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*presents the*

LOS ANGELES MASTER CHORALE  
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• America's Premier Chorus •

LOS ANGELES  
MASTER CHORALE  
AND SINFONIA ORCHESTRA

1996

Paul Salamunovich • Music Director

1997

Sunday, June 1, 1997 at 7:30 p.m.

Curtain Raiser Preview at 6:30 p.m. with Dr. Alan Chapman & Dominick Argento

DOROTHY CHANDLER PAVILION

*Celebrating the 70th Birthdays of  
Paul Salamunovich & Dominick Argento*



PAUL SALAMUNOVICH, CONDUCTOR

Barry Socher, Concertmaster

REQUIEM Op.48

Gabriel Fauré  
(1845-1924)

*Introit and Kyrie (Grant them rest eternal)*

*Offertorium (Offertory)*

*Sanctus (Holy, Holy, Holy)*

*Pie Jesu (Blessed Jesus)*

*Agnus Dei (Lamb of God)*

*Libera Me (Deliver me)*

*In Paradisum (In Paradise)*

Virenia Lind, Soprano  
Jim Drollinger, Baritone

INTERMISSION

**TE DEUM** Dominick Argento  
(VERBA DOMINI CUM VERBIS POPULI) (b. 1927)

*Te Deum laudamus*

(We praise you O God)

*Te gloriosus Apostolorum*

(The glorious chorus of the Apostles)

*Patrem immensae majestatis*

(The Father of an infinite majesty)

*Tu Rex gloriae, Christe*

(You are the King of glory, O Christ)

*Tu ad dexteram Dei sedes*

(You sit at the right hand of God)

*Salvum fac populum tuum*

(Save your people, O Lord)

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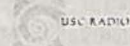
**The Mellon Financial Group**  
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**TUNE IN**

The Broadcast of tonight's concert can be heard on  
USC Radio, 91.5, on Sunday, June 22 at 7:00 p.m.



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

## PROGRAM NOTES

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

*Requiem* — Gabriel Fauré

A brief summary of the creation of the Fauré *Requiem* affords us with perceptive insights into his objectives.

As Choirmaster (1877-1905) and Church Organist (1896-1905) of the great and fashionable Parisian Church of the Madeleine, Fauré had presided over innumerable Masses for the Dead. To a friend, Maurice Emmanuel, in 1902, he expanded on his original observation that he wrote his *Requiem* purely for the pleasure of it, without any other motives in mind. To Emmanuel he observed: "Perhaps my instinct led me to stray from the established path (of liturgical propriety) after all these years of accompanying funerals. I had had them up to here! I wanted to do something different."

His first performance of the new *Requiem*, at the funeral of a distinguished parishioner on January 16, 1888, elicited from the Pastor a caustic rebuke for this "novelty" in the established and quite adequate repertoire of the Madeleine. Nevertheless, Fauré was later to utilize his *Requiem* often at funerals there.

He neatly described the thrust of this *Requiem*, so different from the dramatic conceptions prevalent in France from Lully through Cherubini, Berlioz and Verdi with their settings of the Sequence of the Last Judgment, the *Dies Irae*. "It has been said," noted Fauré, "that my *Requiem* does not express the fear of death, and someone has called it a berceuse (lullaby) of death. But it is thus that I see death as a happy deliverance, an aspiration toward happiness above rather than a painful experience."

On his deathbed in November, 1924, his son Philippe noted with concern the possibility that his father's reputation might fall into oblivion. The father replied: "You mustn't be upset by this. It's fate; it happened to Saint Saens and with other composers. They all go through a period of oblivion. None of that is important. I did what I could...now let God be my judge." These were the last words of quiet resignation that he spoke.



Gabriel Fauré

His sentiments on death, coupled with his other philosophical and theological views, have given rise to numerous theories respecting his adherence to his Catholic religious beliefs. Atheistic, agnostic, French Hellenist, and the then fashionable anticlerical attitudes among the educated have been ascribed to him. But certainly, in spite of what textual omissions or changes he effected in the composition of the *Requiem*, nothing specifically anti-Catholic can be discerned either in his views on death or in the work itself. These speculations on his views seem superfluous to our understanding and enjoyment of this most consoling Mass.

By early 1888 Fauré had rapidly completed the five original movements: *Requiem/Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei*, and *In Paradisum*. Between 1888 and 1892 he added the Offertory *Domine Jesu* and the Responsory from the burial service *Libera me*. The *Libera me* had originated as a baritone solo with organ as early as 1877. Hence the completed seven movements exhibit a pyramid structure with the exquisite soprano solo *Pie Jesu* (replacing the Benedictus) at its apex. This solo is preceded by the choral *Requiem/Kyrie*, the choral-baritone solo *Domine Jesu*, and the choral *Sanctus*. It is followed by the choral *Agnus Dei*, the baritone solo-choral *Libera me*, and the choral antiphon *In Paradisum*, also from the burial service. The whole composition commences and ends on the word "requiem" (peace). This word is also utilized with emphasis in three of the other movements.

Parenthetically, the *Libera me* exhibits, as Nectoux is at pains to show, sufficient dramatic traits to enable one to assert that had Fauré had a mind to do so, he could have produced the dramatic *Dies Irae* sequence. It was not apropos to his conception of a Requiem, and he seems to have felt that Berlioz and Verdi had probably composed the best existing settings of that text.

Depending on the availability of instruments for his various church and concert performances of the *Requiem* Fauré, after much tinkering, finally settled on an orchestra of divided and preponderant violas, cellos and double basses, horns, trumpets, trombones, timpani and organ, with a harp weaving its enchanting accompaniments and a single violin's arabesque solo in the *Sanctus*. This instrumentation affords dignified contrast between the dark-hued strings and the brilliant soaring character of the brass, especially the horns. He always referred back to this orchestra as the most authentic.

As to the derivation of the melodies, Nectoux observed as do others: "Overall the vocal writing shows the discreet influence of Gregorian chants (from the Mass of the Dead)...in the simplicity and meandering expansiveness as taught by the monks of Solesmes."

Fauré's publisher, J. Hamelle, urged the production of the 1901 symphonic version, which became "standard", looking mainly to concert hall performance and seen by him to guarantee the *Requiem's* ultimate popularity, which indeed it achieved. Here the rather superfluous woodwinds replaced the harmonic and melodic contours provided by the organ. The increased number of brass instruments impeded choral clarity, and the solo violin in the *Sanctus* was replaced by a full body of first violins playing an octave lower and only there.

Absolutely no autographs are extant for this concert version. and while Fauré ultimately approved of its publication for practical reasons it is likely that, due to his burden of work at the time, he was too restricted to undertake its routine orchestration. He probably farmed the task out to his pupil Roger Ducasse, who produced likewise the vocal score, later corrected by Fauré and published in a second printing in 1902.

## *Te Deum* — Dominick Argento

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. Then, 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 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 total 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 been elected a fellow to the Institutes of the American Academy and the Academy of Arts and Letters.

In 1987, the Buffalo Choral society commissioned Argento to compose his *Te 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 premier.

Argento himself provides a most apt description of his *Te Deum* (*Verba Domini cum verbis populi*: "the Word of the Lord with the words of his people"). "The words of this *Te 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 "church style". (In fact the image of a medieval cathedral seemed inescapable during the composition of the Latin portions.) To avoid the potential 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 Latin prayer that the *Te Deum* is."

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 ticker 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.

## GOOD DEEDS FROM A GOOD NEIGHBOR

The Los Angeles Master Chorale salutes Mellon Financial Group-West Coast and Mellon Private Asset Management for sponsoring the final concert of the season and the Gala benefit Voices & Views IV. This marks Mellon's fourth consecutive year of generous sponsorship for this final concert event of the season.

Because of organizations like Mellon, the Los Angeles Master Chorale is able to perform high quality concerts and sustain education and outreach programs.

Recently, Mellon established a West Coast headquarters at the Mellon Bank Center, just south of The Music Center, to provide financial solutions for the bank's customers through its other partners, including The Dreyfus Corporation and The Boston Company.

Join us as we applaud Mellon for its continuing commitment to supporting the music and the arts in our community.

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TEXT AND TRANSLATION

*Faure "Requiem"*

**INTROIT AND KYRIE — GRANT THEM REST ETERNAL CHORUS**

*Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.*

Grant them rest eternal, O Lord, and let light perpetual shine upon them.

*Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.*

Hymns shall become thee, O Lord in Zion, and to thee shall new vows be paid in Jerusalem.

*Exaudi orationem meam; ad te omnis caro veniet.*

Hear thou my prayer, O Lord God; unto thee shall all flesh come.

*Kyrie eleison.*

Lord, have mercy upon us.

*Christe eleison.*

Christ, have mercy upon us.

**OFFERTORIUM — OFFERTORY**

**CHORUS/BARITONE SOLO**

*O Domine Jesu Christe, Rex Gloriam, libera animas defunctorum de poenis inferni, et de profundo lacu libera eas; de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum.*

O Lord our God, Jesus Christ, thou all-glorious King, deliver thou the souls of thy servants from earthly bondage, and from the death of this mortal flesh; from death's dark valley, and from the shadows of the deep abyss. O Lord, our God, be thou merciful, save thou them from lasting darkness.

*Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam, quam olim Abraham promisisti et semini ejus. Amen.*

Unto thee we offer, Lord, this sacrifice, unto thee this prayer and praise; do thou receive it for those beloved and honored whom we bless this day, whose memory we recall; Lord, let them pass from the death of the body to life eternal, as of old thou didst promise unto Abraham and his seed. Amen.

**SANCTUS — HOLY, HOLY, HOLY**

**CHORUS**

*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.*

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of thy glory. Glory be to thee, O Lord, Hosanna in the highest.

**PIE JESU — BLESSED JESUS**

**SOPRANO SOLOIST**

*Pie Jesu, Domine, dona eis requiem; dona eis sempiternam requiem.*

Blessed Jesus, Lord and God, grant them thine eternal rest.

**AGNUS DEI — LAMB OF GOD**

**CHORUS**

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

Lamb of God, that takest away the sins of the world, grant them eternal rest.

*Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.*

Let light eternal shine upon them forever with thy blessed servants, for that thou art gracious, Lord, for that thou art good.

*Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.*

Rest eternal grant them; let light perpetual shine upon them.

**LIBERA ME — DELIVER ME**

**CHORUS/BARITONE SOLOIST**

*Libera me, Domine, de morte aeterna, in die illa tremenda; Quando coeli movendi sunt et terra; Dum veneris judicare saeculum per ignem.*

Deliver me, Lord, from death eternal upon that day of terror, upon that day of trial; then shall heaven and earth be moved, be consumed together, for thou shalt come upon the earth in judgment.

*Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira.*

Trembling, I stand before thee and wait in fear till judgment shall come upon the earth and men shall know thine anger.

*Dies illa, dies irae, calamitatis, et miseriae; dies magna et amara valde.*

Day of wrath and doom impending! Death then is struck and all creation wakes. Day of wrath and day of sorrow! Great the waking, exceeding bitter.

*Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.*

Rest eternal grant them, Lord; let light perpetual shine upon them.

*Libera me, Domine, libera.*

Deliver me, O Lord, deliver me.

**IN PARADISUM — IN PARADISE**

**CHORUS**

*In paradysum deducant te Angeli; in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.*

In paradise be thou received of angel hosts, thy coming attended by all the blessed martyr throng, thy pathway guided into the holy city, Jerusalem. May the chorus of angels there receive thee; and with Lazarus, blessed of Abraham, Lazarus, once a beggar, now comforted of Abraham, be thine eternal rest.

## Argento "Te Deum"

### I

*Te Deum laudamus: te Dominum confitemur.*

(We praise you O God; we acknowledge you to be the Lord.)

*Te 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 brightnesse,  
Thou trust and hope of alle,  
Lust (listen to) what thy folk thorou-out the world  
To thee biddeth and calle.

Him hevene and erthe and wilde see  
And all that is ther-on  
Wroughte, of thy cominge  
Hereth (praise him) with blisfol 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

*Te gloriosus Apostolorum chorus:*

(The glorious chorus of the Apostles)

*Te Prophetarum laudabilis numerus:*

(The admirable company of the Prophets)

*Te 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 chircheward 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 certenly  
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 certenly  
But *virtus verbi Domini!*

The world gan wax and multiply;  
The planetes made hem (themselves) full bisy  
To rewill eche thing by and by.  
Why, why, what is this why?  
To frayn why I hold but folly;  
It is non other certenly  
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!*

# LOS ANGELES MASTER CHORALE

## 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 horruisti Virginis uterum.*

(To deliver us, you became human and did not disdain the Virgin's womb.)

*Tu devicto mortis aculeo, aperuisti credentibus regna caelorum.*

(Having blunted the sting of death, you opened the kingdom of heaven to all believers.)

There is no rose of swich (such) vertu

As is the rose that bare Jesu:

*Alleluia!*

For in this rose contained 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 sheperdes to:

'Gloria in excelsis Deo'

*Gaudeamus* (Let us rejoice)!

Leve we al this wordly 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 trespass.

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 unavised (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 adversite

Grante me in Paradaise to have a mansion

That shede His blode for my redemption!

## 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 speculum, et in saeculum saeculi.*

(And we praise your name forever and ever.)

All other love is like the moone

That waxth and waneth as flowr in plain,

As flowr that faireth and falweth (fades) soone,

As day that clereth 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 biginth by blisse,

In wep and wo mak his ending;

No love ther n'is that our alle lisse (joy);

Bot what areste (is fixed upon), in Hevene-King

Whos love is fresh and evre greene

And evre full without waning;

His love sweeteth withoute teene (giving 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, quemadmodum speravimus in te.*

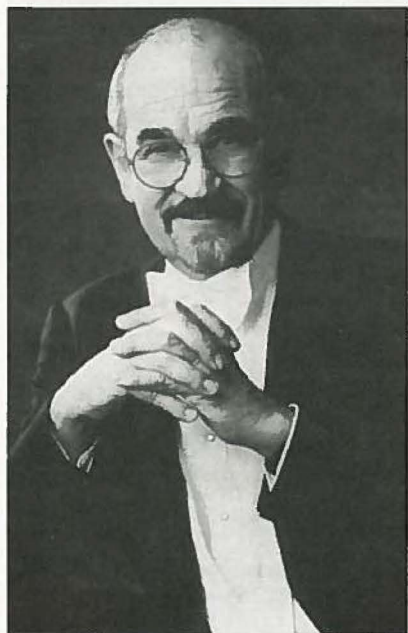
(Let your mercy be upon us, O Lord, as we have trusted in you.)

*In te Domine speravi, non confundar in aeternum.*

(In you, O Lord, have I trusted, let me never be confounded.)



## 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 Mary-

mount 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.

**DOMINICK ARGENTO**, Composer. Pulitzer Prize winner Dominick Argento is one of this nation's preeminent composers of choral music, lyric opera and intimate vocal works. Through international productions, telecasts and recordings, he has garnered critical acclaim for thirteen operas, and a diverse collection of sym-



phonic, orchestral, chamber, vocal and choral literature. Over the years, his song cycles have been championed by a host of distinguished singers. Mr. Argento won the Pulitzer Prize in 1975 for *From the Diary of Virginia Woolf* commissioned by the Schubert Club and premiered by Dame Janet Baker. Recently, last November, two new song cycles premiered in the Twin Cities, *A Few Words About Chekov* (with soprano Frederica von Stade and baritone Håken Hagegård) and *Walden Pond*, commissioned by the Dale Warland Singers on the occasion of the chorus' 25th anniversary. Among his recent operas are *The Aspern Papers*, premiered by the Dallas Opera in 1988 and telecast on the PBS "Great Performances" series, and *The Dream of Valentino*, co-commissioned by the Washington Opera and Dallas Opera. He has also written large-scale orchestral works, including several commissions from the Minnesota Orchestra. He is Regents Professor at the University of Minnesota where, as member of the School of Music faculty, he has been a mentor to two generations of composers. His numerous honors include election to the American Academy of Arts and Letters.

## LOS ANGELES MASTER CHORALE



*Los Angeles Master Chorale*

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 orga-

nization 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.

## CHORUS

### SOPRANO

Samela Beasom  
Vicky Brown  
Renee Burkett Shulgold  
Pamela Chapin  
Gloriana Chung  
Robyn Frey  
Mirta Gasparri  
Laura Grimm  
Pamela Hall  
Rose Harris  
Saundra Hall Hill  
Marie Hodgson  
Janet Hook  
Carol Juhas  
Heidi Kim  
Hyun Joo Kim  
Grace Lee  
Virenia Lind  
Marnie Mosiman  
Frances Pampeyan  
Marti Pia  
Linda Sauer  
Christine Sorenson  
Sarana Sowa

Duanna Ulyate  
Inyong Um  
Irina Varamesova  
Nancy von Oeyen  
Frederique Ward

### ALTO

Mary Bailey  
Nicole Baker  
Natalie Beck  
Helen Birch  
Sarah Bloxham  
Leanna Brand  
Aleta Braxton  
Elin Carlson  
Sue Christman  
Cheryll Desberg  
Barbara Durham  
Joan Ellis  
Amy Fogerson  
Michelle Fournier  
Eileen Holt  
Sara Minton  
Sheila Murphy  
Anita Nardine

Nataliye Nefedova  
Nancy OBrien  
Carron Prince  
Helene Quintana  
Leslie Inman Sabedra  
Susan Cross Stanley  
Linda St. George  
Karole Struebing  
Nancy Sulahian  
Barbara Wilson  
Diana Zaslove

### TENOR

Geoffrey Alch  
Steve Batstone  
Lenard Berglund  
Jeffrey Bernstein  
Scott Blois  
Edward Bruner  
Rich Brunner  
Dwayne Condon  
John French  
Randall Garrou  
Paul Gibson  
Ilan Glasman

Jack Golightly  
Jody Golightly  
Tim Hewitt  
Michael Horton  
Greg Koppenhaver  
Bon Won Kye  
Charles Lane  
Dominic Mac Aller  
Sal Malaki  
Larry Minton  
Marvin Neumann  
Kirk Prather  
Mike Reynolds  
George Sterne  
William Struebing  
Mallory Walker

### BASS

Mark Beasom  
Andrew Black  
Jim Drollinger  
Jim Ellfeldt  
Michael Freed  
Ilan Glasman  
Bruce Goldes

Stephen Grimm  
Paul Hinshaw  
Jim Jensen  
Lewis Johnson  
Lew Landau  
Eric Lawrence  
Edward Levy  
Robert Lewis  
Roger Lindbeck  
Bob McCormac  
Sam Pitts  
Ariel Quintana  
Jim Raycroft  
John Reinebach  
Philip Saunders  
Rick Schaffner  
David Schnell  
Paul Stephenson  
William Struebing  
Mark Sumner  
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David Tinoco, Jr.  
Burton York

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

## SINFONIA

### VIOLIN 1

Barry Socher, *Concertmaster*  
Margaret Wooten, *Assistant*  
*Concertmaster*  
Harold Dicterow  
Maurice Dicterow  
Barbara Don  
Rhonni Hallman  
Susan Harmon  
Frances Moore  
Carolyn Osborn  
Susan Hintz Robboy  
Ernest Salem  
Florence Titmus

### VIOLIN 2

Steven Scharf, *Principal*  
Nicole Bush, *Assistant Principal*  
Sabine Annassian  
Kirsten Fife  
Colleen Larsen  
Cameron Patrick  
Chris Reutinger  
Ruth Siegel  
Pamela Tompkins  
Kegong Zhang

### VIOLA

Dorothy Zeavin, *Principal*  
Renita Koven, *Assistant*  
*Principal*

Briana Ackerman  
Marcy Dicterow  
Stacey Fillippone  
Suzana Giordano  
Cynthia Morrow  
Dori Sippel

### CELLO

Roger Lebow, *Principal*  
Delores Bing, *Assistant Principal*  
Stephanie Fife  
Todd French  
Harry Gilbert  
Margaret Moores

### BASS

Gary Burton, *Principal*  
Francis Liu, *Assistant Principal*  
Peter Doubrovsky  
Susan Wulff

### FLUTE

Geri Rotella, *Principal*  
Lisa Edelstein

### OBOE

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Michelle Forrest

### CLARINET

Amanda Walker, *Principal*  
Peter Nevin

### HORN

Jon Titmus, *Principal*  
Kristy Morrell  
Daniel Kelley  
Paul Stevens

### TRUMPET

Darren Mulder, *Principal*  
William Bing  
Duane Floch

### TROMBONE

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Brad Close  
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# HAPPY BIRTHDAY,



Pauline Salamunovich and the boys: (from left) John, Michael, Joseph, Paul and George.



A handsome 14-year old Paul at Bancroft Junior High School, Hollywood.



Paul (fourth row from the bottom, second left) in the Men and Boys' Choir, June 1942. (Roger Wagner, back row, far left.)

Twice each week Paul Salamunovich, music director of the Los Angeles Master Chorale, teaches the children's choir at St. Charles Borromeo School, North Hollywood. For 48 years Paul has been parish director of music.

In the children he sees his own life, his love and intensity for music that keeps it ever new.

Paul also notices that the children begin to learn that "he who sings well prays twice." In the choir loft that saying is on a plaque that celebrates Paul's 40th anniversary as music director, with the appreciation and deep affection of the choir and Monsignor Thomas Kiefer, pastor. *Bis orat qui bene cantat.*

That truth underlies Paul's work. It began when he was 10 years old in the boys' choir at St. James Church, Redondo Beach, his birthplace. "My inspiration was Fr. Louis Buechner who loved Gregorian chant and started the choir."

Fr. Buechner invited Roger Wagner to bring his St. Joseph choir from Los Angeles for a concert at St. James. "I was a little kid, about 10 years old, sitting in the front row of the parish hall. It was most stimulating and it affected me, hearing all those harmonies of Palestrina and



The eighteen-year-old sailor.

modern composers."

In 1940 Paul's family moved to Christ the King parish. He was enrolled in Blessed Sacrament School and was asked to join Richard Keys Biggs' men and boys' choir. At that moment, Paul recounts, "my heart jumped a thousand pulses. I jumped up and ran into my career." He was in the 8th grade and began singing in the Blessed Sacrament choir.

Later Wagner invited Paul to join his St. Joseph choir downtown, included him in



Paul (age 18) with Dottie (age 17), First Navy Leave, September 1, 1945, Casino Gardens, Ocean Park, Calif.

his new Roger Wagner Chorale, encouraged him to study music and in 1949 turned over to him direction of the St. Charles choir. He also selected Paul to be his assistant chorale conductor, a post he held until 1977.

Another formative influence in Paul's life was Fr. John Cremins, archdiocesan music director, who guided Paul to Sister Celestine Quinn, chair of Mount St. Mary's College music department, to begin studies for a bachelor's degree in music, which Paul earned in 1961.

"Sister Celestine was like my mother. She took me under her wing." While still attending classes he was hired as the college choral director. He was also

# PAUL SALAMUNOVICH!



*The Roger Wagner Chorale with Marni Nixon (front right), Anne Shaw Price (third row, left), Salli Terry (third row, right) and Paul (first row of men, center), 1952.*



*Paul's first professional photograph taken at the age of twenty-five.*



*Paul in rehearsal with Roger Wagner, February 1975.*



*Paul with his sons: (from left) John, Joseph, Thomas, Stephen, and son-in-law Gordon Goodman at Thomas and Nancy's wedding, 1987.*



*In 1985 Paul had a private audience with His Holiness.*

engaged for the same position by Loyola University. "Father Richard Trame, of Loyola, is very important in my life. He looked after me constantly." Paul served on the faculty of Loyola Marymount for 27 years, until his selection in 1991 to be music director of the Los Angeles Master Chorale.

Paul and his wife Dottie, whom he met when they were students at Hollywood High School, are the parents of five children: John, an Abercrombie & Fitch buyer; Nanette, deceased; Stephen, a casting director and musician; Joseph, a corporate attor-

ney; and Thomas, an executive chef in Vail, Colorado. All sang in Paul's choirs.

In 1969 the Holy Father named Paul a Knight Commander of the Order of St. Gregory for his contributions to sacred music. Paul has directed the St. Charles choir at three Papal events: a June 1985 private audience in the Clementine Hall, and the September 1987 liturgical reception for John Paul II in St. Vibiana's Cathedral. On June 29, 1988 the feast of SS. Peter and Paul, the choir sang the Ralph Vaughan Williams *Mass in G Minor* in Vatican Square for the investiture of

new Cardinals before 150,000 persons.

"That was the high point in my life," Paul says with evident emotion.

"Good music is spiritual. It ennobles. It moves you to God. Prayer is the lifting up of the mind and heart to God. The words are for the mind, the notes for the heart."

Here is Paul's direction to his choir rehearsing a Christmas carol: "Give me motherly warmth, sing right close to the baby's ear."

*Bis orat qui bene cantat.*

*Reprinted with permission by Al Antczar, former Editor, The Tidings*

The Los Angeles Master Chorale is proud to introduce the

## Roger Wagner Choral Arts Society

The story of the Los Angeles Master Chorale cannot be told without first telling the story of Roger Wagner. For it was his phenomenal success, standard of excellence and outstanding record of achievement which provided the inspiration for the founding of the Los Angeles Master Chorale and Sinfonia Orchestra as the second resident company to be established at The Music Center. Thirty-three years later, the name of Roger Wagner is still synonymous with quality, artistic excellence and the Los Angeles Master Chorale.

Naming the society after Maestro Wagner evokes his spirit of warmth, dedication and commitment to the art of choral music in Southern California. It is this spirit that will ensure a future for the Master Chorale into the next century.

By including the Master Chorale as part of your estate plan, you can be a part of this acclaimed choral music legacy. By doing so today, you can immediately receive Music Center and Master Chorale benefits in recognition of your generosity.

Professional consultation about planned giving is available in a confidential atmosphere. For information on these meetings and the Roger Wagner Choral Arts Society Program, please call the Development Department at (213) 626-0624, ext. 20.

*Benefit now. Be a donor later.*

### Members of the Roger Wagner Society

Claudia and Mark Foster  
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The Los Angeles Master Chorale is also pleased to announce it is participating in The Music Center Foundation's Gift Annuity Program. The Foundation obtained its Gift Annuity License from the State of California in December 1996. Charitable gift annuities allow a donor the

opportunity to make a current contribution and receive tax advantages and income for life.

These charitable gift annuities may be purchased from The Music Center Foundation and restricted for the benefit of the Los Angeles Master Chorale. For further information on

The Music Center Foundation Gift Annuity Program or other ways you can help the Los Angeles Master Chorale through planned giving opportunities, please contact Marjorie Lindbeck, Director of Development, Los Angeles Master Chorale (213) 626-0624, ext. 20.

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**BEETHOVEN**  
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**Saturday, October 25, 1997 at 7:30 p.m.**

Our season opening concert features one of Beethoven's last works. This monumental Mass, with its explosive expressiveness and passionate eloquence, reflects the composer's own personal testament.



*Heavenly*  
**HAYDN**

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

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

THE ALBERT M'NEIL  
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**Sunday, November 23, 1997 at 7:30 p.m.**

The Master Chorale proudly presents this internationally acclaimed group, returning due to popular demand, for a profoundly inspiring evening of spirituals, gospels, calypso, worksongs, and musical theater.



*For Chorus  
& Organ*  
with Frederick Swann

**Sunday, April 26, 1998 at 3:00 p.m. Matinee**  
**New Venue!**

First United Methodist Church of Pasadena, 500 E. Colorado Blvd., Pasadena  
Kodaly's *Laudes Organi*, Britten's *Festival Te Deum*, Dvorak's *Mass* and a selection of solo organ works personally chosen for the program. A varied collection of majestic choral works showcasing one of the great organists of our time.



**Sunday, December 14, 1997 at 7:30 p.m.**

Our traditional holiday program features the world premiere of Composer in Residence, Morten Lauridsen's *Ave Maria*, plus celebrated music of the season.



**Saturday, May 30, 1998 at 7:30 p.m.**

A powerful season closing—Orff's *Carmina Burana*—a tribute to pagan sensuality, physical exuberance and exultant hedonism.

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