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presents the

LOS ANGELES MASTER CHORALE
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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.

LOS ANGELES
MASTER CHORALE
AND SINFONIA ORCHESTRA

1996

Paul Salamunovich • Music Director

1997

Sunday, February 9, 1997 at 7:30 p.m.
Curtain Raiser Preview at 6:30 p.m. with Bonnie Grice
DOROTHY CHANDLER PAVILION

PAUL SALAMUNOVICH, CONDUCTOR

K K G O 105.1 FM MEDIA SPONSOR

A CHORAL PASSPORT

FOLK SONG SETTINGS OF THE MASTERS

- | | | |
|---|---------------------------------------|--|
| The Dance
From the <i>Bavarian Highlands</i> , Op.27 | | Edward Elgar
(1857-1934) |
| German Folk Songs
In the Night
I'd Enter Your Garden
The Fiddler
How Sad Flow the Streams
I'm Going Away
The House Stands 'neath the Willows' Shade | | Johannes Brahms
(1774-1856) |
| Es gingen zwei Gespielen gut
from <i>Three Folk Songs</i> , Op.49 | (Two Playmates Walked Across a Field) | Arnold Schönberg
(1874-1951) |
| The Wedding Ring Op. 32, No.9 | | Moravian
Antonin Dvořák
(1841-1904) |
| English Folk Songs
The Turtle Dove | Dwayne Condon, Tenor | arr. Ralph Vaughan Williams
(1872-1958) |
| I Love My Love | | arr. Gustav Holst
(1874-1934) |
| Old American Songs
Zion's Walls
Long Time Ago
The Boatmen's Dance
The Little Horses
Ching-a-ring Chaw | Jim Drollinger, Baritone | adapt. Aaron Copland
(1900-1990)
arr. Glenn Koponen
arr. Irving Fine
arr. Irving Fine
arr. Raymond Wilding-White
arr. Irving Fine |

INTERMISSION

INTERNATIONAL FOLK SONGS

SLOVAKIA

Kde Sú Krávy Moje

(Where Are My Cows ?)

arr. H. A. Schimmerling

RUSSIA

Kolokolchik

(The Little Bell)

Dwayne Condon, Tenor

arr. Alexander Sveshnikov

NIGERIA

Ye Ke Omo Mi

(Sleep Now My Babies)

Lullaby

arr. Leonard de Paur

SPAIN

Ayer te he visto

(I Saw You Yesterday)

James Drollinger, Baritone

Andalusian

arr. Roger Wagner

ASIA

Itsuki No Komori Uta

(Itsuki Lullaby)

Japanese

arr. Francis H. Baxter

Ahrirang

(Legendary Hill in Korea)

Korean

arr. Robert De Cormier

ISRAEL

Hi-ney ma Tov

Ya Ba Bom

(How Good It Is)

(There Shall Be Peace)

arr. Maurice Goldman

arr. Maurice Goldman

LATVIA

Who Is Crying?

arr. Mack Wilberg

FRANCE

Le Baylère

("Baylère" the sound of the shepherds)

Auvergne

arr. Goff Richards

Alouette

(The Lark)

arr. Robert De Cormier

IRELAND

Londonderry Air

arr. Arthur Frackenpohl

CANADA

A La Claire Fontaine

(Beside a Sparkling Fountain)

French Canadian

arr. Robert De Cormier

Feller From Fortune

Newfoundland

arr. Harry Somers

AMERICAN

Ezekiel Saw de Wheel

Spiritual

arr. William Dawson

Down in the Valley

arr. George Mead

Cindy

arr. Mack Wilberg

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

PROGRAM NOTES

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

This evening's concert presents a panoramic overview of folk music from around the world in well-crafted choral arrangements.

In 1895 Edward Elgar launched his successful career with the publication of a set of six songs entitled *Scenes from the Bavarian Highlands*. These songs were written during three vacations spent with his wife Alice in Garmich Partenkirchen, Bavaria. Alice, in striking artistic collaboration with her husband, provided English translations redolent of the spirit of the original Bavarian folk poetry. The songs reflect the heartiness and warmth of these mountaineers. *The Dance*, set in Sonnenbischel north of Garmish and in sight of the majestic Zugspitze, immediately draws us into the jollity of the peasant dancers.

From his earliest years, Johannes Brahms exhibited a strong interest in early art music and German folksong. In his study of both these art forms he was wide-ranging and systematic. Between the late 1840's and the mid-1890's Brahms produced over two hundred folksong arrangements, generally for unaccompanied voices or for voice(s) and piano. His most numerous arrangements arose in the late 1850's and 1860's due to the need to provide music for those choirs he conducted in the vicinity of his native Hamburg.

The six folksongs presented tonight provide an excellent variety of approach to the demands of the texts, here sung in English for their more immediate enjoyment. They serve this evening as a modest contribution to the commemorative centenary of Brahms' death, April 3, 1897.

In 1948 Arnold Schoenberg reworked his previous Op. 29 *Three Folk Songs*, of which "Es gingen zwei Gespielen gut" (Two Comely Maidens) was the most elaborate. In the 1948 Op. 49 he modified its earlier setting of complex variations on the theme with a less intricate one, allowing the original melody to emerge in a more general texture of variation.

The Wedding Ring is one of nine Moravian songs set by Dvorak in

1876. It depicts a happy wedding party sailing on the Danube toward the wedding ceremony. The groom has forgotten to bring the wedding ring, but the day is saved when mother produces one.

Ralph Vaughan Williams wrote his exquisite *The Turtle Dove* for male solo and unaccompanied mixed chorus probably in 1924. In the exceedingly productive period between 1919 and 1934 he contributed an immense variety of works in all areas of composition except chamber music. Folksongs and church music, such as his great *G Minor Mass*, found themselves side by side with some of his most penetrating masterpieces such as *A Pastoral Symphony*, his Fourth Symphony, and the opera *Riders to the Sea*. Vaughan Williams is regarded as one of the great pioneer collectors of English folk songs.

Gustav Holst always encouraged aspiring composers, musicians and singers, often regardless of demonstrated talent, and through his unorthodox teaching methods. For several years, while he composed his famed *The Planets*, one of his annual projects up to 1918 was to hold informal music festivals for three days in the Church of Thaxted in Essex, where he welcomed anyone who came to play or sing. Probably in 1916, for one of these festivals, he composed the Cornish song *I Love My Love*. His deep love of folksongs influenced and transformed his method of setting English words to music. Like Vaughan Williams, he was a pioneer collector.

Aaron Copland collected, edited and adapted two sets of *Old American Songs* in 1950 and 1952. Some of these songs reach back to their origins in the 1830's, such as the minstrel song *Ching-a-Ring Chaw. Long Time Ago*, a ballad, sets forth with exquisite melody a lament for a lost beloved. Some, such as *Zion's Walls* and *The Boatman's Dance*, were composed by J.G. McGarry (1842) and D. Emmett (1843) respectively. All of these Songs have received excellent arrangements from Copland's colleagues.

The Slovakian *Kde Sú Krávy Moje* exhibits that typical rhythmic and dynamic contrast and vitality inherent in Slavic song. This fine example

depicts a cowgirl awakened from her nap only to search for her strayed cows, Tchernoooshe, Belusha and Strakoosha.

Alexander Sveshnikov earned an international reputation as Director of the Academic Choir of Russian Folksong, a position he assumed in 1941. His artistic arrangements and work earned for him the titles "People's Artist" and "Hero of Socialist Labor."

There are three basic groups of folk music in Nigeria reflecting the three cultures prevalent there, the Hausa, the Yoruba and the southwestern Igbo. In the coastal regions where large towns existed, Western influences resulted in a number of hybrid musical forms and styles. The Igbo, moreover, encouraged their amateur musicians to specialize in either vocal or instrumental music. Both the Yoruba and Igbo manifest in the folk music integration with religious occasions, traditional or Christian.

Due to the numerous and diverse cultural influences bearing on the Iberian Peninsula since ancient times, Spanish folk music is regionally varied and very extensive. Folk music generated by the tasks and recreations of daily life with their accompanying annual festivals, survived longer in Spain than in other European countries. Moreover, folk music and art music from the Middle Ages through every century to the present exerted strong mutual influence. This interaction is seen in the famed *Cantigas* of the Castilian King Alfonso the Wise in the early 14th century. The process has continued to attract Spanish composers to the present.

Japanese folk music, resting on traditions of courtship, winter and spring festivals, agricultural rites, cloth bleaching, rice pounding, grain grinding and sake brewing, dates back to the 8th century, although some 4500 such songs reach into the 4th century. These have survived, and selections are performed every year at the Imperial New Year song party.

Modern Japanese folk songs were composed between 1603 and 1868, influenced by Japanese theatrical genres such as Kabuki. Urbanization has served to make some songs popular while others, in view of changed social

conditions such as diminished agriculture, have receded in folk memory.

The delicate Korean folksong *Abhirang* depicts a lover and his beloved in a joyous hike over the mountains of Ahirang.

Mack Wilberg has achieved distinction in recent years at Brigham Young University for his excellent choral arrangements. He excerpted this lovely Latvian melody from Leonhard Deutsch's *Treasures of the World's Finest Folksongs*, providing it with a haunting arrangement dedicated to the USC Chamber Singers and their then director Rodney Eichenberger.

The folk music of Israel demonstrates its multiple sources derivative from Arab culture, the songs brought by the late 19th century Jewish settlers, and the cultures rooted in the Ashkanazy and Sephardic origins of immigrants, especially after Israel achieved independence in 1948. Local composers after 1918 created new songs combining Oriental and Western traditions. These songs subsequently emerged as popular "melting pot" folk music, often giving expression to the longing for or rejoicing in the Jewish homeland.

In recent years, due to the musical efforts of various prominent singers, songs from the Auvergne have emerged into artistic popularity. The Auvergne is a largely agricultural area in south central France occupied by an ancient Gallic people, much given to folk festivals. *Le Baylère*, a shepherd's song, depicts guardian shepherds calling to each other across the valley.

Described as "an old French Canadian folksong," *Alouette* may have indeed been born in France. The alouette was a gentle bird and the song may have been sung while women plucked fowl. It may also have served as a voyageur's canoe song, providing a heavy beat for the paddles.

An Irish lass, Miss J. Ross, collected the famed Londonderry Air from that northern Irish county. It was first printed in the 1855 book *The Petrie Collection of Ancient Music of Ireland*. It has been fitted with numerous lyrics the most famous of which, "Danny Boy," appeared in 1913. This evening's setting is entitled "Emer's Farewell," a

poem of Alfred Graves (1846-1931).

Before 1680 fewer than 7000 French immigrants came to settle in Canada. Nevertheless by 1950 some 20,000 French songs, many dating from the 17th century, had been recorded and catalogued in the Canadian National archives. These French immigrants preserved thousands of songs subsequently lost in France (Cf. above *Alouette*). They underwent, in whole or in part, modifications through the influence of different social contexts. The earliest French Canadian folksongs were those of the voyageurs, canoe-paddling explorers and fur traders who roamed the rivers of North America to the Pacific Ocean. Other sources of French Canadian folk music are found in the St. Lawrence River basin, Cape Breton, Arcadia and Gaspésie, each exhibiting specific musical characteristics.

The rollicking song *Feller from Fortune* (or *Lots of Fish in Bonavist Harbor*) achieved wide popularity since it was first collected in 1955 by Gerald Doyle of St. John's, Newfoundland, and published in his *Old Time Songs of Newfoundland*. The present arrangement was produced for the famed Canadian ensemble, the Elmer Eisler Singers. Fishing, dancing and jollity bring hapless Sally to seek the "Feller from Fortune."

African American Spirituals emerged from the songs of the beleaguered slaves and form the largest body of American folksong surviving into the 20th century. Continuing scholarly research disputes whether the Black Spirituals found their origins in European sources emanating from the numerous published 18th and 19th century hymnals such as that of the famed Isaac Watts (1674-1748), or from purely African origins. In all likelihood, exchanges between Black and White traditions were considerable. The Black Spiritual served as a source of strength, consolation and vision, both during slavery and after abolition. William Levi Dawson, whose long period as Director of the Tuskegee Institute Choir accounted for his superior and idiomatic arrangements of Spirituals, is one of the foremost practitioners of this art.

Harlan County, Kentucky, provided

George Mead with the tune for his vastly popular arrangement of the folksong *Down in the Valley*. It elicits a true American flavor of longing for and delight in the Beloved through the lyrical refinement of the male chorus.

Folk song and folk dance have always gone hand in hand. In America its most popular form was the Square Dance, derived from English patterns and originating with farmers at various seasonal work occasions such as husking bees, which took place in barns and grange halls. Accompanied by fiddles, accordians and other instruments, it was led by a caller who sang forth the calls for the dance patterns. *Cindy*, one of the best-liked square dance tunes, describes a winsomely attractive well-meaning girl who, with exuberance, enlivened the dancers.

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 to The Music Center 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 Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the California Arts Council, the National Endowment for the Arts (a Federal agency that supports the visual, literary and performing arts to benefit all Americans) and the City of Los Angeles Cultural Affairs Department. The Los Angeles Master Chorale Associates, a volunteer organization, also provides support to the Master Chorale's activities. Latecomers will not be seated until the first convenient pause in the performance. Invited guests are welcome backstage after the performance: use the Artists' Entrance at 135 North Grand Avenue. Use of tape recorders, telephones, beepers and/or cameras 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.

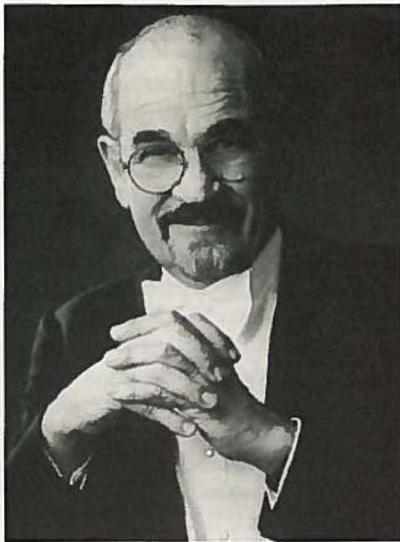
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PROFILES



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. 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 Columbia, Paramount, 20th Century Fox, Universal and Warner Bros. Recent film credits include *First Knight*, *Twister*, *Extreme Measures* and *Mars Attacks*. 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.

The award winning **LOS ANGELES MASTER CHORALE**, America's Premier Chorus, is in its 33rd 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 performed in the Dorothy Chandler Pavilion where it continues to present an annual concert series with the Sinfonia 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 and involves more than 1,000 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.



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Virenia Lind
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ALTO

Natalie Beck
Leanna Brand
Aleta Braxton
Barbara Durham
Amy Fogerson
Michelle Fournier
Sheila Murphy
Nancy OBrien
Helène Quintana
Leslie Inmann Sabedra
Nancy Sulahian
Diana Zaslove

TENOR

Edward Bruner
Rich Brunner
Mark Burroughs
Dwayne Condon
John French
Paul Gibson
Jody Golightly
Michael Horton
Charles Lane
Sal Malaki
Marvin Neumann
George Sterne

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Jim Drollinger
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Circle of Friends members become partners with each other as well as with the Master Chorale, and are directly involved with the magnificent choral art. This creates the foundation of strength that enables Maestro Salamunovich and his singers to continue performing award-winning choral music.

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**LOS ANGELES
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& Sinfonia Orchestra**

Paul Salamunovich · Music Director

FEBRUARY 1997

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In addition to thrilling audiences at the Dorothy Chandler Pavilion with the glorious sounds of choral masterworks, the Master Chorale fosters the love of choral music among students of all ages. Through the efforts of its singers and volunteers, the Chorale looks to enhancing the quality of life via the artistic expression and to developing a knowledgeable and supportive audience of the future.



Each season an octet from the Master Chorale, under the direction of Nancy Sulahian (front alto, pictured at left) gives some fifty performances at area elementary, middle and high schools. The engaging 50-minute concerts are presented in an accessible format which involves the students in "active" listening. Repertoire performed features classical works as well as international folk songs, many of which reflect the rich cultural diversity of Los Angeles. The music covers all ages—from medieval times to the modern day.

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Monday, April 7, 1997
*Dorothy Chandler Pavilion
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Plan now to join us in this wonderful day of music making.

Please see page 3 for participants.

For your enjoyment, we are pleased to present the La Cañada High School Madrigal Singers, conducted by John Kelsey, in the Lobby at intermission and following tonight's performance.

333
South Grand
Suite 480
Los Angeles
California
90071-1504
213-626-0624

HIGH SCHOOL CHOIR FESTIVAL

HIGH SCHOOL CHOIR FESTIVAL

THE GEM OF OUR EDUCATIONAL OUTREACH

The Los Angeles Master Chorale High School Festival, now in its eighth year, offers a unique opportunity for encouraging and enhancing choral music in the greater Los Angeles area high schools.

For many years high school students around the United States have been privileged to experience the unique quality of music making demanded by Salamunovich as they sing under his guidance in All State Honor Choirs. His gift for bringing the essence of the music to the center of their worlds has touched many young people and in many instances provided life changing experiences. The students of the Los Angeles area schools now benefit in much the same way as Maestro Salamunovich explores the beauty of the vocal sound, the strength of the musical phrase, and the drama of the text in each piece he performs with them.

The Choir Festival was initiated by the South Bay Chapter of the Master Chorale Associates in 1990. The first festival program was held at the Norris Theatre for the Performing Arts in Rolling Hills Estates; 400 students sang under the direction of then Music Director John Currie. Through a generous grant from the Kenneth T. and Eileen L. Norris Foundation, it became possible to move to the Dorothy Chandler Pavilion of The Music Center for the 1995 Festival.

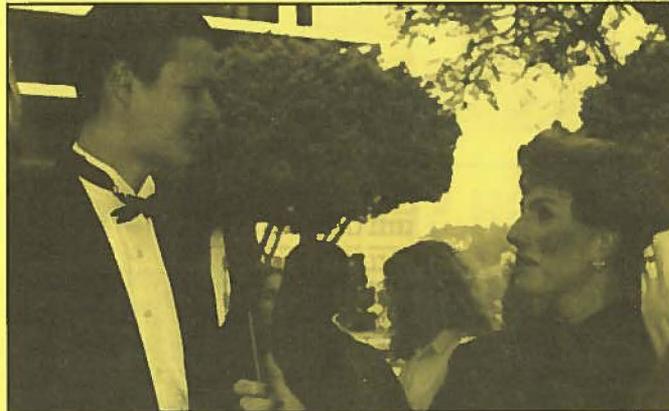
Many people have been involved in the design and ongoing success of the High School Festival. Master Chorale Associates committee members who have provided consistent leadership and assistance throughout the years of the running the festival are:



Sponsored by the Master Chorale Associates, a volunteer organization dedicated to assisting at Chorale concerts and to promoting educational growth, the Choir Festival brings high visibility to the first art—choral singing. Bonnie Grinstead, Past President of the Master Chorale Associates, reviews the line-up of activities with Festival participants.

Phyllis Rothrock and Shirley B. Nute (Co-Chairs); Charlotte Aseltine, Anna and Don Greathouse, Bonnie Grinstead, Sara McFerrin, Nancy Miller, Gloria Moore, Anne Shaw Price, Dottie Salamunovich, Elda Turnacliff, Madge van Adelsberg, Mary Waldo, and Bob Wright. Acknowledgments and gratitude must also go to the The Kenneth T. and Eileen L. Norris Foundation, Harold McAlister Charitable Foundation, TRW ECHO, the Georges and Germaine Fusenot Charity Foundation, the J.B. and Emily Van Nuys Foundation, Maureen Nunn Productions (Everyday Heroes), and the Tamura Corporation for their

continuous grant support. Such funding enables the Associates to continue to introduce high school choristers to this performing arts mecca, the Dorothy Chandler Pavilion of The Music Center, and to the beauties of choral singing.



Maureen Nunn, Producer of Everyday Heroes, interviews a Festival participant for inclusion in her nationally syndicated cable show.



Featuring choirs from diverse ethnic backgrounds, the Festival brings together over 1,000 high school singers each year for a musical event which shows immediately how music transcends language as well as cultural differences.



Following two regional rehearsals, the students and their directors arrive at the Dorothy Chandler Pavilion on Festival Day filled with much anticipation of performing great choral works under the eminent master teacher and conductor, Maestro Paul Salamunovich.

UNIVERSITY STUDENTS ARE A PART OF THE PICTURE, TOO

Although college and university students may have more opportunities to perform in outstanding choral programs and venues than some of the younger singers, the Master Chorale does not overlook opportunities to include them in season activities. Always encouraged to take advantage of Student Rush tickets, many students enjoy observing the process of choral music as well as the final product. Most Chorale rehearsals are open for observation, and university conducting and music education students from the Southern California area often come to watch Maestro Salamunovich mold the group and refine the sound for upcoming concerts. This spring a program will go into place for such students to observe the entire process of concert preparation from the first rehearsal through dress rehearsal through performance; in addition these future conductors have a chance to visit with the Chorale Music Director and to gain further insight into his philosophy of choral singing and conducting. In order to make reservations to observe a Master Chorale rehearsal or to participate in the Los Angeles Master Chorale "Process to Product" package please call the Master Chorale Office at (213) 626-0624.

In the mid-eighties, Roger Wagner and the Master Chorale initiated the Collegiate Concert as a part of their regular concert season. In March of 1994 singers from several major university choral programs were again invited to join Paul Salamunovich and the Master Chorale as performers on the concert "Sounds of the Ages." The collegiate singers met at Loyola Marymount University for three rehearsals with Paul and then two with the Chorale members prior to moving onto the stage for dress rehearsal and performance. The project provided valuable insight into the procedures of a professional chorus. While many of the university singers might spend weeks or even the course of a full semester to prepare such a program, the students experienced first hand the expectation of immediate musicality and musicianship required of the professional performer.

MASTER CHORALE EDUCATION COMMITTEE

Marian Niles, *Chair*

Mary Breden	Phyllis Rothrock
Francine Di Blasi	Maurice Staples
Donald J. Dustin	Nancy Sulahian
Bonnie Grinstead	Jane Valentine Sweetser



Left to right: Maestro and Mrs. Salamunovich with Larry and Phyllis Rothrock

PHYLLIS L. ROTHROCK, VOLUNTEER OF THE YEAR

This year the Master Chorale proudly honors Phyllis for her relentless and passionate support of the Master Chorale activities, most notably the High School Choir Festival.

She and husband Larry were founding subscribers dating back to 1964. Phyllis served as a college counselor for the Los Angeles Unified School District for 22-1/2 years. She realized that the arts need to be visible, just as visible as sports, when her interests turned to the Master Chorale Associates, the volunteer support organization. She made sure the "wheels turned for the arts" with the establishment of the High School Choir Festival. Now in its eighth year, the Master Chorale High School Choir Festival is one of the largest of its kind in the United States and each year combines students from various backgrounds, geographic locales and ethnicities to sing together, create "one voice" and celebrate choral music. A very warm thank you, Phyllis, for your love of choral music and education, and for bringing it so appropriately to Los Angeles.

The educational activities of the Los Angeles Master Chorale are supported, in part, by the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the California Arts Council, the National Endowment for the Arts (a federal agency that supports visual, literary and performing arts to benefit all Americans) and the City of Los Angeles, Cultural Affairs Department. The Los Angeles Master Chorale Associates, a volunteer organization, also supports Master Chorale activities.

EIGHTH ANNUAL CHOIR FESTIVAL PARTICIPATING HIGH SCHOOLS

Bell Gardens High School *Anne Cherchian*, director • Bellflower High School *Carolyn Kelley*, director • Belmont High School, Los Angeles *Brian Higa*, director
 California Academy of Math and Science *Dr. Joanna Nachef*, director • Centennial High School, Corona *Laura Jadrich*, director • Chatsworth High School *David E. Dalsass*, director
 Eagle Rock High School *Brian Bockelman*, director • Fullerton Academy of the Arts *Scott Hedgecock*, director • Gabrielino High School *Joel Fernatt*, director
 Glendale Adventist Academy *Brenda Mohr*, director • Grant High School, Van Nuys *Marsha Taylor*, director • Hollywood High School Performing Arts Center *Linda Lechlitter*, director
 Lakewood High School *Ralph Siemsen*, director • Leuzinger High School, Lawndale *J. Clayton Wright*, director • Newbury Park High School *Michael G. Bonn*, director
 North High School, Torrance *David Beery*, director • North Hollywood High School *Cornelia G. Korney*, director • San Dimas High School *Larry B. Chine*, director
 San Gabriel Academy *Calvin D. Knipschild*, director • San Pedro High School *Sheila Ryle*, director • Taft High School, Woodland Hills *Tom Pease*, director
 Upland High School *Dr. Kerry Burtis*, director • Van Nuys High School *Linda Blackwell*, director • Venice High School *Wendy D. Korinbeck*, director

STUDENT CONCERT SCHOLARSHIP PROGRAM

The Student Scholarship Program gives students an opportunity to hear outstanding choral music as performed by the Los Angeles Master Chorale in their regular evening concerts at the Dorothy Chandler Pavilion. The concerts demonstrate to the students the rewards of hard work and perseverance as well as the high standards required to perform great choral masterworks. Sponsored by the Master Chorale Associates, this scholarship program is funded by donations from the season subscribers and community members interested in both helping deserving students and building audiences for the future. The Student Scholarship Program is expanding to include more of the multi-ethnic represented in the local community. Selection for receipt of tickets is by application only. If you would like to become a supporter of this program via cash donations or the donation of unused or extra tickets, please call Don Greathouse at (818) 796-2057.

Extend Tonight's Choral Passport

TRAVELS WITH PAUL

Join host Maestro Paul Salamunovich with members of the Los Angeles Master Chorale Board of Directors for a week's extravaganza on the East Coast. Highlights will include:

- Concert at Carnegie Hall conducted by Paul Salamunovich and John Rutter
- Private dinner with the Maestro following the concert
- Concert at Tanglewood with Jessye Norman and private party
- Private events and tours in the Berkshires
- History-making concert by the Juilliard Quartet at Ozawa Hall at Tanglewood (Juilliard Quartet Founder Robert Mann in his final performance)
- 4th of July VIP Boston Pops! concert on the Charles River

This week-long custom tour will begin on Friday, June 27, 1997. Please join us! To receive a detailed brochure, please fill out the coupon below and turn it in to Master Chorale volunteers at The Gift Shop in the Lobby tonight. Space is limited, please respond promptly.

Name _____

Address _____

City _____ State _____ Zip _____

Phone (_____) _____ Eve (_____) _____

ELEMENTARY, MIDDLE AND HIGH SCHOOL STUDENTS DISCOVER THE WONDERS OF THE CHORAL ART

The human voice raised in song is, perhaps the most powerful and compelling instrument ever created. It can imitate any sound and it can represent every culture.



The singers either have taught or currently teach professionally and are experts in presenting music in an exciting fashion to young people. Their program leads the students through an exploration of the many facets of music. Students are given the opportunity to explore how musical elements such as melody and harmony work together, and to hear the results in homophonic and polyphonic literature. While the choral literature performed is of the highest standards, it is presented in a way which captures the imaginations of even the least experienced listeners.

Students often write letters after the Chamber Singers visit expressing their views on the program. It is always a delight to read these insightful comments on the choral art. Here are some excerpts from letters received from elementary students in the past year...

"Dear Chamber Cigars,
I never heard anything like it and I was there!"

"It hit me like a rock. I found my new talent... Singing."

"Without you I wouldn't know."

"You made me bloom!"

"You really should be on the radio or have contracts saying you can make records, cassettes and albums. All you need to do is to learn to play and instrument"

"Please come again and bring the other 100 singers."

Funding for the Chamber Singer Outreach Concerts comes from individual school budgets for arts education and from a generous grant from the City of Los Angeles. Reservations for a concert at your school can be made by contacting the Music Center on Tour at (213) 977-9555.