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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...

**GOLDEN AGE  
OF CHORAL  
MUSIC**

Saturday, March 24, 2001 8:00 pm  
Dorothy Chandler Pavilion



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- Paul Salamunovich, *Music Director*
- Bryan Pezzone, *Rehearsal Accompanist*
- Nancy Sulahian, *Director, Chamber Singers*
- Morten Lauridsen, *Composer in Residence*

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**MESSAGE FROM THE EXECUTIVE DIRECTOR**



It's a wonderful thing when long-time friends come to visit! Tonight, we welcome three of Paul Salamunovich's dearest friends — extraordinary artists whose talent is familiar to most of us, but whose long relationships with Paul may not be. Once upon a time, longer ago than I dare say publicly, there was the Los Angeles Youth Concert Chorus, and three

of its members were Marilyn Horne, Marni Nixon, and Paul Salamunovich. Then came the Roger Wagner Chorale, and on its first national tour, Harve Presnell (who managed the tour) and Paul Salamunovich were roommates. How amazing it is to think that these four musicians, each of whom has made an indelible mark on the world and in the lives of literally countless people, should sustain their friendship through so many years and come together tonight on the stage of the Dorothy Chandler Pavilion. Their careers are extraordinary and the quality of their artistry defies description. We are grateful beyond words that they would travel to Los Angeles to make music with Paul in his penultimate concert as our Music Director. It is a gift to all of us for which we are profoundly grateful.

Last November, Paul and the members of the Los Angeles Master Chorale recorded Duruflé's *Messe "Cum Jubilo"* with baritone Rodney Gilfry and organist Frederick Swann, and Dominick Argento's *Tè Deum* with full orchestra. It was an exhilarating experience to observe these artists making extraordinary music that will live forever, thanks to the generosity of the Ahmanson Foundation, which underwrote the recording. At last, after months of eager anticipation, this CD is about to be released as our third on the RCM label. It will be available for the first time at the closing concert of our season on April 20. I have heard it, and I promise that you will want to own it and to listen often.

Finally, as we look forward with mixed feelings to Paul Salamunovich's final concert as our Music Director, I invite you to return on April 20 and experience a program of very beautiful music — featuring Morten Lauridsen's *Lux Aeterna* — as we say farewell to a man whose place in this organization's history is unparalleled. Also on that occasion, we mark the end of Morten Lauridsen's tenure as Composer in Residence, a relationship with Paul and the Master Chorale that is almost impossible to recognize adequately. Its impact is boundless and powerful. Come back in a month, and you'll relish some of the fruit of their collaboration.

Terry Knowles, *Executive Director*



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

## GOLDEN AGE OF CHORAL MUSIC

Saturday, March 24, 2001

8 p.m.

Dorothy Chandler Pavilion

This concert is generously underwritten by Associated Presentations

Paul Salamunovich,  
*Conductor*

### THIS EVENING'S PROGRAM

#### Guest Artists

Marilyn Horne

Marni Nixon

Harve Presnell

Lisa Edwards, *Pianist*

Bryan Pezzone, *Pianist*

Tonight we revisit the Golden Age of Choral Music when giants like Fred Waring, Norman Luboff, Robert Shaw and Roger Wagner toured the land, reclaiming our shared musical history with rediscoveries of what are now considered the classics, and inspiring an American optimism with uplifting fare from musical theater, folk music and popular song. Maestro Paul Salamunovich was there and has hand-picked a sweet bouquet of musical souvenirs, including a selection of Renaissance motets, patriotic hymns, folk songs, and other delights such as might have been heard on one of the many Roger Wagner Chorale tours. The pieces will be announced from the podium.

This evening's concert is made possible in part by grants from

California Arts Council

City of Los Cultural Affairs Department

Los Angeles County Arts Commission

National Endowment for the Arts

Latecomers will not be seated until the first convenient pause in the performance. Invited guests are welcome backstage after the performance: use the Artists' Entrance at 135 North Grand Avenue. Use of tape recorders, telephones, beepers and/or cameras is prohibited in the auditorium. Programs and artists subject to change. Patrons cannot be paged during a performance.

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

The Los Angeles Master Chorale records exclusively for RCM Records

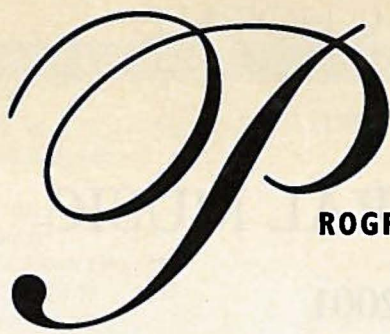


THE LOS ANGELES MASTER CHORALE

2001  
20th  
season

hear music that's nostalgic





## ROGRAM NOTES

by Peter Rutenberg

Their names shimmer as if rising in a mirage and vanish into the corporate memory that few today are privileged to retain. *Fred Waring, Norman Luboff, Roy Ringwald, Randall Thompson, Fenno Heath, G. Wallace Woodworth, Howard Swan, Margaret Hillis, Roger Wagner, Robert Shaw...* the pioneers, the visionaries, the laurel-wreathed pantheon of the Golden Age of American Choral Music.

Herewith, a few personal thoughts about the conductor's art and practice, in that time or any. When the fiscal recession and government shortsightedness of the 1970s first began to chip away at it, the memory of that Golden Age was strong. It wasn't so long before, that Fred Waring and Norman Luboff were in the thick of concert touring, sculpting a "sound," erecting an "ethic," and enriching our culture with their refined ideas of showmanship and excellence. To their countless arrangements of classics and folk tunes, Randall Thompson and Roy Ringwald added compositions that set an unmistakably American tone in choral music. At Yale, Harvard and Occidental, Fenno Heath, G. Wallace Woodworth and Howard Swan built impressive choral empires with national reputations. In the late 1940s, Robert Shaw and Roger Wagner took the initial steps that would lead them to international recognition with their respective Chorales: they revived the classics, Wagner cultivated young composers and brought their new works to light, and both could boast of impressive collaborations with composer-arrangers who championed the American folk arts in song — Alice Parker and Sally Terri. In 1957, Margaret Hillis took the then unprecedented step of forming the Chicago Symphony Chorus at the request of the orchestra's conductor Fritz Reiner. It was a remarkable time.

Lest we get too carried away in reminiscence, we would do well to recall that the myths and legends of yesteryear were once the stuff of everyday existence, fraught with the same kinds of peaks and valleys we experience in our own. Take this slice of life: In the early years, Robert Shaw had a habit of communicating with his singers by letter. One Thursday night in 1946, he finished a lengthy missive with the following thoughts:

"Both sound and structure are great dangers. Musicians can get lost in either. Great conductors get lost in sonority and sensuousness, and others get lost in the musty leaves of musicology and pedantry. It would be wonderful if we could balance these — almost, could exhaust each. If only we could abandon and charm the whole body to the making of sound, and at the same time allow our minds to order what sound when. See you Monday. —Robert"

It would take another three decades to bring that philosophy to full bloom in the Atlanta Symphony Chorus and Orchestra under Shaw. Too often, we look

at what has become "well-known," "standard," or "traditional," and forget that it too was once new, unheard of, and at least a bit revolutionary. Even Brahms' *Requiem* took a while to catch on. In our search for great art, for the pinnacles of choral music achievement, we must keep the perspective that, indeed, it is not the achievement or the finished product alone that makes its greatness, but rather the process, the journey of becoming the new thing, and the change that we will experience because of it. Hans Gal, the 19th century performer and composer (and member of Brahms' circle), gave this assessment of various letters written by history's greatest composers: "It is hardly possible to read the records of great musicians' lives as they emerge from their own expressions of thought, without being struck by the preponderance of tragedy, of frustration, of self-sacrifice revealed in such documents... Any conclusion, however, would be misleading without due consideration of an essential redeeming feature: the indescribable bliss the artist finds in his work as the highest fulfillment of his destiny. Creating is the aim and end of the artist's instinct. His struggles and sufferings are but passing clouds; the reality is his work."

Of course, it is the conductors — who transfer this "bliss" on behalf of composers to the audiences — who elicit from musicians a potion concocted of one part humanity, one part soul, one part emotional probity, all spiced with textual clarity and musical skill — who raise the quality of life in the here and now. It is the conductors on whom we are dependent for the rich fullness of our musical experience. In the Golden Age, it was the likes of Fred Waring, Norman Luboff, Robert Shaw and Roger Wagner who put American Choral Music on the front burner and kept the fires burning so that we might all share in this joy.

It is a time worth remembering. And since our very own Paul Salamunovich was there for most of it, we are indeed privileged to hear a hand-picked program, lovingly sung by the Chorale, embellished by the considerable talents of three artists whose histories originate with that of the conductor's (under the baton of Roger Wagner), and warmly illuminated by brief stories from the podium.

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*Peter Rutenberg is producer of the Master Chorale's upcoming album featuring Argento's Te Deum and Duruflé's Messe "Cum Jubilo," as well as their 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, entering its ninth year, and is founding music director and conductor of Los Angeles Chamber Singers & Cappella. Rutenberg works closely with the Master Chorale as Program Annotator and consultant.*



**SOPRANO**

- Samela Beasom
- Sara Camp
- Mirta Gasparri
- Sandra Hall Hill
- Marie Hodgson
- Janet Hook
- Gina Howell
- Gloria Seunghee Kim
- Hyun Joo Kim
- Emily Lin
- Susan Mills
- Inyong Um

**ALTO**

- Nicole Baker
- Leanna Brand
- Aleta Braxton
- Barbara Durham
- Amy Fogerson
- Kyra Humphrey
- Alice Kirwan
- Nancy OBrien
- Leslie Sabedra
- Tracy Van Fleet
- Mary Ella Van Voorhis
- Diana Zaslove

**TENOR**

- Brent Almond
- Edward Bruner
- Rich Brunner
- David Bunker
- John French
- Paul Gibson
- Jody Golightly
- Charles Lane
- Sal Malaki
- Marvin Neumann
- George Sterne
- John St. Marie

**BASS**

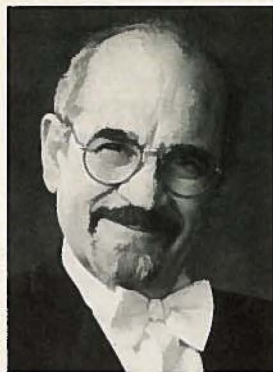
- Mark Beasom
- Paul Bent
- Paul Cummings
- Jim Drollinger
- Albert Eddy
- Michael Freed
- Stephen Grimm
- Paul Hinshaw
- Lew Landau
- Robert Lewis
- Roger Lindbeck
- Paul Stephenson

The Singers of the Los Angeles Master Chorale are represented by  
 The American Guild of Musical Artists,  
 Scott Blois, AGMA Delegate.



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## 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.



As one of the world's most popular performers, **MARILYN HORNE** has received numerous accolades and honors in the arts as well as academia. She was named a Kennedy Center Honoree in 1995 by President Clinton. In 1992, she received the National Medal of the Arts from President Bush and the Endowment for the Arts.

Among Marilyn Horne's many worldwide prizes are the Commendatore of the Order of Arts and Letters from France's Ministry of Culture, the Commendatore al Merito della Repubblica Italiana, the Fidelio Gold Medal for Outstanding Service. Ms. Horne's international success in the most difficult of coloratura mezzo-soprano roles led to the revival of many of Rossini and Handel's greatest operas.

She celebrated twenty-six years as a leading lady at the Metropolitan Opera and was honored at the San Francisco Opera for her thirty-nine seasons there in October 1999. Her many academic awards include numerous honorary doctorates from schools including the Juilliard School, Johns Hopkins University and the San Francisco Conservatory of Music. In 1999, Ms. Horne was inducted into the American Classical Music Hall of Fame.

Grammy Awards have been presented to Ms. Horne for several of her operatic recordings. These include Handel's *Semele* (Deutsche Grammaphon), *Presenting Marilyn Horne, In Concert at the Met with Leontyne Price and Marilyn Horne*, and *Carmen* (conducted by Leonard Bernstein). Her most recent release is a collection of songs of Bernstein, Barber and Bolcolm, entitled *I Will Breathe a Mountain*. A recording of the songs of Irving Berlin is to be released during the 2000/2001 season.

In addition to a schedule of international recitals and orchestral performances, Marilyn Horne is on the faculty at the Music Academy of the West in Santa Barbara, California. As Vocal Program Director, she teaches public master classes and private lessons to some of the world's most promising young artists. Ms. Horne has been responsible for reviving full length staged opera performances at the Academy with brand new productions of Rossini's *Il Viaggio a Rheims* and Mozart's *Die Zauberflöte* in 1997 and 1998, followed by the smashing



success of Handel's rarely performed opera *Rodelinda* in the summer of 1999 and Richard Strauss's witty masterpiece *Ariadne auf Naxos* in summer of 2000.



California-born **MARNI NIXON** is internationally known as the beautiful singing voice behind such stars as Deborah Kerr in *The King and I* and *An Affair to Remember*, Audrey Hepburn in *My Fair Lady*, and Natalie Wood in *West Side Story*. She appears as a musical comedy and cabaret performer, in opera productions, as a stage actress, symphony guest artist in both

classical and "pops" repertoire, recitalist, recording artist, television raconteuse (and chanteuse), and also teaches voice and gives Master Classes in colleges and universities throughout the US.

At 14 years of age, Marni Nixon appeared in her first musical at the Pasadena Playhouse. She made her debut as a vocal soloist when she was 17 in Mozart's *Requiem* with the Los Angeles Philharmonic. Miss Nixon established and directed the Vocal Department at California Institute of the Arts before becoming Artist-in-Residence at UN Las Vegas, the Cornish Institute of the Arts, and Muhlenberg (PA) College. She is acknowledged to be a musician of great acuity and insight, and critics call her a "musician's musician".

Miss Nixon's appearances display an impressive array of roles and artistic versatility. Recent highlights include performances at Lincoln Center in Michael Nyman's opera *The Man who Mistook his Wife for a Hat*, and the American Music Festival and Concerto Soloists Chamber Orchestra in Philadelphia. In the 1997-98 season she performed the role of Fraulein Schneider in a six-month tour of the Kander and Ebb Musical *Cabaret*. Her appearances with symphony orchestras, in repertoire that runs the musical gamut from songs by Sondheim and Cole Porter to Peter Maxwell Davies' *Miss Donnithorne's Maggot*, include major orchestras in New York, Los Angeles, Seattle, Dallas, Atlanta, and Guadalajara (Mexico), as well as with the Vienna Volksoper. Recordings include songs by Ives, Goehr and Schumann, Igor Stravinsky's chamber works conducted by the composer, for whom she was a favorite singer, a Grammy-nominated performance of Aaron Copland's *Emily Dickinson Songs*, and recent releases entitled "Marni Nixon Sings Classic Kern" and "Songs of Love and Parting" by Ernest Gold.

She received four "Best Actress" Emmy Awards for the children's TV series "Boomerang". In addition to perform-

ing as Eliza Doolittle in the first New York revival of *My Fair Lady*, Marni Nixon recently premiered the role of Mrs. Willson in Richard Wargo's opera *Ballymore*, for PBS, and originated the role of Aunt Kate in highly successful musical version of *James Joyce's The Dead* on Broadway. Opera-goers have heard her in leading roles at the San Francisco Spring Opera, New England Opera, and Seattle Opera. The New York Philharmonic has just released a CD of her 1960 world premiere performance of Pierre Boulez's "Improvisations sur Mallarme." The BBC will broadcast a special program about her life story in March 2001.



A veteran of the big screen, television, and the stage, **HARVE PRESNELL** is a seasoned actor and performer. His collective body of work encompasses a strong repertoire of both leading and supporting roles.

In his prolific career he has worked with such credited film directors as Steven Spielberg in *Saving Private Ryan*, Robert Redford in *The*

*Legend of Bagger Vance*, and James Foley in *The Chamber*. He was most recently featured in the holiday film, *Family Man*. Several of his other film credits include *Patch Adams*, *Fargo*, *Whole Wide World* and *Paint your Wagon*.

Harve Presnell may be most recognized for his leading role on the weekly television drama, *The Pretender*. He has also held recurring and guest starring roles on *Dawson's Creek*, *Payne*, *Lois and Clark*, *Crasher*, *Grace under Fire*, *Star Trek: Voyager*, and *Nash Bridges*. He has been featured in several movies of the week, including a recently reprised role in *The Pretender Movie*, and a guest role in Tom Hanks' *From the Earth to the Moon*.

He has been seen on the boards of Broadway in such productions as *Annie*, *Annie Warbucks*, and *The Unsinkable Molly Brown*. In London, Harve Presnell created the role of Rhett Butler in the musical version of *Gone with the Wind*. Aside from his stage appearances, he has also been featured on the recording of Carl Orff's *Carmina Burana*, with Eugene Ormandy and the Philadelphia Symphony.



THE LOS  
ANGELES  
MASTER  
CHORALE

2000-  
2001  
season



### 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 twenty 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, Morten Lauridsen. *Lauridsen — Lux Aeterna*, has been a top-seller throughout the country since its release in 1998. The Chorale's third CD will be released in the spring of 2001.

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. The Chorale's newest educational offering "Voices Within" is an 8-week in-school residence program that will culminate in a production written by the students.



# The Maestro's Favorites

## A Farewell Concert



Don't miss Maestro Salamunovich  
in the final concert of his farewell season!

Lauridsen's *Lux Aeterna*  
Verdi's *Stabat Mater*  
Holst's *Hymn of Jesus*  
Nielsen's *Hymnus Amoris*

Friday, April 20, 2001 7:30 pm  
Dorothy Chandler Pavilion

For information on the gala honoring Maestro Salamunovich  
immediately following the performance, call (213) 972-7282.

Tickets now on sale in person at the Dorothy Chandler Pavilion Box Office,  
online at [www.lamc.org](http://www.lamc.org) or by calling **ticketmaster** (213) 365-3500.

Tickets: \$10 - \$52

hear music that:  
**sublime**



# NEWS & EVENTS

hear music that's... nostalgic

## Associated Presentations Honors Maestro Salamunovich

The Los Angeles Master Chorale is tremendously grateful to the Board of Directors of Associated Presentations for underwriting tonight's concert. Founded in 1969, Associated Presentations has served Music Center audiences in a very important way – by making possible performances by visiting artists and ensembles unaffiliated with one of the four resident companies and representing a breadth of artistic disciplines. We can be thankful to Associated Presentations for bringing us such distinguished and varied artists as Van Cliburn, Victor Borge, Alvin Ailey Dance Theater, Harry Belafonte, and Renata Tebaldi.

After more than 30 years of opening doors for Music Center patrons to enjoy a wonderful array of artists, Associated Presentations is "retiring," and The Music Center itself will undertake to present visiting artists. "We are honored to recognize our friend and colleague Paul Salamunovich as he retires as Music Director of the Master Chorale. He has had a major impact in our community for many years, and his legacy will live on for a very long time," said Alice Coulombe, President of Associated Presentations' Board of Directors. "The Master Chorale's salute to the 'Golden Age of Choral Music' seemed the perfect opportunity to honor Paul's lifetime of dedication and artistry."



Board of Associated Presentations (left to right) Charles R. Redmond, Thomas F. Grose, Alice S. Coulombe, James L. Loper, Edward C. Cazier

## Los Angeles Master Chorale Hosts 12th Annual High School Festival

Helping to encourage and train the next generation of choral singers, the Los Angeles Master Chorale will host one of the largest high school choir gatherings in the nation when it presents the 12th Annual admission-free High School Choir Festival on Friday, April 27 at 1 p.m. at the Dorothy Chandler Pavilion. Music Director Paul Salamunovich will lead a combined choir of some 1,200 high school students from 30 Southland high schools. This will not only mark Salamunovich's farewell appearance at the High School Choir Festival after ten consecutive years but will also be his final public appearance as the Los Angeles Master Chorale's Music Director.

The High School Choir Festival is designed for students to take an active role in creating choral music. Participating choirs will rehearse six musical selections – including works by Handel, Kopylov, Mulholland, Lauridsen and Diemer – in their classrooms, then attend one of two regional rehearsals conducted by Salamunovich prior to performing en masse at the festival. Five or six choirs will also be selected to be "showcase choirs" and will perform three short selections for their peers.

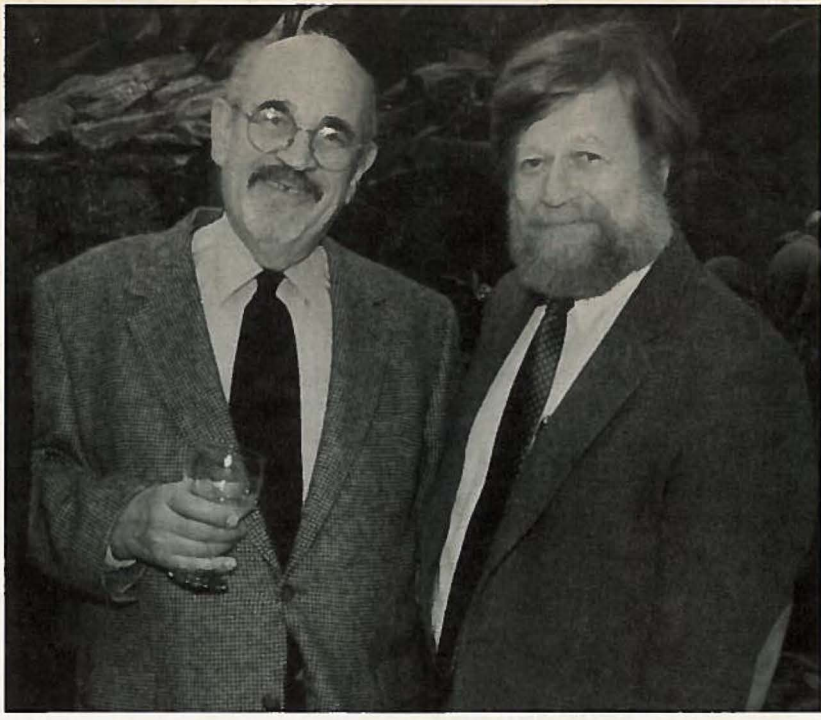
The High School Choir Festival was founded in 1989 by Rancho Palos Verdes resident Phyllis Rothrock in conjunction with the South Bay Los Angeles Master Chorale Associates. Rothrock is co-chairing this year's festival with Mary C. Breden, chair of the Loyola Marymount University Department of Music and Director of its Choral Program. This is Rothrock's tenth year as chair or co-chair and Breden's second.

Tickets for the Los Angeles Master Chorale's High School Choir festival are free but reservations are required. To reserve seats, please call (213) 972-3120.

## KCSN Night at the Master Chorale

Los Angeles Master Chorale welcomes members of **KCSN 88.5FM**. In an ongoing effort to bring the musical arts into the lives of others, KCSN has invited fifty members of its family to tonight's concert. KCSN, member supported radio of California State University Northridge, offers a wide array of programming including classical music, radio theater, kid's music, cutting edge interviews and much more. Tune in for your daily dose of culture.





*Pictured at a recent reception, Paul Salamunovich, Music Director, is joined by Resident Composer, Morten Lauridsen (right). Salamunovich will be honored at the April 20 Gala, following his farewell performance.*

**Gala Honoring Paul Salamunovich**

Friday night, April 20, 2001, Paul Salamunovich will conduct his final concert as Music Director of the Los Angeles Master Chorale. Immediately following the concert, you are invited to a Festive Evening of Celebration and Farewell to thank Paul for all the memories and to celebrate his extraordinary career.

The 7:30 concert of the Maestro's favorites will include *Lux Aeterna* by Morten Lauridsen in a nostalgic final performance. The festivities begin immediately thereafter when guests move to the Grand Hall for what promises to be a most special occasion, including the traditional highlight when the 120 voices of the Los Angeles Master Chorale encircle the guests in song. Following that, supper will be served — the menu co-designed by Joachim Splichal and Thomas Salamunovich. Toasts and reminiscences from Music Center guests and dancing to the Swing Kings round out the evening. The concert and Gala are generously underwritten by Mellon West.

Treat yourself to this special evening and join us in saying farewell, and thanks, to the Maestro. For reservations or information, phone 213-972-7282.

**Keep us in Mind!**

Equipment: Maybe you have just upgraded your computer and your older Pentium is sitting in the way unused. Keep us in mind. You can donate your used equipment to the Chorale and get a tax deduction for the value of the donated goods.

Volunteers: Volunteers are needed in the office, for various committees, and to serve as choral ambassadors in the community. Maybe you have a skill you would like to share. Call us at 213-972-7282 and we can discuss with you just how you can make a personal contribution to the Los Angeles Master Chorale.

**KCRW Members Receive a Special Treat Before Voices Within**

Thanks to funding from the Times Mirror Foundation, the Los Angeles Master Chorale is launching a new educational outreach program, *Voices Within*. During this 8-week in-school residency program, students will work with a team of professionals to create a composition all their own, while teachers are encouraged to incorporate music into their classroom activities. Chorale member Marnie Mosiman, Composer Penka Kouneava and Lyricist Bernardo Solano will be working with two fifth grade classrooms this spring in this highly interactive program to encourage active participation and to help shape the students' composition. At the end of the residency, the students will perform their own work, along with the Master Chorale Chamber Singers, in an all-school assembly. Following this pilot program, this project will be refined and become a regular offering of the Chorale's outreach programs. If you are interested in further information about this program or wish to make a donation to this project, please contact the Chorale office 213-972-7282.

**Tonight's Performance**

Members of **KCRW 89.9 FM** were joined by Los Angeles Master Chorale Music Director Designate Grant Gershon for an intimate pre-concert reception at **Traxx Restaurant**, located inside downtown's historic Union Station. Guests enjoyed scrumptious hors d'oeuvres and wine as Maestro Gershon discussed the art of choral music and his exciting vision for the future of the Los Angeles Master Chorale. This behind the scenes glance at the Master Chorale was offered as a premium in KCRW's winter pledge-drive. KCRW is a community service of Santa Monica College, providing nearly 450,000 listeners each week with an eclectic schedule of news, locally and nationally produced music, public affairs and radio drama programs.





# 2000—2001

## 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, businesses and foundations that are passionate about supporting this great music — individuals who realize that ticket sales alone will never begin to pay for these magnificent Chorale concerts.

Please join us in honoring the following individuals, businesses and foundation who have contributed this year to support the artistic and educational activities of the Chorale.

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

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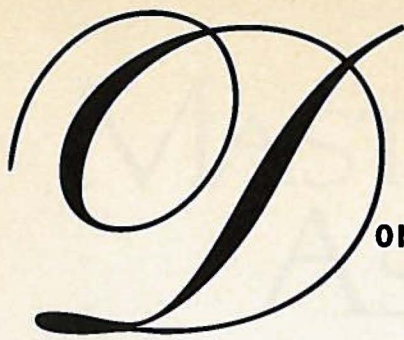
### 2000—2001 ANNUAL FUND

The 2000-2001 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:  
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Or, if you prefer,  
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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 its formation in 1964. The primary 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.

THE LOS ANGELES MASTER CHORALE

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# ROGER WAGNER CHORAL ARTS SOCIETY



The

he 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.

The Los Angeles Master Chorale recently received a wonderfully generous \$50,000 endowment gift from an anonymous donor. And it gets better. The donor has pledged an additional \$100,000 to the Chorale's endowment if we are able to match the gift according to the donor's guidelines.

With the help of the Music Center Foundation, we are able to provide you complimentary consulting to help you plan your giving, which can include the Master Chorale along with other resident companies. If you are interested in further information or wish to arrange a confidential consultation, please contact Marshall Rutter, *Chair, Development Committee*, or Marjorie Lindbeck, *General Manager*, at 213-972-3114.

***Benefit now. Be a donor later.***

The Los Angeles Master Chorale wishes to recognize the following members of the Roger Wagner Society whose leadership and vision, through irrevocable planned gifts, will ensure the future of the Los Angeles Master Chorale:

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**GOLDEN AGE OF CHORAL MUSIC**  
**March 24, 2001**

**I**

Ghospodi, Pomiluy Kolokolchik	Grigory Lvovsky arr. Alexander Svechnikov	1:35 2:55
	George Sterne, tenor	
Kyrie from <i>Missa Secunda</i> Cantate Domino	Hans Leo Hassler	2:00 3:00
Give Me Your Tired, Your Poor	arr. Roy Ringwald	2:45
My Romance	Rogers & Hart arr. Roy Ringwald	4:00
	Marni Nixon	
The Cowboy's Dream Deer Chase	arr. Norman Luboff Norman Luboff	3:05 2:05
Deep River	arr. Robert Shaw Alice Parker	3:05
If I Got My Ticket, Can I Ride?	arr. Robert Shaw	1:30
	Charles Lane, tenor	
Battle Hymn of the Republic	arr. Roy Ringwald	4:00
		<u>30:00</u>

**II**

Ave Maria	Tomás Luis da Victoria	2:45
Pater Noster Ave Maria	Igor Stravinsky	1:30 2:00
Vocalize	Maurice Ravel	2:00
	Marni Nixon	
They Call the Wind Maria from <i>Faint Your Wagon</i>	Lerner & Loewe	3:00
	Harve Presnell	
It Ain't Necessarily So from <i>Porgy and Bess</i>	George Gershwin	3:00
	Harve Presnell	



He's Gone Away	arr. Salli Terri	5:50
Marilyn Horne & Harve Presnell		
Shenandoah	arr. Carl Davis	3:05
Marilyn Horne		
Sometimes I Feel Like a Motherless Child	arr. Carl Davis	4:40
Marilyn Horne		
Promise of Living	Aaron Copland	4:00
Stomp Your Foot		<u>2:50</u>
		34:00