

Paul Salamunovich
Music Director

Roger Wagner
Founder



LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

FRIDAY, JUNE 4, 1993 at 8:00 P.M.

CURTAIN RAISER PREVIEW at 7:00 P.M.

WITH AMERICAN COMPOSER DOMINICK ARGENTO AND PHILIP BRUNELL

DOROTHY CHANDLER PAVILION

Splendors of the 20th Century

PAUL SALAMUNOVICH, CONDUCTOR

RALPH MORRISON, Concertmaster

*TE DEUM

(VERBA DOMINI CUM VERBIS POPULI)

Dominick Argento
(1927 -)

- I Te Deum laudamus
- II Te gloriosus Apostolorum
- III Patrem immensae majestatis
- IV Tu Rex gloriae, Christe
- V Tu ad dexteram Dei sedes
- VI Salvum fac populum tuum

Intermission

REQUIEM

Maurice Duruflé
(1902-1986)

- I Introit
- II Kyrie
- III Domine Jesu Christe
- IV Sanctus
- V Pie Jesu
- VI Agnus Dei
- VII Lux aeterna
- VIII Libera me
- IX In paradisum

The Rodgers Organ model 940, used in tonight's performance, is made available through the courtesy of Robert Tall and Associates, Inc., San Dimas, California.

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PROGRAM NOTES

by Richard H. Trame, S.J., Ph.D.

Son of Italian immigrant parents, Dominick Argento (1927-) was largely self-taught. After serving as a cryptographer in North Africa during World War II, he studied from 1951 to 1954 at Baltimore's Peabody Conservatory. Here the influence of Hugo Weisgall motivated Argento to change from being a career pianist to an all-consuming devotion to opera and vocal composition. Subsequently at the Eastman School of Music he studied under Howard Hanson, Richard Rogers and Alan Hovhannes. After a sojourn in Florence, Italy, Argento joined the faculty of the University of Minnesota where he became deeply involved in the operatic and musical life of the Twin Cities. He has resided there ever since.

Commentators' observations note the remarkable parallels between Argento's career and that of Benjamin Britten. James Sutcliffe observes: "Both fine pianists and superb orchestrators, their music combines an impish sense of humor with a darker form of tonal expressivity... Both create stage characters who come alive through the music they are given. Both tend to favour the variation form in their works, and both rejected the academic 19th-century aesthetic, preferring instead the 17th-century models of Purcell and Monteverdi."

Argento has been influenced by a wide range of musical styles which he has integrated well into his post-romantic tendencies. These he has disciplined by the self-imposed restrictions of classical forms. While essentially a tonal composer, he has adapted the 12-tone row to provide a source of motivic and melodic variation materials. His compositions impress the listener as being in the presence of a strong musical personality.

Recognition of Argento as a leading American composer has developed significantly in the past 20 years. His operas, especially, have been performed in major European and American opera houses and festivals. He has been the beneficiary of two Guggenheim Awards and a Pulitzer Prize. Likewise, he has received several honorary doctorates and has been elected a Fellow to the Institutes of the American Academy and Academy of Arts and Letters.

In 1987, the Buffalo Schola Cantorum commissioned Argento to compose his *Tu Deum* in celebration of its golden jubilee, and the work was premiered by it. In October, 1988, the Plymouth Music Series under Philip Brunelle presented its Midwest premiere. On April 25 of this year, the work received its West Coast premiere with the Pacific Chorale conducted by John Alexander.

Argento himself provides a most apt description of his *Tu Deum* (*Verba Domini cum verbis populi*) ("the Word of the Lord with the words

of the people.") "The words of this *Tu Deum*, as its subtitle implies, are partly liturgical and partly non-liturgical. Associated with each of the six Latin sections is an anonymous Middle English lyric which either treats the theology of the original [Latin] text in vivid and popular language or is almost a vernacular paraphrase of the Latin itself. This was done for musical and linguistic variety; the liturgical text seemed to call for a serious and learned treatment throughout - what, in Mozart's day, used to be termed the 'church style.' In fact, the image of a medieval cathedral seemed inescapable during the composition of the Latin portions.) To avoid the monotony of an all-pervading solemnity, the Middle English out-of-doors music provides, as it were, a sometimes lusty and humorous, sometimes pastoral and contemplative commentary, but always to reinforce the faith expressed in the beautiful prayer that the *Tu Deum* is."

I

Tu Deum laudamus: te Dominum confitemur.
(We praise you O God; we acknowledge you to be the Lord)

Tu aeternum Patrem omnis terra veneratur.
(All the earth worships you, the Father everlasting)

Tibi omnes Angeli, tibi Coeli et universae Potestates:
(To you all Angels; the Heavens and all the Powers,)

Tibi Cherubim et Seraphim incessabili voce proclamant:
(the Cherubim and Seraphim proclaim without ceasing:)

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

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

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

II

Tu gloriosus Apostolorum chorus:
(The glorious chorus of the Apostles)
Tu Prophetarum laudabilis numerus:
(The admirable company of the Prophets)

Tu Martyrum candidatus laudat exercitus.
(The white-robed army of Martyrs praises you)

Te per orbem terrarum sancta confitetur Ecclesia:
(Throughout the whole world the holy Church gives praise to you:)

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

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

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

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

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

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

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

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

III

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

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

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

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

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

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

IV

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

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

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

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

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

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

V

Tu ad dexteram Dei sedes, in gloria Patris.
(You sit at the right hand of God, in the glory
of the Father.)
Judex crederis esse venturus.
(You are believed to be the Judge who will
come)

Te ergo quaesumus, tuis famulis subveni, quos
pretioso sanguine redemisti.

(Therefore, we beseech you, come to the aid
of your servants, whom you have redeemed by
your precious blood.)
Aeterna fac cum Sanctis tuis in gloria numerari.
(Make them to be numbered with your Saints
in glory everlasting)

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

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

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

VI

Salvum fac populum tuum Domine, et
benedic hereditati tuae.
(Save your people, O Lord, and bless your
inheritance.)
Et rege eos, et extolle illos usque in aeternum.
(Govern them, and extol them from now into
eternity.)
Per singulos dies, benedicimus te.
(Day by day, we bless you.)
Et laudamus nomen tuum in saeculum, et in
saeculum saeculi.
(And we praise your name forever and ever.)

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

All other love I flee from thee;
Tell me, tell me, where stedfast love list?
"In Marye milde and free (noble)

I schal be founde, ak (but) mor in Crist."

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

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

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

Maurice Duruflé (1902-1986) stands as
one of the eloquent 20th-century spokes-
men for the great tradition of French organ
and religious music. At the age of 18 he
entered the Paris Conservatory, studying
under a number of prominent performers,
academicians and composers among whom
were Vierne, Tournemire and Dukas. He was
professor of harmony at the Conservatory
from 1943 to 1969. In 1961, Pope John XXIII
conferred on him the honor of Knight Com-
mander of the Order of St. Gregory in recogni-
tion of his outstanding contribution to sacred
music.

After World War II, the French publishing
firm of Durand et Cie in 1947 commissioned
Duruflé to compose a *Requiem*. In view of this
commission and the fact that it was premiered
in November, 1947 over Paris Radio under the
baton of Roger Desormiere, one may conclude
that the *Requiem* commemorates France's
war dead. Duruflé dedicated his *Requiem* to
his father. An exceedingly fastidious and cau-
tious composer, Duruflé followed in the foot-
steps of Gabriel Fauré (1845-1924), whose
famed *Requiem* emphasized the more consol-
ing, hopeful aspects of the ritual text rather
than the dramatic. Even more than Fauré,
however, Duruflé was influenced in much of
his sacred music by Gregorian chant, from
which he drew his thematic materials. In the
Requiem, he maintains the suppleness of the
Gregorian melody while decking it with bril-

liant modal harmonies and surrounding it, as Xavier Durasse has observed, with polyphony.

Duruflé has described his *Requiem* in these terms: "My *Requiem* is built entirely from the Gregorian themes of the Mass for the Dead. At times, the text is paramount, and therefore the orchestra intervenes only to sustain or to comment. At other times an original musical fabric, inspired by the text takes over completely, notable in the [offertory] *Domine Jesu Christe*, the *Sanctus* and the *Libera me*. In general I have tried to reconcile as far as possible the very flexible Gregorian melodies as established by the Benedictine [monks] of Solesmes with the exigencies of modern notation. As for the musical form of each of the movements, it is dictated by the form of the liturgy itself. The ensemble effect between voices and orchestra serves to emphasize the idea of comfort, faith and hope."

Tonight's performance of the *Requiem* of Maurice Duruflé is dedicated to the memory of Roger Wagner. The entire 1992-93 season was dedicated to the memory of the Founder and Music Director Laureate of the Los Angeles Master Chorale. The late conductor had a particular affinity for the Duruflé *Requiem* as he was a personal friend of the composer.

Introit

*Requiem aeternam dona eis,
Domine: et lux perpetua luceat
eis.
Te decet hymnus Deus in Zion,
et tibi redetur votum in
Jerusalem: exaudi orationem
meam,
ad te omnis caro veniet.*

Kyrie

*Kyrie eleison
Christe eleison*

Offertory

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni et
de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael
repraesentet eas in lucem
sanctam:
Quam olim Abrahae promisisti
et semini ejus. Hostias et
preces tibi, Domini, laudis offer-
imus:
tu suscipe pro animabus illis,
quarum hodie memoriam
facimus:
fac eas, Domine, de morte tran-
sire
ad vitam. Quam olim Abrahae
promisisti, et semini ejus.*

Introit

Eternal rest grant unto them, O
Lord: and let perpetual light shine
upon them. A hymn befits you, O
God in Zion,
and to you a vow shall be fulfilled
in Jerusalem: hear my prayer,
for unto you all flesh shall come.

Kyrie

Lord have mercy
Christ have mercy

Offertory

Lord Jesus Christ, King of glory,
liberate the souls of all the faithful
departed from the pains of hell
and from the deep pit: deliver
them from the lion's mouth,
let not hell swallow them up,
let them not fall into darkness:
but let Michael, the holy standard-
bearer, bring them into the holy
light,
Which once you promised to
Abraham and to his seed. Sacri-
fices and prayers of praise, O Lord,
we offer to you. Receive them,
Lord, on behalf of those souls we
commemorate this day.
Grant them, O Lord, to pass from
death unto life, which once you
promised to Abraham and to his
seed.

Sanctus

*Sanctus, Sanctus, Sanctus,
Domine Deus Sabaoth.
Pleni sunt caeli et terra gloria
tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

Pie Jesu

*Pie Jesu Domine, dona eis
requiem sempiternam.*

Agnus Dei

*Agnus Dei, qui tollis
peccata mundi: dona eis requiem.
Dona eis requiem sempiternam.*

Communion

*Lux aeterna luceat eis,
Domine: Cum sanctis tuis
in aeternum: quia pius es.
Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.*

Libera me

*Libera me, Domine, de morte
aeterna,
in die illa tremenda: Quando
coeli movendi sunt et terra: Dum
veneris judicare saeculum per
ignem. Tremens factus sum ego, et
timeo dum discussio venerit,
atque ventura
ira. Dies illa, dies irae,
calamitatis et miseriae, dies
magna et
amara valde. Dum veneris judi-
care saeculum per ignem.
Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.*

In paradisum

*In paradisum deducant te Angeli:
in tuo adventu suscipiant te Mar-
tyres, et perducant te in civitatem
sanctam Jerusalem. Chorus
Angelorum te suscipiat, et cum
Lazaro quondam paupere aeter-
nam habeas requiem.*

Sanctus

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of your
glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Pie Jesu

Blessed Jesus, Lord, grant them
everlasting rest.

Agnus Dei

Lamb of God, who takes away the
sins of the world: grant them rest.
Grant them everlasting rest.

Communion

May eternal light shine upon them,
O Lord, in the company of your
saints forever and ever; for you are
merciful. Eternal rest grant unto
them, O Lord:
and let perpetual light shine upon
them.

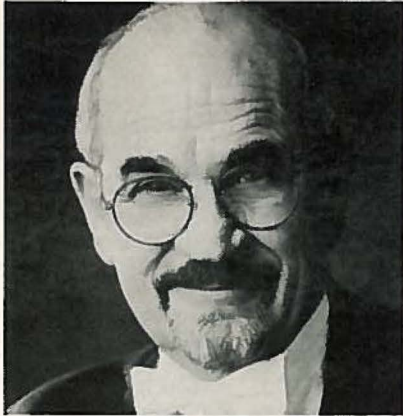
Libera me

Deliver me, O Lord, from death
eternal, on that dreadful day: when
the heavens and the earth shall
quake, when you shall come to
judge the world by fire. I am seized
by trembling, and I fear until the
judgement should come, and the
coming wrath. O that day, day of
wrath, day of calamity and misery,
momentous day, and exceedingly
bitter, when you shall come to
judge the world by fire.
Eternal rest grant unto them, O
Lord: and let perpetual light shine
upon them.

In paradisum

May the Angels lead you into par-
adise; May the Martyrs welcome you
upon your arrival and lead you into
the holy city of Jerusalem. May the
choir of Angels welcome you and,
with Lazarus once poor, may you
have eternal rest.

PROFILES



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. The 1992-93 season marks his second at the helm of the renowned choir.

His association with the Los Angeles Master Chorale dates from the organization's founding. A Los Angeles native, he became a charter member of the Los Angeles Concert Youth Chorus in 1946, which evolved into the Roger Wagner Chorale in 1949. When Wagner established the Los Angeles Master Chorale in 1964, he was appointed Assistant Conductor and served in that capacity until 1977. He also appeared as guest conductor with the chorus in 1975 and 1986.

During his career, Salamunovich has conducted choruses throughout North America, Europe, and Australia and has prepared choirs for such notable conductors as Stravinsky, Shaw, Ormandy, Nelson, Wallenstein, Solti and Mehta.

He also has conducted choral segments for the soundtracks of such motion pictures as *The Great Imposter*, Universal, 1960; *Trouble with Angels*, Columbia, 1965; *Angel in My Pocket*, Universal, 1965; *The Last of Sheila*, Warner Brothers, 1973; *True Confessions*, Chartoff and Winkler, 1981; *Flatliners*, Columbia, 1990; *Grand Canyon*, 20th Century Fox 1991; and the 1992 Francis Ford Coppola production of *Dracula*.

An esteemed music educator, Salamunovich was on the faculty of Loyola Marymount University in Los Angeles for 27 years, and was promoted to Professor in 1980, a position he held until his recent appointment to Music Director of the Chorale. He has received an honorary doctorates from both the University of Saint Thomas in Minnesota and Loyola Marymount University in Los Angeles.

In addition to his work with the Chorale, Salamunovich continues to serve as Director of Music at Saint Charles Borromeo Church in

North Hollywood, a position he has held since 1949. Under his direction the choir has made numerous recordings and has been featured in several televised Christmas specials. In 1988, the Saint Charles Borromeo Choir became the first American choir to be invited to sing the Mass for the Feast of Saints Peter and Paul at the Vatican where they performed the Vaughan Williams *Mass in G Minor* for an investiture ceremony for new cardinals and archbishops from throughout the world.

Salamunovich also continues to lead the Saint Charles Children's Choir which has performed with the Los Angeles Master Chorale, the Los Angeles Philharmonic, the San Francisco and Los Angeles Opera Companies, and for NBC-TV with the late Lucille Ball. Under his aegis, the choir recorded the classic Walt Disney album "It's a Small World."

Salamunovich is a voting member of the American Choral Directors Association, an Honorary Life Member of both the Southern California Vocal Association and the Choral Conductors Guild of California, an organization that recently recognized him "for excellence in choral music at a national level."

He resides in North Hollywood with his wife, Dorothy, and has four sons and four grandchildren.



RALPH MORRISON, *Concertmaster*, is also concertmaster for the Los Angeles Chamber Orchestra and the Music Center Opera. He has been a frequent guest and soloist at the Oregon Bach Festival. His chamber music collaborations have spanned a variety of artists, from Jeffrey Kahane to Chick Corea. An album of Czech piano trios with Trio Los Angeles is due for release soon on Clover Records. In addition to a busy performing schedule, Mr. Morrison is an active recording artist for television, motion pictures and pop music. His portrait, painted by artist Kent Twitchell as part of a mural for the Los Angeles Chamber Orchestra, stands eight stories high on the

east side of the Harbor Freeway at Eighth Street in downtown Los Angeles.

The human voice raised in song is, perhaps, the most powerful and compelling instrument ever created. Lauded for its distinctive sound and incredible capacity to express emotions, the 124-voice LOS ANGELES MASTER CHORALE has evoked smiles, tears and awe from audiences around the globe for 29 years and has been described by critics with such celestial terms as otherworldly, transcendent and ethereal. The ensemble was recently honored by *Los Angeles Magazine* and KCOP-TV (channel 13) as "The Best Choir in Los Angeles."

During its 1992-93 season at the Dorothy Chandler Pavilion the Chorale will present ten concerts. Highlights will include the world premiere of *Cantares Argentinos* by Lalo Schiffrin commissioned by the Master Chorale and the Los Angeles premiere of *Te Deum* by Dominick Argento. During the 1992-93 season, the Chorale will also make several appearances with the Los Angeles Philharmonic and will serve as the chorus in the Los Angeles Music Center Opera productions of *Tosca* and *Lucia di Lammermoor*. In March, the Chorale was the featured choir at the biennial convention of the American Choral Directors Association, which was held in San Antonio, Texas, and drew some 6,000 people. Other engagements included appearing as part of the cultural series at the Point Loma Nazarene College in San Diego, and, in June 1993, the Los Angeles Master Chorale will host the prestigious Chorus America National Conference marking the first time the conference has been held in Los Angeles in more than a decade.

Founded in 1964 by Conductor Roger Wagner with the assistance of local businessmen Z. Wayne Griffin and Louis D. Statham, and the Los Angeles Junior Chamber of Commerce, the Chorale gained instant recognition as one of the nation's premiere professional choirs. It became one of the first resident companies of the Los Angeles Music Center and helped Los Angeles establish a reputation as a cultural capital when it opened its own series at the Dorothy Chandler Pavilion on January 27, 1965 with its critically-acclaimed performance of Bach's *Mass in B Minor*.

Since its inception, the choir has continuously presented a concert series at the Music Center and has given world premieres to more than a dozen works. It also serves as the chorus for the Los Angeles Philharmonic and the Music Center Opera, and has appeared with many of the world's leading orchestras during tours of the United States and the Soviet Union. In 1973, the Chorale was invited to sing with Eugene Ormandy's Philadelphia

LOS ANGELES MASTER CHORALE

Orchestra at the Presidential Inauguration Concert at the Kennedy Center.

In addition to its touring engagements, the Chorale has brought to its own podium such renowned guest conductors as Aaron Copland, Margaret Hillis, John Nelson, Robert Page, Helmuth Rilling, Robert Shaw, Alfred Wallenstein, Albert McNeil and Richard Westenburg. Under Maestros Zubin Mehta, Carlo Maria Giulini and André Previn, the Chorale produced six recordings with the Los Angeles Philharmonic and has produced two recordings with the Hollywood Bowl Orchestra under John Mauceri. It also provides extensive education and outreach programs which serve more than 15,000 youths in the Southland's public schools each year, including the largest annual High School Choir Festival in the state and a special in-school touring program.

Roger Wagner, the Chorale's first Music Director, served in the post until 1986 and was the Music Director Laureate until his recent death in September, 1992. Paul Salamunovich was appointed Music Director in 1991 and is only the third maestro to lead the venerable organization. An eminent choral clinician and music professor, he has also conducted the choral segments of numerous motion picture soundtracks for such studios as Columbia, Universal and Warner Brothers. He was a member of the faculty of Loyola Marymount University in Los Angeles for 27 years and was promoted to Professor in 1980, a position he held until his appointment to the Chorale.

Maestro Salamunovich succeeded John Currie of Edinburgh, Scotland who served as Music Director from 1986-1991. During his tenure, Currie conducted such masterpieces as Benjamin Britten's *War Requiem* and Beethoven's *Missa Solemnis*. Under his leadership, the Chorale also achieved distinction performing with such acclaimed conductors as Simon Rattle, Zubin Mehta, Pierre Boulez, André Previn, Esa-Pekka Salonen and Kurt Sanderling.

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Samela Aird Beasom
Vicky Y. Brown
René Burkett
Kelly Calhoun
Pamela Chapin
Jamie Choi
Marilyn Colyar
Martha Cowan
Rose Harris
Saundra Hill
Marie Hodgson
Janet Hook
Elissa Johnston
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Pamela Lefko
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Emily Lin
Virenia Lind
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Holly Ristuccia
Linda Sauer
Janet Searfoss
Bonnie Smith
Christine Sorenson
Gina Surratt

Duanna Ulyate
Inyong Um
Nancy von Oeyen

Nancy Sulahian
Barbara Wilson
Diana Zaslove

BASS

Mark Beasom
Andrew Black
William Campbell
James Drollinger
Albert Eddy
Jim Ellfeldt
Michael Freed
Bruce Goldes
Stephen Grimm
John Hiigel
Paul Hinshaw
Lewis Johnson
Edward Levy
Robert Lewis
Roger Lindbeck
Paul Linnes
Bob McCormac
Ray McLeod
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Jim Raycroft
John Reinebach
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Paul Stephenson
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Kimberly Bernhardt
Helen Birch
Sarah Bloxham
Leanna Brand
Aleta Braxton
Asha, Cherian
Sue Christman
Kathleen Corcoran
Cheryll Desberg
Sally Etcheto
Amy Fogerson
Michelle Fournier
Carol Gentry
Eileen Holt
Kyra Humphrey
Joan Keeseey
Sarah Minton
Anita Nardine
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Claudia Sobol
Mary Stark
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Lenard Berglund
Scott Blois
Chris Bowman
Edward Bruner
Mark Burroughs
Agostino Castagnola
John French
John Gibson
Jack Golithly
Jody Golithly
Tim Hewitt
John Klacka
Greg Koppenhaver
Charles Lane
Stephen Madaris
Sean McDermott
Larry Minton
Ken Neufeld
Marvin Neumann
Jay Pearce
Daniel Plaster
Kirk Prather
George Sterne
John St. Marie
Mallory Walker

SINFONIA ORCHESTRA

VIOLIN I

Ralph Morrison,
Concert Master
Jayme Miller,
Assistant
Concertmaster
Tamara Chang
Mario De Leon
Kirsten Fife
Patricia Johnson
Liane Mauntner
Frances Moore
Claudia Parducci
Guillermo Romero
David Stenske
Margaret Wooten

VIOLIN II

Steven Scharf,
Principal
Kenneth Barnd
Nicole Bush
Juliann French
Jeffrey Gauthier
Jennifer Johnson
Lisa Monte
Carolyn Osborn
Florence Titmus
Elizabeth Wilson

VIOLA

Kazi Pitelka,
Principal
Keith Greene
Scott Hauptert
Jane Lery
Karen Loewi
Margot Mac Laine
Diane Reedy
Victoria Miskolczy

CELLO

John Walz, *Principal*
Deloras Bing
Virginia Burward-
Hoy
Rowena Hammill
Roger Lebow
Nadine Hall

BASS

Margaret Storer,
Principal
Ann Atkinson
Peter Doubrovsky
Frances Liu

FLUTE

Geraldine Rotella,
Principal

Sara Orme-Weisz
Gary Woodward

OBOE

Joel Timm,
Principal
John Ralston
Electra Reed

CLARINET

Gary Boyver,
Principal
Michael Grego
Stephen Piazza

BASSOON

Norbert
Nielubowski,
Principal
Michele Grego

HORN

Steven Becknell,
Principal
Mark Adams
Heather Kueker
Diane Muller

TRUMPET

Roy Poper, *Principal*
William Bing
Kenneth Larsen

TROMBONE

James Sawyer,
Principal
Alvin Veeh,
Terry Cravens

TUBA

Horman Pearson

TYMPANI

Thomas Raney

PERCUSSION

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Dear Friends of the Master Chorale,

Welcome to the final concert of the 1992-93 season of the Los Angeles Master Chorale. We wish, in particular, to welcome the members of Chorus America who are with us this evening.

The Los Angeles Master Chorale Associates, a volunteer support group of the Los Angeles Master Chorale, has provided continuous service to the renowned choir since its beginning in 1964. The Master Chorale Associates offers its members numerous volunteer opportunities related to the choir's concert and educational outreach programs as well as to its general operations.

For the past six years, the Associates have provided the Curtain Raiser Preview Dinners which feature lectures by distinguished musicians and musicologists in the Dorothy Chandler Pavilion prior to Chorale concerts. The Associates also host receptions in private homes throughout the year thus providing its members the opportunity to meet Maestro Salamunovich, singers from the Master Chorale and special guest artists.

Membership in the Los Angeles Master Chorale Associates is open to all season subscribers. Annual dues are a modest \$35.00. Join and experience the joy and pride of contributing to the Los Angeles Master Chorale concerts.

Enjoy tonight's performance!

Phyllis L. Rothrock, *President*
Los Angeles Master Chorale Associates

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