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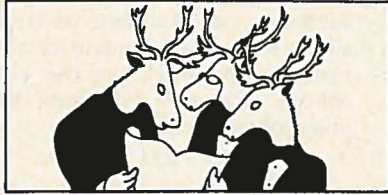
# MERIT

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# THE LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA ROGER WAGNER, MUSIC DIRECTOR

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Saturday Afternoon, December 13, 1980, at 3:00 p.m.  
Saturday Evening, December 13, 1980, at 8:30 p.m.  
Sunday Evening, December 14, 1980, at 7:30 p.m.  
Sunday Evening, December 14, 1980 — Preview at 6:30 p.m.

DOROTHY CHANDLER PAVILION

## AN ENGLISH CHRISTMAS

Roger Wagner, *Conductor*  
Dorothy Wade, *Concertmaster*  
Shirley Jones, *Narrator*  
Maurita Phillips-Thornburgh, *Soprano*  
Byron Wright, *Tenor*  
Kerry Barnett, *Baritone*  
The Pasadena Boys Choir  
John R. Barron, *Music Director*

Hodie (This Day)

Ralph Vaughan Williams  
(1872-1958)

A Christmas Cantata

Intermission

A Christmas Festival

Leroy Anderson (1908-1975)

Sinfonia Orchestra

Wassail Song

Ralph Vaughan Williams

The Coventry Carol

English Carol  
arr. Salli Terri

Lo, How A Rose E'er Blooming

Michael Praetorius (1571-1621)  
arr. Roger Wagner and Salli Terri

Sing We Now of Christmas

French Carol  
arr. Salli Terri

The Christmas Story  
According to St. Luke

arr. Roger Wagner

Hallelujah (from Messiah)

George Frideric Handel  
(1685-1759)

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## PROGRAM NOTES

by Richard H. Trame, S.J., Ph.D.  
Loyola Marymount University

This evening's concert has been billed as *An English Christmas* because either by origin or popular association the selections presented bear an inferred English character, even through some of them are the enduring gifts of other lands and people. The program has been designed as an opportunity for the audience to hear and enjoy a masterwork of classical art music on the Christmas theme balanced by a presentation of ever-popular carols.

Since its composition in 1953-54, when Ralph Vaughan Williams (1872-1958) was in his eighty-second year, *Hodie (This Day)* has attained that lasting acceptance which marks a true masterpiece. With his artistic powers undiminished in old age like those of the octogenarian Verdi in *Otello* and *Falstaff*, Vaughan Williams created his last large choral work as a vivid summary of his whole compositional career. Indeed, this cantata in its choral writing and its inspired and colorful orchestral sonorities brought together brilliantly his lifelong experience. *Hodie* comes to us filled with youthful vitality, exuberance and joy, heightened further by mature reflective wisdom in the meditations he scatters throughout the Scriptural narrations of the events of Christ's birth.

Michael Kennedy, Vaughan Williams' biographer, notes that in *Hodie* the composer "returned to the pattern of his *Dona Nobis Pacem* (1936), in which words of Scripture are juxtaposed with secular poetry." One may observe, however that *Hodie's* pattern reflects Bach's and Handel's practice (in the *Christmas Oratorio* and *Messiah* respectively) of exhibiting that mixture of Scripture and poetry of pietistic reflection. Thus acknowledging its debt to the past, *Hodie* summarizes in its distinctly modern garb Vaughan Williams' mastery of the great English choral tradition, the preservation of which he devoted his long and fruitful life.

While in *Hodie* he calls us in almost childlike fashion to rejoice at the glad tidings of great joy, he likewise impels us to consider the universal significance which those glad tidings elicited from the poetry he sets.

*Hodie, A Christmas Cantata* was first sung under Vaughan Williams' direction on September 8, 1954 at the Three Choirs Festival in the gothic splendor of Worcester Cathedral. It derives its name from the first word of the antiphon to the *Magnificat* for Vespers of Christmas Day. This antiphon also inspired Benjamin Britten's *Ceremony of Carols* where it serves likewise in the Prologue. Since Vaughan Williams indicated that the opening words of the work be sung in the Latin of the antiphon, he preferred the title *Hodie* to its English translation *This Day* (Christ has been born).

He dedicated his cantata to his fellow English composer, Herbert Howells, his junior by twenty years. Though neither Howells nor Vaughan Williams could later put their finger on it, Vaughan Williams asserts in the dedication that he had "inadvertently cribbed" a melodic phrase from Howells' *Hymnus Paradisi*, a passage he considered germane to his context.

*Hodie* is scored for a large mixed chorus and full orchestra, with soprano, tenor and baritone soloists; and with treble-voiced boys singing the recitatives. It comprises sixteen segments of narrative drawn to suit its purposes from the gospels of Matthew, Luke and John and from the *Book of Common Prayer*. These passages are interposed with the poems of eight English poets from Tudor to modern times.

The Prologue sets the musical mood of the whole composition and is thus characterized by Kennedy: "Take . . . the intoxicating rhythmical exultancy of the opening chorus. This is remarkable music difficult to perform, but when well sung and played, irresistible in its exhilaration."

The narrative commences depicting Joseph's dilemma when the Virgin Mary was found to be with child. The angel clarifies the situation and indicates the greatness of Him conceived. There follows a solo for soprano accompanied by women's chorus on Milton's *Hymn on the Morning of Christ's Nativity*, the theme of which is the universal peace throughout land and sea wrought by nature at the arrival of the Heaven-born Child.

The Lucan account of the journey to Bethlehem and the accomplishment of Mary's days precedes a flowing chorale on Miles Coverdale's rendering of a poem by Luther, *The Blessed Son of God*. Proceeding apace, the trebles, tenor and soprano soloists and the chorus dramatically describe the angels' appearance to the shepherds and their visit to the manger. Vaughan Williams selects a poem of Thomas Hardy, *The Oxen*, to illustrate through a baritone solo the onlookers' naive wonder at the sight of oxen in adoration at the crib. The brief account of the shepherds' return to their flocks initiates the baritone's rendition of George Herbert's meditatively poetic inquiry *The Shepherds Sing: and Shall I Silent Be?*

Mary's soulful pondering of these events finds expression in an exquisitely lovely lullaby for soprano solo and women's chorus on W. Ballet's *Sweet was the Song the Virgin Sang*. The tenor follows immediately with a majestic hymn-aria on William Drummond's poem, *Bright Portals of the Sky*.

Again a dramatic portrait of the arrival of and inquiry by the Wise Men leads up to a solemn orchestral march replete with brassy fanfare introducing Ursula Vaughan Williams' poem on the *March of the Three Kings*, contrasted shortly by the musically tranquil description of the offering by each

king of his portent-filled gift. The chorus now meditates through the words of an anonymous poet supplemented with a verse by Ursula Vaughan Williams in an almost Bach-like chorale *No Sad Thoughts His Soul Affright*.

The whole work concludes with a quasi-liturgical epilogue as the baritone soloist in an arioso-type recitative offers in adaptation a portion of the prologue to John's gospel. All forces then join to summarize in a majestic and powerful allegro the exultant words of John Milton's hymn (noted earlier), *Ring Out, Ye Crystal Spheres*, Vaughan Williams' vision of universal truth and justice.

\* \* \*

Leroy Anderson achieved considerable fame as an arranger of music for the Boston Pops Orchestra and through his inventive instrumental novelties. His talent is well illustrated in *Christmas Festival*, a medley of Christmas carols for orchestra.

One of the oldest known forms of the English carol is the Wassail, an Anglo-Saxon feasting carol, a toast to the health and heartiness of the participants. Vaughan Williams provides a truly virtuoso arrangement of a traditional Wassail.

*The Coventry Carol* is first found in a manuscript of 1591, a part of the medieval Pageant of the Shearmen and Tailors coming from the 15th century. It poignantly depicts Herod's slaying of the Innocents.

*Lo, How a Rose* appeared in the *Speier Gesangbuch* of 1599 and received an early harmonization by Michael Praetorius (1571-1621) making it well-known.

*Sing We Now of Christmas* has the jaunty rhythmic vitality so often associated with French carols.

Roger Wagner's arrangements of carols in the *Christmas Story* are connected with appropriate excerpts from the gospel of Luke. *We Three Kings* is a long-accepted and successful American carol composed in 1857 by Dr. J.H. Hopkins, Rector of Christ Church, Williamsport, Pennsylvania. *What Child is This* was set prior to 1642 to the Greensleeves melody, the refrain being authored by William Chatterton Dix about 1865. *O Little Town of Bethlehem* utilizes an old melody entitled *The Ploughboy's Dream*, its words being by Bishop Phillip Brooks. *Gesu Bambino* was composed by Pietro Yon (1886-1943) longtime organist at New York's St. Patrick's Cathedral. *Angels We Have Heard on High* is a French Noël coming from Languedoc or South France. The words are by James Chadwick. *Joy to the World* boasts the immortal music of Handel who wrote it as the setting for a poem by Isaac Watts (1674-1748). Franz Gruber's setting of Father Joseph Mohr's poem *Silent Night* has made it the most famous Christmas carol of the western world, while Handel's *Hallelujah Chorus* ending Part Two of *Messiah* and celebrating the Risen Christ, deserves its claim to be the most famous of all great celebration anthems.



# HODIE (THIS DAY)

## A Cantata for Christmas

### I. PROLOGUE.

Nowell ! Nowell ! Nowell !  
Hodie Christus natus est : hodie salvator apparuit :  
Hodie in terra canunt angeli, laetantur archangeli :  
Hodie exultant justi, dicentes : gloria in excelsis Deo : Alleluia.  
*From the Vespers for Christmas Day.*

### English Version.

Nowell ! Nowell ! Nowell !  
Christmas Day, Christ was born on Christmas Day.  
Christmas Day, Our Saviour was born on Christmas Day.  
Christmas Day, on earth are angels singing, archangels  
rejoicing. Christmas Day, rejoice ye just men, saying,  
Glory to God in the highest : Alleluia.

### II. NARRATION.

Now the birth of Jesus Christ was on this wise : whenas his mother Mary was espoused to Joseph, before they came together, she was found with child of the Holy Ghost.

Then Joseph her husband, being a just man, was minded to put her away privily. But while he thought on these things, behold, the angel of the Lord appeared unto him in a dream.

### ANGEL.

" Joseph, thou son of David, fear not to take unto thee Mary thy wife : for that which is conceived in her is of the Holy Ghost. And she shall bring forth a son, and thou shalt call his name Jesus :  
He shall be great, and shall be called the son of the Highest : Emmanuel, God with us."

*From Matt. i. 18-21 and Luke i. 32*

### III. SONG.

It was the winter wild,  
While the Heaven-born child,  
All meanly wrapt, in the rude manger lies ;  
Nature in awe to him  
Had doff'd her gaudy trim,  
With her great Master so to sympathize.  
.....  
And waving wide her myrtle wand,  
She strikes a universal peace through sea and land.

No war, or battle's sound,  
Was heard the world around :  
The idle spear and shield were high uphung ;  
The hooked chariot stood  
Unstain'd with hostile blood ;  
The trumpet spake not to the armed throng ;  
And kings sate still with awful eye,  
As if they surely knew their sovran Lord was by.

But peaceful was the night,  
Wherein the Prince of light  
His reign of peace upon the earth began :  
The winds, with wonder whist,  
Smoothly the waters kiss'd  
Whispering new joys to the mild ocean,  
Who now hath quite forgot to rave,  
While birds of calm sit brooding on the charmed wave.

*From Hymn on the Morning of Christ's Nativity. Milton.*

### IV. NARRATION.

And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed. And all went to be taxed,

# WHO'S WHO



Music Director of both the Roger Wagner Chorale and the Los Angeles Master Chorale and Sinfonia Orchestra, **ROGER WAGNER** is known the world over as a symbol of the highest achievements in choral art. Dedicated to choral music since early childhood, his international reputation in that area has been enhanced by his work as a composer, arranger, and symphonic conductor, and he is a highly regarded authority on the religious music of the medieval and renaissance periods. He has been knighted twice for his contributions to sacred music. Radio, television, motion pictures, and recordings have all played an important part in his long and illustrious career. He has recorded over 60 albums and received the Grammy Award for his album, *Virtuoso*. In addition to directing the Los Angeles Master Chorale and Sinfonia Orchestra, Roger Wagner has been guest conductor of the Los Angeles Philharmonic and has appeared with leading orchestras all over the world.

The **LOS ANGELES MASTER CHORALE** and **SINFONIA ORCHESTRA**, founded by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company of the Music Center in 1964. Dr. Wagner has been Music Director of the organization since its formation. Now embarking on its 17th season, the 125-voice ensemble is one of the finest in the United States and includes in its select membership the outstanding professional talent in the Southland.

The Master Chorale presented its first concert season at the Dorothy Chandler Pavilion in 1965, receiving significant critical acclaim. Under the leadership of Dr. Wagner, the Chorale has continued to present concert seasons of the world's choral masterworks at the Music Center, giving Los Angeles a unique reputation as the only city in the country supporting its own professional resident chorus in an annual series of choral programs.

Two seasons ago the Master Chorale joined the Los Angeles Philharmonic for the inaugural concert of Music Director Carlo Maria Giulini, in Beethoven's *Symphony No. 9*. The performance was carried live on public television and



everyone into his own city. And Joseph also went up unto the city of David, which is called Bethlehem; to be taxed with Mary his espoused wife, being great with child.

And so it was that while they were there, the days were accomplished that she should be delivered. And she brought forth her first born son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

#### V. CHORAL.

*From Luke ii. 1-7.*

The blessed son of God only  
In a crib full poor did lie;  
With our poor flesh and our poor blood  
Was clothed that everlasting good.  
Kyrieleison.

The Lord Christ Jesu, God's son dear,  
Was a guest and a stranger here;  
Us for to bring from misery,  
That we might live eternally.  
Kyrieleison.

All this did he for us freely,  
For to declare his great mercy;  
All Christendom be merry therefore,  
And give him thanks for evermore.  
Kyrieleison.

#### VI. NARRATION.

*Miles Coverdale, after Martin Luther.*

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them,

"Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a saviour, which is Christ the Lord. And this shall be a sign unto you; ye shall find the babe wrapped in swaddling clothes, lying in a manger."

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

"Glory to God in the highest, and on earth peace, good will toward men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory; O Lord God, heavenly King, God the Father Almighty."

"Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us."

And the shepherds came with haste, and found Mary, and Joseph, and the babe lying in a manger. And when they had seen it, they made known abroad the saying which was told them concerning this child. And all they that heard it wondered at those things which were told them by the shepherds.

*Adapted from Luke ii. 8-17 and the Book of Common Prayer.*

#### VII. THE OXEN.

Christmas Eve, and twelve of the clock.  
"Now they are all on their knees,"  
An elder said as we sat in a flock  
By the embers in hearth side ease.

We pictured the meek mild creatures where  
They dwelt in their strawy pen,  
Nor did it occur to one of us there  
To doubt they were kneeling then.

So fair a fancy few would weave  
In these years! yet, I feel  
If someone said on Christmas Eve,  
"Come; see the oxen kneel,  
In the lonely barton by yonder coomb  
Our childhood used to know,"  
I should go with him in the gloom,  
Hoping it might be so.

*(By permission of the Society of Authors, the Thomas Hardy estate, and the Macmillan Co. Inc., New York.)*

*Thomas Hardy.*

transmitted via satellite throughout the United States, Canada, Europe and Mexico.

In addition to its own nine-concert season during 1980-81 at the Dorothy Chandler Pavilion, the Los Angeles Master Chorale will perform some three dozen chamber concerts around the city for senior and disabled audiences. With the Los Angeles Philharmonic, the Chorale will perform the Mahler *Symphony No. 3*, the Rossini *Stabat Mater*, and the Mendelssohn *Midsummer Nights Dream* in a total of eleven concerts at the Music Center.



**SHIRLEY JONES** was born in Smithton, Pennsylvania, population 812, but was destined not to remain there for long. It was as Pittsburgh's Crown Princess and Charm Ambassador that the public first heard her radiant voice. Invited to sing with the Pittsburgh Civic Light Opera Company, her performance was so impressive that the famed Pittsburgh Playhouse offered her one of its rare scholarships.

Miss Jones' legendary big break came when Richard Rodgers and Oscar Hammerstein chose her for the role of Laurie in the movie version of *Oklahoma!* The great hit she made in that movie led to countless other film offers. Among the ones she accepted were *The Music Man*, *Carousel* and *Elmer Gantry*, for which she won the Academy Award in 1961 for her role as Lulu Baines.

Shirley Jones starred in the television series *The Partridge Family*. Indeed, her versatility has been showcased countless times in such television productions as *The Family Nobody Wanted* for ABC, *The Children of An Loc* for CBS, *Winner Take All* for NBC, *The Orchard Children* for David Susskind and CBS and *Silent Night Lonely Night* opposite Lloyd Bridges. In addition to television shows, Miss Jones tours America each summer in theatre productions such as *The Sound of Music*, *Show Boat*, and *Wait Until Dark*. She will soon star again on Broadway as Mrs. Robinson in a Feuer and Martin musical version of *The Graduate*.

In 1977 Miss Jones married former comedian and present business manager Marty Ingels. They live in Beverly Hills with two of Shirley's three sons, Patrick and Ryan.

**MAURITA PHILLIPS-THORNBURGH** is currently Master Voice Teacher and Artist-in-Residence at California Institute for the



VIII. NARRATION.

And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them.

Luke ii. 20.

IX. PASTORAL.

The shepherds sing ; and shall I silent be ?  
My God, no hymn for thee ?  
My soul's a shepherd too : a flock it feeds  
Of thoughts, and words, and deeds.  
The pasture is Thy Word ; the streams, Thy Grace  
Enriching all the place.  
Shepherd and flock shall sing, and all my powers  
Out-sing the daylight hours.  
Then we will chide the sun for letting night  
Take up his place and right :  
We sing one common Lord ; wherefore he should  
Himself the candle hold.  
I will go searching, till I find a sun  
Shall stay till we have done ;  
A willing shiner, that shall shine as gladly  
As frost-nipt suns look sadly.  
Then we will sing, and shine all our own day,  
And one another pay ;  
His beams shall cheer my breast, and both so twine  
Till even his beams sing, and my music shine.

George Herbert.

X. NARRATION.

But Mary kept all these things, and pondered them in her heart.

Luke ii. 19.

XI. LULLABY.

Sweet was the song the Virgin sang,  
When she to Bethlem Juda came  
And was delivered of a son,  
That blessed Jesus hath to name.  
" Lulla, lulla, lulla-bye,  
" Sweet babe," sang she,  
And rocked him sweetly on her knee.  
  
" Sweet babe," sang she, " my son,  
And eke a saviour born,  
Who hast vouchsafed from on high  
To visit us that were forlorn :  
Lalula, lalula, lalula-bye,  
" Sweet babe," sang she,  
And rocked him sweetly on her knee.

XII. HYMN.

Bright portals of the sky,  
Emboss'd with sparkling stars,  
Doors of eternity,  
With diamantine bars,  
Your arras rich uphold,  
Loose all your bolts and springs,  
Ope wide your leaves of gold,  
That in your roofs may come the King of Kings.

O well-spring of this All !  
Thy father's image vive ;  
Word, that from naught did call  
What is, doth reason, live ;  
The soul's eternal food,  
Earth's joy, delight of heaven ;  
All truth, love, beauty, good :  
To thee, to thee be praises ever given !

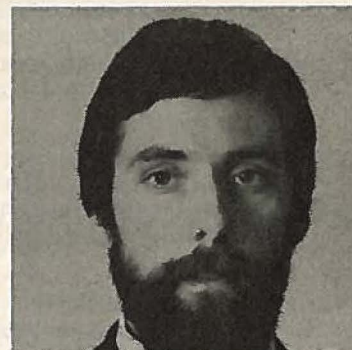
O glory of the heaven !  
O sole delight of earth !  
To thee all power be given,  
God's uncreated birth !  
Of mankind lover true,  
Indearer of his wrong,  
Who dost the world renew,  
Still be thou our salvation and our song !

William Drummond.

Arts, Valencia, California. A well-established soprano in the Southland, she



recently performed the Los Angeles premiere of *Sunlike* by Gerhard Samuel, and collaborated with composer Harold Budd and bass baritone Marvin Hayes in the premiere performance of *Past Regrets and Future Sorrows*. Ms. Thornburgh is the soprano of choice of conductors Sir David Willcocks and Herbert Blomstedt when they are in this country. She has been featured soloist at the Ojai Festival and on national as well as international tours with the Roger Wagner Chorale. She has appeared with the Ventura Symphony and choral groups as soloist in the *Mass in B Minor* by J.S. Bach, *Pierrot Lunaire* by Arnold Schoenberg, as well as *Ancient Voices of Children* by George Crumb, with her son, Eric, singing the boy soprano role.



Tenor **BYRON WRIGHT** received his master's degree in music from California State University at Northridge. In 1975 he was chosen as a finalist in the Metropolitan Opera Auditions. As a concert artist, Mr. Wright has performed with the Portland and Seattle symphonies, participated in the Carmel Bach Festival and performed with the Ojai Festival. He has toured nationally and internationally with the Roger Wagner Chorale. As concert soloist Mr. Wright has performed with the Los Angeles Philharmonic, the Los Angeles Master Chorale and the Irvine Master Chorale. He is a member of I Cantori and currently is soloist at Immanuel Presbyterian Church of Los Angeles.

One of the Los Angeles Master Chorale's youngest members, baritone **KERRY BARNETT** just began his fourth season with the choir.

Mr. Barnett has toured extensively with the Roger Wagner Chorale, performing



### XIII. NARRATION.

Now when Jesus was born, behold, there came wise men from the east saying "Where is he that is born King? for we have seen his star in the east, and are come to worship him." And they said unto them, "In Bethlehem." When they had heard that they departed; and, lo! the star, which they saw in the east, went before them, till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother, and fell down and worshipped him; and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh.

*Adapted from Matthew ii. 1, 2, and 11.*

### XIV. THE MARCH OF THE THREE KINGS.

From kingdoms of wisdom secret and far  
come Caspar, Melchior, Balthasar;  
they ride through time, they ride through night  
led by the star's foretelling light.

Crowning the skies  
the star of morning, star of dayspring calls,  
lighting the stable and the broken walls  
where the prince lies.

Gold from the veins of earth he brings,  
red gold to crown the King of Kings.  
Power and glory here behold  
shut in a talisman of gold.

Frankincense from those dark hands  
was gathered in eastern, sunrise lands,  
incense to burn both night and day  
to bear the prayers a priest will say.

Myrrh is a bitter gift for the dead.  
Birth but begins the path you tread;  
your way is short, your days foretold  
by myrrh and frankincense and gold.

Return to kingdoms secret and far,  
Caspar, Melchior, Balthasar,  
ride through the desert, retrace the night  
leaving the star's imperial light.

Crowning the skies  
the star of morning, star of dayspring, calls:  
clear on the hilltop its sharp radiance falls  
lighting the stable and the broken walls  
where the prince lies.

*Ursula Vaughan Williams. (by permission)*

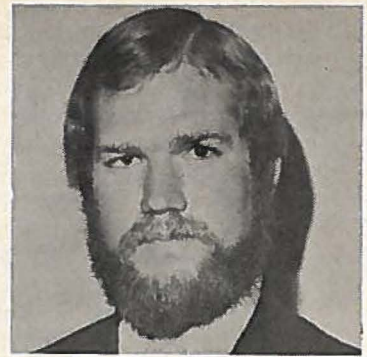
### XV. CHORAL.

No sad thought his soul affright;  
Sleep it is that maketh night;  
Let no murmur nor rude wind  
To his slumbers prove unkind;  
But a quire of angels make  
His dreams of heaven, and let him wake  
To as many joys as can  
In this world befall a man.

Promise fills the sky with light,  
Stars and angels dance in flight;  
Joy of heaven shall now unbind  
Chains of evil from mankind,  
Love and joy their power shall break,  
And for a new born prince's sake;  
Never since the world began  
Such a light such dark did span.

*Verse 1. Anon.*

*Verse 2. Ursula Vaughan Williams. (by permission)*



both as chorale member and soloist. He opened the 1979-80 season as soloist in The All American Concert. Last summer he was ensemble soloist with the Los Angeles Philharmonic at the Hollywood Bowl in all of the Roger Wagner Chorale concerts.

In addition to having studied with Primo Puccinelli, Kerry Barnett is studying music at the California State Universities of Fullerton and Los Angeles.



The **PASADENA BOYS CHOIR** has been captivating audiences with its youthful charm since 1925, when it was first founded by Dr. John Henry Lyons.

Dr. Lyons was the coordinator for music education in the Pasadena Unified School District, and guided the Pasadena Boys Choir for over a quarter-century. In 1951, Dr. Lyons retired from the city schools, and the Choir was disbanded shortly thereafter.

In 1972, John R. Barron, the current director, and a number of local citizens were instrumental in reestablishing the Pasadena Boys Choir, and a non-profit charter was received from the State of California establishing the organization as an independent, non-profit educational institution.

Boys who are between the ages of 7½ and 13 are considered for membership in the Choir twice each year. If a boy is accepted for membership, he may remain in the Choir until his 15th birthday, at which time he is graduated from the program.

In addition to the ongoing training program during the school term and a one-month residential summer program in Northern California during the month of August, the choirboys have opportunities for occasional travel. This past summer they toured England singing in some of Great Britain's historic cathedrals and concert halls. This spring the Pasadena Boys Choir will participate in the Long Beach Bach Festival and tour Arizona.



## XVI. EPILOGUE.

In the beginning was the Word, and the Word was with God, and the Word was God. In Him was life ; and the life was the light of men. And the Word was made flesh, and dwelt among us, full of grace and truth. Emmanuel, God with us.

*Adapted from John i. 1-14.*

Ring out, ye crystal spheres,  
Once bless our human ears,  
If ye have power to touch our senses so ;  
And let your silver chime  
Move in melodious time,  
And let the bass of heaven's deep organ blow ;  
And, with your ninefold harmony,  
Make up full consort to the angelic symphony.

Such music (as 'tis said),  
Before was never made,  
But when of old the sons of morning sung,  
While the Creator great  
His constellations set,  
And the well-balanced world on hinges hung ;  
And cast the dark foundations deep,  
And bid the weltering waves their oozy channel keep.

Yea, truth and justice then  
Will down return to men,  
Orbed in a rainbow ; and, like glories wearing,  
Mercy will sit between,  
Throned in celestial sheen,  
With radiant feet the tissued clouds down-steering ;  
And heaven, as at some festival,  
Will open wide the gates of her high palace hall.

*From Hymn on the Morning of Christ's Nativity. Milton.*

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*House Manager*

**GERALD SCHAUB**

*Master Carpenter*

**PETER PERRICONE**

*Master Electrician*

**CARMINE D. MARINELLI**

*Master of Properties*

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## LOS ANGELES MASTER CHORALE

### Sopranos

Sally Anderson  
Elke Bank  
Leslie Bockian  
Kay Brown  
Pamela Chapin  
Jeanne Davenport  
Carolyn Davis  
Loretta De Lange  
Peggy Dold  
Alison England  
Judy Gantley  
Kathy Goodwin  
Claire Gordon  
Patricia Ho  
Laura Horwitz  
Kathryn Jacobson  
Jolyne Jeffers  
Rae Macdonald  
Paula Mandros  
Karen McBride  
Presocia Mirkil  
Frankie Nobert  
Diane Radke  
Phyllis Reed  
Jean Reynolds  
Linda Sauer  
Bonnie Smith  
Dolores Van Natta  
Jeannine Wagner  
Cynthia Westphal  
Kari Windingstad

### Altos

Carol Ann Bakeman  
Nicole Baker  
Frances Cash  
Ruth Coleman  
Christine D'Arc  
Lois Ebelhare  
Marilyn Eginton  
Susan Fink  
Nancy Fontana  
Margie Glassman  
Kathy Hillman  
Mary Hinshaw  
Pam Johnson  
Maggie Keefer  
Carole Keiser  
La Vada Marlowe  
Betty Morrison  
Nancy OBrien  
Connie Oldchurch  
Joyce Paxson  
Debbie Preble  
Carol Reich  
Karole Struebing  
Salli Terri  
Mary Vance  
Suzanne Wilkie  
Barbara Wilson  
Hanan Yaqub

### Tenors

Lawrence Ayers II  
William Baumgart  
Ray Beeman  
Martin Chow  
Thomas Clark  
Dwayne Condon  
Joseph Coyazo  
James Daugherty  
Robert Faris  
Joseph Golightly  
Kenneth Graham  
William Griggs  
David Hamrell  
Dale Jergenson  
Gerald Jones  
Kirk Lamb  
Ronald Long  
Joseph Oliva  
Kenneth Paulson  
Marshall Ramirez  
Carl Rudolph  
George Scott  
Robert Selland  
Joseph Smayda  
Maurice Staples  
Kirt Thiesmeyer  
Steve Webster  
Byron Wright

### Basses

Daniel Barefoot  
Kerry Barnett  
William Beck  
Alfred Chan  
David Chang  
James Cox  
Jonathan Curtsinger  
Kevin Dalbey  
John Gingrich  
Rev. Thomas Gray  
Hugh Grinstead  
Scott Hedgecock  
Paul Hinshaw  
Frank Hobart  
Wardell Howard  
Gerald Jackson  
Lyn Jones  
William Lomax  
Douglas Morrison  
Bradley Newson  
William Paxson  
David Schnell  
Robert Seibold  
Scott Sperber  
William Struebing  
Burman Timberlake  
James White  
Don Whittsitt  
Earle Wilkie  
Ralph Williams  
Neil Wilson

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## THE SINFONIA ORCHESTRA

### 1st Violin

Dorothy Wade, *Concertmaster*  
Ronald Folson  
Albert Karmazyn  
George Kast  
Robert Konrad  
Robert Korda  
Irma Neumann  
Jay Rosen  
Erica Sharp  
Jennifer Small  
Harold Wolf

### 2nd Violin

Brian Leonard, *Principal*  
Maurice Dicterow  
Debbie Grossman  
Irving Katz  
Ezra Kliger  
Patricia Johnson  
Michael Markman  
David Newman  
Mark Sazer  
Steven Scharf  
Helen Tannenbaum

### Viola

Virginia Majewski, *Principal*  
Myer Bello  
Gail Earn  
Peter Hatch  
Michael Nowack  
Sven Reher  
Barbara Simons  
Lynn Subotnick

### Cello

Frederick Seykora, *Principal*  
Robert Adcock  
Barbara Badgley  
Selene Hurford  
Alex Reisman  
Victor Sazer

### Bass

Meyer Rubin, *Principal*  
Steven Edelman  
Jay Grauer  
Milton Nadel

### Flute

Sheridan Stokes, *Principal*  
Patricia Evans  
Arthur Hoberman

### Oboe

Gordon Schoneberg, *Principal*  
Joan Elardo  
Greg Donavetsky

### Clarinet

Roy D'Antonio, *Principal*  
Julian Spear

### Bassoon

Don Christlieb, *Principal*  
Michael O'Donovan  
Charles Gould

### Horn

James Decker, *Principal*  
Arthur Briegleb  
Brian O'Connor  
George Hyde

### Trumpet

Chase Craig, *Principal*  
Roy Poper  
Boyde Hood

### Trombone

Hoyte Bohannon, *Principal*  
Miles Anderson  
Phillip Teele

### Tuba

John Johnson

### Timpani

Scott Shepherd

### Percussion

Eric Remsen

### Harp

Dorothy Remsen

### Celeste

Dolores Stevens

### Orchestra Manager

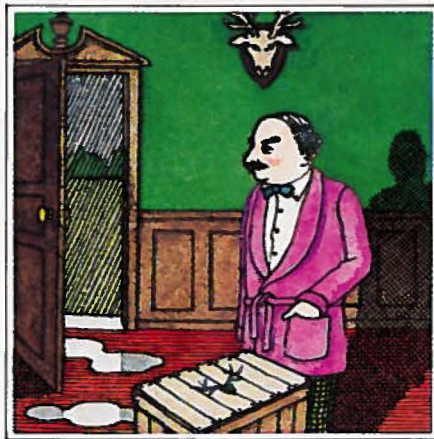
Meyer Rubin

### Librarian

Katherine Dolan



# THE CASE OF · THE · 'AON BRAICH'



One rainy evening, a man with Gaelic on his breath delivered to my door a case of Glenfiddich. "Aon Braich," he murmured. No one here by that name, I mused. When I looked up, he had disappeared.



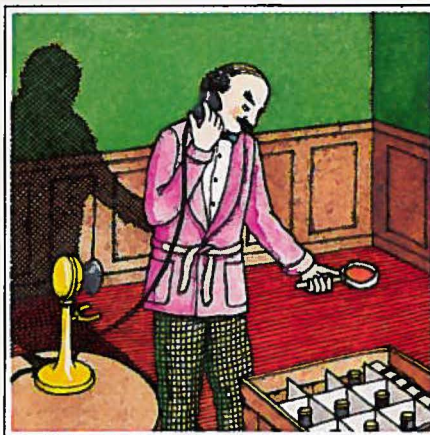
Upon cracking the cache of Glenfiddich with my Scottish Rites hatchet, I found each bottle of this distinctive malt whisky to be of triangular shape. Evidently, there were more sides to this story still.



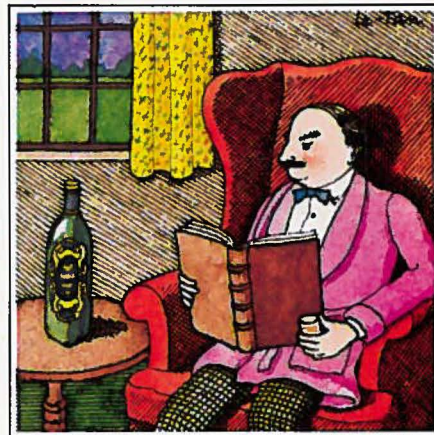
Examining the label, I detected a most intriguing clue: Glenfiddich is Gaelic for 'Valley of the Deer.' Had this peculiar charade been nothing more than a cleverly staged stag party invitation?



A sudden revelation struck me like a belt from Savile Row. Perhaps the peat-stained pages of MacTurf's 'Scotch On The Lochs' would hold the explanation. I reached for my volume – but the book was gone!

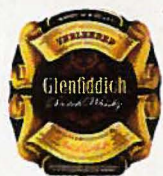


It was then my friend MacIntosh rang. "Aon Braich!" he intoned. That strange name again! "I'd have returned the book myself, but with this downpour..." Then I saw my MacTurf tucked 'midst the malts.



A newly-marked page revealed that it was the Glenfiddich that was 'aon braich,' or single malt. One sip confirmed its singular character. Rarely had a case led me to such a splendid solution.

GLENFIDDICH®



SINGLE MALT

Scotch Whisky