

LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

Paul Salamunovich
Music Director

Roger Wagner • Founder

LOS ANGELES MASTER CHORALE

XXX

30TH ANNIVERSARY SEASON
1993 - 1994

SUNDAY, MARCH 27, 1994 AT 7:30 P.M.

CURTAIN RAISER PREVIEW at 6:30 P.M.

A panel discussion with choral directors from the represented schools.

DOROTHY CHANDLER PAVILION

PAUL SALAMUNOVICH, CONDUCTOR

Sound of the Ages

William Beck, Organist
Master Michael Waring, Soprano
Michael Horton, Tenor

Robert Hunter, Pianist
Kathryn Stewart, Alto
John Klacka, Countertenor

Stephen Grimm, Baritone

California State University, Fullerton – Dr. Vance Wolverton, Director

California State University, Long Beach – Dr. Lynn Bielefeldt, Director

California State University, Los Angeles – Dr. William Belan, Director

California State University, Northridge – John Alexander, Director

The Claremont Colleges – Michael Deane Lamkin, Director

Loyola Marymount University – Dr. Mary Breden, Director

University of California, Los Angeles – Donald Neuen, Director

MISSA BREVIS

Leonard Bernstein
(1918-1990)

Kyrie
Gloria
Benedictus
Agnus Dei
Dona nobis pacem

Soloist: John Klacka, *Countertenor*

REJOICE IN THE LAMB

Benjamin Britten
(1913-1976)

Soloists:
Master Michael Waring, *Soprano*
Kathryn Stewart, *Alto*
Michael Horton, *Tenor*
Stephen Grimm, *Baritone*

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

LOS ANGELES MASTER CHORALE

LOS ANGELES MASTER CHORALE – COLLEGIATE CHORALE

MUSIC SPREAD THY VOICE AROUND

George Frederic Handel
(1685-1759)

GOTT IST UNSRE ZUVERSICHT

From Wedding Cantata #197

Johann Sebastian Bach
(1685-1750)

LET THY HOLY SPIRIT

Pavel Tschesnokov
(1877-1944)

SEE THE CHARIOT AT HAND

Ralph Vaughan Williams
(1872-1958)

ALLELUIA

Randall Thompson
(1899-1984)

I WANT JESUS

Jester Joseph Hairston
(b.1901)

DOMAREDANSEN

Swedish Folksong
arr. Bengt Hallberg

SHENANDOAH

American Sea Shanty
arr. James Erb
(b.1927)

DONA NOBIS PACEM

From Mass in B Minor

Johann Sebastian Bach
(1685-1750)

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.

THIS EVENING'S CONCERT IS MADE POSSIBLE WITH A GENEROUS GRANT FROM THE LOS ANGELES TURNERS, SUPPORTING THE ARTS AND ATHLETICS IN LOS ANGELES FOR OVER 100 YEARS.

The Los Angeles Master Chorale gratefully acknowledges 91.5 KUSC FM for its outstanding service to the cultural community of Southern California.

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Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance: use the Artist's Entrance at 135 North Grand Avenue. / Use of tape recorders, telephones, beepers and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / Programs and artists subject to change. / Patrons cannot be paged during a performance.

PROGRAM NOTES

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

In 1955, Leonard Bernstein (1918-1990) composed French and Latin choruses as incidental music for the play *The Lark* adapted by Lillian Hellman from Jean Anouilh's French original on the trial of Joan of Arc. Because Bernstein's music harkened back in style to the medieval era, Robert Shaw, after attending an early performance of *The Lark*, suggested to Bernstein that with some changes and additions, he could create an effective *Missa brevis*. In 1988 (33 years later), Bernstein fulfilled his colleague's suggestion in honor of Shaw's retirement as Music Director of the Atlanta Symphony and Chorus. The *Missa brevis* is scored for a cappella mixed chorus, countertenor solo and incidental percussion. With the exception of the chimes, the use of percussion is optional.

While at sea in 1943, Benjamin Britten (1913-1976) composed *Rejoice in the Lamb* as he returned to Britain from the United States during World War II. It was composed to celebrate the golden jubilee of the consecration of St. Matthew's Church in Northampton. With consummate skill, Britten captured the deeply religious character of *Jubilate Agno* (*Rejoice in the Lamb*), a poem by the half-demented Christopher Smart, written as he was detained in a 17th century asylum. Comprising ten segments, the poem is a curiously chaotic mixture of the biblical, Smart's own contemplative musings on the glory of creation, his own treatment in the asylum as similar to the sufferings of Christ (whom Smart refers to as "My Saviour"), and on the harmony of the universe. English musicologist Percy Young noted of *Rejoice in the Lamb*, the *Festival Te Deum*, and *St. Nicholas*, that "religious faith should not be afraid of spiritual exaltation."

George Frederic Handel's (1685-1759) chorus "Music Spread Thy Voice Around" appears in the third act of his oratorio *Solomon* as part of the king's entertainment for the Queen of Sheba. After 1749, Handel, as was his prac-

tice, modified the chorus's constituent elements providing a solo part for King Solomon to introduce it. However, for performance outside the oratorio, the first version with its sixteen measure introduction and five-part chorus provides a better option.

Modern research places the composition of Johann Sebastian Bach's (1685-1750) ten movement *Wedding Cantata 197* in 1742. Its lavishly festive character indicates it was composed to grace the nuptials of an exalted but unknown couple. The cantata's opening movement "Gott ist unsre Zuversicht" presents remarkably brilliant trumpet flourishes leading into a festive choral fugue. Somewhat unusual for such an introductory chorus is its A-B-A or *da capo* (first theme, second theme, repeat of first theme) structure, further enhancing its solemnity. The chorus' words express the joyful certainty that God will lead everything to its best possible conclusion if trust is placed with him.

Pavel Tschesnokov (1877-1944), according to Vladimir Morosan (prominent historian of Russian choral music), was long associated with the Moscow Synodal School of Church Singing. A prolific composer, his qualifications and experience as a conductor enabled him to create sensitive motets out of simple Russian chants, here exemplified by his *Let Thy Holy Spirit*.

Ralph Vaughan Williams (1872-1958) composed his "See the Chariot at Hand," a wedding poem of Ben Jonson, for his opera *Sir John in Love*. He subsequently excerpted the chorus from the opera and incorporated it into his cantata *Windsor Forest*. The poem's fulsome imagery, so adroitly and exquisitely set by Vaughan Williams, describes the beauty of the bride riding by in her wedding carriage for all to admire.

Randall Thompson (1899-1984) composed *Alleluia* at the request of Serge Koussevitsky, famed music director of the Boston Symphony Orchestra. It premiered at the opening exercises of the now-famed Berkshire Music Center on July 8, 1940 by the Center's inchoate student-body choir under the direction of G. Wallace Woodworth.

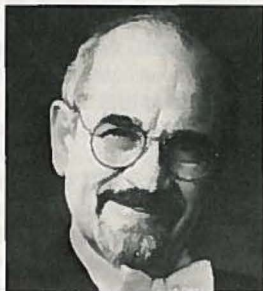
A graduate of Tufts University and the Juillard School of Music, Jester Joseph Hairston (b. 1901) received invaluable training as assistant conductor, for thirteen years, of the famed Hall Johnson Negro Choir. As conductor of his own singers, he subsequently arranged music for such early movies as *Lost Horizon*. He has been a radio, movie and television actor, a highly sought-after lecturer and a world-touring choral conductor. His prolific and authentic arrangements of spirituals exhibit deep sensitivity, here illustrated in *I Want Jesus*.

The late Norman Luboff found numerous treasures in the folk music of his native Sweden. He also graced the work of other arrangers of such music with his adroit translations. *Domaredansen*, arranged by the Swedish composer Bengt Hallberg, exhibits a lively folk-dance that is sprightly and exuberant with a fast "boogie-woogie" rhythm full of simple joy.

Shenandoah, the most famous of American sea shanties, boasts for its beloved melody several texts, the origins of which are obscure. Shanties served to coordinate the work of sailors as they got the great windjammers under way, weighing anchor, or hoisting and trimming the sails. "Shenandoah" may have been a name derived by the sailors from that of an Indian princess. Its beautiful melody has attracted innumerable arrangements, of which that of composer James Erb (b. 1927) has enjoyed artistic and lasting success.

Dona nobis pacem is the final movement in Bach's *Mass in B Minor*. Together with the *Osanna*, *Benedictus* and *Agnus Dei*, it probably was composed between 1748 and 1749, when the near-blind Bach decided to fill-out and complete the original *Missa brevis* (*Kyrie* and *Gloria*) of 1733. This *Missa brevis*, the subsequently composed *Symbolium Nicenum* (*Credo*) and the *Sanctus*, together with the above mentioned *Osanna*, *Benedictus* and *Agnus Dei* comprise what is now known as the *Mass in B Minor*. This *Mass* was to leave to posterity a definitive summary of Bach's sovereign choral art, as he had done instrumentally in the open-scored *Art of the Fugue*.

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 1993-1994 season marks his third at the helm of this renowned choir.

His association with the 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 of the Chorale in 1975 and 1986. During his career, Salamunovich has conducted choruses, workshops and seminars throughout North America, Europe and Australia and has prepared choirs for such notable conductors as Stravinsky, Wallenstein, van Beinum, Ormandy, Solti, Mehta, Shaw, Salonen

and Rattle. He has also conducted the Master Chorale for motion picture soundtracks, the most recent being *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, serving as such until his appointment as Music Director of the Chorale. He also holds honorary doctorates from both the University of St. 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 St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. Under his direction this choir has also recorded soundtracks for motion pictures and has been featured in several televised specials. In 1988, the St. Charles Choir became the only American choir ever to be invited to sing the Mass for the Feast of Sts. Peter and Paul at the Vatican, where they performed the Vaughan Williams *Mass in G Minor*, with the Pope presiding, for the investiture ceremony of new cardinals and archbishops from throughout the world.

Salamunovich also continues to lead the St. Charles Children's Choir, which has performed with the Master Chorale, the Los Angeles Philharmonic, and the San Francisco and New York Opera Companies. Under his aegis, they also recorded the classic Walt Disney album "It's a Small World".

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



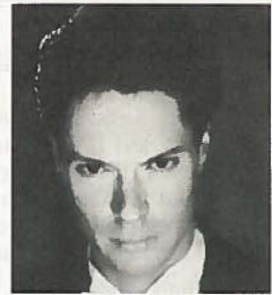
WILLIAM BECK, *Organist*, is Organist and Director of Music at St. Cyril of Jerusalem Church in Encino where he directs a prestigious concert series. He has performed with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Roger Wagner Chorale, Joffrey Ballet, Pasadena Chamber Orchestra, Long Beach Symphony, the William Hall Chorale and the Los Angeles Master Chorale. He has taken five concert tours of Europe and England and has been presented in recitals across the United States. He has performed for religious leaders all over the world including Pope John Paul II, Cardinal Roger Mahony

and the Dalai Lama. Beck, who studied in Paris with Marcel Dupré and André Marchal, was the winner of the Organ Playing Competition of the Los Angeles Chapter of the American Guild of Organists three times. He was the winner in 1969 of the Far-Western Regional Competition. His recording career includes a solo performance with Luciano Pavarotti on the London label, recordings on Delos with Roger Wagner and numerous recordings for OCP Publications. He is organist at Wilshire Boulevard Temple in Los Angeles in addition to being organist for the Los Angeles Master Chorale.



ROBERT HUNTER, *Pianist*, has an impressive history in choral music. While still a student at USC, he was recruited by Roger Wagner to be pianist for what eventually became the Roger Wagner Chorale. Under Wagner's direction, Mr. Hunter made his debut in the venerable Philharmonic Auditorium performing the Mozart *D Minor Piano Concerto*. (On the same program, Wagner conducted his first performance of the Mozart *Requiem*.) Meanwhile, Mr. Hunter continued his studies in orchestration and arranging with Mario Castelnuovo-Tedesco. Later in New York, pursuing a classical career, he was persuaded by Carol Channing to become her conductor-pianist-arranger, a collaboration that led to fifteen years on Broadway, in London and eventually - with Nelson Eddy - to Australia. When he returned to Los Angeles, Mr. Hunter resumed his association with Roger Wagner and toured with his Chorale in the United States, Canada, Russia, the Baltic countries, and Israel. He continued his long association with Paul Salamunovich at Loyola Marymount University and during this period began publishing numerous choral works, many of which have gained national stature. He is currently the Associate Organist at Saint Charles Borromeo Church in North Hollywood as well as the accompanist for the Los Angeles Master Chorale.

JOHN KLACKA, *Countertenor*, was born in Minnesota and received his B.A. in Music from the College at Purchase in New York. Active in the Los Angeles music scene, Mr. Klacka currently sings with the Los Angeles Master Chorale and the Los Angeles Music Center Opera Chorus. He is the Tenor soloist at St. Alban's Episcopal Church in Westwood. He



recently received a review in the *Los Angeles Times* praising his "sweet light lyric tenor" in Rossini's *Stabat Mater*. Other featured solo performances include Bach's *St. John Passion* and the *Mass in B Minor*, Dvořák's *Stabat Mater*. Klacka was the tenor soloist in the Los Angeles Master Chorale's Messiah Sing-Along in December of 1992 as well as appearing in Mozart's *Vesperae solennes de Confessore* and Haydn's *Missa in angustiis* in February of this year.

In addition to a busy performance schedule which has included recitals and concerts on both coasts, Mr. Klacka has recorded choral work for several motion pictures, including *Dracula* and *Intersection*. Mr. Klacka was the featured soloist for the closing credit track for the movie *SAVED*.

A practicing designer, Mr. Klacka holds a M.A. in Architecture from Southern California Institute of Architecture.



MICHAEL WARING, *Soprano*, is 12 years old and has had an active musical career since the age of six when he began appearing as soloist during the Christmas services at Mary Star of the Sea Church in San Pedro. Since that time he has performed extensively throughout the South Bay area singing solo repertoire in several languages for various church, college and community programs.

In December, 1993 he made his opera debut singing the role of Amahl in several productions of Menotti's *Amahl and the Night Visitors*, produced and directed by Natalie Limonick. In October, 1993, he joined the Los Angeles Master Chorale presentation of Mendelssohn's *Elijah*, singing the role of the Youth.

At age seven, he was first place winner in the Open Vocal Division of the Southwest Youth Music Festival. In 1992 he sang the role of Winthrop in "The Curtain's Up" production of *The Music Man* and was treble soloist with

Paul Salamunovich and the Master Chorale for the soundtrack to the movie *Leap of Faith*. In 1993, he was winner in the 17th International Young Artists Peninsula Music Festival and performed a recital at the Norris Theatre in Palos Verdes.

His private studies have included cello, ballet, piano and tap dancing. He is actively involved in sports and his free time is spent listening to a wide variety of music, building with legos, and watching classic comedy and dance films.



KATHRYN STEWART, Alto, a native of Oklahoma, attended Tulsa University and majored in Oboe Performance. After graduating, she attended Yale University majoring in Opera Studies. Miss Stewart is in her third season with the Los Angeles Master Chorale. An experienced soloist, she performed in the Master Chorale's Messiah Sing-Along in December of 1993 and has been a featured artist with the Phoenix Symphony, Santa Fe Chamber Music Festival, Colorado Springs Symphony and others. Her New England performances of Brahms' *Alto Rhapsody* were highly acclaimed, as were her New York performances of Mozart's *Requiem*. In the Spring of 1993, she toured nationally as an Allied Artists soloist, and was a finalist in the 1993 Zachary National Vocal Competition. She was the contralto soloist in the Master Chorale's presentation of Mozart's *Vesperae solennes de Confessore* and Haydn's *Missa in angustis* in February, 1994.

In addition to the Master Chorale, Miss Stewart appears regularly with the Los Angeles Music Center Opera and Opera A La Carte, America's foremost Gilbert and Sullivan touring company. She has performed the title role in *Carmen*, Cornelia in *Julius Caesar* and Pitti-Sing in *The Mikado*. Miss Stewart is engaged this Spring to sing the Mother in *The Consul* with Pacific Repertory Opera, Pitti-Sing in *The Mikado* with The Guild Opera Company and as Alto soloist in *Messiah* with the Cambridge Singers.

MICHAEL HORTON, Tenor, is known to European audiences as Monsieur André and Monsieur Reyer from the Hamburg production of the *Phantom of the Opera*, starring Peter Hoffmann and directed by Hal Prince. He also



starred as Gus Growltiger in the Hamburg production of *Cats* for two years. No stranger to the opera and concert stages of the world, Mr. Horton has appeared in Berlin, Salzburg, Milan, London, Edinburgh and Amsterdam. He has most recently been seen in concert with the San Diego Symphony and the Pacific Symphony as well as a Carnegie Hall appearance with duo-pianists Hodges and Howard. He has appeared in the United States in such opera roles as Count Almaviva in *Il barbiere di Siviglia* and Tonio in *La fille du régiment* for such companies as Pittsburgh Opera Theatre, Pittsburgh Opera, Lake George Opera Festival and Cincinnati Opera.

Educated at Birmingham-Southern and at the University of Cincinnati-Conservatory of Music, Mr. Horton has been the recipient of a Corbett Foundation Fellowship for graduate studies and a Metropolitan Opera National Council prize. He is in his first season with the Los Angeles Master Chorale. He is also the Tenor soloist at All Saints' Episcopal Church in Pasadena.

Michael Horton is also a puppet voice creator on *Mister Rogers' Neighborhood* where he's enjoyed a ten year affiliation as characters Betty Okanak Templeton, James Michael Jones and Old Goat.



STEPHEN GRIMM, Baritone, has performed throughout Southern California both as a pianist and vocalist. A finalist in the 1985 Opera Guild Auditions, Mr. Grimm has sung over fourteen operatic roles including Peter in the Guild Opera production of *Hansel and Gretel*, and Marcello in the UCLA Opera production of *La Bohème* in 1982. He appeared as Prince Charming in the Los Angeles Philharmonic's Disney Spectacular at the Hollywood Bowl and in 1991, as the High Priest in Bach's *St. Matthew Passion* conducted by

Peter Schreier at the Dorothy Chandler Pavilion. Mr. Grimm was soloist with the Los Angeles Master Chorale in Vaughan Williams' *Mass in G Minor* in the spring of 1993 and was the soloist in the Messiah Sing-Along in December, 1993. He has sung for the soundtrack of the film *Dracula* and the Julie Andrews recording of *The King and I* with the Hollywood Bowl Orchestra. An organist and choir director, Mr. Grimm is on the faculty of Thomas Aquinas College, Santa Paula.

Founded in 1964 by the late Roger Wagner, the LOS ANGELES MASTER CHORALE, under the direction of Paul Salamunovich, celebrates its 30th anniversary with the 1993-1994 season. The 120-voice Chorale is recognized as one of the nation's pre-eminent choral groups and has been described as "a major cultural asset to the City (Los Angeles)", by Martin Bernheimer, Music Critic for the Los Angeles Times. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States.

Since its inaugural performance in the Dorothy Chandler Pavilion on January 27, 1965, the Master Chorale has continued to present its own concert series with its orchestra, the Los Angeles Sinfonia. As the resident chorus of The Music Center of Los Angeles, the Master Chorale also serves as chorus for the Los Angeles Philharmonic and, for two productions each season, the Music Center Opera. It has appeared with many of the world's leading orchestras during tours of the United States and the Soviet Union and was invited, in 1973, to sing with Eugene Ormandy's Philadelphia Orchestra at the Presidential inauguration concert at the Kennedy Center.

The Master Chorale has commissioned and performed many world premieres, the latest being Lalo Schiffrin's *Cantares Argentinos* (1992-1993). During this 30th anniversary season, the Chorale will present seven concerts, two *Messiah Sing-Alongs*, and the "Albert McNeil Jubilee Singers" as guest choir. Highlights will include Mendelssohn's *Elijah*; "An American Collection" featuring Morton Gould's *Tolling* and *Solfegging* along with a commissioned work by David Baker; appearances by actress Rhonda Fleming as narrator for *The Christmas Story*; a concert of major works by Mozart and Haydn; an evening of "Choral Masterpieces" during which the Chorale will be joined by members of seven Southern California university choirs during the second half; and finally, the *Carmina Burana* of Orff and *Nänie* of Brahms. The season will emphasize the Chorale's virtuosity with repertoire that ranges from the classic to the Broadway stage.

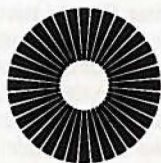
In March of 1993 the Chorale was the featured choir at the Biennial National Convention of the American Choral Directors

LOS ANGELES MASTER CHORALE

Association held in San Antonio, Texas and, in June, 1993 hosted the prestigious Chorus America National Conference. Members of the Master Chorale also appeared on the international broadcast of the 1993 Grammy Awards ceremony. Under Maestros Esa-Pekka Salonen, John Mauceri, André Previn, Carlo Maria Giulini, and Zubin Mehta, the Chorale has made ten recordings with the Los Angeles Philharmonic and the Hollywood Bowl Orchestra.

The Chorale's extensive education and outreach programs serve more than 16,500 students throughout Southern California with a special in-school touring program and the largest annual High School Choir Festival in the State.

Roger Wagner, the Master Chorale's first Music Director, served in that capacity until 1986 after which he became Music Director Laureate until his death in September, 1992. John Currie of Edinburgh, Scotland, led the Chorale from 1986-1991. Paul Salamunovich was appointed Music Director in 1991 as only the third maestro to lead the Master Chorale.



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LOS ANGELES MASTER CHORALE

Soprano Samela Beasom Vicky Y. Brown Pamela Chapin Martha Cowan Saundra Hill Marie Hodgson Elissa Johnston Cathy Larsen Lesley Leighton Virenia Lind Marti Pia Holly Ristuccia Gina Surratt Duanna Ulyate Inyong Um Nancy von Oeyen	Alto Natalie Beck Kimberly Bernhardt Sarah Bloxham Leanna Brand Sally Etcheto Amy Fogerson Michelle Fournier Eileen Holt Kyra Humphrey Nancy O'Brien Claudia Sobol Kathryn Stewart Nancy Sulahian Mary Ella Van Voorhis Diana Zaslove	Tenor Scott Blois Mark Burroughs John Dennison John French Paul Gibson Jody Golightly Tim Hewitt Michael Horton John Klacka Charles Lane Marvin Neumann Jay Pearce Daniel Plaster George Sterne Fred Winthrop	Bass Mark Beasom Mark Beckwith Jim Drollinger Bruce Goldes Stephen Grimm Paul Hinshaw Lewis Johnson Edward Levy Robert Lewis Roger Lindbeck Ray McLeod John Reinebach Phil Saunders David Schnell Mark Sumner Burman Timberlake
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CSU LOS ANGELES Soprano Jessica Angus Susan Hahn Tenor Rudy Lopez Bass Timothy Bruneau Albert Eddy	CSU NORTHRIDGE Soprano Jennifer Berchak Alto Mary C. Carr Tenor Mark Jowett Bass Danny Thomas	UCLA Soprano Juliana DiGiacomo Amy Kim Heidi Kim Minsun Lee Alto Jennifer Bell Esther Dirnberger Irene Kim Donna Smith	THE CLAREMONT COLLEGES Soprano Andrea Bell, Scripps College Anna DeMichele, The Claremont Graduate School Alto Barbara Durost, The Claremont Graduate School Tenor Derek Parks, Pitzer College Darryl Young, Harvey Mudd College

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LOS ANGELES MASTER CHORALE

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The Los Angeles Master Chorale is a member of Chorus America, American Arts Alliance, Downtown Arts Partnership, American Council for the Arts, Association of California Symphony Orchestras, California Confederation of the Arts.

The Box Office is staffed by members of I.A.T.S.E. Local 857, Treasurers and Ticket Sellers.

Dear Friends of the Master Chorale,

You are cordially invited to attend the Master Chorale Associates' Fifth Annual Choir Festival which will occur on Wednesday, April 20, 1994 at Marsee Auditorium at El Camino College. If you are interested in attending, please contact Gloria Moore at 213/933-0729. Monetary contributions are also greatly needed and very much appreciated. They may be sent to Master Chorale Associates, c/o Mrs. Gloria Moore, 421 South Norton Avenue, Los Angeles, CA 90020.

Your support, either as a volunteer on the day of festival, April 20, or at the two area rehearsals on Saturday, March 12 at West High School, Torrance or on Saturday, March 26 at Glendale High School would be a wonderful and exciting experience for you as a choral music devotee.

Over 800 students from high schools in the greater Los Angeles area will participate in this annual Choir Festival conducted by Maestro Paul Salamunovich. Choirs participating are Banning High School, Wilmington; Bellflower High School; Bishop Amat High School, La Puente; California Academy of Mathematics and Science, Carson; Carson High School; Chadwick School, Palos Verdes Peninsula; Crescenta Valley High School, La Crescenta; El Segundo High School; Glendale High School; Hamilton High School Academy of Music, Los Angeles; William F. Hart High School, Newhall; Hollywood High School Performing Arts Center; Los Angeles High School for the Performing Arts; Leuzinger High School, Lawndale; Mayfield Senior School, Pasadena; St. Francis High School, La Cañada; North High School, Torrance; North Hollywood High School; Rio Hondo Preparatory School, Arcadia; San Pedro High School; Upland High School; Van Nuys High School; and West High School, Torrance. The listing of the names reflects the diverse geographic representation of the participants.

The High School Choir Festival is designed to support and enhance music programs for secondary school choirs in the greater Los Angeles area. The festival is distinguished by the fact that all high schools may participate, not just a select few. Emphasis is placed on the students singing in a combined choir which is not adjudicated. A professional venue is provided in a multi-cultural setting as students of diverse ethnic background sing together under the direction of an outstanding master teacher in the field of choral music, Paul Salamunovich.

Bonnie Grinstead, *President*
Los Angeles Master Chorale Associates

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