

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

SATURDAY, FEBRUARY 28, 1981 AT 8:30 p.m.

Preview at 7:30 P.M.

DOROTHY CHANDLER PAVILION

## MUSIC OF BRAHMS

Margaret Hillis, *Guest Conductor*  
Jeannine Wagner, *Assistant Conductor*  
Dorothy Wade, *Concertmaster*  
Janet Payne, *Soprano*  
Thomas Hampson, *Baritone*

TRAGIC OVERTURE, OP. 81

Brahms

### INTERMISSION

EIN DEUTSCHES REQUIEM, OP. 45

Brahms

- I Selig sind, die da Leid tragen
- II Denn alles Fleisch es ist wie Gras
- III Herr, lehre doch mich, dass ein Ende  
THOMAS HAMPSON
- IV Wie lieblich sind deine Wohnungen
- V Ihr habt nun Traurigkeit  
JANET PAYNE
- VI Denn wir haben hie keine bleibende Statt  
THOMAS HAMPSON
- VII Selig sind die Toten

The musical presentations on this program 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 the National Endowment for the Arts.

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Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; use performers' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / Use of tape recorders and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / Program and artists subject to change. / Patrons cannot be paged during a performance. Individuals expecting emergency calls must leave their seat numbers with the House Manager.

Any composition of a great composer, such as Johannes Brahms' *A Tragic Overture* (Op. 81), which can elicit such comments on the one hand as "conventional, failing to generate much heat," "lacking in inspiration" and on the other hand "one of Brahms' finest orchestral movements and fully worthy to stand beside any of his symphonies" may present the listener and performer with a singular challenge. Donald Tovey, in a brief essay on this work, has admonished the listener not to judge it by preconceived notions about the nature of tragedy, but rather to probe its detached, idealized universality wherein no specific story or tragic concept prevails. The fact that this *Overture* survived Brahms' constant and ruthless self-criticism should dispose us toward a positive judgment of it.

*A Tragic Overture* in D Minor was completed as a companion piece to the *Academic Festival Overture* (Op. 80) in late 1880. Sketches of a significant portion of the *Overture* date from the late 1860s when the *Requiem* was completed. It was first performed on December 12, 1880 in Vienna, and then again on January 4, 1881 in Breslau.

With the first performance of the yet incomplete *German Requiem* (Op. 45) in Bremen Cathedral on April 10, 1868,\* Brahms' reputation as a formidable composer was at last firmly established. The *Requiem* stands as the watershed of his artistic fortunes, for regardless of how subsequent compositions were initially received he now had to be reckoned with. Indeed the *Requiem* remains today the enduring touchstone by which the world judges his stature.

The *Requiem* marks Brahms' attainment of artistic maturity. Prior to its composition he had produced but two choral works with orchestral accompaniment, the *Ave Maria* (Op. 12) for women's voices, and the *Funeral Hymn* (Op. 17) for mixed chorus and wind instruments. Of his purely orchestral works, only the two *Serenades* (Op. 11 and 16) and the *Piano Concerto in D Minor* (Op. 15) preceded it. The *Requiem* stands not only as his longest composition, but his greatest achievement in vocal writing.

No specific date can be assigned for the origin of the *Requiem*. Robert Schumann's death in 1856 may have provided the initial impulse, though Brahms had previously often reflected on death and resurrection. Between 1857 and 1858 he reworked a sarabande intended initially as a slow scherzo movement for the *Piano Concerto in D*. This excerpt became the *Requiem's* second movement. By 1861 he had expanded the composition into a four-movement *Cantata*. The death of his beloved mother in February, 1865, motivated Brahms to complete the *Requiem*, through which he assuaged his deeply felt grief at her passing.

Although Herbeck's disastrous performance in Vienna of the first three movements of the *Requiem* on December 1, 1867, could be attributed both to inadequate rehearsal and to obscurities in Brahms' orchestral scoring of the third movement, the six movements were triumphantly received in Bremen. Between the third and fourth movements, and because it was Good Friday, some arias from Handel's *Messiah* ("I know that my Redeemer liveth"), and Bach's *St. Matthew Passion* were interpolated — a condition, it seems, for the *Requiem's* performance there since, throughout, it contains no reference to Christ. Shortly thereafter, Brahms, whose artistic instinct recognized the necessity of adding another movement for symmetry and emotional balance, completed the whole work in 1868 with his addition of the fifth movement for soprano and chorus. Even the cool reception accorded the performance of the now complete work on February 18, 1869 in Leipzig could not forestall its subsequent triumphant acceptance.

The precedents for the *German Requiem* lie not in the Roman Catholic liturgical rite to which the title *Requiem* properly belongs, but to such antecedent works as Heinrich Schutz's *Teutsche Begraebnis Missa (Musicalische Exequien)* and Bach's *Actus Tragicus, Cantata 106 (Gottes Zeit)*. Perhaps even more immediately, its origins are found, according to Frederick Blume, in F.W. Markull's oratorio of 1848 *Das Gedachnis der Engschlafenen* and Herman Kuster's *Die ewige Heimat* of 1861.

With exquisite skill Brahms selected sixteen texts from Luther's Bible, seven from the Old Testament and nine from the New. He explicitly resisted suggestions for the inclusion of any direct or indirect reference to Christ, feeling perhaps that such an inclusion would dampen his envisaged universality for the work. Nevertheless the texts chosen appear as those commonly associated with all Christian liturgy of burial and the transitory nature of life. Brahms chose to emphasize the consolation amid life's vicissitudes which the living derive from the prospect of final resurrection and eternal joy. The attachment of the word "German" to the title signifies only that the work was composed in German, the language in which obviously but not exclusively it should be sung.

Karl Geiringer has observed that the symmetry and perfect equilibrium of all the *Requiem's* parts "stamp the work as the product of Brahms' complete maturity at the height of his powers." Most of the movements themselves are related and exhibit this tripartite symmetry. The two outer movements, the second and sixth, and the third and fifth correspond to each other, while the fourth serves as a capstone, a gentle trio or scherzo of the type Brahms subsequently used in place of the more traditional vigorous symphonic scherzo.

Geiringer's succinct description of these relationships neatly summarizes the whole work:

"The connection between the two outer movements is most clearly defined. It lies not only in the correspondence of the words, but even more in the fact that Brahms, with unobtrusive art, passed toward the end of the seventh movement into the close of the first. In the sixth movement the content of the second appears, but repeated, as it were, on another and higher plane. But while in this second movement the weird dance of death at the opening gives place to a veritable hymn of joy, the mournful, groping uncertainty which opens the sixth movement passes into a vision of the Last Judgment . . . to conclude in a mighty double fugue of Handelian strength and glory. Lastly, the third and fifth movements stand to each other in the same relation as lamentation and deliverance. Both pieces begin with solo voices; but while the man's voice at the opening of the third movement first suggests grief and even despair, gaining confidence and hope in God's mercy only at the very end of the movement, the fifth movement opened by a woman's voice, is from the first note to the last conceived in a mood of maternal consolation."

— Brahms, *His Life and Work*

While confining himself throughout the work to a four-voiced mixed chorus, Brahms manifests a sovereign grasp of contrapuntal writing. Likewise, in the orchestration he achieves his effects with economical and striking means through adept use of the romantic orchestra. In the first movement the omission of the bright violins, clarinets, and trumpets fosters the subdued, dark-hued sentiments expressed. The use of divided strings with mutes in the second movement gives it a "sinister gait." Throughout the *Requiem*, Brahms' use of harp and kettledrum along with his other instrumental effects produced color effects hardly surpassed in his later works.

Hans Gal summarizes the enduring impact of the *German Requiem* when he writes that it manifests that "infallible sense of form unhesitatingly reaching for greatness, an intense feeling of poetic expression, and a masterful handling of vocal settings. But the most essential thing that the composer achieved . . . defies all analysis: the depth of experience and its utterance, which touches the listener to his innermost soul and captivates him. This is the mysterious ingredient of those great works that tower above time."

\*The first American performance was on March 15, 1877 by the New York Oratorio Society.



## I. POCO ANDANTE E CON ESPRESSIONE

[FROM THE GOSPEL ACCORDING TO ST. MATTHEW: CHAPTER 5, VERSE 4]

*Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.*

Blessed are they that mourn;  
for they shall be comforted.

[FROM PSALM 126, VERSES 5 AND 6]

*Die mit Tränen säen,  
werden mit Freuden ernten.  
Sie gehen hin und weinen,  
und tragen edlen Samen,  
und kommen mit Freuden  
und bringen ihre Garben.*

They that sow in tears  
shall reap in joy.  
He that goeth forth and weepeth,  
bearing precious seed,  
shall doubtless come again with rejoicing,  
bringing his sheaves with him.

## II. MODERATO, IN MODO DI MARCIA; POCO SOSTENATO — ALLEGRO NON TROPPO

[FROM THE FIRST EPISTLE GENERAL OF ST. PETER: CHAPTER 1, VERSE 24]

*Denn alles Fleisch, es ist wie Gras  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras is verdorret  
und die Blume abgefallen.*

For all flesh is as grass,  
and all the glory of man  
as the flower of grass.  
The grass withereth,  
and the flower thereof falleth away.

[FROM THE GENERAL EPISTLE OF ST. JAMES: CHAPTER 5, VERSE 7]

*So seid nun geduldig, lieben Bruder,  
bis auf die Zukunft des Herten.  
Siehe ein Ackermann wartet  
auf die kostliche Frucht der Erde  
und ist geduldig daruber,  
bis er empfahe  
den Morgenregen und Abendregen.*

Be patient therefore, brethren,  
unto the coming of the Lord.  
Behold the husbandman waiteth  
for the precious fruit of the earth,  
and hath long patience for it,  
until he receive  
the early and latter rain.

[FROM THE FIRST EPISTLE GENERAL OF ST. PETER: CHAPTER 1, VERSE 25]

*Aber des herrn Wort Bleibet in Ewigkeit.*

But the word of the Lord endureth for ever.

[THE BOOK OF THE PROPHET ISIAH: CHAPTER 35, VERSE 10]

*Die Erlöseten des Herrn werden  
wiederkommen,  
und gen Zion kommen mit Jauchzen;  
Freude, ewige Freude wird über ihrem  
Haupten sein;  
Freude und Wonne werden sie ergreifen,  
und Schmerz und Seufzen wird weg müssen.*

And the ransomed of the Lord  
shall return,  
and come to Zion with songs  
and everlasting joy upon their heads:

they shall obtain joy and gladness,  
and sorrow and sighing shall flee away.

## III. ANDANTE MODERATO

[PSALM: 39, VERSES 4-7]

*Herr, lehre doch mich,  
dass ein Ende mit mir haben muss,  
und mein Leben ein Ziel hat,  
und ich davon muss.  
Siehe, meine Tage  
sind einer Hand breit vor dir,  
und mein Leben  
ist wie nichts vor dir.  
Ach, wie gar nichts  
sind alle Menschen,  
die doch so sicher leben.  
Sie gehen daher  
wie ein Schemen,  
und machen ihnen viel vergebliche  
Unruhe;  
sie sammeln  
und wissen nicht,  
wer es kriegen wird.  
Nun Herr,  
was soll ich mich trösten?  
Ich hoffe auf dich.*

Lord, make me to know mine end,  
and the measure of my days,  
what it is;  
that I may know how frail I am.  
Behold, thou hast made my days  
as an handbreadth;  
and mine age  
is as nothing before thee:  
verily every man  
at his best state  
is altogether vanity.  
Surely every man walketh  
in a vain shew:  
surely they are disquieted in vain;  
he heapeth up riches,  
and knoweth not  
who shall gather them.  
And now, Lord,  
what wait I for?  
My hope is in thee.

[THE WISDOM OF SOLOMON: CHAPTER 3, VERSE 1]

*Der gerechten Seelen  
sind in Gottes Hand  
und keine Qual rühret sie an.*

But the souls of the righteous  
are in the hand of God,  
and there shall no torment touch them.

(continued on next page)

#### IV. CON MOTO MODERATO

[PSALM 84: VERSES 1, 2 AND 4]

*Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt  
und sehnet sich  
nach den Vorhöfen des Herrn;  
mein Leib und Seele freuen sich  
in dem lebendigen Gott.  
Wohl denen,  
die in deinem Hause wohnen,  
die loben dich immerdar!*

How amiable are thy tabernacles,  
O Lord of Hosts!  
My soul longeth,  
yea, even fainteth  
for the courts of the Lord:  
my heart and my flesh crieth out  
for the living God.  
Blessed are they  
that dwell in thy house;  
they will be still praising thee.

#### V. ANDANTE, G MAJOR

[THE GOSPEL ACCORDING TO ST. JOHN: CHAPTER 16, VERSE 22]

*Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen,  
und euer Herz soll sich freuen,  
und eure Freude  
soll niemand von euch nehmen.*

And ye now therefore have sorrow;  
but I will see you again,  
and your heart shall rejoice,  
and your joy  
no man taketh from you.

[THE BOOK OF THE PROPHET ISAIAH: CHAPTER 66, VERSE 13]

*Ich will euch trösten,  
wie einen seine Mutter tröstet.*

As one whom his mother comforteth,  
so will I comfort you.

[ECCLESIASTES: CHAPTER 51, VERSE 27]

*Sehet mich an: ich habe eine kleine Zeit  
Mühe und Arbeit gehabt  
und habe grossen Trost funden.*

Behold with your eyes,  
how that I labored but a little,  
and found for myself much rest.

#### VI. ANDANTE — VIVACE; ALLEGRO

[THE EPISTLE OF PAUL THE APOSTLE TO THE HEBREWS: CHAPTER 13, VERSE 14]

*Denn wir haben hier keine bleibende Stadt  
sondern die Zukünftige suchen wir.*

For here have we no continuing city.  
but we seek one to come.

[THE FIRST EPISTLE OF PAUL THE APOSTLE TO THE CORINTHIANS: CHAPTER 15,  
VERSES 51 & 52, 54 & 55]

*Siehe, ich sage euch ein Geheimnis.  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich  
in einem Augenblick  
zu den Zeit der letzten Posaune.  
Denn es wird die Posaune schallen  
und die Toten  
werden auferstehen unverweslich,  
und wir werden verwandelt werden.  
Dann wird erfüllet werden  
das Wort, das geschrieben steht:  
Der Tod ist verschlungen in den Sieg.  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?*

Behold, I shew you a mystery;  
we shall not all sleep,  
but we shall all be changed,  
in a moment,  
in the twinkling of an eye,  
at the last trump;  
for the trumpet shall sound  
and the dead  
shall be raised incorruptible,  
and we shall be changed.  
Then shall be brought to pass  
the saying that is written:  
Death is swallowed up in victory.  
O death, where is thy sting?  
O grave, where is thy victory?

[THE REVELATION OF ST. JOHN THE DIVINE: CHAPTER 4, VERSE 11]

*Herr, du bist würdig,  
zu nehmen Preis und Ehre und Kraft,  
denn du hast alle Dinge erschaffen,  
und durch deinen Willen  
haben sie das Wesen und sind geschaffen.*

Thou art worthy, O Lord,  
to receive glory and honor and power;  
for thou hast created all things,  
and for thy pleasure  
they are and were created.

#### VII. MAESTOSO

[THE REVELATION OF ST. JOHN THE DIVINE: CHAPTER 14, VERSE 13]

*Selig sind die Toten,  
die in dem Herren sterben,  
von nun an.  
Ja, der Geist spricht,  
dass sie ruhen von ihrer Arbeit;  
denn ihre Werke folgen ihnen nach.*

Blessed are the dead  
which die in the Lord,  
from henceforth:  
Yea, saith the Spirit,  
that they may rest from their labors;  
and their works do follow them.

# 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.



One of America's most distinguished conductors, **MARGARET HILLIS** is a musician of uncompromising dedication

and superlative achievement whose career as a choral conductor spans three decades. Miss Hillis captured nationwide attention in the fall of 1977 when she substituted on short notice for the ailing Sir Georg Solti and conducted the Chicago Symphony Orchestra, Chorus, soloists and other choral forces in a stunning performance of Mahler's monumental *Symphony No. 8* in New York's Carnegie Hall. She made her Chicago Symphony debut in 1972, substituting for Rafael Kubelik and directing the orchestra and chorus in performances of Handel's *Jephthah*.

Miss Hillis' brisk schedule includes four demanding posts: director of the Chicago Symphony Chorus, which she founded in 1957 at the request of Fritz Reiner, and is now considered by many to be one of America's finest professional choruses; founder and music director of the American Choral Foundation; member of the resident conducting staff of the Civic Orchestra of Chicago; music director of the Elgin Symphony Orchestra.

After receiving a Bachelor of Music degree in composition at Indiana University, Miss Hillis studied at The Juilliard School, working with Robert Shaw and Julius Herford; she later became assistant conductor of Mr. Shaw's Collegiate Chorale.

Margaret Hillis has taught at The Juilliard School and Union Theological Seminary and has been conductor and choral director of the American Opera Society, New York City Opera, Santa Fe Opera and The Cleveland Orchestra Chorus. She also has directed many workshops and clinics, including the Blossom Festival School and the Interlochen Festival School.

Among the numerous awards and honors Miss Hillis has received over the years was the Grammy award for the RCA release of the Verdi *Requiem*, conducted by Sir Georg Solti and featuring the Chicago Symphony Orchestra and Chorus, named "best choral performance other than opera" by the National Academy of Recording Arts and Sciences.

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 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.



Baritone **THOMAS HAMPSON** has already proven unusual performance versatility in such operatic roles as Father in *Hansel & Gretel*, Papageno in *The Magic Flute*, Guglielmo in *Così fan tutte*, Sharpless in *Madame Butterfly*, and, most recently, Marcello in *La Bohème*. His concert repertoire includes Handel's *Messiah*, Bach's *B minor Mass* and *St. John Passion*, and Rachmaninoff's cantata *The Bells*.

After spending two summers at the famed Music Academy of the West in Santa Barbara, where he received the Lotte Lehman Award for outstanding vocal achievement, Thomas Hampson moved his vocal pursuits to Los Angeles. It was there, in the spring of 1980, while studying opera and song literature at USC, that he gained local prominence by winning either first or second place in the five major regional vocal competitions: including the Metropolitan Opera Western Regionals, 2nd place; San Francisco Opera Auditions, 2nd place; and the Victor Fuch's Viennese Society Competition, co-1st place.

This recognition has brought Thomas Hampson numerous engagements for the '80-'81 season including an invitation to the San Francisco Merola Opera Program, a debut with the American Youth Symphony under the baton of Maestro Mehli Meta,

more "Pops" concerts in the Northwest with Norman Leyden, and community concert engagements.



**JANET PAYNE**, soprano, has studied voice at the University of Nebraska, the University of Southern California, and California State University, Fullerton. She has coached and studied voice with Dr. Michael Sells, Ms. Natalie Limonick, Mme. Gwendolyn Koldofsky, Dr. Roger Ardrey, and currently with Prof. Michael Kurkjian. She has sung

leading roles in operas such as *Camen*, *Acis and Galatea*, *Gianni Schicchi*, *La Boheme*, *Die Zauberflote*, *Amahl and the Night Visitors*, *L'heure Espagnole*, and *Mavra*.

In 1965, after one year of voice study she was a district winner of the Metropolitan Opera Auditions. Since then she has continued to win awards and contests. In 1973 she was a national finalist in the annual contest sponsored by the National Associations of Teachers of Singing. And in 1974 was Los Angeles Area winner of that contest sponsored by NATS, and was presented in a debut recital at the Wilshire Ebell Theatre.

Mrs. Payne has appeared as guest soloist with orchestras and choral associations throughout the Los Angeles area, including the Pasadena Chorale and Sinfonia Orchestra and the Los Angeles Philharmonic Orchestra. She has toured throughout the United States, Russia, Israel, and South America as featured soloist with the Roger Wagner Chorale. Last season Mrs. Payne was soloist in The All American Concert with the Los Angeles Master Chorale.

Mrs. Payne is soprano soloist at Hollywood Presbyterian Church, and a member of I Cantori. Janet and her husband Rafe live in Buena Park, Rafe is Professor of Biology at Biola College, and Chairman of the Biology Department.

## UPCOMING CONCERT

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**ST. JOHN PASSION**

**Roger Wagner, Conductor**  
**Los Angeles Master Chorale**

**Soloists:**

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**James Harris White, Jesus**

**David Myrvold, Pilate**

**Holly Shaw-Price, Soprano**

**Nancy O'Brien, Contralto**

**Byron Wright, Tenor**

**Kerry Barnett, Baritone**

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**AT 8:30 P.M.**

**Preview at 7:30 with**  
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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  
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Marshall Ramirez  
Carl Rudolph  
George Scott  
Robert Selland  
Joseph Smayda  
Maurice Staples  
Kirt Thiesmeyer  
Steve Webster  
Byron Wright

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Kerry Barnett  
William Beck  
William C. Campbell  
Alfred Chan  
David Chang  
Martin Chow  
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

## 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