

# THE LOS ANGELES MASTER CHORALE

Paul Salamunovich, Music Director

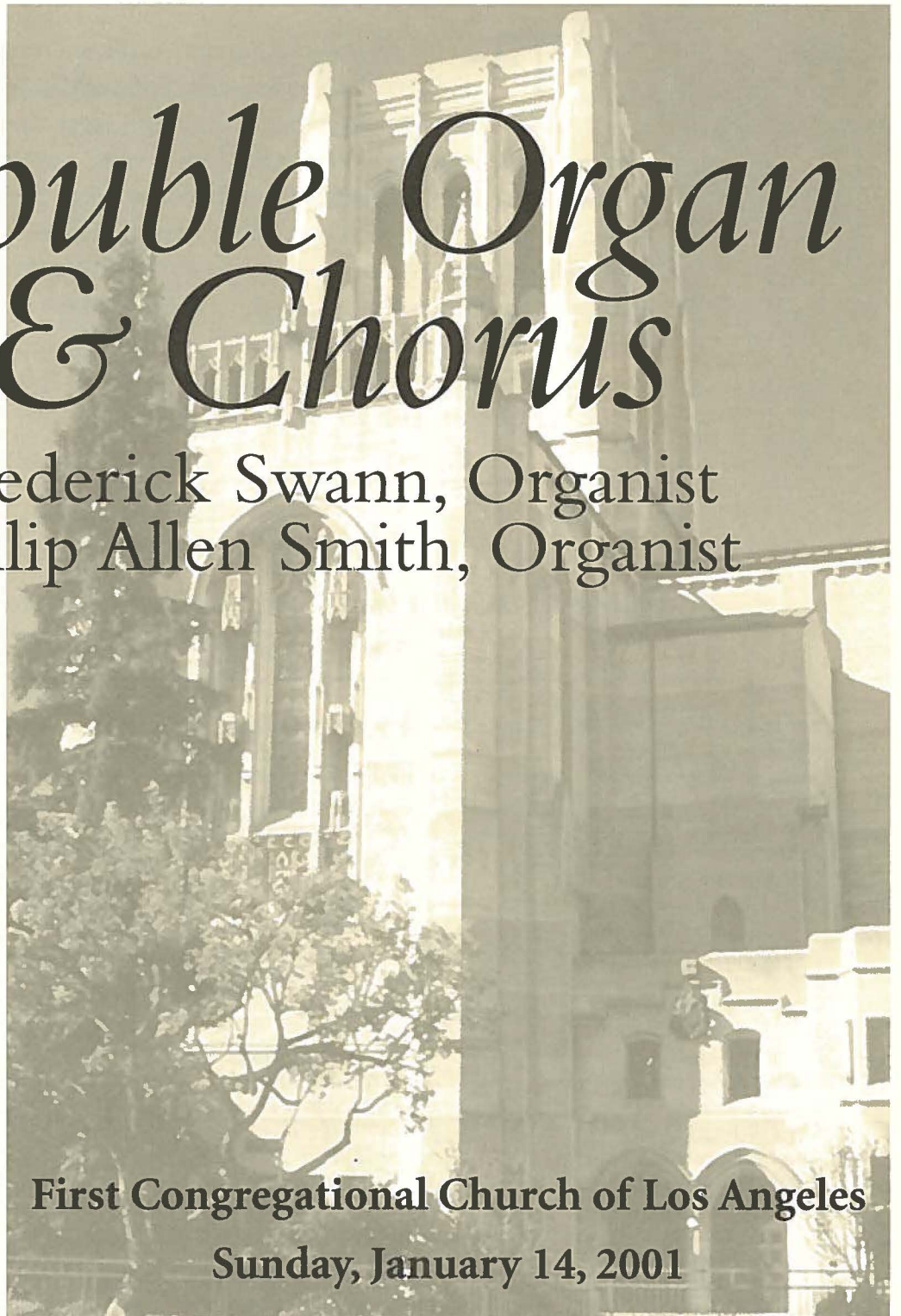
## *Double Organ & Chorus*

Frederick Swann, Organist  
Philip Allen Smith, Organist

**First Congregational Church of Los Angeles**

**Sunday, January 14, 2001**

glorious





**T**his afternoon's concert is dedicated to the memory of Barbara Schneider, who died September 12, 2000.

Barbara served the Los Angeles Master Chorale as a member of the Board of Directors for 30 years. She was also an active member of the Master Chorale Associates, the support group for the Master Chorale which conceived and developed the very popular annual High School Choir Festival. Barbara, along with her husband Chuck, established an irrevocable planned gift that will establish in perpetuity an annual concert, the Barbara A. and Chuck I. Schneider Concert. She will be deeply missed by the many people whose lives she touched with her generosity, great wit, and loving spirit.

*We are pleased to recognize the following people who have donated in memory of  
BARBARA SCHNEIDER.*

---

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Molly & Walter Coulson  
Eunice & Hal David  
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# THE LOS ANGELES MASTER CHORALE

Paul Salamunovich, Music Director

## *Double Organ & Chorus*

Frederick Swann, Organist  
Philip Allen Smith, Organist

### **The Barbara A. & Charles I. Schneider Concert**

**Sunday, January 14, 2001 at 4:00 pm**

Concert preview at 3:15 pm with Alan Chapman

*This afternoon's program is lovingly dedicated  
to the memory of Barbara Schneider*

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*Missa Brevis*

Zoltán Kodály  
(1882-1967)

*Laudes Organi*

Zoltán Kodály  
(1882-1967)

BRIEF PAUSE  
please remain in your seat

*Messe Solonnelle*

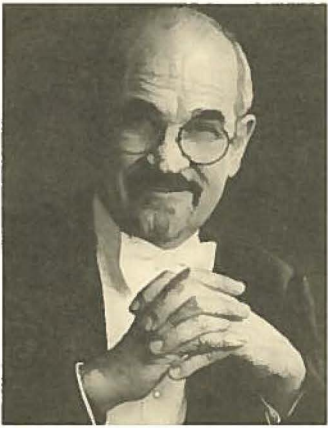
Louis Vierne  
(1870-1937)

*I Was Glad When They  
Said Unto Me*

C. Hubert H. Parry  
(1848-1918)

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PAUL SALAMUNOVICH

Paul Salamunovich, the Los Angeles Master Chorale's highly esteemed Music Director since 1991, is only the third maestro to lead the chorus since its inception. During his tenure the 120-voice Los Angeles Master Chorale was lauded by conductor Sir Simon Rattle as "one of the finest choruses in the world." Salamunovich himself was described recently

by a *Los Angeles Times* critic as having "sharpened and refined his choral instrument to a virtually unbeatable level." Salamunovich's roots in the choral world run deep. 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 and became the Los Angeles Master Chorale in 1964. Salamunovich served as Assistant Conductor under Roger Wagner until 1977.

During Salamunovich's years as Music Director, the Los Angeles Master Chorale has released two widely acclaimed CDs on the RCM label: *Christmas and Lauridsen - Lux Aeterna*. The *Lux Aeterna*, which has been a top-seller throughout the country since its release in 1998, received a Grammy nomination from the National Academy of Recording Arts & Sciences.

A highly esteemed music educator, Salamunovich was on the faculty of what is now Loyola Marymount University for 27 years. He holds honorary doctorates from the University of St. Thomas in Minnesota and Loyola Marymount. He has also served as Conductor in Residence at the University of Western Australia in Perth and the Pontifical Institute of Sacred Music in Rome. He is the recipient of the first Lifetime Achievement Award from MidAmerican Productions and, in 1995, joined Placido Domingo and Judith Jamison as recipients of the Distinguished Artists Award presented by Club 100 of the Los Angeles Music Center. As part of the Los Angeles Master Chorale's educational outreach programs, Salamunovich leads a remarkable gathering of more than one thousand high school students who come together under his

direction at the annual Los Angeles Master Chorale High School Choir Festival.

Paul Salamunovich has guest-conducted clinics and concerts throughout the United States, Europe, Canada, South America, the Caribbean and the Far East. He has also conducted choral segments on numerous motion picture soundtracks for Columbia, Paramount, 20th Century Fox, Warner Bros., and Disney.

In addition to his work with the Los Angeles Master Chorale, Salamunovich serves as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. He has been honored by the Vatican for his outstanding contributions in the field of sacred music and, with the St. Charles Choir, has performed for Pope John Paul II on three occasions.



FREDERICK SWANN

Frederick Swann is Organist in Residence at the First Congregational Church of Los Angeles, where he plays a five-manual organ of 346 ranks, one the largest pipe organs in the world. In addition to playing the church services, Mr. Swann is heard in noon-day recitals twice each week. He is responsible for an Artists Concert Series, serves as organist for the First Church-based Los Angeles Back Festival (the oldest on the

West Coast - 1999 was the 65th year), and coordinates a yearly conference on the organ. Prior to his appointment in September 1998, Mr. Swann was the Director of Music and Organist of famed Crystal Cathedral in Garden Grove, California for 16 years. During his tenure at the Cathedral he was widely regarded as the most visible organist in the world, as millions in every major city in more than 165 countries world-wide saw and heard him on the weekly televised services from the Cathedral. He was named Organist Emeritus upon his retirement from the Crystal Cathedral.

Frederick Swann is a native of Virginia. He began the study of piano and organ at a very early age, and was appointed to his first church position at age 10. He holds degrees from Northwestern University and the School of Sacred Music at Union Theological Seminary, both granted with distinction.

Mr. Swann spent two years between formal schooling duty and in the armed services serving concurrently as Acting Organist/Director at the Brick Presbyterian Church and Associate Organist at St. Bartholomew's Church in New York.

In 1957 Frederick Swann was appointed Organist of The Riverside Church in New York, and in late 1966 was appointed Director of Music as well. He remained at the post through 1982. In addition, he was Director of Music and Organist of the Interchurch Center (1960-67), was for ten years Chairman of the Organ Department at the Manhattan School of Music, and served on the faculties of the School of Sacred Music at Union Theological Seminary as well as Teacher's College of Columbia University, New York City.

Mr. Swann's involvement with the American Guild of Organists spans more than 50

years, during which time he has held many local and national offices, as well as serving on the Editorial Supervisory Board of the official Guild magazine, *The American Organist*, for 14 years. As a performer he has been repeatedly engaged for regional and national conventions. He was featured recitalist at the AGO Centennial Convention in New York City in 1996 of Europe. In the summers of 1977 and 1983 he represented the United States as juror and recitalist at the International Organ Festival in St. Albans, England. He was featured recitalist at the International Congress of Organists in 1977 and 1987, and in 1988, juror and recitalist for International Organ Competition in Chartres, France. In 1994 and 1995, he was featured in recital and a member of the juries at the Nuremburg organ festival and the City of Paris Competition, and played several recitals, including St. Stephen's

Cathedral, Vienna, the Leipzig Gewandhaus, St. Michael's Church in Ham-burg, and the Lindenkirche in Berlin. In 1995 he was a member of the jury for the 1st International Organ Playing Competition sponsored by the City of Paris. In 1998 he was a member of the jury and also a performer at the Calgary International Organ Festival.

In addition to performance activities, Mr. Swann is sought after as a leader for organ and

church music workshops and has been retained frequently as a consultant for new pipe organs, including some of the largest and most prominent in the country. His choral and organ compositions are published by Fred Bock Music Company and Hinshaw Music, Inc. His many recordings, past and present, have assisted in making his name one of the best-known throughout the music world.

Widely known as an outstanding artist for dedications of

new instruments, Swann was chosen to inaugurate the organ at orchestra Hall in Chicago in a sold-out concert of music for organ with the Chicago Symphony Orchestra in 1981. Six months later he returned at the invitation of the Chicago of the AGO chapter to play a solo recital on the same organ as part of that chapter's 75th anniversary celebration. In January, 1983, days before assuming his new church position in California, Frederick Swann played one of the dedi-

catory recitals on the new Kney organ at Roy Thomson Hall in Toronto, returning in 1990 to play a solo recital. In 1984 he was soloist with the San Francisco Symphony for the opening of the new Ruffatti organ in Davies Symphony Hall.

In the Summer of 1998 Frederick Swann made his 12th recital tour in Europe with recitals in Milan and Turin, Italy, and Berlin, Hamburg, and Weisbaden, Germany.



PHILIP ALLEN SMITH

Philip Allen Smith is Organist/Director of Music at St. Nicholas' Episcopal

Church, Encino, Organist/Accompanist for the Anglican Chorale, Pasadena, a member of the Price/Smith Duo for trumped and organ and a member of the "Nicholas 3" trio, a voice/flute/keyboard group in Los Angeles. Mr. Smith is active as a pianist/coach for opera, and teaches organ, piano and voice privately in Los Angeles.

Solo and Duo concerts and accompanying have brought him worldwide engagements in Scandinavia, England, Germany and the USA. In the recent past, he has played at the Marktkirche, Wiesbaden, Germany, First Congregational

Church, Los Angeles and this fall concerts in California and once again, playing for the "Largest Organ Concert - Pipes Spectacular 2000" in Las Vegas, Nevada for the North Nevada Chapter of the AGO. He gave the opening *Toccata and Fugue in D Minor*/J.S. Bach at the first of these events in 1997 in Pasadena, CA for the Pasadena Chapter.

As an active member of the American Guild of Organists, he has served the Pasadena Chapter as Treasurer, Program Chair, Sub-Dean and Dean (on two different terms). Now as an active member of the new Los Angeles Chapter, Phil

continues to be active in his local chapter.

Mr. Smith holds the Bachelor of Arts Degree (Organ) from Spring Arbor College, Michigan (organ studies at Albion College, Michigan) in 1974, and the Master of Music Degree (Organ and Church Music) from the University of Michigan, School of Music, Ann Arbor, Michigan in 1978. Organ studies have been with Carol Topolski, Mary Anderson, Audrejean Heydenburg, Dr. Albert Bolitho, Gary Miller, Robert Clark and Cherry Rhodes.

## The Los Angeles Master Chorale

### SOPRANO

Sara Camp  
Mirta Gasparri  
Saundra Hall Hill  
Marie Hodgson  
Janet Hook  
Gina Howell  
Gloria Seunghhee Kim  
Cara Kowalczyk  
Emily Lin  
Susan Mills  
Holly Ristuccia  
Diane Thomas  
Duanna Ulyate  
Iyong Um  
Nancy von Oeyen  
Sun Joo Yeo

### ALTO

Nicole Baker

Leanna Brand  
Barbara Durham  
Sarona Farrell  
Amy Fogerson  
Lauri D. Goldenhersh  
Alice Kirwan  
Shelia Murphy  
Nancy O'Brien  
Helene Quintana  
Leslie Sabedra  
Nancy Sulahian  
Tracy Van Fleet  
Mary Ella Van Voorhis  
Diana Zaslove

### TENOR

Brent Almond  
Scott Blois  
Edward Bruner  
Rich Brunner

David Bunker  
Mark Burroughs  
John French  
Paul Gibson  
Jody Golightly  
Peter Haplpern  
Steven Harms  
Charles Lane  
Christian Marcoe  
Marvin Neumann  
Jay Pearce  
John St. Marie

### BASS

Geoffrey Alch  
Crispin Barrymore  
Mark Beasom  
Paul Bent  
Jim Drollinger  
Albert Eddy

Bruce Goldes  
Stephen Grimm  
Lew Landau  
Robert Lewis  
Roger Lindbeck  
Jim Raycroft  
Paul Stephensen  
Dwight Stone  
Burman Timberlake  
Burton York

### REHEARSAL PIANIST

Bryan Pezzone

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

# PROGRAM NOTES

By Peter Rutenberg

**L**ike Zephyrus, Eurus, Boreas and Notus, the four winds of classical antiquity, the quartet of organs at historic First Congregational Church are awesome to contemplate, even when calm in the stillness of their vaulted home. From the gossamer evanescence of their lightest stops to the redwood-strength and majesty of their full fury unleashed, they are positively mind-altering in power and heart-stopping in passion. Add to that the legendary burnished tone and musical prowess of the Los Angeles Master Chorale under Maestro Salamunovich, and you have the recipe for a banquet of glorious color and kaleidoscopic expression - in this program for **Double Organ and Chorus**.

Widely honored and decorated for most of his life, composer and ethnomusicologist **Zoltán Kodály** achieved tremendous success on a number of fronts, the most important of which must surely be his leadership and vision in bringing a national music curriculum - and thereby a high level of music literacy at every level of society - to the people of Hungary. No other country on earth can claim such an accomplishment. Even more astonishing is that Kodály believed it was the choral medium through which his goals could best be achieved, and he strove throughout his life to promote group singing as the sine qua non of this literacy. All the while, his research, documentation, and promulgation of Hungary's strong folk song tradition, coupled with a rigorous respect for Europe's rich music history, became its principal vehicles.

Kodály's **Missa Brevis** exists in two versions - the original organ mass, and the orchestrated version completed in 1944 while the composer was a refugee in a Budapest convent, during the ever-worsening last year of the war. His unique voice shines from beneath the myriad musical inspirations, from fanfares and fugues reminiscent of Bach to the haunting modal scales of Hungarian folk melody. Each movement proffers its

own themes, many of which return at appropriate moments in the text where spiritual associations are to be made. This is the kind of work you'll swear you've heard before even if you haven't. Don't fret: it is merely the handiwork of the composer, leaving indelible traces of creativity in his wake - a veritable "déjà vu" (or should we say "déjà entendu") experience.

Following the Introit played by solo organ, a colorful counterpoint of light and dark rushes to the fore, as only the lower voices sing the first *Kyrie*. "Angels" appear to sing the middle phrase, *Christe eleison*, before the full chorus concludes the movement. The *Gloria* divides characteristically into three moods, as joy and celebration surround the introspective melancholy of the *Qui tollis*, subtly enlivened with jazzy harmonies.

The *Credo* begins in a relatively reserved manner (considering the text), as the composer opts instead to place emphasis on a subsequent phrase, "God from God, light from light" marked by a brilliant trumpet call in the upper voices. The bittersweet harmonies that set *Et incarnatus* give way to a piercing lament at the crucifixion, followed by a bass-led descent of almost two octaves to portray the burial. By contrast, the resurrection soars directly to heaven, with voices and organ in their highest registers. The elevated pitch of this elation is supported by the absence - almost until the end - of the sonorous organ pedal.

The slow build of the *Sanctus*' opening in the women's voices reaches its climax before the bass entrance. The *Credo*'s theme, first heard at "ascended into heaven," now returns for the statement of "full are the heavens," with the long chords of "Hosanna" held firmly over a moving organ pedal theme. The *Benedictus* offers the first opportunity at a longer development of this theme, before the restatement of a similarly expanded "Hosanna."

Kodály brings back the *Qui tollis* theme from the *Gloria* in the opening phrase of the *Agnus Dei*, first for tenor and contralto, then for full chorus, reaching a climax on the first utterance of *Dona nobis pacem* (“grant us peace”). The second statement reprises the entire tripartite *Kyrie* now set with those three words. It soon becomes obvious that this is no longer just a liturgical rite, but a real-world call for the cessation of war, as well. The final movement gathers all the themes that have gone before it in a *tour de force* of composition, interpolating the text of a most convincing third and final plea for peace.

Toward the end of his life, Kodály was not able to fulfill his promise of a concerto for Yehudi Menuhin. His last completed work - in keeping with his lifelong dedication to choral music - was the **Laudes Organi** of 1966. Broad strokes and rich colors yield a regal “praise of the organ” whose 12th century text sets forth that acclaim. Additionally, Guido d’Arezzo, the 11th century theoretician, pedagogue, and inventor of both the first system of precise pitch notation and the syllables of the music scale (*ut, re, mi, fa, sol, la, ti*), finds himself the object of veneration. *Laudes Organi* was premiered in Atlanta that year at the national convention of the American Guild of Organists by none other than Frederick Swann. The late Richard S. Trame, S.J., reminds us that “like so many others of Kodály’s choral works, *Laudes Organi* is a melding together of Gregorian Chant, Bach-like polyphony, and Romantic harmonization with the parlendo style of Hungarian folk melodies” - including the “exquisite” *Missa Brevis*.

It is not hard to imagine that **Louis Vierne** saw the Cathedral of Notre-Dame in Paris in much the same way as Claude Monet painted it - at every hour of the day, from every perspective, enshrouded in a somber mist of blue-gray tones. Vierne was nearly blind from birth, and eventually, completely so due to glaucoma. The advent of the twentieth century marked an important turn in the composer’s life as well. Following studies with the bold musical personages of César Franck and Charles Marie Widor, Vierne’s first prize in organ at the Paris Conservatory in 1894 led six years later to the post of Organist at Notre-Dame in 1900, and, to

the composition of the **Messe Solennelle** in C-sharp minor that same year. Originally scored for chorus and two organs, this monumental work offers the quintessence of Gothic palette and sonority. Vierne was an avid and active composer until the end of his life: he toured America, and oversaw the restoration and improvements to his cathedral organ as well as the recording of some early 78 rpm albums. The power of this setting of the Solemn Mass is found in the dialogue between the chorus and organs and in the idiosyncratic blending of all forces into a dense, probing, lyrical construct.

**Charles Hubert Hastings Parry’s** forceful personality and social rank played an important role in that second Renaissance of English music known as the “Anglican Revival.” For some 100 years after Handel, Britain had seen a steady decline in the whole of its music scene. Parry used his strengths as a composer, scholar and educator to reverse the trend, paving the way for the Elgars, Stanfords, Vaughan Williamses, and other scions and progenitors of the revival. With virtually simultaneous “hits” in 1880, at the famed Crystal Palace (*Piano Concerto in F-sharp*) and at the Gloucester Festival (*Scenes from Prometheus Unbound*), Parry catapulted himself to prominence - a position he enjoyed until his death. From that vantage, he exerted considerable influence in the musical community as a whole, and especially as a contributor to the first *Grove’s Dictionary of Music & Musicians* in 1877. Parry later succeeded Grove at the helm of the Royal College of Music. In 1902, he was called upon to set the anthem **I Was Glad** for the coronation of Edward VII - creating a vital and enduring work that has rightfully taken its place in the both the coronation and cathedral repertoires.

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Peter Rutenberg is producer of the Master Chorale’s upcoming album featuring Argento’s *Tè Deum* and Durufle’s *Messe “Cum Jubilo,”* as well as their Grammy-nominated LAURIDSEN LUX AETERNA recording, and, together with Fred Vogler, owns RCM records. He is also producer of THE FIRST ART national radio series, and is founding music director and conductor of Los Angeles Chamber Singers & Cappella.

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## The Los Angeles Master Chorale Calendar of Events

### FREE EVENT

#### **HIGH SCHOOL CHOIR FESTIVAL**

**Friday, April 27 at 1:00 p.m.**

**Dorothy Chandler Pavilion**

Experience the excitement as 1300 high school students join together in song. Free concert. Seats are limited; tickets are required. To reserve your seat, call (213) 972-7282.

Los Angeles Master Chorale  
135 North Grand Avenue  
Los Angeles, CA 90012  
Phone: 213-972-7282  
Fax: 213-250-2637

e-mail: lamc@lamc.org  
Visit us at www.lamc.org

### **GOLDEN AGE OF CHORAL MUSIC**

**Saturday, March 24 8:00 p.m.**

**Dorothy Chandler Pavilion**

Relive a time when Luboff, Shaw, Wagner and Waring toured their choirs to every corner of the country performing favorite musical theater, folk, and patriotic songs.

### **VERDI, LAURIDSEN AND OTHERS**

**Friday, April 20 7:30 p.m.**

**Dorothy Chandler Pavilion**

Lauridsen's *Lux Aeterna*, Verdi's *Stabat Mater*, Holst's *Hymn of Jesus*, Nielsen's *Hymnus Amoris*.

\*Followed by a Gala celebration with dinner, dancing, and the Chorale's signature surround-sing to salute retiring Music Director Paul Salamunovich.  
For Gala information, call (213) 972-7282.

**Tickets for each concert start at just \$10**

**in person at the Dorothy Chandler Pavilion Box Office,  
through *ticketmaster* (213) 365-3500 or online at www.lamc.org.**