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2000-2001
season

THE LOS ANGELES
MASTER CHORALE
& SINFONIA ORCHESTRA
Music Director Paul Salamunovich

hear music that's...

...sublime



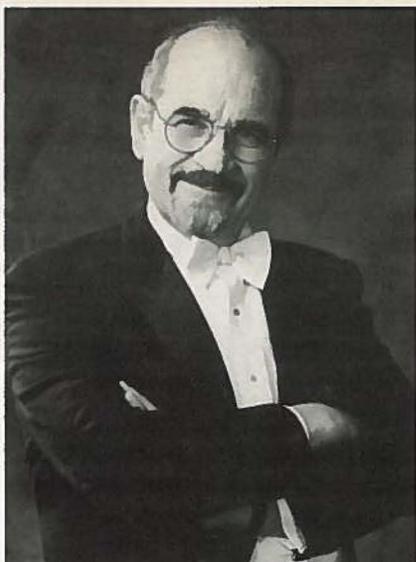
**The Maestro's
Favorites
A Farewell Concert**

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

A LETTER FROM PAUL SALAMUNOVICH

THE LOS
ANGELES
MASTER
CHORALE

2000-
2001
season



Dear Friends,

Tonight's concert brings to a close my ten years as Music Director of the Los Angeles Master Chorale. I would like to take this occasion to share some thoughts and express my gratitude to many who have made this journey with me.

My association with the Chorale started with its inception in 1964, but my relationship with its founder, Roger Wagner, began when I was a boy. I thank him for exposing me to the beauty and majesty of great choral music and for the inspiration to find my own sound as a conductor.

Every time we present a concert, I'm amazed at the tremendous amount of blood, sweat and tears that are required of so many people. Among these are Terry Knowles, our Executive Director, Marjorie Lindbeck, General Manager, Rae Macdonald, our Production Manager, our tireless office staff both past and present, and Ellen Whelan. I want to express my gratitude to the Master

Chorale Associates for their selfless efforts and dedication on behalf of the Chorale. I extend my thanks to our many singers who have shared their talents with us over the years. It has been a rewarding experience to share the view from some of the heights we've reached together. To the current and former members of the Sinfonia Orchestra, and especially my friend and colleague Steve Scharf, let me say that I have found your artistry to be so inspiring, and I have been honored to stand before you these past ten years.

I am indebted to our amazing Board of Directors for your faith and support. This has been notably apparent during this past year of challenges to my health. I am very blessed to call you not only colleagues but dear friends. Upon the shoulders of this Board rests the past, present and future of professional choral music in Los Angeles, and we owe a profound debt of gratitude for their mission in keeping the beauty of great choral music alive in this city.

One of the great collaborations during my tenure has been my partnership with Morten Lauridsen. It has been a most rewarding experience to have the opportunity to conduct such exquisitely beautiful and spiritual works as those he has shared with us all.

I also wish to thank my family and many friends for their support and love, especially during this past year. I am so grateful to find so much love when I needed it most. I want to give my heartfelt and sincere thanks to my wonderful wife, Dorothy, for the past 51 years of love, patience, strength and devotion both to me and to our wonderful family. Music is a demanding mistress, and Dottie's sacrifices have been above and beyond the call. She is a treasure to me.

My final thanks go to you, our audience. I try to think of the programs we present as a banquet, and, as with any good meal, it is best enjoyed with good and appreciative friends. Thank you for coming year after year to share our table.

I never set out to become a conductor, and as I look over my life from this place, I am somewhat surprised that this has become my life's work. I am fortunate and humbled that others seem to see the value in what I have done and have continued to invite me to contribute whatever gifts God has given me. I hope I have served him well in sharing them, and I hope to share more with you all from time to time in the years to come.

LOS ANGELES MASTER CHORALE & SINFONIA ORCHESTRA

PAUL SALAMUNOVICH, MUSIC DIRECTOR

THE MAESTRO'S FAVORITES *a Farewell Concert*

Friday, April 20, 2001
7:30 p.m.

Dorothy Chandler Pavilion

This Evening's Concert and Gala are generously sponsored by **Mellon West**

Paul Salamunovich,
Conductor

Barry Socher,
Concertmaster

Lesley Leighton,
Soprano

Sal Malaki,
Tenor

Women's voices
from St. Charles
Borromeo Choir,
North Hollywood

Curtain Raiser
Conversation at
6:30 p.m. with Paul
Salamunovich and
Morten Lauridsen,
moderated by Alan
Chapman.

THIS EVENING'S PROGRAM

STABAT MATER

Giuseppe Verdi
(1813-1901)

LUX ÆTERNA

Morten Lauridsen
(b. 1943)

Introitus
In Te, Domine, Speravi
O Nata Lux
Veni, Sancte Spiritus
Agnus Dei-Lux Æterna

INTERMISSION

HYMN TO JESUS

Gustav Holst
(1874-1934)

HYMNUS AMORIS

Carl Nielsen
(1865-1931)

Lesley Leighton, *soprano*
Sal Malaki, *tenor*

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.

This evening's concert is also made possible by additional funding from
The National Endowment for the Arts

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

The Los Angeles Master Chorale records exclusively for RCM Records



hear
the
best

THE LOS
ANGELES
MASTER
CHORALE

2001
2002
season

hear music that's... sublime

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MESSAGE FROM THE EXECUTIVE DIRECTOR



I met him when I was a junior in college. He came to our university to conduct a weeklong clinic for high school students, and I was his accompanist. He was breathtakingly handsome, fiercely musical, a compelling conductor, able to articulate his feelings in a way we deeply envied, stunningly smart about singing,

and we all fell in love with him. Now, some 33 years later, I find myself in the unexpected, somewhat peculiar, and overwhelming position of publicly saying thank you and godspeed for a tenure as Music Director that will never be forgotten. Who knew, Paul, that the trail away from Murphy Hall would eventually lead us to the Dorothy Chandler Pavilion? When I think of the immensely powerful and countless ways you have changed lives through the years – how your huge heart and larger-than-life talent has transformed singers *everywhere*, I am left without words to express my gratitude. I think you know, but I will say it here in front of everyone – I love you, Paul Salamunovich.

I met Morten Lauridsen in the summer of 1994 when he and his beautiful and talented wife Koong-ja came to our house for dinner. I excused myself for a moment, and in that instant a miracle happened. *O Magnum Mysterium* was born. It was a gift from my dear husband, Marshall Rutter, and we first heard it December 18 of that year. What an incredibly blessed and rich friendship we have enjoyed ever since, and how our lives have been turned inside out with the unspeakable beauty of his music. Over those years, tens of thousands all over the world have heard and sung his music, and every single person has been changed by the experience. It is, I believe, rare in one's life to be touched by such talent, and words fail. Tonight we honor Morten Lauridsen, ending his tenure as Composer in Residence, especially for gracing the Los Angeles Master Chorale with his music. And we love him for filling our hearts to overflowing.

What a night this is! Get out your hankies and revel in this gorgeous music, for this is the moment when all the stars are aligned, and two musical giants are at the center of our celebration.

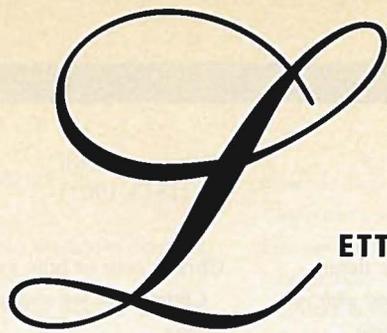
Thank you, Paul Salamunovich and Morten Lauridsen.

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.



LETTERS TO PAUL SALAMUNOVICH

Dear Paul,

When we reflect on the past 37 seasons of Los Angeles Master Chorale and its astonishing growth, we can't help but react with awe and gratitude for the immeasurable impact you have had on the artistic accomplishments of this amazing ensemble. Little did we know when we attended the first concert in January 1965 that, with your personal dedication and leadership, this organization would achieve such worldwide acclaim.

We are able to look forward to a bright and exciting future in large part because of your ability to instill in singers the passion for this art form and the desire to make music that is not only beautiful but deeply and powerfully moving. Your audiences have experienced unprecedented artistic heights, and we can never sufficiently thank you.

As long as the Los Angeles Master Chorale exists, your legacy will be known and celebrated. We are privileged to call you our friend, and, on behalf of all the people who have been honored to serve on the Board of Directors during the last 37 years, we salute you on this extraordinary occasion.

Marshall A. Rutter
Founding Director

Donald J. Nores
Founding Director

RCM congratulates its Grammy-nominated recording artist Paul Salamunovich on the milestone of his final concert as Music Director of the Los Angeles Master Chorale & Sinfonia Orchestra, with Very Best Wishes.

Fred Vogler & Peter Rutenberg

Dear Paul,

My friend, I have been lucky to serve you these golden years. You have referred to me as your teacher, but it is I who have learned from you. I have seen your magic transform notes into vocal color, causing us in the Sinfonia to marvel. You have taught us about courage in the face of personal crisis. You have made it possible for me, through the wondrous voices of the Chorale, to engage superb instrumentalists who continued to play in order to hear your mastery through the human voice. We have made music from our hearts because of you. On behalf of the Sinfonia Orchestra, we thank you and we love you.

Steve Scharf
Personnel Manager
Sinfonia Orchestra

Dear Maestro:

It is not humanly possible to express the heartfelt debt of gratitude we singers feel for your ten years of distinguished leadership. The passion with which you approach music-making, and your attention to detail and nuance, have been the hallmarks of achieving the "Salamunovich sound." Our extraordinary success has been due to diligent work and extreme sacrifice. You have never failed to grant us a living example of these virtues, and for this and many other gifts, we are enormously grateful.

The Members of the Los Angeles Master Chorale

THE LOS ANGELES MASTER CHORALE

2002
2003
season

hear music that's sublime

STABAT MATER

Giuseppe Verdi
(1813-1901)

Stabat Mater dolorosa
At the cross her station keeping
Juxta crucem lacrimosa.
stood the mournful Mother
weeping
Dum pendebat filius.
close to Jesus to the last.

Cujus animam gementem.
Through her heart, his sorrow
sharing
Contristatam et dolentem.
all his bitter anguish bearing
Dum pendebat Filius.
now at length the sword had
passed.

O quam tristis et afflicta
Oh, how sad and sore distressed
Fuit illia benedicta
was that Mother highly blessed
Mater Unigeniti!
of the sole-begotten One.

Quae maerebet, et dolebat,
Christ above in torment hangs
Matrem Christi si videbat
She beneath beholds the pangs
In tanto supplicio?
of her dying glorious Son.

Quis est homo, qui non fletet,
Is there one who would not
weep
Matrem Christi si videret
whelmed in miseries so deep
In tanto supplicio?
Christ's dear Mother to behold?

Quis non posset contristari,
Can a human heart refrain
Christi Matrem contemplari
from partaking in her pain
Dolentem cum Filio?
in that Mother's pain untold?

Pro peccatis suae gentis
Bruised, derided, cursed, defiled
Vidit Jesum in tormentis,
she beheld her tender child
Et flagellilis subditum.
all with bloody scourges rent.

Vidit Suum dulcum natum
For the sins of his own nation
Moriendo desolatum,
saw him hang in desolation
Dum emisit spiritum.
till his spirit forth he sent.

Eja mater, fons amoris,
O you Mother, fount of love!
Me sentire vim doloris
Touch my spirit from above;
Fac, ut tecum lugeam.
make my heart with yours
accord.

Fac, ut ardeat cor meum
Make me feel as you have felt;
In amando Christum Deum,
make my soul to glow and melt
Ut sibi complaceam.
with the love of Christ our
Lord.

Sancto Mater, istud agas,
Holy Mother! Pierce me
through;
Crucifixi fige plagas
in my heart each wound renew
Cordi meo valide.
of my Savior crucified.

Tui nati vulnerati,
Let me share with you his pain
Tam dignati pro me pati,
who for all my sins was slain
Poenas mecum divide.
who for me in torments died.

Fac me tecum pie flere,
Let me mingle tears with you
Crucifixo condolere,
mourning him who mourned for
me
Donec ego vixero.
all the days that I may live.

Juxta crucem tecum stare,
By the Cross with you I stay
Et me tibi sociare
there with you to weep and
pray
In planctu desidero.
is all I ask of you to give.

Virgo virginum praeclara,
Virgin of all virgins best
Mihi jam non sis amara:
listen to my fond request:
Fac me tecum plangere.
let me share your grief divine.

Fac, ut portem Christi
mortem,
Let me, to my latest breath
Passionis fac consortem.
in my body bear the death
Et plagas recolorere.
of that dying Son of yours.

Fac me plagis vulnerari
Wounded with his every wound
Fac me cruce inebriari,
steep my soul till it has
swooned
Et cruore Filii.
in his very blood away.

Flammis ne urar succensus,
Be to me, O Virgin, high
Per te, Virgo, sim defensus
lest in flames I burn and die
In die judicii.
In his awful judgement day.

Christe, cum sit hinc exire,
Christ, when you shall call me
hence
Da per Matrem me venire
be your Mother my defense
Ad palmam victoriae
be your Cross my victory.

Quando corpus morietur,
While my body here decays
Fac, ut animae donetur
may my soul your goodness
praise
Paradisi gloria. Amen
safe in paradise with you.
Amen.
Alleluia.
Alleluia.

LUX AETERNA

Morten Lauridsen
(B. 1943)

I. INTROITUS

Requiem aeternam dona eis,
Domine:

*Rest eternal grant to them, O
Lord,*

et lux perpetua luceat eis.
*and let perpetual light shine
upon them.*

Te decet hymnus Deus in
Zion,
*A hymn befits thee, O God in
Zion,*

et tibi redetur votum
*and to thee a vow shall be
fulfilled*

in Jerusalem:
in Jerusalem

exaudi orationem meam,
Hear my prayer,
ad te omnis caro veniet.
*for unto thee all flesh shall
come.*

Requiem aeternam dona eis,
Domine:
*Rest eternal grant to them, O
Lord,*

et lux perpetua luceat eis.
*and let perpetual light shine
upon them.*

II. IN TE, DOMINE, SPERAVI

Tu ad liberandum suscepuras
hominem
*To deliver us, you became
human,*

non horruisti Virginis uterum.
*and did not disdain the Virgin's
womb.*

Tu devicto mortis aculeo,
*Having blunted the sting of
death, You*

aperuisti credentibus regna
coelorum.
*opened the kingdom of heaven
to all believers.*

Exortum est in tenebris,
lumen rectis.
*A light has risen in the
darkness for the upright.*

Miserere nostri, Domine,
Have mercy upon us, O Lord,

miserere nostri.
have mercy upon us.

Fiat misericordia tua, Domine,
super nos
*Let thy mercy be upon us, O
Lord,*

quemadmodum speravimus in
te.
as we have trusted in thee.

In te Domine, speravi:
In thee, O Lord, I have trusted:
non confundar in aeternum.
Let me never be confounded.

III. O NATA LUX

O nata lux de lumine,
O born of light,

Jesu redemptor saeculi,
Jesus, redeemer of the world.
dignare clemens supplicum
*mercifully deem worthy and
accept*

laudes preces que sumere.
*the praises and prayers of your
supplicants.*

Qui carne quondam contegi
*Thou who once deigned to be
clothed in flesh*

dignatus es pro perditis.
for the sake of the lost ones,

Nos membra confer effici,
*grant us to be made members
tui beati corporis.*
of your holy body.

IV. VENI, SANCTE SPIRITUS

Veni, Sancte Spiritus,
Come, Holy Spirit,

Et emitte coelitus,
Send forth from heaven

Lucis tuae radium.
The ray of thy light.

Veni, pater pauperum,
Come, Father of the poor,

Veni, dator munerum,
Come, giver of gifts,

Veni, lumen cordium.
Come, light of hearts.

Consolator optime,
Thou best of Consolers.

Dulcis hospes animae,
Sweet guest of the soul,

Dulce refrigerium.
Sweet refreshment.

In labore requies,
In labor, thou art rest,

In aestu temperies,
In heat, the tempering,

In fletu solatium.
In grief, the consolation.

O lux beatissima,
O light most blessed,

Reple cordis intima
Fill the inmost heart

Tuorum fidelium.
Of all thy faithful.

Sine tuo numine,
Without your grace,

Nihil est in homine,
There is nothing in us,

Nihil est innoxium.
Nothing that is not harmful.

Lava quod est sordidum,
Cleanse what is sordid,

Riga quod est aridum
Moisten what is arid,

Sana quod est saucium.
Heal what is hurt.

Flecte quod est rigidum,
Flex what is rigid,

Fove quod est frigidum,
Fire what is frigid,

Rege quod est devium.
Correct what goes astray.

Da tuis fidelibus,
Grant to thy faithful.

In te confidentibus,
Those trusting in thee,

Sacrum septenarium.
Thy sacred seven-fold gifts.

Da virtutis meritum,
Grant the reward of virtue,

Da salutis exitum,
*Grant the deliverance of
salvation,*

Da perenne gaudium.
Grant everlasting joy.

V. AGNUS DEI — LUX AETERNA

Agnus Dei,
Lamb of God,
qui tollis peccata mundi,
*who takes away the sins of the
world,*
dona eis requiem.
grant them rest.

Agnus Dei,
Lamb of God,
qui tollis peccata mundi,
*who takest away the sins of the
world,*
dona eis requiem.
grant them rest.

Agnus Dei,
Lamb of God,
qui tollis peccata mundi
*who takest away the sins of the
world,*
dona eis requiem
sempiternam.
grant them rest everlasting.

Lux aeterna luceat eis,
Domine:
*May light eternal shine upon
them, O*
Cum sanctis tuis in aeternum:
*Lord, in the company of thy
Saints for*
quia pius es.
*ever and ever; for thou art
merciful.*

Requiem aeternam dona eis,
Domine,
*Rest eternal grant to them, O
Lord, and*
et lux perpetua luceat eis.
*let perpetual light shine upon
them.*

Alleluia. Amen.
Alleluia. Amen.

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THE LOS
ANGELES
MASTER
CHORAL

200
20
seas

hear music that's sublime

HYMNUS AMORIS

(Hymn of Love)

Gustav Holst

(1874–1934)

Amor mihi vitam donat,
Love gives me life,
Adolesco in fasciis eius,
It clothes me as I grow up,
et quotidie me gaudio saturat, etc.
It bathes me every day with joy, etc.

Amor tibi vitam debet,
Love gave you life,
Adolescis in fasciis eius,
It clothes you as you grow up,
et quotidie te gaudio saturat, etc.
It bathes you every day with joy, etc.

Amor mihi vitam donat, etc.
Love gives me life, etc.

Amor est votum meum et desiderium,
Love is my hope and my desire,
preucet mihi instar sideris,
It shines for me like a star,
pienitudinem eius semper quzero, etc.
I seek its fullness always.

Amor est fons meus,
Love is my spring of water,
virtus super ripas eius floret
Goodness flowers upon its banks,
amor est robur meum, etc.
Love is my strength, etc.

Amor est dolor meus,
Love is my grief,
nil me altius vulneravit,
Nothing has wounded me more deeply,
nil tamen carius, etc.
Yet nothing is more dear, etc.

Amor est fons meus, etc.
Love is my spring of water, etc.

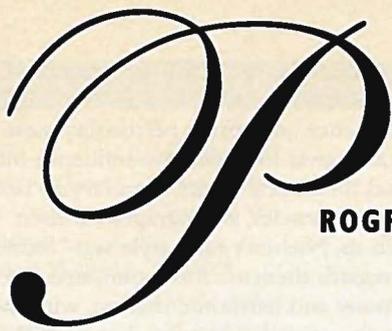
Amor est pax mea,
Love is my peace,
est aurora mea vesperi,
And the glow of my sunset,
opes himi largitus, ut ipse largiar.
It pours its bounty on me, that I may give it back.
Amor est pax mea.
Love is my peace.

Lucis fonx ex humili,
Source of light for the lowly,
strae terrae fulgur,
Lightning in a darkened land,
mille fracta radiis
Beacon broken in a thousand rays
mira fax divina!
Torch of sacred wonders!
Lucis fons, etc.
Source of light, etc.

Ecce! audite! caeli cantus
Hear and see the plains of earth
terrae campi reboant,
Resounding to the song of Heaven
lucis sublime regiones
While the highlands of the light
vox amoris personat.
Echo to the voice of love

Amor vitam dedit,
Love gives me life,
replet desideria,
Fulfills my longing,
scaturigo est virtutis,
It is the spring of goodness,
pax amoris nomen est,
Lovely peace is its name.
Divina!
Wonders!

lucis fons ex humili
Source of light for the lowly,
igne splendor caeli,
Fire flashing in heaven.
amor, alme unice,
Matchless, life-bestowing love
ave, tibi grates!
Hail, we thank you!
Amor!
Love!



PROGRAM NOTES

by Peter Rutenberg

The Farewell Concert

Maestro Paul Salamunovich's extensive and exemplary career has been first and foremost a Labor of Love, and so it is altogether fitting that he should end his tenure as Music Director of the Los Angeles Master Chorale amidst all those dearest to him, who — under the spell of Orpheus' mighty song — are assembled to hear a program of his personal favorites and the tender proclamation of that very word *Love* which concludes this concert.

The Chorale's sound embraces us with its familiar warmth even as we embrace you, dear Maestro, in fondest farewell... with the aggregate memories of this grand, gilded hall, witness to 37 seasons of choral excellence you helped inaugurate and later so admirably led... with a flood of gratitude for all the musical monuments you've unsealed for our eager hearts... indeed, with the recognition that our bountiful brushes with the divine were catalyzed by the luminous torch of your genuine love for this Art. Bravo and thank you!

About **Giuseppe Verdi**, Biographer Andrew Porter writes, "From the start, he had the opera composer's most necessary gift, the ability to write melodies that communicate a character's emotions and stir emotion in those who listen." After *Falstaff*, when he by his wife Giuseppina's admonition was "too old, too tired" to tackle another opera, Verdi recalled a pair of sacred choral pieces he had written in 1880 — an *Ave Maria* and a *Pater Noster*. It was enough to inspire an amusement for the composer's well-honed craft, which he set in the form of an "enigmatic scale," writing a second setting of the *Ave Maria*. This, together with the *Laudi alle Vergine Maria* composed between *Otello* and *Falstaff*, and new settings of two ancient church hymns — a *Te Deum* and a *Stabat Mater* written between 1895-97 — gave the composer his swan song, the *Quattro Pezzi Sacri* or *Four Sacred Pieces*. They were published in 1898 and premiered the same year in Paris, under the composer's keen and attentive direction.

The *Stabat Mater* was Verdi's final creation. The simplicity of the Latin text's rhythm and rhyme scheme, and the naturally somber tone of its depiction of the Crucifixion, inspired in him a wellspring of concise, intense gestures, that would lead Porter to suggest that the work "contained in small space the essence of a Passion, a 'Dies irae', a 'Libera me' and an 'In paradisum' (i.e., three

parts of a Requiem Mass). Scored for full chorus and orchestra, the *Stabat Mater* draws on one of the composer's most enduring and potent techniques — that of the unison chorus — to define several moods including the initial solitude and anguish of Mary's grief, and the unity of spirit in the later proclamation of victory. This performance commemorates the centenary of the composer's death in 1901.

In his preface to the published choral score, Composer-in-Residence **Morten Lauridsen** writes, "*Lux Aeterna* for chorus and chamber orchestra was composed for and is dedicated to the Los Angeles Master Chorale and its superb conductor, Paul Salamunovich, who gave the world premiere in the Dorothy Chandler Pavilion of the Los Angeles Music Center on April 13, 1997. The work is in five movements played without pause. Its texts are drawn from sacred Latin sources, each containing references to Light. The piece opens and closes with the beginning and ending of the Requiem Mass, with the three central movements drawn, respectively, from the *Te Deum* (including a line from the *Beatus Vir*), *O Nata Lux*, and *Veni, Sancte Spiritus*."

"The instrumental introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui, Rose* and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on *et lux perpetua*. *In Te, Domine, Speravi* contains, among other musical elements, the cantus firmus *Herzliebster Jesu* (from the *Nuremberg Songbook*, 1677) and a lengthy inverted canon on *fiat misericordia*. *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs — the former the central a cappella motet, and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful *Alleluia*."

No one who was in the audience that April evening in 1997, or at a subsequent performance in October 1999, will forget the instantaneous and vociferously enthusiastic acclaim accorded the *Lux Aeterna*. The magic of this work has continued to inspire, through performances the world over, and through the critically-praised, Grammy-nominated recording by Maestro Salamunovich and the Chorale.

Gustav Holst was slight and a bit sickly throughout his life, but he was also fiercely idiosyncratic and ultimately a wonderfully original path-cutter for the generations that followed. He studied with Stanford at the Royal College of Music where he befriended Ralph Vaughan Williams who became a lifelong friend and colleague. He solved problems in unconventional ways and wrote music that was direct and to the point, with few frills or unnecessary digressions. He had no patience with the academic approach and taught by providing opportunities for students to actually "do" what they were studying. When fame came, he was mystified. The larger the fuss of adulation, the quicker the detachment. Holst was caught off guard by *The Planets*' success. Soon after, when *The Hymn of Jesus* was called a masterpiece, he wrote to a friend, "It made me realize the truth of 'Woe to you when all men speak well of you,'" and thereafter, he often vocalized the belief that an artist should work for the art's sake alone, and that any success because of it was disruptive and distracting to the point of sabotage.

His daughter and biographer, Imogen, wrote: "*The Hymn of Jesus* (1917), Holst's most strikingly original work, has nothing in common with 19th-century English oratorio. He was as unconventional about religion as about anything else. He chose for his text the 'dancing' hymn in the apocryphal Acts of St. John, and with the help of a pupil he learnt enough Greek to make his own translation. To audiences of the 1920s the music was a revelation, with its leaping rhythms and piercing discords... It still gives its listeners and its performers a sense of overwhelming religious exultation."

The full title of the work is "The Hymn of Jesus/ From the 'Acts of St John'/ Translated and Set to Music/ For Two Choruses, Semi-chorus and Orchestra/ by/ Gustav Holst/ (Op. 37)." The composer gives several instructions about staging the work, including, to place the choirs at a distance, to support the semi-chorus with a "harmonium" if it is too far from the orchestra, and, (oddly, considering the composer was himself a trombonist) to dispense with all three trombones and certain other instruments if the director so desired.

Carl August Nielsen is the principal figure in Danish music after the Romantic era. Like Parry in England, Nielsen's prominence and strong personality were the catalysts in Scandinavia for a decisive influence on both the musical and theoretical fronts. Contrary to late- and post-Romantic tendencies, as biographer Torben Schousboe tells us, Nielsen's early style was "founded on Classicism as regards thematic formation, structure, cadential harmony and harmonic rhythm, with melody and rhythm as the primary elements, but nevertheless used [current] developments in chromaticism and tone-color."

From this period comes the *Hymnus Amoris, Op. 12*, written between 1896-97. Nielsen's "Hymn of Love" was "composed after thorough studies in counterpoint... using a Latin text in order to permit more textual repetition and avoid excessively lyrical or personal sentiments. (Schousboe)" The score calls for a number of choral colors, including a children's choir, a women's choir ("The Mothers"), soloists of varying characterizations, a men's choir ("The Elders"), a choir of angels, and lastly, the full choir ("The Human Race"). The combined forces intone the word "Amor" on a sustained, regal, A-major chord — a key often associated with the color red — the color of Love.

Peter Rutenberg is producer of the Master Chorale's latest 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, now in 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.

*The Los Angeles Master Chorale
acknowledges with gratitude and best wishes
the following singers who are leaving the ensemble
at the end of the current season.*

James Drollinger
Sarena Farrell
Hugh Grinstead
Janet Hook
Ron Matossian
Michael Morales
Carmen Rosendahl

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the
best.

LOS ANGELES MASTER CHORALE

SOPRANO

Karen Wooten-Akers
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 Seunghye Kim
Hyun Joo Kim
Cara Kowalczyk
Emily Lin
Cindy Martineau
Susan Mills
Marnie Mosiman
Vickere Murphy
Frances Pampeyan
Holly Ristuccia
Carmen Rosendahl
Diane Thomas
Duanna Ulyate

Inyong Um
Nancy von Oeyen
Sun Joo Yeo

ALTO

Mary Bailey
Nicole Baker
Helen Birch
Sarah Bloxham
Leanna Brand
Aleta Braxton
Nancy Darling
Cheryll Desberg
Barbara Durham
Joan Ellis
Sarona Farrell
Amy Fogerson
Michelle Fournier
Lauri Goldenhersh
Shin Han
Karen Hart
Kyra Humphrey
Alice Kirwan
Lana Krouzian
Sara Minton
Sheila Murphy
Anita Nardine
Nancy O'Brien

Helene Quintana
Leslie Sabedra
Nancy Sulahian
Tracy Van Fleet
Mary Ella Van Voorhis
Barbara Wilson
Diana Zaslove

TENOR

Brenton Almond
Steven Barstone
Lenard Berglund
Andrew Bird
Scott Blois
Andy Brown
Edward Bruner
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

BASS

Geoffrey Alch
Crispin Barrymore
Mark Beasom
Paul Bent
Steven Berman
Aaron Cain
Paul Cummings
Jim Drollinger
Albert Eddy
Jim Ellfeldt
Steven Fraider
Bruce Goldes
Stephen Grimm
Hugh Grinstead
Paul Hinshaw
Blake Hodgetts
Lew Landau
Robert Lewis
Roger Lindbeck

Ron Matosian
Bob McCormac
Mike Morales
Jim Raycroft
Christopher Rhodes
Paul Stephenson
Dwight Stone
Burman Timberlake
David Tinoco
Burton York

**REHEARSAL
PIANIST**
Bryan Pezzone

STAGE MANAGER
Paul Geller

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

2000
2001
season

SINFONIA ORCHESTRA

VIOLIN I

Barry Socher, *Concertmaster*
Patricia Aiken
Armen Anassian
Katherine Baker
Nicole Bush
Ruth B. Johnson
Jayme Miller
Debra Price
Julie Rogers
Florence Titmus
Margaret Wooten

Shawn Mann
Andrew Picken
Diane Reedy
Dori Sipple

CELLO

John Walz, *Principal*
Delores Bing
Margaret Edmondson
Todd French
Nadine Hall
Margaret Perkins

VIOLIN II

Steve Scharf, *Principal*
Jeff Gauthier
Rhonni Hallman
Sharon Harman
Marina Manukian
Cynthia Moussas
Marvin Palatt
Linda Stone
Jean Sudbury
Pamela Tompkins

BASS
Donald Ferrone, *Principal*
Ann Atkinson
Peter Doubrovsky
Frances Liu
David Parmeter

FLUTE

Geri Rotella, *Principal*
Sarah Weisz
Lisa Edelstein

VIOLA

Victoria Miskolczy, *Principal*
Briana Ackerman
Kira Blumberg
Dmitri Bovaird

OBOE

Stuart Horn, *Principal*
Leslie Reed

ENGLISH HORN

Joan Elardo

CLARINET

Gary Bovyer, *Principal*
Michael Grego

HORN

Steven Becknell, *Principal*
Diane Muller
Jon Titmus
Nathan Campbell

TRUMPET

Marisa Benedict, *Principal*
William Bing
Kenneth Karsen

BASSOON

John Steinmetz, *Principal*
Rose Corrigan
William Hunker
Theresa Treuenfels

TROMBONE

William Booth, *Principal*
Alvin Veeh
Terry Cravens

TUBA

Douglas Tornquist

CELESTE

Jim Buonemani

ORGAN

Jim Buonemani

PIANO

Bryan Pezzone

HARP

Marcia Dickstein

TYMPANI

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P

ERFORMER PROFILES



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.



MORTEN LAURIDSEN, Composer-in-Residence of the Los Angeles Master Chorale, is currently one of America's most widely performed composers. His four choral cycles, the *Mid-Winter Songs* on poems by Robert Graves, *Madrigali: Six "Firesongs"* on Italian Renaissance Poems, and *Lux Aeterna* and *Les Chansons des Roses* on poems by Rilke have become standard works in the

literature and are featured regularly by distinguished ensembles such as the Atlanta Symphony Chorus, Chanticleer, the Robert Shaw, Dale Warland and Elmer Iseler Singers, the San Francisco Symphony Chorus, I Cantori and Dessoff Choirs of New York, Chicago *a cappella*, the Pacific Chorale and both the Los Angeles and San Francisco Chamber Singers.

Lauridsen's *O Magnum Mysterium* has had well over three thousand performances throughout the world since its 1994 premiere by Maestro Salamunovich and the Master Chorale, including concerts at Westminster Abbey, St. Martin-in-the-Fields, a tour of Russia by the Princeton Chamber Singers and at Carnegie Hall, the Spoleto Festival, U.S.A. and the recent New York Philharmonic's "American Choral Classics" program by the Westminster Choir, conducted by Joseph Flummerfelt. *O Magnum Mysterium* and *Dirait-on* (from *Les Chansons des Roses*) have become the all-time best selling choral octavos distributed by Theodore Presser, in business since 1783.

His works have been widely recorded (over two dozen recordings of *O Magnum Mysterium* alone to date), including a Grammy-nominated all-Lauridsen CD by the Los Angeles Master Chorale on RCM records, conducted by Paul Salamunovich, containing the *Lux Aeterna*, *Les Chansons des Roses*, *Ave Maria*, *Mid-Winter Songs* and *O Magnum Mysterium*.

Lauridsen's two solo vocal cycles, *A Winter Came* (Moss) and *Cuatro Canciones* (Lorca) have been performed by vocalists including Paul Sperry, Rose Taylor and Rosa Lamoreaux, as well as numerous contemporary music ensembles. His compositions have also been premiered by Tchaikovsky Gold Medalist Nathaniel Rosen, the Pasadena Chamber Orchestra, Canadian Brass trumpeter Ronald Romm, the Viklarbo Chamber Ensemble and Geneva Gold Medalist Juliana Gondek, among others.

A recipient of numerous grants, prizes and commissions, including those from the National Endowment for the Arts, the Board of Governors of the Los Angeles

Music Center, Meet the Composer, Chorus America and ASCAP, Dr. Lauridsen is Professor and Chair of the Composition Department at the University of Southern California Thornton School of Music.



Tenor **SAL MALAKI** has been giving concerts and recitals both in the United States and the Philippines. He currently sings for the Los Angeles Opera as a chorus member and as a cover for roles in some of its productions. He is also a member of the Los Angeles Master Chorale. He was the tenor soloist for the *Messiah* Sing Along in his first season with the group in 1994.

He graduated from the University of the Philippines with a Bachelor of Music major in Voice and Teacher's Diploma major in Flute. A former member and soloist of the Philippine Madrigal Singers, he taught flute and voice at the University of the Philippines before relocating to the USA.

His solo performances include a recital at the Weill Concert Hall at the Carnegie in New York, at the Macomb Center for the Arts in Detroit, Morristown Museum in New Jersey and in St. Louis. He is scheduled to record a solo CD to be produced by ConcertNet Philippines this summer and will perform concerts while in the Philippines.

He has been tenor soloist in Mozart's *Requiem*, Mendelssohn's *Lobgesang*, Orff's *Carmina Burana*, Handel's *Messiah*, Ramirez's *Missa Creolla*, Webber's *Requiem*, Beethoven's *Ninth Symphony* and Dvorak's *Stabat Mater*. Opera roles include Rodolfo in Puccini's *La Boheme*, Tamino in Mozart's *The Magic Flute*, Sandugo in Feliciano's *La Loba Negra*, and Ibarra in Felipe P. de Leon's *Noli Me Tangere*.



Soprano **LESLEY LEIGHTON** excels in a wide range of musical styles and has enjoyed acclaim in genres ranging from opera and classical concert work to musical theatre and ballads. Her most recent appearances include the role of Mother Abbess in *Sound of Music*; with New Bedford Festival Theatre; the Mother in Hansel und Gretel; with Los Angeles Opera; and the

role of Mavis in the world premiere production of *The Fantastic Mr. Fox* for LA Opera, for which she received critical notice. Upcoming roles will include Marcelina in a new production of *Le Nozze di Figaro* at Glimmerglass Opera, and Cousin Netty in *Carousel* with New Bedford Festival Theatre. Along with numerous concert and opera appearances, Miss Leighton has over twenty five motion picture soundtracks to her credit, including *Twister*, *My Best Friend's Wedding*, *Independence Day* and *Mars Attacks*. A native of Los Angeles, Miss Leighton has performed with Maestro Salamunovich many times over the past twenty years, and is pleased to appear on his final program with the Los Angeles Master Chorale.

THE ST. CHARLES BORROMEIO CHOIR has been directed by Paul Salamunovich for the past forty-nine years and has performed as an antiphonal choir with the Los

Angeles Master Chorale on several occasions. The last time the choir appeared with the Master Chorale, the women were featured in the May 14, 1995 performance of the *Hymnus Amoris*. In 1973, the choir was featured on the NBC-TV Christmas Eve Special and in 1986 appeared with Andy Williams on stage in his popular Christmas show. They have recorded for numerous motion pictures, including the sound tracks for *True Confessions* and Columbia's 1990 release *Flatliners*.

They have twice been invited by the ACDA to perform at its National Convention: 1981 in New Orleans and 1991 in Phoenix. They have been privileged to sing for Pope John Paul II on three occasions: in 1985 at a private audience in the Vatican Palace; in 1987 at St. Vibiana's Cathedral for his official welcome to Los Angeles; and in 1988, as the only America choir so invited, at Mass for the Solemnity of Sts. Peter and Paul at St. Peter's in Rome, with the Pope presiding. This occasion marks one of only four times a choir other than the Sistine has been accorded this honor.

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, *Argento•Durufle*, has just been released.

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.

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Music Director

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MASTERWORKS OF HUMANITY

SATURDAY 9/29 8:00pm
TALLIS: Spem in Alium
BRUCKNER: Te Deum
GLASS: Itaipu

CANTOS SAGRADOS

SATURDAY 11/17 8:00pm
JOSQUIN: Missa de Beata Virgine
LIGETI: Lux Aeterna
MACMILLAN: Cantos Sagrados
BRAHMS: Two Motets, Op. 29

A HOLIDAY TO TREASURE

SUNDAY 12/16 7:00pm
BACH: Magnificat
LUTOSLAWSKI: Twenty Polish Christmas Carols

TRIUMPHS OF THE SPIRIT

SUNDAY 2/3 7:00pm
GÓRECKI: Miserere
MOZART/LEVIN: Requiem in D Minor

EXPRESSIONS OF LOVE

SATURDAY 3/16 7:00pm
SALONEN: U.S. Premiere of a New Work
SCHUBERT: Songs for Male Chorus
SCHUMANN: Songs for Women's Voices and Piano
RAUTAVAARA: Suite de Lorca
POULENC: Chansons Françaises

MAGNIFICENT MADRIGALS

SUNDAY 4/21 2:30pm
MARTIN: Songs of Ariel
CROCKETT: Broken Charms—World Premiere
English and Italian Madrigals

ISRAEL IN EGYPT

SATURDAY 6/2 7:30pm
HANDEL: Israel in Egypt

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2000
2001
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A STANDING OVATION TO MELLON WEST

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 eighth consecutive year of generous sponsorship for this final concert event of the season — an extraordinary record!

Because of organizations like **Mellon West**, 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.

Mellon Bank Center, just south of The Music Center, is the West Coast headquarters for Mellon Bank and its various entities and provides financial solutions for the bank's customers through **Mellon West** and its other partners, including The Dreyfus Corporation and The Boston Company.

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

MORTEN LAURIDSEN ENDS TENURE AS COMPOSER IN RESIDENCE

After six years as Composer-in-Residence for the Los Angeles Master Chorale, Morten Lauridsen is leaving his post at the end of the current season. Although the Master Chorale performed his music under the direction of Roger Wagner and John Currie, it was in the last few years that Lauridsen forged a much more personal and dynamic alliance with this organization. This bond was due largely as a result of his flourishing personal and professional relationship with Music Director Paul Salamunovich. Launched with the premier performance of *O Magnum Mysterium* in December 1994, Lauridsen's official affiliation with the Master Chorale also produced the magnificent *Lux Aeterna*, commissioned by The Music Center and dedicated to the Los Angeles Master Chorale, well-known as the centerpiece of the ensemble's 1998 Grammy-nominated recording. He also composed a setting of the *Ave Maria*, which received its premier performance in December 1997. Lauridsen's choral music has enjoyed worldwide acclaim and is overwhelmingly well-loved by singers and audiences alike. The Los Angeles Master Chorale's is deeply indebted to Morten Lauridsen for his friendship, his artistry, and his dedication.

THIRD MASTER CHORALE RECORDING RELEASED ON RCM LABEL

The Los Angeles Master Chorale is extremely pleased to announce the May 1, 2001, North American release of its latest recording on the RCM label. The CD, available for purchase this evening in the Pavilion lobby, is comprised of two of the 20th Century's greatest choral works: *Tè Deum* by Dominick Argento; and *Messe "Cum Jubilo,"* by Maurice Duruflé. Last October, the men of the Los Angeles Master Chorale recorded Duruflé's gorgeous liturgical plainchant setting for unison male voices and baritone soloist in the sanctuary of First Congregational Church. Under the baton of Music Director Paul Salamunovich, Rodney Gilfry was the extraordinary baritone soloist, and Frederick Swann was the remarkable guest organist. The entire Master Chorale and Sinfonia Orchestra came together in Sacred Heart Chapel at Loyola Marymount University to record Dominick Argento's *Tè Deum*, a stunning work based on Latin and Middle-English liturgical and non-liturgical texts. The recording was produced by Peter Rutenberg and Fred Vogler on the RCM label and underwritten by a generous grant from The Ahmanson Foundation. The Master Chorale's partnership with RCM has generated two earlier CDs: the Grammy-nominated *Lauridsen-Lux Aeterna*; and *Christmas*.

The new Argento•Duruflé recording will be nationally broadcast on *The First Art* on Sunday, May 6, at 12:00 noon on KUSC (91.5 FM). The program will be repeated on Sunday, June 24.

A TOAST TO FOREST GLEN WINERY

The Los Angeles Master Chorale wishes to acknowledge the generous donation of Forest Glen wines and champagne for the Festive Evening of Celebration and Farewell honoring Paul Salamunovich immediately following this concert. Forest Glen Winery also donated the wine for our annual Ball held this past November. We are most grateful to Forest Glen Winery and Ralph Clarck for this donation and look forward to an ongoing relationship with Forest Glen.

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Dorothy Salamunovich



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.

Friday, April 27, 2001, more than 1,300 high school students from 30 high schools will gather for the 12th Annual High School Choir Festival, a day-long choral festival at the Dorothy Chandler Pavilion. The Festival is the primary project of the Los Angeles Master Chorale Associates, the volunteer support group for the Los Angeles Master Chorale.

In the morning, the students will convene for rehearsals and then enjoy showcase performances of individual choirs. After lunch together on the plaza, the students will receive the rare opportunity to perform en masse in a free afternoon concert featuring a combined choir sing of all the involved students, led by the Master Chorale's Music Director, Paul Salamunovich. The afternoon concert will conclude with a special performance from members of the Los Angeles Master Chorale – an exhilarating afternoon for all.

The 1:00 pm concert is free and open to the public. If you are interested in reserving tickets to the event, please call the Master Chorale office at 213-972-3120. Tickets will be held at will-call the day of the festival.

Participating schools this year include: Arroyo High School, Bell Gardens High School, Bellflower High School, Charter Oak High School, Chatsworth High School, Claremont High School, Crescenta Valley High School, El Monte High School, Fairfax High School, Fullerton High School, Gabrielino High School, Glendale High School, Granada Hills High School, Grant High School, John Burroughs High School, John Muir High School, L.A. County H.S. of the Arts, La Canada High School, Lakewood High School, Leuzinger High School, Mark Keppel High School, Marymount High School, Ontario High School, Palisades High School, San Marino High School, Saugus High School, St. Monica High School, Taft High School, Thousand Oaks High School and Valencia High School.



2000—2001

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THE LOS ANGELES MASTER CHORALE

2000
2001
season

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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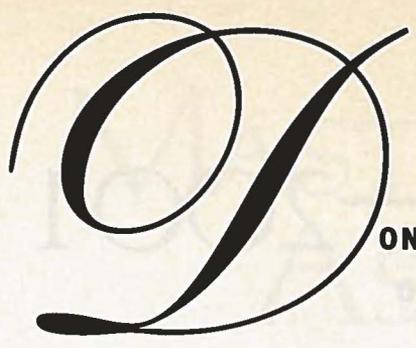
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Or, if you prefer, please call the Development Department at 213-972-3113 with your credit card.

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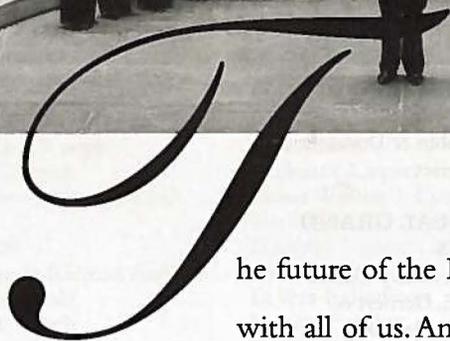
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The Los Angeles Master Chorale recently received a wonderfully generous \$50,000 endowment gift from an anonymous donor. And it gets better. The donor has pledged an additional \$100,000 to the Chorale's endowment if we are able to match the gift according 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 Mark and Claudia Foster, *Chairs, Planned Giving*, or Marjorie Lindbeck, *General Manager*, at 213-972-3114.

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