gently through the *Kyrie*’s shadows.

At the tender age of 10, **Maurice Duruflé**’s father enrolled him at the great 13th century Cathedral of Rouen, where he would first experience the magnificent pageantry of the Roman Catholic Church, with the ubiquitous sounds of Gregorian Chant that accompanied life at the cathedral. These formative years, coupled with later studies with two great French organists — Charles Tournemire at Sainte-Clothilde and Louis Vierne at Notre-Dame — were to influence Duruflé’s compositional style for the rest of his life: to the free-flowing style of chant the young composer would add the stunningly inventive, improvisational skill of Tournemire, and soon thereafter, Vierne’s more rigorous application of formal development. The New York-based conductor Dennis Keene has rightly asserted that Duruflé’s “greatness” enabled him to integrate both of his masters’ expertise, ultimately surpassing them.

Duruflé’s *Messe “Cum Jubilo,” Op. 11* was completed in

1966 and first performed the following year at the Salle Pleyel in Paris. The work is dedicated to the composer’s wife and musical partner, Marie-Madeleine Duruflé. Scored for a unison choir of men’s voices (“choeur de barytons”) and orchestra, it is cast in five movements, although not the usual ones. Following the format of a brief mass, the *Credo* is not set. The *Benedictus* is treated separately from the *Sanctus*, with a remarkable “other-worldly” character in its underscore of the solo voice. The *Gloria* is the broadest and longest in scope, while the *Kyrie* and *Agnus Dei* lionize the outer movements. Plainchant melodies from the Gregorian Mass IX “*Cum Jubilo*” (“With Jubilation”) are interwoven throughout with paraphrases spun from the same threads of tunefulness.

In 1987, the Buffalo Schola Cantorum commissioned **Dominick Argento** to write his *Tè Deum* for the celebration of its fiftieth anniversary and gave the premiere performance. The following year, the work received its Midwest premiere by the Plymouth Music Series of Minnesota, and a few years later, its west coast premiere by the Pacific Chorale. Subsequently, the Los Angeles Master Chorale and Sinfonia Orchestra under Maestro Salamunovich have performed the work twice in the Dorothy Chandler Pavilion — once in 1993 and again in 1997 — to both critical acclaim and the highest praise of the composer. The Chorale will record the *Tè Deum* together with the Duruflé *Messe “Cum Jubilo”* for RCM this fall, for release in late spring of 2001.

As the Chorale’s longtime program annotator, the late Richard H. Trame, S.J., put it, a varied early life and some study at the Peabody Conservatory in Baltimore led the “largely self-taught” Argento to an “all-consuming devotion to opera and vocal composition.” A position at the University of Minnesota established the composer’s base in the Twin Cities where he has spent most of his productive and storied musical life — a locale more conducive to great singing and the contemporary exploration of this field would be hard to imagine!

About his *Tè Deum* (*Verba Domini cum verbis populi* — “*The Word of the Lord with the words of the people*”), Dominick Argento has written: “The words, as the subtitle implies, are partly liturgical and partly non-liturgical. Associated with each of the six Latin sections is an anonymous Middle English lyric which either treats the theology of the original text in vivid and popular language or is almost a vernacular paraphrase of the Latin itself. This was done for musical and linguistic variety; the liturgical text seemed to call for a serious and learned treatment throughout — what in Mozart’s day used to be termed the ‘church style.’ In fact, the image of a medieval cathedral seemed inescapable during the composition of the Latin portions. To avoid the monotony of an all-pervading solemnity, the Middle English out-of-doors music provides, as it were, a sometimes lusty and humorous, sometimes pastoral and



contemplative commentary, but always to reinforce the faith expressed in the beautiful prayer that the *Tè Deum* is."

Argento's *Tè Deum* is a true masterwork of late twentieth century choral literature. The juxtaposition of sacred prayer and worldly speech, and the inspired music that joins them, yield a sound scape of brilliant colors and arresting textures that flood the soul with a novel yet

compelling prospect on humanity.

*Peter Rutenberg is producer of the Master Chorale's Grammy-nominated Lauridsen Lux Aeterna CD, and, together with Fred Vogler, owns RCM records. He is also producer of The First Art national radio series, and is founding music director and conductor of Los Angeles Chamber Singers & Cappella.*

THE LOS ANGELES MASTER CHORALE

2000  
20  
SEAS

**CHORALE**

**SOPRANO**

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Samela Beasom  
Deborah Briggs  
Renee Burkett Shulgold  
Sara Camp  
Pamela Chapin  
Mirta Gasparri  
Laura Grimm  
Saundra Hall Hill  
Marie Hodgson  
Karen Hogle  
Janet Hook  
Gina Howell  
Carol Juhas  
Gloria Kim  
Hyun Joo Kim  
Cara Kowalczyk  
Emily Lin  
Sherli Leonard  
Cindy Martineau  
Susan Mills  
Marnie Mosiman  
Vickere Murphy  
Frances Pampayan  
Holly Ristuccia  
Carmen Rosendahl  
Diane Thomas

Duanna Ulyate  
Inyong Um  
Nancy von Oeyen  
Sun Joo Yeo

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Nicole Baker  
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Sarah Bloxham  
Leanna Brand  
Aleta Braxton  
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Scott Blois  
Andy Brown  
Edward Bruner  
Rich Brunner  
David Bunker  
Mark Burroughs  
Karl de Costa  
John French  
Randall Garrou  
Paul Gibson  
Jack Golightly  
Jody Golightly  
Peter Halpern  
Steven Harms

Charles Lane  
Dominic MacAller  
Sal Malaki  
Christian Marcoe  
Marvin Neumann  
Nick Nicassio  
Jay Pearce  
George Sterne  
John St. Marie

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Paul Cummings  
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Nicole Bush  
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Jennifer Gordon  
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Leslie Katz  
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Margaret Wooten

**VIOLIN 2**

Steven Scharf, *Principal*  
Rhonni Hallman  
Susan Jensen  
Cynthia Moussas  
Marvin Palatt  
Chris Reutinger  
Linda Stone  
Jean Sudbury  
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Dynell Weber

**VIOLA**

Shawn Mann, *Principal*  
Judy Rubin  
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Cecelia Tsan, *Principal*  
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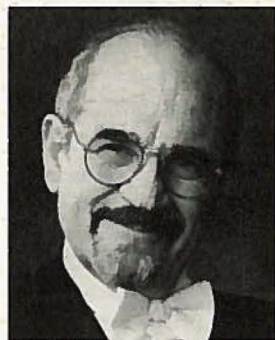
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# P

## ERFORMER PROFILES



**PAUL SALAMUNOVICH**  
Paul Salamunovich, the Los Angeles Master Chorale's highly esteemed Music Director since 1991, is only the third maestro to lead the chorus since its inception. During his tenure the Los Angeles Master Chorale was lauded by conductor Sir Simon Rattle as "one of the finest choruses in the world." Salamunovich

himself was described recently by a *Los Angeles Times* critic as having "sharpened and refined his choral instrument to a virtually unbeatable level." Salamunovich's roots in the choral world run deep. A Los Angeles native, he was a charter member of the Los Angeles Concert Youth Chorus in 1946, which evolved into the Roger Wagner Chorale in 1949 and became the Los Angeles Master Chorale in 1964. Salamunovich served as Assistant Conductor under Roger Wagner until 1977.

During Salamunovich's years as Music Director, the Los Angeles Master Chorale has released two widely acclaimed CDs on the RCM label: *Christmas and Lauridsen — Lux Aeterna*. The *Lux Aeterna*, which has been a top-seller throughout the country since its release in 1998, received a Grammy nomination from the National Academy of Recording Arts & Sciences.

A highly esteemed music educator, Salamunovich was on the faculty of what is now Loyola Marymount University for 27 years. He 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. He is the recipient of the first Lifetime Achievement Award from MidAmerican Productions and, in 1995, joined Plácido Domingo and Judith Jamison as recipients of the Distinguished Artists Award presented by Club 100 of the Los Angeles Music Center. As part of the Los Angeles Master Chorale's educational outreach programs, Salamunovich leads a remarkable gathering of more than one thousand high school students who come together under his direction at the annual Los Angeles Master Chorale High School Choir Festival.

Paul Salamunovich has guest-conducted clinics and concerts throughout the United States, Europe, Canada, South America, the Caribbean and the Far East. He has also conducted choral segments on numerous motion picture soundtracks for Columbia, Paramount, 20th Century Fox, Warner Bros., and Disney.

In addition to his work with the Los Angeles Master

Chorale, Salamunovich serves as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. He has been honored by the Vatican for his outstanding contributions in the field of sacred music and, with the St. Charles Choir, has performed for Pope John Paul II on three occasions.



**DOMINICK ARGENTO**  
Dominick Argento, considered to be America's pre-eminent composer of lyric opera, was born in York, Pennsylvania in 1927. At Peabody Conservatory, where he earned his Bachelor's and Master's degrees, his teachers included Nicholas Nabakov, Henry Cowell, and Hugo Weisgall. Argento received his Ph.D.

from the Eastman School of Music, where he studied with Alan Hovhaness and Howard Hanson. Fulbright and Guggenheim Fellowships allowed him to study in Italy with Luigi Dallapiccola and to complete his first opera, *Colonel Jonathon the Saint*. Following his Fulbright, Argento became music director of Hilltop Opera in Baltimore, and taught theory and composition at the Eastman School. In 1958, he joined the faculty of the Department of Music at the University of Minnesota, where he taught until 1997. He now holds the rank of Professor Emeritus.

Although Argento's instrumental works have received consistent praise, the great majority of his music is vocal, whether in operatic, choral, or solo context. This emphasis on the human voice is a facet of the powerful dramatic impulse that drives nearly all of his music, both instrumental and vocal. Writer Heidi Waleson has described Argento's work as "richly melodic... [his] pieces are built with wit and passion, and always with the dramatic shape and color that make them theater. They speak to the heart."

During his years at Eastman, Argento composed the opera, *The Boor* (1957), which has remained in the repertoire. Following his arrival in Minnesota, the composer accepted a number of commissions from significant organizations in his adopted state. Among these were the Saint Paul Chamber Orchestra, who commissioned his suite *Royal Invitation* (1964); and the Civic Orchestra of Minneapolis, who commissioned *Variations for Orchestra* [The Mask of Night] (1965). Argento's close association with Sir Tyrone Guthrie and Douglas Campbell, director of the Minnesota Theatre Company, led to his composing incidental music for several Guthrie productions, as well as a ballad opera, *The Shoemaker's Holiday* (1967).

The 1970's and 1980's saw the composer working





increasingly in the song cycle form, while still writing operas and orchestral music. His most recent song cycles, both premiered in 1996, are *A Few Words About Chekov*, given its premiere by Frederica von Stade, Håken Hagegård, and accompanist Martin Katz at the Ordway Theater in St. Paul; *Walden Pond*, commissioned and premiered by the Dale Warland Singers; and *Miss Manners on Music*, to texts by the noted advice columnist.

Since the early 1970's the composer's operas, which have always found success in the U.S., have been heard with increasing frequency abroad. His operas include: *Postcard from Morocco*, *The Voyage of Edgar Allan Poe*, *Miss Havisham's Wedding Night*, *Casanova's Homecoming* and *The Aspern Papers*. Dominick Argento has examined fame and the immigrant experience in his newest opera, *The Dream of Valentino*, set in the early days of Hollywood. Washington Opera gave the work its premiere in 1994, followed by its co-commissioning company, Dallas Opera in 1995.

Among other honors and awards, Dominick Argento has received the Pulitzer Prize for Music, given in 1975 for his song cycle *From the Diary of Virginia Woolf*. He was elected to the American Academy of Arts and Letters in 1979, and in 1997 was honored with the title of Composer Laureate to the Minnesota Orchestra, a lifetime appointment.

### LOS ANGELES MASTER CHORALE

The Los Angeles Master Chorale, led by Music Director Paul Salamunovich, maintains a unique and distinguished position as the largest independent choral organization in the United States. Recognized as one of Los Angeles' cultural treasures, the Chorale has played a leading role in the ongoing resurgence of interest in choral music.

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.

Founded by the late Roger Wagner, the Master 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 Performing Arts 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 the Walt Disney Concert 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.

In addition to presenting its own season, the Chorale performs regularly with the Los Angeles Philharmonic and Hollywood Bowl Orchestras. 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, André Previn, Pierre Boulez, Michael Tilson Thomas and Roger Norrington, among many others.

The Chorale has released two widely acclaimed CDs on the RCM label: *Christmas* and *Lauridsen — Lux Aeterna*, the latter devoted to the works of Master Chorale Composer-in-Residence, Morton Lauridsen. *Lauridsen — Lux Aeterna*, has been a top-seller throughout the country since its release in 1998.

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.

Extending its reach to young voices in the community, the Master Chorale stages a remarkable gathering of young voices when the 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 Southern California elementary, middle, and high schools each season.



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Saturday, December 9, 2000 8:00pm Alex Theatre, Glendale

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Sunday, December 17, 2000 6:30pm Dorothy Chandler Pavilion

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Sunday, January 14, 2001 4:00pm First Congregational Church of Los Angeles

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Don't miss Maestro Salamunovich in his final celebratory season with The Los Angeles Master Chorale!

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# NEWS & EVENTS



## Renewed Ties

Pictured (l to r) are Nike Irvin, President of the Riordan Foundation, Janet Na, Riordan Volunteer Leadership Development Program Intern, and Bette Redmond, Los Angeles Master Chorale Board member at the RVLDP Graduation Ceremony. The RVLDP Program, administered by the Los Angeles Junior Chamber of Commerce, matches non-profit organizations with young professionals who serve as board interns with the non-profit organization.

## Barbara Schneider

Tonight's concert is dedicated to the memory of Barbara Schneider, who died September 12, 2000. Barbara served the Los Angeles Master Chorale as a member of the Board of Directors for 30 years. She was also an active member of the Master Chorale Associates, the support group for the Chorale which conceived and developed the very popular annual High School Choir Festival. Barbara, along with her husband Chuck, established an irrevocable planned gift that will establish in perpetuity an annual concert, the *Barbara and Charles I. Schneider Concert*, which will take place this season on January 14, 2000. She will be deeply missed by the many people whose lives she touched with her generosity, great wit, and loving spirit.

# CALENDAR OF EVENTS

NOVEMBER – DECEMBER

2000

**November 11 6:00 p.m. Regal Biltmore Hotel**  
*The Tinseltown Ball*

The Los Angeles Master Chorale presents its magnificent annual **Benefit Ball**. This year's ball will celebrate the glamour and nostalgia of Hollywood, and will honor Maestro Paul Salamunovich. The evening will include a silent and live auction, dinner and dancing. Reservations required. For reservations or for more information, call Amy Bruhmuller, 213-972-3113.

**December 8 8:00 p.m. Royce Hall, UCLA**

**December 9 8:00 p.m. Alex Theater, Glendale**

Los Angeles Master Chorale presents Bach's *B Minor Mass* with the Los Angeles Chamber Orchestra, Jeffrey Kahane conducting.

**December 17 2:00 p.m. Dorothy Chandler Pavilion**

Los Angeles Master Chorale presents a *Family Holiday Concert*, an interactive program featuring the Master Chorale Holiday Singers, the Colburn School's Children's Choir, and **special guest host Amanda Bynes** from Nickelodeon's *The Amanda Show* and *All That*. Following the concert will be a Family Holiday Tea in the Grand Hall. (*Concert ticket does not include Tea.*)

**December 17 6:30 p.m. Dorothy Chandler Pavilion**

Los Angeles Master Chorale presents *Christmas with The Master Chorale*, a warm and uplifting program of Christmas music, conducted by Paul Salamunovich. Join us for caroling around the Plaza Christmas tree following the performance.

**December 18 8:00 p.m. Dorothy Chandler Pavilion**

The Los Angeles Master Chorale presents the *Messiah Sing-Along*, Martin Neary conducting. Sing-along to Handel's traditional masterpiece with Chorale soloists, the Sinfonia Orchestra and 3,000 others! Following the performance, join us for caroling around the Plaza Christmas tree.

## Spring Event Not To Be Missed!

**April 20, 2001 7:30 p.m. Dorothy Chandler Pavilion**

**Final 2000-2001 Season Master Chorale Concert and Gala** Save the date for this extraordinary farewell concert featuring Paul Salamunovich conducting his favorite pieces, including the critically acclaimed *Lux Aeterna* of Morten Lauridsen. Following the concert, proceed to the Gala in the Grand Hall for a celebratory tribute to Paul Salamunovich — an event not to be missed.

For more information on any of these events, please call the Los Angeles Master Chorale at 213-972-7282.

THE LOS ANGELES MASTER CHORALE

2000  
20  
seas

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# GALA 2000

*A Star-Studded Evening*

The traditional end-of-year Gala, with the extraordinary sponsorship of Mellon West for seven consecutive years, proved to be another wonderful celebration, thanks to the thoughtful planning by Chairs Dona Schultz and Christine Kuyper. Following the *Hollywood Goes Classical* concert last May, the 375 guests proceeded to the Grand Hall for a festive evening of champagne, dinner and dancing. During the evening the MasterStakes winners were chosen — the lucky winner receiving two first-class round-trip tickets on United Airlines to a United States destination of their choice. Joining in the celebration were celebrities who had participated in the earlier concert: Michael Ansara, David Raksin, Jeffrey Jones, Mickey Rooney, Dean Jones, Michael York, Pat York, Brock Peters, Dee Wallace Stone, John de Lancie, Suzanne Krull, Rhonda Fleming Mann, William Campbell, J.A.C. Redford and Gene Puerling. The event raised more than \$40,000 in support of the Chorale's artistic programs. Thank you to everyone who participated!



Left: Dee Wallace-Stone, Rhonda Fleming Mann, Michael Ansara and Mickey Rooney; Above center: Jeffrey Jones, Paul Salamunovich and Rhonda Fleming Mann; Above right: John deLancie, the host of the evening.



Above left: Brock Peters, Paul Salamunovich, William Campbell and Michael Ansara; Above center: Co-chairs of the gala, Dona Schultz and Christine Kuyper, with the evening's sponsor, Mellon West's Keith Russell; Above right: Michael York and Suzanne Krull.



Bottom left: Arranger J.A.C. Redford and composer David Raksin, following the premiere performance of two a cappella arrangements of Raksin's film music by Redford; Bottom right: Dottie Salamunovich, Executive Director Terry Knowles, Paul Salamunovich, and Board member Marshall Rutter.





# 2000—2001

## ANNUAL SUSTAINING FUND

THE LOS ANGELES MASTER CHORAL

2000  
20  
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For information or to arrange a complimentary, private consultation in a confidential setting, please contact Marshall Rutter, Chair, Development Committee, or Marjorie Lindbeck, General Manager, at 213-972-7282.

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*Capturing some enthusiastic singers at the High School Choir Festival, sponsored by the Master Chorale Associates. Save the Date for the 12th Annual High School Choir Festival: April 27, 2001. The Festival's afternoon performance at 1:00 p.m. in 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 12th High School Choir Festival will be held April 27, 2001, at the Dorothy Chandler Pavilion. For more information, please call Festival Co-Chairs, Mary Breden at 310-338-5154 or Phyllis Rothrock at 310-373-4072. 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 the Master Chorale office at 213-972-7282.

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 \$17 (cash only). Dinner begins two hours before concert time. For reservations, please call the Master Chorale at (213) 972-7282. Dinner only available for concerts on 11/5/00 and 3/24/01.