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LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

Paul Salamunovich • Music Director

Tonight's performance is lovingly dedicated to my wife of 48 years,
Dottie Salamunovich, on the occasion of her 70th birthday.

Saturday, February 28, 1998 at 7:30 p.m.
Curtain Raiser Preview at 6:30 with Alex Ruggieri
DOROTHY CHANDLER PAVILION
PAUL SALAMUNOVICH, Conductor

Sergei Rachmaninoff (1873–1943)

ALL-NIGHT VIGIL

Opus 37

- | | |
|--|---|
| 1. <i>Príidíte, poklońímśã</i>
(Come, Let Us Worship) | 8. <i>Hvalíte ímã Ghospódne</i>
(Praise the Name of the Lord) |
| 2. <i>Blagosloví, dushe moya, Ghóspoda</i>
(Bless the Lord, O My Soul) | 9. <i>Blagoslovén yeśí, Ghóspodi</i>
(Blessed Art Thou, O Lord)
Soloist: George Sterne, tenor |
| 3. <i>Blazhén muzh</i>
(Blessed Is the Man) | 10. <i>Voskreśéniye Hristóvo vídevshe</i>
(Having Beheld the Resurrection of Christ) |
| 4. <i>Svéte tíhny</i>
(Gladsome Light)
Soloist: George Sterne, tenor | 11. <i>Vélíchit dushá moyá Ghóspoda</i>
(My Soul Magnifies the Lord) |
| 5. <i>Níne otpushcháyeshi</i>
(Lord, Now Lettest Thou)
Soloist: George Sterne, tenor | 12. <i>Slavoslóviye vélíkoye</i>
(The Great Doxology) |
| 6. <i>Bogoróditse Dévo</i>
(Rejoice, O Virgin) | 13. <i>Tropár "Dñeś spaśéniye"</i>
(The Troparian "Today Salvation Has Come") |
| 7. <i>Shestopsálfniye</i>
(The Six Psalms) | 14. <i>Tropár "Voskrés iz gróba"</i>
(The Troparion "Thou Didst Rise from the Tomb") |
| | 15. <i>Vzbránnoy voyevóde</i>
(To Thee, the Victorious Leader) |

TONIGHT'S PERFORMANCE WILL BE PRESENTED WITHOUT INTERMISSION

Tonight is Volunteer Night. We welcome and thank the many volunteers who
individually and collectively strengthen the Los Angeles Master Chorale.

Delta Air Lines is the airline of the Los Angeles Master Chorale.

PROGRAM NOTES

By Richard H. Trame, S.J.

Between 1910 and 1915 Sergei Rachmaninoff (1873–1943) produced three great choral masterpieces. The first was his *Liturgy of St. John Chrysostom*, a work in which he began a process of re-evaluation and revision of the relationship of music to the Russian Orthodox liturgy.

While in Rome in 1913 he composed his monumental choral symphony based on a Russian translation of Edgar Allan Poe's *The Bells*. His favorite of all his compositions, *The Bells* gave voice to aspects of the then troubled Russian national psyche concerning birth, marriage, terror and death.

The outbreak in 1914 of The Great War temporarily quelled Rachmaninoff's compositional fervor. He toured Russia with that great double bass virtuoso and future conductor, Serge Koussevitzky, in order to raise funds for charity and the Russian war chest.

However, in a very short period during January – February, 1915, he completed what has come to be regarded as the greatest work of Russian liturgical music, his *All-Night Vigil*, commonly but inaccurately known as his *Vespers*. It was the last work he submitted to his revered teacher and critic, Sergei Taneyev (1856–1915), who died four months later, after according the work high praise.

The *All-Night Vigil* had been variously set by numerous Russian composers from Tchaikovsky on through such as Ippolitov-Ivanov, Chesnokov, Nicholsky and Gretchaninoff. The latter's setting of 1911, in terms of epic scale and musical complexity, was the only one to rival Rachmaninoff's.

The Russian liturgical All-Night Vigil as sung on Saturday nights in a monastery, for example, was known as the Resurrection Vigil. Commencing at 6 p.m., it embraced not only Vespers or Evening Prayer, but continued on throughout the night with Matins or Morning Prayer and concluded at 9 a.m.. From this extended spoken and sung liturgy, Rachmaninoff selected fifteen chants, six from Vespers and nine from Matins. He chose thus two in Russian "Greek" style (#'s 2 & 15 in the sequence), two of Kievan derivation (#'s 4 & 5), and five Znamenny or ancient Russian neumatic chants (#'s 7, 8, 9, 13, & 14). In addition, Rachmaninoff composed six original chants of his own invention (#'s 1, 3, 6, 10, 11 & 12) which he described as "conscious counterfeits." With all of these chants he, in the words of the commentator Yuri Keldysh, created "a monumental epic canvas, worthily continuing the nationalist tradition of the 'Mighty Five' and embodying a fundamental understanding of the Russian people's life as being highly ethical in its essence but also embodying a sincere and heartfelt meditation on life and each person's obligation to one's neighbor and oneself."

So flexibly and innovatively has Rachmaninoff treated his materials that his *All-Night Vigil* has come to be generally regarded more as a liturgical concert work rather than one for a worship service. He welded his derived melodic material into a "symphonic" choral unity in which much emphasis was

laid on the bass line, even though in his time such required Russian basses were considered "scarce as hens' teeth."

An alto member of the Moscow Synodal Choir, Alexander Smirnov, tells us that the *All-Night Vigil* was premiered on March 10, 1915. He notes that it received high acclaim from both music critics and listeners and "equally admired were the music and the quality of the performance...following the final chord the audience burst into tumultuous applause." That March saw four subsequent performances in the Great Hall of the Russian Noble Assembly.

In 1917 Rachmaninoff, as a result of the political turmoil leading up to the "October" Bolshevik Revolution, left Russia with his wife and two daughters for Sweden, then on to Switzerland and finally to the United States where essentially he became a concert virtuoso.

Soviet musical policies proved inimical to the continuance of that golden age of Russian liturgical composition so fostered by him. He thus became its last great expositor and indeed its greatest.

By way of conclusion, let us quote Messrs Vladimir Morosan and Alexander Ruggieri, editors of the *All-Night Vigil's* critical text used in this evening's performance. "The sacred musical works of Rachmaninoff stand as the highest achievement of the 'golden age' of Russian church choral art — the first two decades of the twentieth century. Since then they have assumed their rightful place among the great masterpieces of world choral literature, the 'standard repertoire' by which great choirs the world over measure their achievement. One can only express the hope that the present-day renaissance in Russia of those religious and cultural roots which inspired Rachmaninoff to write his sacred choral works will lead to the creation of new compositions that will stand as worthy successors of Rachmaninoff's legacy."

The audience may find its appreciation and enjoyment of the *All-Night Vigil* enhanced with these brief movement summaries based on Morosan's and Ruggieri's summary comments.

1. "Come, let us worship." Rachmaninoff in masterly fashion brings the faithful in from the realm of secular and worldly chaos to the peace and order of the spiritual domain.
2. "Praise the Lord, O my Soul" follows immediately without break, extolling the wonders of God's creation with selected verses from Psalm 103.
3. "Blessed is the Man" sets selected verses from Psalms 1, 2, and 3. Each segment ends with the three-fold Trinitarian refrain "Alleluia", followed by the Doxology "Glory to Thee, O God."
4. "O Joyful Light...of the Immortal Father" is an entrance chant utilizing one of the oldest hymns of the Church. Rachmaninoff here first utilizes a modified form of choral counterpoint in his setting of the Kievan chant.
5. "Lord, let your servant now depart in peace." Rachmaninoff's favorite movement of the *Vigil* with its tenor solo describes the arrival in the Temple of the Messiah, an infant in Simeon's arms.
6. "Hail, Mother of God", or the Angelic Salutation, ended



Sergei Rachmaninoff

Vespers with reverent homage to the Virgin Mary. While the altos carry the text, the sopranos and tenors surround the melody with a beatific halo of sound.

7. "Glory to God in the highest" opened Matins with the ringing of bells. Hence the singular feature of this movement is the onomatopoeic sound of bells heard in the sopranos and tenors, culminating with a massive resounding final chord.
8. "Praise the Name of the Lord, Alleluia" marked a high point in any Vigil service when, as the mercies of the Lord resound, the church's lights are illuminated as the vested clergy process in and the Royal Doors of the Iconostasis are opened.
9. "Blessed are You, O Lord" dramatizes the events of Christ's Resurrection using colorful contrasts of vocal scoring. The heavenly angelic council exhibits awe as the myrrh-bearing women discovered the angelic messenger at the empty tomb.
10. "We have seen the Resurrection of Christ" marks the congregation's response to the gospel account. Some of the most austere and powerful of Rachmaninoff's music occurs in this movement as the text recalls Christ's sufferings preceding His ultimate triumph over death.
11. "My soul doth magnify the Lord." Rachmaninoff treats Mary's words as an epic, prophetic utterance. The verses are set to a heavy chant-like melody found primarily in the basses and contrasted with the luminous angelic

refrain exalting Mary's heavenly rank.

12. "Glory to God in the highest." This Great Doxology stands out as the main hymn of the *Vigil*. Rachmaninoff's music appropriately expresses every nuance of this ancient and revered text where once again he evokes the image of joyous bells.
13. "Today is Salvation come" and 14. "Thou didst arise from the tomb." Two resurrection hymns follow, serving as a point of repose after the musical intensity of the Great Doxology. One is invited to meditate on the exalted mystery of Christ's Resurrection.
15. The *All-Night Vigil* concludes with the Kontakion (a poetic homily) "To thee, O Virgin, chosen guide." Rachmaninoff uses the Greek chant as the basis for a vibrant, dynamic setting of this martial hymn, providing, contrary to liturgical custom, a loud and rousing conclusion to his awesome masterpiece.

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The Text of the All-Night Vigil
as set by Sergei Rachmaninoff

No. 1

Přiděte, pokloňmšřa Tsarěvi nášemu Bógu.
Přiděte, pokloňmšřa i připaděm
Hřistú Tsarěvi nášemu Bógu.
Přiděte, pokloňmšřa i připaděm
sámomu Hřistú Tsarěvi i Bógu nášemu.
Přiděte, pokloňmšřa i připaděm Yemú.

Come, let us worship God, our King.
Come, let us worship and fall down
before Christ, our King and our God.
Come, let us worship and fall down
before the very Christ, our King and our God.
Come, let us worship and fall down before Him.

No. 2

Blagosloví, dushé moyá, Ghospoda,
blagoslověn yeší, Ghospodi.
Ghospodi Bózhe moy, vozvělíchilšřa yeší želó.
Blagoslověn yeší, Ghospodi.
Vo ispovědaňiye i v vělěpótu oblěklšřa yeší.
Blagoslověn yeší, Ghospodi.
Na goráh stánut vódi.
Đívna dělá Tvojá, Ghospodi.
Posředě gor próyduť vódi.
Đívna dělá Tvojá, Ghospodi.
Fšřa přemúdrostřiyu sotvořil yeší.
Sláva Ťi, Ghospodi, sotvořívshemu fšřa.

Bless the Lord, O my soul,
blessed art Thou, O Lord.
O Lord my God, Thou art very great.
Blessed art Thou, O Lord.
Thou art clothed with honor and majesty.
Blessed art Thou, O Lord.
The waters stand upon the mountains.
Marvelous are Thy works, O Lord.
The waters flow between the hills.
Marvelous are Thy works, O Lord.
In wisdom hast Thou made all things.
Glory to Thee, O Lord, who hast created all!

No. 3

Blazhén muž, ízhe ñe íde na sovět ñechesřívňh.
Alřilúya, alřilúya, alřilúya.
Yáko věšř Ghospód puř právedňh,
i puř ñechesřívňh pogřbñet. Alřilúya...
Rabótayře Ghospodevi so stráhóm,
i ráduyřešřa Yemú s třěpetom. Alřilúya...
Blazhěňi fšři naděyushchiišřa naň. Alřilúya...
Voskřesňř, Ghospodi, spašř mřa, Bózhe moy. Alřilúya...
Ghospódñe yešř spašěňiye,
i na řřúdehř Tvořňh blagoslověňiye Tvoýé. Alřilúya...
Sláva Otšřu, i Šřinu, i Šřřiatómu Dúřu,
i ññe i přřsno i vo věki věkóv. Amřň.
Alřilúya, alřilúya, alřilúya, sláva Ťeđé, Bózhe.
Alřilúya, alřilúya, alřilúya, sláva Ťeđé, Bózhe.
Alřilúya, alřilúya, alřilúya, sláva Ťeđé, Bózhe.

Blessed is the man, who walks not in the counsel of the wicked.
Alleluia, alleluia, alleluia.
For the Lord knows the way of the righteous,
but the way of the wicked will perish. Alleluia...
Serve the Lord with fear
and rejoice in Him with trembling. Alleluia...
Blessed are all who take refuge in Him.
Arise, O Lord! Save me, O my God! Alleluia...
Salvation is of the Lord;
and Thy blessing is upon Thy people. Alleluia...
Glory to the Father, and to the Son, and to the Holy Spirit,
both now and ever and unto ages of ages. Amen.
Alleluia, alleluia, alleluia, glory to Thee, O God!
Alleluia, alleluia, alleluia, glory to Thee, O God!
Alleluia, alleluia, alleluia, glory to Thee, O God!

No. 4

Světě řihy sviatíya slávi Bessmértnago,
 Ottsá Nebésnago, Sviatágo, Blazhénago,
 Iisúše Hřisě.
 Přishédshe na západ sólntsa,
 vídevshe svět večerñiy,
 poyém Ottsá, Sína i Sviatágo Dúha, Bóga.
 Dostóin yeší vo řsía vřeměná
 řet bíři glási přepodóbniři,
 Sřine Bózhiy, zhívót dayáy,
 řémzhe řir řia slávit.

Gladsome Light of the holy glory of the Immortal One—
 the Heavenly Father, holy and blessed—
 O Jesus Christ!
 Now that we have come to the setting of the sun,
 and behold the light of evening,
 we praise the Father, Son, and Holy Spirit—God.
 Thou art worthy at every moment
 to be praised in hymns by reverent voices.
 O Son of God, Thou art the Giver of Life;
 therefore all the world glorifies Thee.

No. 5

Nřine otpushcháyeshř rabá Tvoyegó, Vladřko,
 po glagólu Tvoyemú s řmřom,
 yáko vídesta óchi moř spašěñiye Tvoyé,
 yězhe yeší ugotóval přeđ řitsém všeh řiuděy,
 svět vo otkrověñiye yazřkov,
 i slávu řiuděy Tvořh řzrařřa.

Lord, now lettest Thou Thy servant
 depart in peace, according to Thy word,
 for mine eyes have seen Thy salvation,
 which Thou hast prepared before the face of all people—
 a light to enlighten the Gentiles,
 and the glory of Thy people Israel.

No. 6

Bogoróditse Děvo, ráduyřia,
 Blagodátnaya Mařiye, Ghospóđ s Tobóyu.
 Blagoslověna Tř v zhenáh,
 i blagoslověn Plod chřeva Tvoyegó,
 yáko Spása rođilá yeší dush nářhřh.

Rejoice, O Virgin Theotokos,
 Mary full of grace, the Lord is with Thee.
 Blessed art Thou among women,
 and blessed is the Fruit of Thy womb,
 for Thou hast borne the Savior of our souls.

No. 7

Sláva v vřshñřh Bógu,
 i na řemřři řmř,
 v chelovětseřh blagovolěñiye. (3x)
 Ghóspodř, ustřně moř ořřvřzeshř,
 i ustá moyá vozřesřřat řvalú Tvoyú.

Glory to God in the highest,
 and on earth peace,
 good will among men. (3x)
 O Lord, open Thou my lips,
 and my mouth shall proclaim Thy praise.

No. 8

Řvalřře řmřa Ghospóđne. Alřilúia.
 Řvalřře, rabř Ghóspoda. Alřilúia, alřilúia.
 Blagoslověn Ghospóđ ot řřona,
 zhřivřy vo řyerasařřmě. Alřilúia
 Ispovědayřeřřa Ghóspodeři, yáko blag.
 Alřilúia, alřilúia.
 Yáko v řvek řmřloř Yegó. Alřilúia.
 Ispovědayřeřřa Bógu řnebésnomu.
 Alřilúia, alřilúia.
 Yáko v řvek řmřloř Yegó. Alřilúia.

Praise the name of the Lord. Alleluia.
 Praise the Lord, O you His servants. Alleluia, alleluia.
 Blessed be the Lord from Zion,
 He who dwells in Jerusalem. Alleluia.
 O give thanks unto the Lord, for He is good.
 Alleluia, alleluia.
 For His mercy endures forever. Alleluia.
 O give thanks unto the God of Heaven.
 Alleluia, alleluia.
 For His mercy endures forever. Alleluia.

Blagosloven yeší, Ghospodi, nauchí mĩa opravdáníyem Tvoím. Blessed art Thou, O Lord, teach me Thy statutes.

Angelskiy sobór udivíšiã,
zřía Ěebé v měrtvíh vmeňívshašiã,
směrtnuyu zhe, Spáše, křeposť razořívsha,
i s Sobóyu Adáma vozdvígsha, i ot áda fšiã svobózhdsha. The angelic host was filled with awe,
when it saw Thee among the dead.
By destroying the power of death, O Savior,
Thou didst raise Adam, and save all men from hell!

Blagosloven yeší, Ghospodi, nauchí mĩa opravdáníyem Tvoím. Blessed art Thou, O Lord, teach me Thy statutes.

“Pochtó mĩa s mĩlostivními slezámi,
o ucheńítsi, rastvoříãyeťe?”
Błístáyayšiã vo gróbe Angel, mĩronóšitsam veshcháshe:
“Vídíťe vĩ grob, i urazuměyťe:
Spas bo voskřěše ot gróba.” “Why do you mingle myrrh with your tears of compassion,
O ye women disciples?”
cried the radiant angel in the tomb to the myrrhbearers.
“Behold the tomb and understand:
the Savior is risen from the dead!”

Blagosloven yeší, Ghospodi, nauchí mĩa opravdáníyem Tvoím. Blessed art Thou, O Lord, teach me Thy statutes.

Zeló ráno mĩronóšitsi řecháhu
ko gróbu Tvojemú řídáyushchiya,
no předstá k ěnim Angel, i řeché:
“Řídáníya vřémĩa přestá, ěne pláchíťe,
voskřěšěniye zhe apóstolom rtsíťe.” Very early in the morning
the myrrhbearers ran with sorrow to Thy tomb,
but an Angel came to them and said:
“The time for sorrow has come to an end!
Do not weep, but announce the resurrection to the apostles!”

Blagosloven yeší, Ghospodi, nauchí mĩa opravdáníyem Tvoím. Blessed art Thou, O Lord, teach me Thy statutes.

Mĩronóšitsi zhění s mĩřĩ přishédshiya
ko gróbu Tvojemú, Spáše, řídáhu.
Angel zhe k ěnim řeché, glagóliã:
“Chto s měrtvími zhívágo pomishlíãyeyťe?
Yáko Bog bo voskřěše ot gróba!” The myrrhbearers were sorrowful
as they neared Thy tomb,
but the Angel said to them:
“Why do you number the living among the dead?
Since He is God, He is risen from the tomb!”

Sláva Otsú, i Sĩnu, i Svĩátómu Dúhu. Glory to the Father and to the Son and to the Holy Spirit.

Poklońímšĩa Otsú, i Yegó Sĩnovi, i Svĩátómu Dúhu,
Svĩãťey Tróitse vo yeđinom sushchestvé
s Šerafĩmi zovúshche:
“Svĩat, Svĩat, Svĩat, yeší Ghospodi!” We worship the Father, and His Son, and the Holy Spirit:
the Holy Trinity, one in essence!
We cry with the Seraphim:
“Holy, Holy, Holy art Thou, O Lord!”

I níňe, i přĩsno, i vo věki věkóv. Amĩň. Both now and ever, and unto ages of ages. Amen.

Zhiznodávtsa rózhdshĩ,
gřehá, Děvo, Adáma izbávila yeší.
Rádosť zhe Yěve v pečáli město podalá yeší;
pádshiya zhe ot zhízni, k šey naprávi,
iz Ěebé voplořívýšiã Bog i chelověk. Since Thou didst give birth to the Giver of Life, O Virgin,
Thou didst deliver Adam from his sin!
Thou gavest joy to Eve instead of sadness!
The God-man who was born of Thee
has restored to life those who had fallen from it!

Alĩlúiya, alĩlúiya, alĩlúiya, sláva Ěebé, Bózhel
Alĩlúiya, alĩlúiya, alĩlúiya, sláva Ěebé, Bózhel
Alĩlúiya, alĩlúiya, alĩlúiya, sláva Ěebé, Bózhel Alleluia, alleluia, alleluia! Glory to Thee, O God!
Alleluia, alleluia, alleluia! Glory to Thee, O God!
Alleluia, alleluia, alleluia! Glory to Thee, O God!

No. 10

Voskřešěniye Hřistóvo vídevshe,
pokloňímšřa Svřatómu Ghóspodu Iisúsu,
yedínomu bezgřěshnomu.
Křestú Tvojemú pokloňřayemšřa, Hřistě,
i svřatóye voskřešěniye Tvoýe poyém i slávřim:
Tř bo yešř Bog nash, rázvě Těbé inógo ñe znáyem,
ímřa Tvoýe iměnúyem.
Přřidřite řši věrnřii,
pokloňímšřa svřatómu Hřřstóvu voskřešěniyu:
ře bo přřidě křestóm
rádosř řšemú mřřu,
řřegdá blagoslovřřashche Ghóspoda,
poyém voskřešěniye Yegó:
raspřřřřiye bo přřeterpěv,
směřřřiyu směřř razrushřř.

Having beheld the resurrection of Christ,
let us worship the holy Lord Jesus,
the only Sinless One.
We venerate Thy Cross, O Christ,
and we hymn and glorify Thy holy resurrection,
for Thou art our God, and we know no other than Thee;
we call on Thy name.
Come, all you faithful,
let us venerate Christ's holy resurrection.
For, behold, through the cross
joy has come into all the world.
Ever blessing the Lord,
let us praise His resurrection,
for by enduring the cross for us,
He has destroyed death by death.

No. 11

Vělichit dushá Moyá Ghóspoda,
i vozradovašřa duř Moy o Bóže Spáše Moyém.

My soul magnifies the Lord,
and my spirit rejoices in God my Savior.

Přřřev: Chestněyshuyu Hřřvřřim
i slávřeyshuyu bez sravněñiya řřerafřm,
bez istřěñiya
Bóga Slóva rózhdshuyu,
súshchuyu Bogoródřtsu Třřa vělicháyem.

Refrain: More honorable than the Cherubim
and more glorious beyond compare than the Seraphim,
without defilement Thou gavest birth
to God the Word,
true Theotokos, we magnify Thee.

Yáko přřřřé na smřřřěñiye rabř Svoyeyá,
ře bo otnřřě ublazhát Mřřa řřři ródři.

For He has regarded the low estate of His handmaiden.
For behold, henceforth all generations will call me blessed.

Yáko sotvořř Mřřě vělichřiye řřřřniy,
i svřřřto ímřřa Yegó,
i mřřřřsř Yegó v ródři rodóv boyáshchimšřa Yegó....

For He who is mighty has done great things for me,
and holy is His name, and His mercy is on those
who fear Him from generation to generation....

Ñřřřřžřř řřřřniya so přřřřřtól,
i vozñěšě smřřřřěnniya,
álchushchiya ispolñři blag,
i bogairřřashchiyašřa otpusřř tshchi.

He has put down the mighty from their thrones,
and has exalted those of low degree;
He has filled the hungry with
good things, and the rich He has sent empty away.

Vospřřřřyát Izrřřřřř, ótroka Svoyegó,
poimřřřřnřřř mřřřřřřř,
yákozhe glagóla ko ottsem náshřm,
Avraámu i řěměñi egó dázhe do věka.

He has helped His servant Israel,
in remembrance of His mercy,
as He spoke to our fathers,
to Abraham and to his posterity forever.

Sláva v vishnĭh Bógu, i na zemlí mĭr,
 v chelovĕtseĭ blagoslovĕniye.
 Hválim Tĭa, blagoslovĭm Tĭa,
 klánĭayem Tĭi šĭa, slavoslóvim Tĭa,
 blagodařim Tĭa, veľikiya rádi slávi Tvoeyá.
 Ghóspodi, Tsařĭ Ńebésniy, Bózhe Otche Fšedĕrzhĭtelĭu.
 Ghóspodi, Sĭne Yedĭnoródnĭy, Iisúše Hřisĭsé,
 i Svĭatĭy Dúshe.
 Ghóspodi Bózhe, Agnche Bózhĭy, Sĭne Ořech,
 vžemlĭay gřeh mĭra, pomĭluy nas;
 vžemlĭay gřehĭ mĭra,
 přĭimĭ molĭtvu náshu.
 Šedĭay odesnúyu Ottsá,
 pomĭluy nas.
 Yáko Tĭi yešĭ yedĭn svĭat,
 Tĭi yešĭ yedĭn Ghospódĭ, Iisús Hřistós,
 v slávu Bóga Ottsá. Amĭn.
 Na fšĭak deň blagoslovĭřĭ Tĭa
 i vos' hvalĭřĭ imĭa Tvoyé vo věki i v věk věka.
 Spodóbi, Ghóspodi, v deň šey bez gřehá soĭraňĭšĭa nam.
 Blagoslovĕn yešĭ, Ghóspodi, Bózhe ořets náshĭh,
 i hváľno i proslávlĕno imĭa Tvoyé vo věki. Amĭn.
 Búdi, Ghóspodi, mĭlosř Tvojá na nas,
 yákozhe upováhom na Tĭa.
 Blagoslovĕn yešĭ, Ghóspodi, nauchĭ mĭa opravdāniyem Tvoĭm.
 Blagoslovĕn yešĭ, Ghóspodi, nauchĭ mĭa opravdāniyem Tvoĭm.
 Blagoslovĕn yešĭ, Ghóspodi, nauchĭ mĭa opravdāniyem Tvoĭm.
 Ghóspodi, přĭibĕzhĭshche bĭl yešĭ nam
 v rod i rod.
 Az reh: Ghóspodi, pomĭluy mĭa,
 istseľĭ dúshu moyú, yáko sogřeshĭh Tĕbé.
 Ghóspodi, k Tĕbé přĭibegóh,
 nauchĭ mĭa tvořĭi volĭřĭ Tvoýú, yáko Tĭi yešĭ Bog moy,
 yáko u Tĕbé istochnĭk zhĭvotá;
 vo svĕte Tvoým úzřim svĕt.
 Probávi mĭlosř Tvoýú védushchim Tĭa.

Svĭatĭy Bózhe, Svĭatĭy Křepkiy, Svĭatĭy Bessmĕrtnĭy,
 pomĭluy nas. (3x)
 Sláva Ottsú i Sĭnu i Svĭatómu Dúhu,
 i nĭne i přĭsno, i vo věki věkóv. Amĭn.
 Svĭatĭy Bessmĕrtnĭy, pomĭluy nas.
 Svĭatĭy Bózhe, Svĭatĭy Křepkiy, Svĭatĭy Bessmĕrtnĭy,
 pomĭluy nas.

Glory to God in the highest, and on earth peace,
 Good will toward men.
 We praise Thee, we bless Thee,
 we worship Thee, we glorify Thee,
 we give thanks to Thee for Thy great glory.
 O Lord, Heavenly King, God the Father almighty.
 O Lord, the only begotten Son, Jesus Christ
 and the Holy Spirit.
 O Lord God, Lamb of God, Son of the Father,
 who takest away the sin of the world have mercy on us.
 Thou who takest away the sin of the world,
 receive our prayer.
 Thou who sittest at the right hand of the Father,
 have mercy on us.
 For Thou alone art holy,
 Thou alone art the Lord, Jesus Christ,
 to the glory of God the Father. Amen.
 Every day I will bless Thee
 and praise Thy name forever and ever.
 Vouchsafe, O Lord, to keep us this day without sin.
 Blessed art Thou, O Lord, God of our fathers,
 and praised and glorified is Thy name forever. Amen.
 Let Thy mercy, O Lord, be upon us,
 as we have set our hope on Thee.
 Blessed art Thou, O Lord, teach me Thy statutes.
 Blessed art Thou, O Lord, teach me Thy statutes.
 Blessed art Thou, O Lord, teach me Thy statutes.
 Lord, Thou has been our refuge
 from generation to generation.
 I said: Lord, have mercy on me,
 heal my soul, for I have sinned against Thee.
 Lord, I flee to Thee,
 teach me to do Thy will, for Thou art my God;
 for with Thee is the fountain of life,
 and in Thy light we shall see light.
 Continue Thy mercy on those who know Thee.

Holy God, Holy Mighty, Holy Immortal,
 have mercy on us. (3x)
 Glory to the Father, and to the Son, and to the Holy Spirit,
 both now and ever and unto ages of ages. Amen.
 Holy Immortal, have mercy on us.
 Holy God, Holy Mighty, Holy Immortal,
 have mercy on us.

No. 13

Dñeš spašéniye mĩru bišĩ,
poyém Voskřésshemu iz gróba
i Nachálñniku zhízñi násheya;
razrushív bo smérťiyu smérť,
pobédu dadé nam i věliyu mĩlosť.

Today salvation has come to the world.
Let us sing to Him who rose from the dead,
the Author of our life.
Having destroyed death by death,
He has given us the victory and great mercy.

No. 14

Voskřés iz gróba i úzi rašterzál yeší áda,
razrushíl yeší osuzhdéñiye smérťi, Ghóspodi,
fšĩa ot šeféy vragá izbávíviy,
yañíviy zhe Šebé apóstolom Tvoím,
poslál yeší ya na própovedь,
i řemĩ mĩr Tvoy podál yeší fšelénñey,
yedñĩe Mnogomĩlosťive.

Thou didst rise from the tomb and burst the bonds of Hades!
Thou didst destroy the condemnation of death, O Lord,
releasing all mankind from the snares of the enemy!
Thou didst show Thyself to Thine apostles,
and didst send them forth to proclaim Thee;
and through them Thou hast granted Thy peace to the world,
O Thou who art plenteous in mercy!

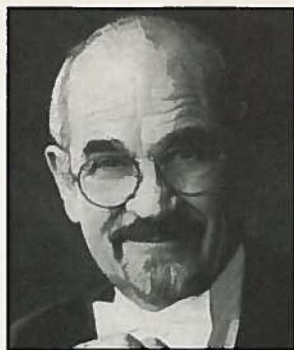
No. 15

Vzbránnoy vovevóde pobedíteľnaya,
yáko izbávĩshešĩa ot zliħ,
blagodarstvennaya vospĩsuyem Ťi rabĩ Tvoĩ,
Bogoróditse:
no yáko imúshchaya đerzhávu ñepobedĩmuyu,
ot fšĩákĩħ nas bed svobodĩ,
da zovém Ťi:
ráduyšĩa, Ñevésto Ñeñevéstnaya.

To Thee, the victorious Leader of triumphant hosts,
we Thy servants, delivered from evil,
offer hymns of thanksgiving,
O Theotokos!
Since Thou dost possess invincible might,
set us free from all calamities,
so that we may cry to Thee:
"Rejoice, O unwedded Bride!"

Text Phonetics and translation courtesy of Musica Russica, Madison, Connecticut.
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PROFILES

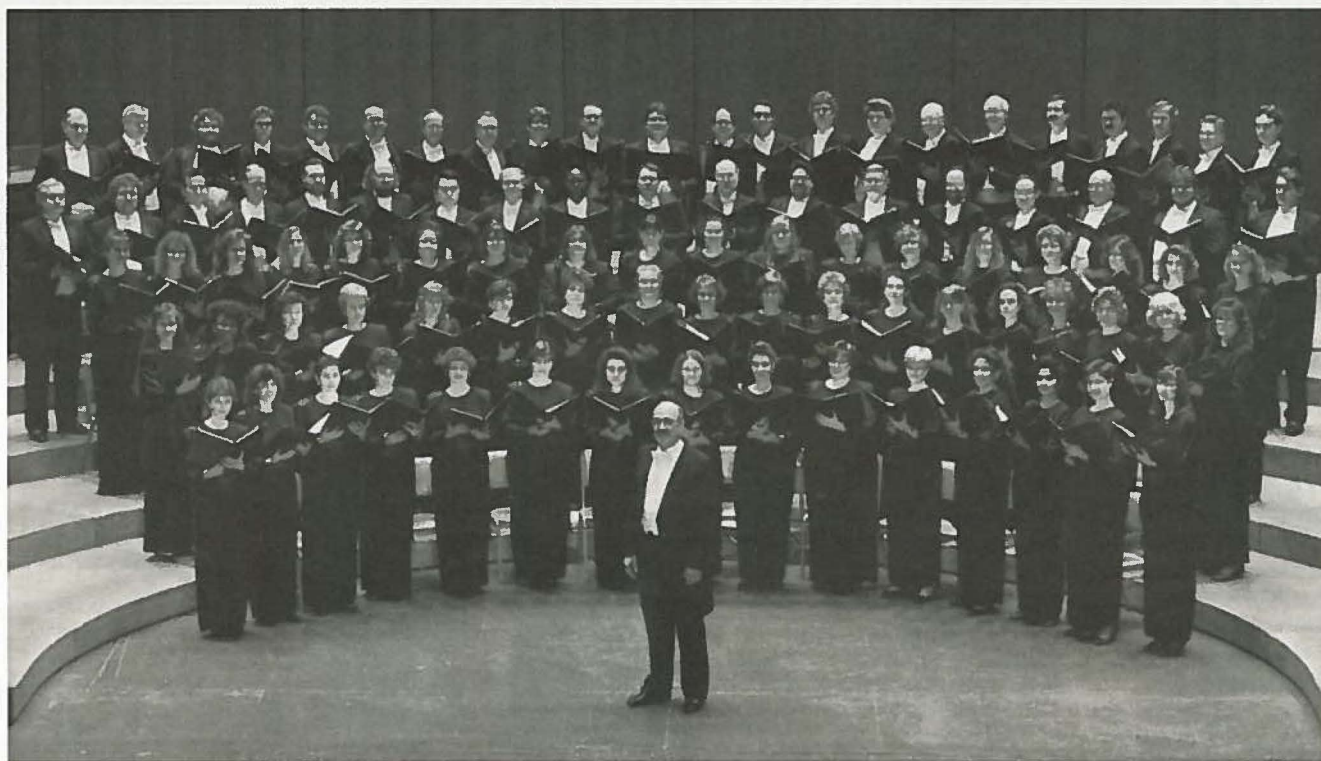


PAUL SALAMUNOVICH

Paul Salamunovich was appointed Music Director of the Los Angeles Master Chorale in 1991 and is only the third maestro to lead the chorus since its inception. His association with the Chorale dates from its founding. 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, eventually becoming the Los Angeles Master Chorale as established in 1964 by Roger Wagner. Salamunovich was appointed Assistant Conductor, serving in that capacity until 1977. An esteemed music educator, Salamunovich began his teaching career at Mount St. Mary's College in 1957, while still a student himself. He also joined the faculty of Loyola University in 1964 on a part-time basis, becoming a full-time member in 1973, upon leaving Mount St. Mary's. He remained on the faculty, of what is now Loyola Marymount University, for 27 years, becoming a Full Professor in 1980. He has also served as Conductor in Residence at both the University of Western Australia in Perth and the Pontifical Institute of Sacred Music in

Rome. He holds honorary doctorates from the University of St. Thomas in Minnesota and from Loyola Marymount University in Los Angeles, and was the recipient of the first Lifetime Achievement Award presented by MidAmerica Productions at Carnegie Hall. In the summer of 1994 he was named Honoree of the Hollywood Bowl Patronesses Committee, and, in May of 1995, was presented with a Distinguished Artists Award by Club 100 of The Music Center of Los Angeles County along with Plácido Domingo, Judith Jamison, Garry Marshall and Wendy Wasserstein. Throughout his career Maestro Salamunovich has guest conducted more than 700 choral concerts throughout North America, the Caribbean, Europe, Australia and the Far East. He has also conducted choral segments on numerous motion picture soundtracks for such studios as Columbia, Paramount, 20th Century Fox, Universal and Warner Bros. Recent film credits include *My Best Friend's Wedding*, *Air Force One* and *Devil's Advocate*. In addition to his work with the Master Chorale, Maestro Salamunovich continues to serve as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. The St. Charles choir has been privileged to sing for Pope John Paul II on three occasions, the most recent being 1988 when they performed the Vaughan Williams Mass in G minor in St. Peter's Square on the Solemnity of Saints



Peter and Paul at an investiture ceremony of new cardinals and archbishops from throughout the world, with more than 150,000 people in attendance. In 1969, Paul Salamunovich was honored by the Vatican with the citation "Knight Commander in the Order of St. Gregory" for his outstanding contributions in the field of sacred music.

LOS ANGELES MASTER CHORALE

The award-winning Los Angeles Master Chorale, America's Premier Chorus, is in its 34th season of presenting professional choral concerts at The Music Center of Los Angeles County. The 120-voice Chorale, under the direction of Paul Salamunovich, has been acclaimed by conductor Simon Rattle as "one of the finest choruses in the world, without any doubt." Lauded for a "commitment to adventuresome programming," the Master Chorale and Maestro Salamunovich were awarded the top national prize in the professional chorus category from the American Society of Composers, Authors and Publishers (ASCAP) and Chorus America. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States. Founded in 1964 by the late Roger Wagner, the Chorale first per-

formed in the Dorothy Chandler Pavilion where it continues to present an annual concert series with the Symfonia Orchestra. As the resident chorus of The Music Center, the Chorale serves as the chorus for the Los Angeles Philharmonic. The Chorale has appeared with many of the leading orchestras while touring in the United States and the Soviet Union. The Chorale's extensive education and outreach programs serve more than 23,000 students throughout Southern California. The eight-member outreach ensemble, under the direction of Nancy Sulahian, presents in-school concerts to students in four counties. One of California's largest annual High School Choir Festivals is held at the Dorothy Chandler Pavilion, involves more than 1,300 students from 27 schools, and presents a free combined-choir concert conducted by Paul Salamunovich for the community. The Student Concert Scholarship program grants worthy students and their parents tickets to regular Master Chorale concerts.

Roger Wagner, founder, was the Master Chorale's Music Director until 1986, after which he became Music Director Laureate until his death in 1992. John Currie led the Chorale from 1986 to 1991. Paul Salamunovich was appointed Music Director in 1991.

CHORALE

SOPRANO

Samela Beasom
Vicky Brown
Renée Burkett Shulgold
Pamela Chapin
Mirra Gasparri
Laura Grimm
Pamela Hall
Rose Harris
Kristin Hightower
Saundra Hall Hill
Marie Hodgson
Janet Hook
Gina Surratt Howell
Carol Juhas
Hyun Joo Kim
Pamela Lefko
Emily Lin
Virenia Lind
Marnie Mosiman
Vickere Murphy
Frances Pampeyan
Marti Pia
Carmen Riedlinger
Christine Sorenson
Sarona Sowa
Duanna Ulyate
Inyong Um
Irina Varamesova
Nancy von Oeyen
Frederique Ward

ALTO

Mary Bailey
Nicole Baker
Natalie Beck
Helen Birch
Sarah Bloxham
Leanna Brand
Aleta Braxton
Elin Carlson
Sue Christman
Barbara Durham
Joan Ellis
Amy Fogerson
Michelle Fournier
Nataliya Goretsky
Kyra Humphrey
Sara Minton
Sheila Murphy
Anita Nardine
Nancy OBrien
Helène Quintana
Carol Reich
Leslie Sabedra
Susan Stanley
Linda St. George
Karole Struebing
Nancy Sulahian
Mary Ella Van Voorhis
Barbara Wilson
Diana Zaslove

TENOR

Geoffrey, Alch
Cameron Andrews
Steve Batstone
Lenard Berglund
Jeffrey Bernstein
Scott Blois
Edward Bruner
Rich Brunner
Mark Burroughs
Kent Carlson
John French
Randall Garrou
Paul Gibson
Jack Golightly
Jody Golightly
Greg Koppenhaver
Bong Won Kye
Charles Lane
Dominic Mac Aller
Sal Malaki
Christian Marcoe
Marvin Neumann
Kirk Prather
John Revheim
Mike Reynolds
Ethan Sperry
George Sterne
Mallory Walker

BASS

Mark Beasom
Andrew Black
Jim Drollinger
Albert Eddy
Jim Ellfeldt
Michael Freed
Michael Geiger
Ilan Glasman
Bruce Goldes
Stephen Grimm
Hugh Grinstead
Paul Hinshaw
Jim Jensen
Lewis Johnson
Lew Landau
Edward Levy
Robert Lewis
Roger Lindbeck
Ron Matossian
Bob McCormac
Till Meyn
Michael Morales
Ariel Quintana
Jim Raycroft
John Reinebach
David Schnell
Paul Stephenson
William Struebing
Burman Timberlake
David Tinoco

William Waters
Burton York

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

SUPERTITLES

Peter Somogyi

SIGN LANGUAGE

INTERPRETER

Jon Maher

May we seduce you to join us for a celebration of song and sensuality...

VOICES & VIEWS V

following the 7:00 p.m. performance of *Carmina Burana*

SATURDAY, MAY 30, 1998

Continue the vocal transcendence from this fiery concert and step up to The Grand Hall where the passionate sound of the 120-voice Master Chorale envelops you at a private encore performance. A seductive supper, with libation aplenty, will satiate your every hunger. Dancing into the wee hours completes your musical sojourn.

A mystical evening with lusty song accompanied by angels will provide you a devilishly good time. Please join us!

Patron Seating \$250 (includes a lovely commemorative Patron Gift)

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Champagne and Dessert "Viewing" \$50

a portion is a tax-deductible donation

For information and to receive an invitation, please call (213) 626-0624.

OUR REMAINING CONCERTS



HAYDN Creation

Susan Montgomery, *soprano*
Christopher Cock, *tenor*
Kevin Bell, *bass-baritone*

Sunday, March 29, 1998
3:00 p.m. Matinee

In the beginning, Haydn's *Creation* was an unprecedented success. The magnificent blend of Haydn's musical charm and van Swieten's stirring text is a testament to its lasting popularity.

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*Legendary author
Ray Bradbury
is the Curtain Raiser
Preview guest speaker
for Haydn Creation*

SPECIAL EVENT

Pets-On-The-Plaza
for Haydn's Creation

Take this opportunity to "adopt-a-pet" when the Pasadena Humane Society's Pet Adoption Unit will be at the Music Center for the Afternoon. A wide assortment of puppies, kittens, dogs, cats and exotic pets will be on display beginning at 1:30 p.m.



*For Chorus
& Organ*
with Frederick Swann

Sunday, April 26, 1998

3:00 p.m. Matinee

First United Methodist Church of Pasadena
Langlais' *Praise the Lord, All Ye Nations*
(World Premiere), Kodaly's *Laudes Organi*,
Britten's *Festival Te Deum* and Dvorak's *Mass*
with Frederick Swann, Director of Music
and Organist of The Crystal Cathedral.

FOR TICKETS CALL
 **213-365-3500**



Carmina BURANA


Camille King, *soprano*

Alejandro Garri, *tenor*

Kevin McMillan, *baritone*

Saturday, May 30, 1998
7:00 p.m.

Carl Orff's *Carmina Burana* is a tribute to pagan sensuality, physical exuberance and exultant hedonism. Also, the Master Chorale presents the World Premiere of a work which celebrates the return into society of people with mental illness.

Sponsored by
 Mellon Private Asset Management
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1997-98 SEASON

BONNIE GRINSTEAD

It is fitting that in the 34th Season of the Los Angeles Master Chorale we extend our lasting thanks to Bonnie Grinstead, a founding member of the Los Angeles Master Chorale Associates (MCA), also in its 34th year.

Anne Shaw Price, a member of the Chorale and another founder of the Associates, knew of Bonnie through her work with Loring Marlette, another long-term Chorale supporter. Bonnie's husband, Hugh, was also a singer in the Chorale at its founding.

From the minute Bonnie walked onto the scene, her warmth and clarity of purpose drew others to the cause. She worked tirelessly and effectively for Women for the Music Center, which became The Music Center Unified Fund. Through the years, usually working in tandem with her close friend Gloria Moore, Bonnie has raised friends as she has also raised funds (\$56,000 over the last 3 years.) Bonnie has served MCA in virtually every office: President (3 times), Hospitality (forever), Publicity, and Development. Her abilities so impressed the LAMC Board that she has become a crucial member of the Grants and Development Committee.

One of the major achievements of MCA is the annual High School Choir Festival, initiated by the South Bay chapter. Working with current MCA President Jane Valentine Sweetser, Ph.D., and with Phyllis Rothrock, Shirley Nute, Elizabeth Redmond and Barbara Schneider and others — Bonnie is preparing for the ninth annual festival, in which 1200 students from 24 choirs will work regionally and then centrally at The Music Center with Maestro Paul Salamunovich; culminating in the May 1, 1998, free public concert at the Dorothy Chandler Pavilion.

Bonnie and Hugh share a love of music and a continuous pursuit of knowledge and enlightenment. They read *La Opinion* and discuss it in Spanish each morning. They boast three wonderful children, seven grandchildren, with more on the way. Wherever Bonnie goes, she brings loving determination — and often fresh-baked brownies — to spur other volunteers on to pursue the high goals that she sets.

Bonnie, you generate joy wherever you go. Tonight we give back a fraction of that joy — and our boundless thanks for your devotion to choral music in general and the Los Angeles Master Chorale in particular.



THANKS TO OUR MANY VOLUNTEERS

Mark Albert	Anna and Don Greathouse	Geraldine McGrath	Penelope C. Roeder, Ph.D.
Gerri and Bob Alexander	Bonnie Grinstead	Albert and Helen McNeil	Rilla Rogan
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Melissa Bluestein	Leonor Holmstrom	Gloria Moore	Dorothy Salamunovich
Barbara Bolin	Lucho Horna	Patricia Moore	Andrea Scharff
Eugenia Boykin	Sherry Horowitz	Jackie Murguia	Barbara and Charles Schneider
Ryan Brown	Charles and Susan Jackson	Joseph C. Nalls, II	Dona and David Schultz
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Michelle Cataldo	Nelly Kilroy	Donald and Joyce Nores	Jane Siegal
Regina Clark	Rose Mary Kimble	Tania Norris	Gail Sims
Alicia Clark	Terry Knowles	Shirley B. Nute	Barbara Sorem
Nela Contreras	Carl Kravetz	Jaime Oaxoca	Linda St. George
Christine Conway	Susan Leeds Kudo	Eric and Cookie Olson	William and Karole Struebing
Rosa Cruz	Christine and Peter Kuyper	Elizabeth Peeples	Dal and Francine Swain
Lilibeth Cruz	Erik Laykin	Jaime Perez	Philip A. Swan
Richard Cullen	Flora and Robert Lewis	Lisa Perry	Jane Valentine Sweetser
Madeleine Don Salat	Diane Locklear	Florence Peyrelongue	Victoria Taylor
Delia Duarte	Mitchell Lucas	Arsine Phillips	Elayne and Thomas Techentint
Anne Eastwood	Michelle MacAller	Mario Pichardo	Beverly and Larry Thrall
Gerald Elijah	Alice and Brandon MacAller	Wanda Presburger	Elda Turnacliiff
Ana Esquivel	Robyn Macey	Anne Shaw Price	Paul Urrea
Ericka Falsoore	Patricia MacLaren	T. Elizabeth Radosevic	Madge van Adelsberg
Robert Fennerty	Twyla Martin	Hugh and Elizabeth Ralston	Victoria Van Trees
Mark and Claudia Foster	Ingrid May	Emmanuel Ramirez	Elena and Herman Velarde
James Fritschel	Dana Mayhew	Dorothy Rathbun	Carol Weinschenker
Sandra Goldman	Edward and Jane McAniff	Susan and George Reardon	Ellen Whelan
Jody Golightly	Nancy McCook	Elizabeth Redmond	Barbara Wilson
Beatriz Gonzalez	Jacuelyn S. McCoy	Michael Reynolds	Bernice Wilson
Shelby Goodman	Patrick McCoy	James Richman	Sandra Wisot
John Graziano	Sara McFerrin	Leroy Riffel	Robert Wright

1997-1998 ANNUAL SUSTAINING FUND

The Los Angeles Master Chorale Association is pleased to honor the following donors whose contributions help to sustain the artistic programs of the 120-voice Master Chorale and Sinfonia Orchestra as well as the outreach and education programming of the Chorale. Since ticket revenues generate only 50 percent of artistic and production costs, we rely on the generosity of individuals, businesses and foundations to ensure that **LA SINGS!** Please join us in giving a standing ovation to our 1997-98 Annual Fund donors.

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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 — America's premier chorus.

Circle of Friends members pledge annual gifts of \$1000 or more and enjoy a variety of benefits, including Dinner with the Maestro. To receive a Circle of Friends brochure, please call us at 213-626-0624, Ext. 20.

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