

LOS ANGELES
MASTER CHORALE

Paul Salamunovich • Music Director

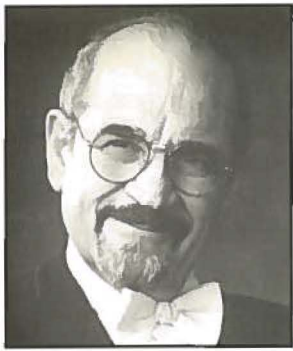
P R E S E N T S

*For Chorus
& Organ*

with Frederick Swann

First United Methodist Church of Pasadena
PAUL SALAMUNOVICH, CONDUCTOR

Sunday, April 26, 1998



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.



FREDERICK SWANN *Organist*

Frederick Swann is Director of Music and Organist at The Crystal Cathedral in Garden Grove, California. Seen and heard regularly on "The Hour of Power" televised Sunday services broadcast in more than 60 countries, Mr. Swann may be the most visible organist in the world

today. He holds degrees from Northwestern University and the School of Sacred Music at Union Theological Seminary. Between

1957 and 1982 he served as organist and director of music at the distinguished Riverside Church in New York, where he was also Chairman of the Organ Department at the Manhattan School of Music for ten years. Mr. Swann has played hundreds of recitals in major churches and cathedrals. An active member of the American Guild of Organists, he has often performed for national conventions, including a featured recital at AGO's 1996 Centennial Convention in New York. A frequent leader of workshops, juror for competitions, and consultant for pipe organ design, he has published many works for choir and organ. His numerous recordings have also contributed to making his name one of the best known among the world's organists. Mr. Swann has recently been appointed Organist Elect at the First Congregational Church, Los Angeles, effective September 1998.

CHORALE

SOPRANO

Samela Beasom
Robyn Frey
Mirta Gasparri
Rose Harris
Saundra Hall Hill
Marie Hodgson
Janet Hook
Gina Howell
Hyun Joo Kim
Emily Lin
Virenia Lind
Marti Pia
Christine Sorenson
Sarana Sowa
Duanna Ulyate
Nancy von Oeyen

ALTO

Nicole Baker
Sarah Bloxham
Leanna Brand
Aleta Braxton
Sue Christman
Barbara Durham
Amy Fogerson
Michelle Fournier
Kyra Humphrey
Sheila Murphy
Nancy OBrien
Helene Quintana
Linda St. George
Nancy Sulahian
Diana Zaslove

TENOR

Scott Blois
Edward Bruner
Mark Burroughs
Kent Carlson
John French
Paul Gibson
Jody Golightly
Bong Won Kye
Charles Lane
Sal Malaki
Christine Marcoe
Marvin Neumann
John Revheim
George Sterne
Mallory Walker

BASS

Mark Beasom
Jim Drollinger
Michael Freed
Michael Geiger
Bruce Goldes
Stephen Grimm
Edward Levy
Robert Lewis
Roger Lindbeck
Jim Raycroft
John Reinebach
David Schnell
Paul Stephenson
Burman Timberlake
Burton York

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

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Jon Maher

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William Bing
Marissa Benedict

PERSONNEL MANAGER

Steve Scharf

LOS ANGELES
MASTER CHORALE
Paul Salamunovich • Music Director

P R E S E N T S

For Chorus and Organ with Frederick Swann

Sunday, April 26, 1998 at 3:00 p.m.

Curtain Raiser Preview at 2:00 p.m. with Dr. Nick Strimple

First United Methodist Church of Pasadena
PAUL SALAMUNOVICH, CONDUCTOR

This afternoon's concert is lovingly dedicated to the memory of Larry Burton Thrall,
beloved husband of Board Member Beverly Thrall.

Toccata Opus 59, No. 5
Mr. Swann, *Solo*

Max Reger
(1873-1916)

Mass in D Major

Antonin Dvorák
(1841-1904)

Kyrie eleison • Gloria • Credo • Sanctus • Benedictus • Agnus Dei

I N T E R M I S S I O N

I Was Glad When They Said Unto Me

C. Hubert H. Parry
(1848-1918)

Psalm 117: Praise The Lord, All Ye Nations
World Premiere

Jean Langlais
(1907-1991)

Festival Te Deum
Marie Hodgson, *Soprano Soloist*

Benjamin Britten
(1913-1976)

Laudes Organi

Zoltán Kodály
(1882-1967)

Programs in Braille have been made available for this afternoon's concert courtesy of the Braille Institute.

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

PROGRAM NOTES

By Richard H. Trame, S.J., Ph.D. (1921-1998)

It is often said that Reger forms a dividing line between the 19th and 20th centuries of music. Many of his works are the German equivalent of French impressionism. This arresting and vigorous *Toccata* was composed in 1901. It consists of several loosely connected sections and is more rhapsodic in character than might be expected from the title.

In the forefront of Antonin Dvorák's (1841-1904) best known religious compositions one would certainly mention the *Stabat Mater* (Op. 58) of 1877, the *Requiem* (Op. 103) of 1892, and possibly his oratorio *St. Ludmilla* (Op. 71) of 1886. Sandwiched in between *Stabat Mater* and the *Requiem* is his only surviving *Mass in D* (Op. 86) of 1887.

As a boy, Dvorák noted that, "...during the annual church festivals, Masses by Cherubini, Haydn and also Mozart were heard...and they aroused my desire to become a real musician." Between the age of 16 and 18, while he attended the Prague Organ School, he composed and subsequently destroyed two youthful and somewhat grandiose ventures into Mass composition, one in B flat and one in F minor.

Twenty-eight years were to elapse before his third sally into the genre. In early 1887, he received a commission from a close friend, Joseph Hlavka, founder of the Czech Academy of Sciences, to produce a Mass for the dedication of a small church newly built and adjacent to his castle at his country estate near Luzany. This commission represented a challenge to Dvorák since his performance resources were limited to organ accompaniment with a small mixed choir alternating with soloists. His enthusiasm, however, for the commission overflowed in a letter. "I pay no heed to the whole world...I am working hard at the new Mass..."

No more apt way can be advanced to describe the *Mass in D* than to quote Dvorák's own appraisal of it. "Most honoured Councillor and dear Friend, I have the honour to inform you that I have successfully completed the work (the *Mass in D*), and that I am very pleased with it. I believe it is a work which will fulfill its purpose. It could be called: faith, hope, and

love of Almighty God, with thanks for the great gift which has enabled me to complete this work successfully in praise of the All Highest and in honour of our art. Do not be surprised that I am so pious — an artist who is not, cannot achieve anything of this nature. Have we not examples in Beethoven, Bach, Raphael and many others? Finally my thanks are due to you for giving me the impulse to write a work of this kind, for otherwise I would probably not have thought of doing so; hitherto I have written works in this class only on a grand scale for large numbers of performers. On this occasion I have written for a small ensemble, yet I venture to assert that my work has been successful."

Dvorák himself directed the Mass at the church's dedication on September 11, 1887. Subsequently, in 1888 and 1889, it received three other performances in Pilsen and Prague.

His attempts to get his publisher Simrock to print the *Mass* met, much to his anger and chagrin, with the negative assertion from Simrock that "no one buys a Mass and the few (choral) societies which might perform it do not justify the cost of printing it." Indeed it was not until 1970 that the first authentic edition of this organ version was published by the Czech publisher Supraphon.

Nevertheless, Dvorák did not desist in his efforts to secure publication. They brought fruit in 1892 when the English firm Novello and Company agreed to publish the *Mass* but only if Dvorák orchestrated it. This he did between that March and June. As Novello had predicted, this orchestral version, though somewhat maimed in printing accuracy and without a full score, accounted for the subsequent popularity the *Mass in D* came to enjoy in England and America. The *Mass'* orchestral version now rejoices in a new accurately printed critical edition of 1986 by the German publisher Carus Verlag.

This afternoon's performance of the organ version of the Mass gives expression to Dvorák's original inspiration. We paraphrase annotator Klaus Döge's trenchant overview. The compositional simplicity of this work,

in which the influence of the classics and especially the model of Schubert are always discernible, its restrained use of chorus and organ avoiding all blatantly dramatic effects, and finally the folk-like originality of the melodies so characteristic of Dvorák, account for the *Mass in D's* long-standing effectiveness.

A standard of cathedral repertoire, Hubert Parry's *I Was Glad When They Said Unto Me* was composed for the coronation of Edward the VII in 1902 and has been sung at every subsequent British coronation. The anthem exhibits the sheer splendour and inspiration reminiscent of Parry's early cantatas.

Psalm 117: Praise the Lord, All Ye Nations, is one of the five psalms long associated with the ancient office of Vespers. It is also employed as the Communion in the Mass for the Propagation of the Faith, as a psalm to be sung after Benediction of the Blessed Sacrament, and as a general antiphon of praise.

Quoting from the Foreword and Performance Notes of Frederick Swann, "The many and varied organ works of Jean Langlais are universally known and admired. His choral works are few and rarely performed, which makes this 'new' (composed 1976, published 1998) setting of Psalm 117 a welcome addition to the repertoire."

This afternoon's performance marks the premiere of this published version, with Frederick Swann at the organ.

Benjamin Britten (1913-1976) professed admiration for that earlier period in music when "music served things greater than itself, the glory of God..."

Between 1942 and 1945, while he was composing his brooding and sombre opera *Peter Grimes*, he produced five of his unique and popular works. While returning to England from America he composed, on shipboard, *The Hymn to St. Cecilia* and *The Ceremony of Carols*. These were succeeded in 1943 with *Rejoice in the Lamb* and *The Ballad of Little Musgrave* and *Lady Barnard*. Finally, in 1945, he produced his *Festival Te Deum* for chorus and organ, his second setting for the Anglican liturgy, the first having been composed in 1935, at the age of 22. The *Festival Te Deum* was commissioned to celebrate on April 25, 1945, the centenary of St. Mark's Church, Swindon.

In the words of the commentator Anthony Milner, this polymetric work "emphasizes its precise textual declamation by constantly varying metres for the voices over an organ accompaniment moving in steady dotted rhythm — a metrical counterpoint exceptional in Britten's works." This *Festival Te Deum* illustrates Britten's fundamental approach when composing for

amateur singers. Without abdicating his personal idiom, he employed uncomplicated materials in ways that led the performers into new awareness of the musical possibilities of the English language.

Twentieth-century Hungary has produced three significantly eminent composers, Erno Dohnányi (1877-1960), Béla Bartók (1881-1945) and Zoltan Kodály (1882-1967). Bartók and Kodály also achieved distinction as scientific collectors of their homeland's folk music. Moreover, while Bartók achieved fame chiefly as a composer of instrumental music, Kodály veered more in the direction of vocal composition in which melody occupied prime importance.

In the words of his biographer, Lazlo Eöszé, "...almost no other 20th century composer showed greater knowledge of the choral art or showed greater devotion to it than Kodály. For him the beauty of the human voice and the charm of singing were alike inexhaustible and he contributed to choral music of all kinds." Significant among these compositions are his *Te Deum*, the *Psalmus Hungaricus* and the exquisite *Missa Brevis*.

It is noteworthy that in 1966 the American Guild of Organists, after commissioning Kodály the previous year, premiered—at their national convention in Atlanta, Georgia—his last complete composition, *Laudes Organi (In Praise of the Organ)*. Of further note is that our organist today, Frederick Swann, played that world premiere.

This work commences with a lengthy and majestic organ prelude, which then leads into Kodály's setting of a 12th-century text derived from a manuscript from the Swiss monastery of Engelberg, in praise of the king of instruments. In view also of Kodály's choral orientation, he also fittingly includes in *Laudes Organi* high praise for Guido of Arezzo (991-1033). He was the inventor of precise pitch notation through the lines and spaces of the staff. He likewise invented the art of Solmization (learning by "do," "re," "mi," etc.)

Like so many others of Kodály's choral works, *Laudes Organi* is a melding together of Gregorian Chant, Bach-like polyphony, and Romantic harmonization with the parlendo style of Hungarian folk melodies.

While composing this very attractive work, Kodály expressed with urgency his concern for the role of singing in human life. "Our age of mechanization leads along a road ending with man himself as a machine, only the spirit of singing can save us from this fate."

MASS IN D MAJOR

Antonin Dvorák

KYRIE

Kyrie eleison!

Christe eleison!

Lord, have mercy upon us!

Christ have mercy upon us!

GLORIA

Gloria in excelsis Deo,

Et in terra pax hominibus

Bonae voluntatis.

Glory be to God on high,

And peace on earth

To men of good will.

Laudamus te, benedicimus te,

Adoramus te, glorificamus te.

We praise Thee, we bless Thee,

We adore Thee, we glorify Thee.

Gratias agimus tibi

Propter magnam gloriam tuam.

We give Thee thanks

For thy great glory.

Domine Deus, rex caelestis!

Deus Pater omnipotens!

Domine fili unigenite, Jesu Christe!

O Lord God, heavenly King!

O God, the Father Almighty!

O Lord Jesus Christ, the only-begotten son!

Domine Deus! Agnus Dei! Filius Patris!

Lord God! Lamb of God! Son of the Father!

Qui tollis peccata mundi!

Miserere nobis;

Qui tollis peccata mundi!

suscipe deprecationem nostram.

O Thou, who takest away the sins of the world!

Have mercy upon us;

O Thou, who takest away the sins of the world!

Receive our prayer.

Qui sedes ad dexteram Patris,

miserere nobis.

O Thou, who sittest

at the right hand of the Father!

Have mercy upon us.

Quoniam tu solus sanctus,

tu solus Dominus,

tu solus altissimus,

Jesu Christe!

For Thou alone art holy,

Thou alone art Lord,

Thou alone art most high,

Jesus Christ!

Cum sancto Spiritu

in gloria Dei Patris.

Together with the Holy Ghost,

in the glory of God the Father.

Amen.

Amen.

CREDO

Credo in unum Deum,

I believe in one God,

Patrem omnipotentem,

the Father Almighty,

factorem caeli et terrae

maker of heaven and earth,

visibilium omnium, et invisibilium.

of all things visible and invisible.

Et in unum Dominum Jesum Christum,

Filium Dei unigenitum;

I believe in one Lord Jesus Christ,

the only begotten son of God;

Et ex Patre natum ante omnia saecula.

and born of the Father before all ages.

Deum de Deo, lumen de lumine:

Deum verum de Deo vero;

God of Gods, Light of Light,

true God of true God.

Genitum, non factum,

consubstantialem Patri:

per quem omnia facta sunt;

Begotten, not made;

of the same substance (as the) Father,

through Whom all things were made;

Qui propter nos homines,

et propter nostram salutem

descendit de caelis,

Who for us men

and for our salvation

came down from heaven,

Et incarnatus est de Spiritu Sancto

ex Maria Virgine,

Et homo factus est.

and became incarnate by the Holy Ghost

of the Virgin Mary,

and was made man.

Crucifixus etiam pro nobis;

sub Pontio Pilato passus,

et sepultus est,

Et resurrexit tertia die,

secundum Scripturas.

He was crucified also for us;

suffered under Pontius Pilate,

and was buried.

And the third day He arose again

according to the Scriptures.

Et ascendit in caelum:

sedet ad dexteram Patris.

He ascended into heaven,

and sitteth at the right hand of the Father.

Et iterum venturus est cum gloria,

judicare vivos et mortuos;

cujus regni non erit finis.

And He is to come again, with glory,

to judge both the living and the dead;

of whose kingdom there shall be no end.

Et in Spiritum Sanctum,

Dominum et vivificantem:

Qui ex Patre Filioque procedit;

I believe in the Holy Ghost,

the Lord and Giver of life,

Who proceedeth from the Father

and the Son;

Qui cum Patre et Filio simul

adoratur et conglorificatur:

qui locutus est per Prophetas.

*Who, together with the Father and Son,
is adored and glorified;
Who spoke by the prophets.*

Et in unam sanctam catholicam
et apostolicam Ecclesiam.
*I believe in one holy catholic
and apostolic Church.*

Confiteor unum baptisma
in remissionem peccatorum.
*I confess one baptism
for the remission of sins.*

Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.
*And I expect the resurrection of the dead,
and the life of the world to come. Amen.*

SANCTUS

Sanctus Dominus Deus Sabaoth.
Holy is the Lord God Sabaoth.

Pleni sunt caeli et terra gloria tua.
Heaven and earth are full of Thy Glory.

Hosanna in excelsis!
Hosanna in the highest!

BENEDICTUS

Benedictus qui venit
in nomine Domini!
*Blessed is he who cometh
in the name of the Lord!*

Hosanna in excelsis!
Hosanna in the highest!

AGNUS DEI

Agnus Dei
qui tollis peccata mundi,
miserere nobis,
dona nobis pacem.
*Lamb of God,
that takest away the sins of the world,
have mercy upon us,
grant us peace.*

INTERMISSION

I WAS GLAD WHEN THEY SAID UNTO ME

C. Hubert H. Parry

I was glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand in thy gates,
O Jerusalem.
Jerusalem is builded as a city,
that is at unity in itself.
Pray for the peace of Jerusalem.
They shall prosper that love thee.
Peace be within thy walls,
and plenteousness within thy palaces.

PSALM 117: PRAISE THE LORD, ALL YE NATIONS

Jean Langlais

Laudate Dominum, omnes gentes,
Laudate eum omnes populi,
Quoniam confirmata est super nos
misericordia ejus,
Et veritas Domini manet in aeternum,
*Praise the Lord, all ye nations! Praise the Lord,
all ye nations! Extol Him, all peoples!
For great is His steadfast love toward us;
and the faithfulness of the Lord
endures forever.*

Gloria Patri et Filio, et Spiritui Sancto
Sicut erat in principio
Et nunc et semper et in saecula saeculorum.
Amen.

*Glory to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning,
Is now, and ever shall be.
Amen.*

FESTIVAL TE DEUM

Op. 32

Benjamin Britten

We praise Thee, O God,
We acknowledge Thee to be the Lord.
All the earth doth worship Thee,
The Father everlasting.
To Thee all Angels cry aloud,
The Heav'ns and all the Pow'rs therein.
To Thee Cherubim and Seraphim
continually do cry,
Holy! Holy! Holy! Lord God of Sabaoth!
Heav'n and earth are full of the majesty of
thy Glory.

The glorious company of the Apostles
praise Thee.
The goodly fellowship of the Prophets
praise thee.
The noble army of Martyrs praise thee.
The Holy Church throughout all the world
doth acknowledge Thee.
The Father of an infinite majesty
Thine honourable, true and only Son;
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When Thou tookest upon thee to deliver man,
Thou did'st not abhor the Virgin's womb.
When Thou had'st overcome
the sharpness of death,
Thou did'st open the Kingdom of Heav'n
to all believers.
Thou sittest at the right hand of God
in the glory of the Father.
We believe that Thou shalt come to be
our judge.
We therefore pray thee help Thy servants
Whom Thou hast redeemed
with Thy precious blood.
Make them to be numbered
with thy Saints in glory everlasting.

O Lord, save Thy people
and bless Thine heritage.
Govern them and lift them up forever.
Day by day we magnify Thee
and we worship Thy name,
Ever world without end.

Vouchsafe, O Lord, to keep us this day
without sin,
O Lord, have mercy upon us,
O Lord, let thy mercy lighten upon us,
As our trust is in Thee.
O Lord, in Thee have I trusted.
Let me never be confounded.

LAUDES ORGANI

PRAISE OF THE ORGAN
Zoltán Kodály

Audi chorum organicum
listen to the chorus of the pipes
instrumentum musicum
the musical instrument
modernum artificum
of modern artists
documentum melicum
a paragon of melody
canentem ludere amabiliter
which plays sweetly
ludentum canere laudabiliter
and sings full of praise
docens breviter
which speaks short of words
leniter utiliter
friendly and beneficial
dulciter humiliter.
pleasantly modest.

Ideo persuadeo hic attendere
So I advise you to stand still here
jubeo commoneo heac apprehendere
and ask you urgently to listen to it
mentifigere humiliter.
with humble attention.
Musice! Militer te habilites.
Musician! You must behave like a warrior.
Usum exercites artem usites
Let your craft hear and practice your art
habilem corpore te prebeas
show the skill of your body
facilem pectore te exhibeas.
and the dignity of your mind.

Follibus provideas bene flautes habeas.
*Look after the bellows in advance to have
enough air.*

Istare praetereas diligenter caves.
*Standing still must be avoided,
watch out for that.*
His prae habitis
When you have looked after this
sonum elice
then let the sound hear
doctis digitis
with nimble fingers
modum perface
bring about the series of tones
neumis placitis.
which have a pleasant sound.
Gravis chorus succinat
The heavy choir below
qui sonorus buccinat
which makes itself heard sonorously
vox acute concinat
the high voice sounds against
choro chorus succinat
choir and counterchoir
diafonico modo
in the series of tones
et organico.
after the melody of the organ.
Nunc acutas moveas
Now you must play the high ones
nunc ad graves redeas
now go to the low ones
modo lyrico
as with the lute
nunc per voces medias
then through the middle voices
transvolando salias
jump like lightning
saltu melico
melodious
manu mobili
with a smooth hand
delectabili cantabili.
pleasing and tuneful.

Tali modulo,
With such modulating
mellis acmulo,
sweet as honey,
placens populo,
pleasing to the people
qui miratur et laetatur
who are surprised and pleased
et cantatur et laudatur

and sing and praise
Deo sedula
and serve God
qui regnat in saecula.
who rules in eternity.

Huius artis praeceptor
To the master of this art
secum Deus det Guidoni
may God, to Guido, grant
vitam aeternalem.
eternal life.
Fiat amen.
So be it, Amen.

(from a 12th century manuscript)

RICHARD H. TRAME, S.J., PH.D.

Richard H. Trame, S.J., long-time program annotator for the Los Angeles Master Chorale, died on April 10th at the age of 76.

Father Trame had a keen appreciation and love for fine music, particularly choral music. He became moderator and choral coordinator for the Loyola University Choruses in 1963 and brought Paul Salamunovich to the University in 1964. Through this collaboration from 1964 to 1991, when Paul left to become Music Director of the Master Chorale, Father Trame helped create a collegiate choral program that now stands as a model of choral music.

During the course of his years of working with the Loyola and Loyola Marymount University Choruses, Father Richard Trame touched and helped form many students into strong men and women of character and grace. He left to his students, colleagues and friends a legacy of boundless energy, great knowledge, an unerring sense of purpose, and his unfailing wit.

Father Trame was also a member of the Master Chorale's Program Committee and Advisory Board and a highly valued associate and friend—he will be greatly missed by all of us.

LOS ANGELES MASTER CHORALE

PAUL SALAMUNOVICH, MUSIC DIRECTOR

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1997-1998

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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. 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 and the City of Los Angeles Cultural Affairs Department. The Los Angeles Master Chorale Associates, a volunteer organization, provides support to the Master Chorale's activities.

Latecomers will not be seated until the first convenient pause in the performance./ Use of tape recorders, telephones, beepers and/or cameras is prohibited in the church./ Programs and artists subject to change./ Patrons cannot be paged during a performance.

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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 39 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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Friday, May 1, 1998

Dorothy Chandler Pavilion

Join us for the opportunity to hear 1,200 students in performance under the direction of Paul Salamunovich. The activities begin with Individual Choir Showcases at 10:30 a.m. Following lunch at 1:00 p.m., the Combined Choirs perform a program of classic and contemporary repertoire culminating with *America* arranged by Robert Hunter. This event is coordinated and hosted by the Master Chorale Associates, the volunteer support organization, Phyllis Rothrock, chair. These singers are our future. We can stand tall and feel proud that great choral music still exists in our schools. Join us for a program which will leave you breathless with pride.

For information call 310-373-4072



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GUEST CHOIR

Sunday, December 13, 1998 7:30 p.m.

HOME FOR THE HOLIDAYS

Handel *Messiah* (portion), Wagner

St. Luke Story with a celebrity guest narrator,
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This concert is part of Los Angeles Music Week.

Sunday, April 25, 1999 7:30 p.m.

BRAHMS AND LAURIDSEN

Brahms *Triumphlied, Nänie, Schicksalsied*

Lauridsen *Mid-Winter Songs*

Sunday, May 16, 1999 7:00 p.m.

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