

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

---

SATURDAY MATINEE, FEBRUARY 27, 1982 AT 3:00 PM  
SUNDAY EVENING, FEBRUARY 28, 1982 AT 7:30 PM  
PREVIEWS ONE HOUR BEFORE EACH CONCERT BY KATHERINE CALKIN

DOROTHY CHANDLER PAVILION

## GOLDEN VOICES AND GLEAMING BRASS

PAUL HILL, *Guest Conductor*  
JEANNINE WAGNER, *Assistant Conductor*  
WILLIAM BECK, *Organist*

Fanfare for a New Theatre	Igor Stravinsky (1882-1972)
Sing We Merrily	Martin Shaw (1875-1958)
Two choirs and two brass choirs	
Ola! o che buon eco	Orlando di Lasso (1532-1594)
Large choir and echo choir	
Ich lasse dich nicht	Johann Christoph Bach (1642-1703)
Two choirs	
Canzon Toni #1	Giovanni Gabrieli (1557-1612)
Two brass choirs	
Psalm 100	Heinrich Schütz (1585-1672)
Two choirs	
Everyone Sang	James Fritschel (b. 1931)
Three choirs, two brass choirs and organ	

## INTERMISSION

Mass	Frank Martin (1890-1974)
Two choirs	
From the Steeples and the Mountains	Charles Ives (1874-1954)
Four chime sets, trumpets and trombones	
Inveni David	Anton Bruckner (1824-1896)
Men's choir and trombone choir	
Fanfare for St. Edmundsbury	Benjamin Britten (1913-1976)
Three trumpets	
Heilig	Felix Mendelssohn (1809-1847)
Two choirs	
In ecclesiis	Giovanni Gabrieli (1557-1613)
Two choirs, brass choir and organ	

---

This performance has been made possible, in part, through the sponsorship of the City of Los Angeles Cultural Affairs Department, the Los Angeles County Music and Performing Arts Commission, the California Arts Council and the National Endowment for the Arts.

*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.*



### PROGRAM NOTES

by Katherine Calkin

"Splendor" and "grandeur" are words generally reserved for the scenic beauties of nature. States of mind such as awe and wonder are provoked by the Grand Canyon or the forests of giant Sequoias. From contemporary accounts we know that a sense of the magnificent was also the treat of visitors and residents in Venice in the early 1600's. At this time, a happy marriage of music and architecture inspired a succession of prominent musicians to write motets and masses for multiple groups of voices and instruments.

The glory of polychoral music lies in the way it *separates* and at the same moment *spans* internal space, simultaneously spreading out and enclosing the listener. Paradoxically, we feel at once surrounded and freed. St. Mark's Cathedral, with its lofty balconies positioned at opposite sides of the sanctuary, inspired composers such as the Gabrielis to produce music of breathtaking power.

Of course, the practice of dividing choirs originated long before 1600. Evidence exists that the Jews used antiphonal singing to chant psalms as far back as biblical times. Later, the early Christians adopted the technique of antiphonal choral singing along with the chant for use in the Roman Mass. This chanting consisted of only a simple unharmonized melodic line sung by two alternating groups of voices.

The earliest works for two four-voice choirs date from the late Fifteenth Century, when Josquin and his

contemporaries produced a small number of polychoral motets for weddings and other important occasions. Even though at this time, the possibilities of multi-choir music barely had begun to be discovered, composers evidently recognized the "specialness" of this genre and its suitability for festive and significant events.

During the Sixteenth Century, the techniques of polychoral composition were developed and refined by major figures such as Palestrina, Victoria, Jacob Handl and Andrea Gabrieli. The term "*cori spezzati*" (broken choirs) came into use for music requiring two or more choirs to sing alone, in alternations, and jointly.

Andrea Gabrieli's most important teacher was the Netherlander, Roland de Lassus (Orlando di Lasso), one of the first composers to use *cori spezzati* in secular music. Of his many dialogues in the vernacular, this Italian echo song, *Ola! o ch e buon  co!* makes the best union of text and music as we hear the small choir echo a larger group of singers like a call across the mountaintops.

The composer most closely identified with the antiphonal style of sacred choral writing is Giovanni Gabrieli, who explored the full range of possibilities for combining various groups of voices and instruments. His deservedly popular setting of *In ecclesiis* includes a dazzling variety of textures and effects featuring solo voices, alternating choirs and parts of choirs, and instrumental sections and organ. All of these sections are held together by a recurring *alleluia* refrain for the

combined forces. Fascinating (and atypical for this early period) are the unexpected changes in mood as introspective solo melodic lines give way suddenly to powerful choral outcries. Overall, an aura of melancholic dignity pervades this work, which on first hearing seems so joyously brassy.

On his deathbed, Andrea Gabrieli gave the ring he wore not to Monteverdi, but to his German pupil, Heinrich Sch utz. Though Sch utz did not concentrate exclusively on antiphonal music, he did write a significant number of pieces for two or more choirs including the early (1619) *Psalms of David*, which resulted directly from his studies with Gabrieli.

Psalm 100 is typical of the youthful exuberance of this collection. Though its dotted rhythms betray hints of the baroque, this setting is actually more conservative than some of Gabrieli's later works, because it relies heavily on choral echoes in strict alternation within balanced phrases.

By this time of Johann Christoph Bach, *cori spezzati* had become only one of many devices for achieving contrast in textures, dynamics, and moods. *Ich lasse dich nicht* belongs to a hybrid genre, the chorale motet, which evolved during the mid to late Baroque. For the first half of the piece, two choirs alternate and combine in much the same style as Gabrieli and Sch utz, except that the melodic material is based on a pre-existing Lutheran chorale. At the conclusion of this sec-

Sch utz among his singers in the Schlosskirche of Dresden.



tion, the voices unite to form a single choir, weaving a polyphonic web around the chorale melody, which is sung in long notes by the soprano voice.

Those composers who made use of *cori spezzati* after the Eighteenth Century were imbued with the styles of previous eras. Double choirs appear occasionally in the neo-Baroque sacred music of Mendelssohn. His best-known antiphonal pieces are the double quartet "For He Shall Give His Angels" from *Elijah* and *Heilig*. In *Heilig*, Mendelssohn skillfully maintains the identities of the two choirs and a sense of spatial separation within the flowing romantic idiom of unequal phrases.

Bruckner's sacred music looks back even further to the spirit of the Renaissance. Many of his Latin motets partake of the awestruck reverance which haunts much of Sixteenth Century church music. Bruckner's few excursions into antiphonal writing seem more closely related to the extroverted Gabrieli motets reinforced by the power of brass. In his use of trombones and male voices for *Inveni David*, Bruckner chooses two groups with the same range, by greatly contrasting timbres.

Many composers even from our own time draw on the achievements of the past. Outstanding among these was the Swiss composer, Frank Martin. Along with Poulenc and Falla, he wrote for the harpsichord before that instrument regained popularity. He also ventured into the realm of the oratorio with *Le vin herbé*. His double choir mass setting has been mysteriously neglected. It certainly bears comparison with the masses of Stravinsky, Vaughan-Williams, Poulenc, and other composers of our century.

Multiple choirs continue to be used in contemporary music, mostly to enhance sorority (as in Walton's *Beshazzar's Feast*) rather than to achieve spatial effects. English composer-organist, Martin Shaw wrote *Sing We Merrily* in 1932 as a "fanfare for festival use."

James Fritschel is an American composer and choral historian who has published many liturgical settings for the Lutheran service. *Everyone Sang* incorporates some elements of chance (aleatory) composition as the individual singers are allowed to choose some of their own rhythms for the shorter musical phrases. *Everyone Sang* is a piece commissioned by The Paul Hill Chorale in 1979.

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



**PAUL HILL, Guest Conductor.** Paul Hill, founder and director of the Washington D.C.-based Paul Hill Chorale and the Washington Singers, completed his undergraduate work at Loma Linda University under the tutelage of John T. Hamilton. He did his graduate training at USC. Mr. Hill is currently director of Choral Organizations at Georgetown University, and Chorus Master for The Royal Ballet at Kennedy Center. He has appeared in Carnegie Hall, the White House, with the Philadelphia Orchestra and the National Symphony Orchestra. Mr. Hill received the Emmy Award for the National Public Television Production of Gian Carlo Menotti's *The Unicorn, The Gorgon, and The Manticore* with the Washington Ballet in 1972.

The Paul Hill Chorale, now in its eleventh season, was formed when Mr. Hill noticed how many people learned to sing well in high school and college but did not continue after moving into the workplace. He began a small choral ensemble that sang mostly for the pleasure of its members and director. His leadership of the Paul Hill Chorale has since brought it to the very front rank of such ensembles in the nation.

Paul Hill and Roger Wagner first met in summer, 1958, during a conducting class Dr. Wagner was teaching at San Diego State University, and their friendship grew with the years. Their shared executive responsibilities in the Association of American Professional Vocal Ensembles (APVE) give them one more reason to continue their association.

### Sing We Merrily

(Psalm 81, verses 1-3; Psalm 84, verses 4-7)  
Martin Shaw

Sing we merrily unto God, our strength.  
Sing, rejoice, make a cheerful noise unto  
the God of Jacob.

Sing, rejoice.

Take the psalm, bring hither the tabret, the  
merry harp with the lute.

Blow up the trumpet in the new moon,  
Even the time appointed and upon our  
solemn feast day.

Blessed are they that dwell in Thy house,  
They will be always praising Thee, One  
always.

Blessed is the man whose strength is in  
Thee

In whose heart are Thy ways, who, going  
through the

Veil of misery use it for a well; and the  
pools

Are filled with water.

They will go from strength to strength.

Sing, make a cheerful noise, sing we  
merrily unto God,  
Sing unto God

### Oja! o ch e buon  co!

Orlando di Lasso

Ola! o ch e buon  co! Piglia moci piacere!  
Ha, ha, ha, ha, ha! Ridiamo tutt!  
O buon compagno, ch e vuoi tu?  
Voria ch e tu cantassi una canzona.

Perch e? Perch e s ? Perch e no? Perch e non  
voglio

Perch e non vuoi? Perch e non me piace.

Taci dico! Taci tu!

O gran poltron! Signor s ! Ors  non pi 

Andiamo! Adio, buon  co! Adio!

Rest'in pace! Basta, Basta!

### Ich lasse dich nicht

J.S. Bach

Ich lasse dich nicht du segnest mich denn.  
Mein Jesu, ich lasse dich, lasse dich nicht.  
Weil du mein Gott und Vater bist, weiss  
ich,

Dass mich nie vergisst Dein vater liches  
Herz.

Ich Staub und Erde,  
Habe hier ja keinen Trost als nur bei dir.

Dir Jesu, Gottes Sohn, sei Preis, Dass ich  
aus deinem Worte weiss,

Was ewig selig macht  
Gib, dass ich nun auch fest und treu in  
diesem meinem Glauben sei.

Ich bringe Lob and Ehre dir, dass du ein  
ewig.

Heil auch mir durch deinen Tod er  
warbst.

Herr, dieses Heil gewahre mir, und ewig  
dank'ich dir.

I will not leave Thee, for Thou blessest me,  
My Jesus.

Since Thou are my God and my Father,  
Thou will not abandon Thy child,  
Thou Fatherly heart.

I am a poor clod of earth, on earth I know  
no consolation.

To Thee, Jesus, Son of God, be praised  
For having taught me by Thy Word  
That which makes me immortal  
Grant that I remain steadfast in my faith!  
I praise Thee and honor Thee for having  
Obtained eternal salvation for me through  
death.

Lord guard this salvation for me and I shall  
always, always thank Thee.

### Psalm 100

Heinrich Sch tz

Jauchzet dem Herren alle Welt  
Dienet dem Herren mit Freuden.  
Kommt f r sein Angesicht, mit  
Frohlocken.

Erkennet dass her Herre Gott ist,  
Er hat uns gemacht und nicht wir selbst,  
Zu seinem Volk and zu schafen seiner  
Weide,

Gehet zu seinen Toren ein,  
Mit Danken zu seinen Vorhofen mit Loben  
Dankt ihm, lobet, lobet seinen Namen  
Denn der Herr ist freundlich und seine  
Gnade wahret ewig.

Und seine Wahrheit f r und f r. Ehre,  
Vater

Ehre sei dem Vater und dem Sohn and den  
heiligen Geiste,

Wie es war in Anfang jetzt und immerdar,  
Und von Ewigkeit zu Ewigkeit.  
Amen.

Shout and be joyful, shout and be joyful all  
ye lands

Joyfully sing to God the Lord,  
Serve Him with joy and with gladness.  
Come before the Lord God with singing.

For know ye that the Lord is Our God,  
He hath made us all, not we ourselves

We are His flock in His quiet pastures  
grazing.

Enter His gates to give him thanks, with  
thanksgiving.

And into His presence to praise Him.  
Thank ye Him, and sing and praise His  
name bless it.

For the Lord is gracious, His loving  
kindness everlasting.

His truth endureth ever more,  
Glory, glory to the Father and Song and to  
the Holy Spirit.

As in the beginning now and ever more  
shall be for evermore.

Amen.

### Everyone Sang

James Fritschell

Every one suddenly burst out singing;  
And I was filled with such delight  
As prisoned birds must find in freedom  
Winging wildly across the white  
Orchards and dark green fields; on; on;  
and out of sight.

Every one's voice was suddenly lifted,  
And beauty came like the setting sun.  
My heart was shaken with tears, and  
horror

Drifted away. . . O, but every one  
Was a bird; and the song was wordless;  
the singing will never be done.



**Mass**  
Frank Martin

### The Kyrie

Lord, have mercy.  
Lord, have mercy.  
Lord, have mercy.  
Christ, have mercy.  
Christ, have mercy.  
Christ, have mercy.  
Lord, have mercy.  
Lord, have mercy.  
Lord, have mercy.  
(Kyrie, *eléison.*)  
(Kyrie, *eléison.*)  
(Kyrie, *eléison.*)  
(Christe, *eléison.*)  
(Christe, *eléison.*)  
(Christe, *eléison.*)  
(Kyrie, *eléison.*)  
(Kyrie, *eléison.*)  
(Kyrie, *eléison.*)

### The Gloria

PRIEST: Glory to God in the highest.  
PEOPLE: And on earth peace to men of good will.  
We praise You. We bless You. We worship You. We glorify You.  
We give You thanks for Your great glory.  
Lord God, heavenly King, God the Father almighty.  
Lord Jesus Christ, the Only-begotten Son.  
Lord God, Lamb of God, Son of the Father.  
You, Who take away the sins of the world, have mercy on us.  
You, Who take away the sins of the world, receive our prayer.  
You, Who sit at the right hand of the Father, have mercy on us.  
For You alone are holy.  
You alone are Lord.  
You alone, O Jesus Christ, are most high,  
With the Holy Spirit, in the glory of God the Father. Amen.

PRIEST: *Glória in excelsis Deo.*  
PEOPLE: *Et in terra pax hominibus bonae voluntatis. / Laudámus te. Benedicimus te. / Adorámus te. Glorificámus te. Grátias ágimus tibi / propter magnam glóriam tuam. / Dómine Deus, / Rex caeléstis, / Deus Pater omnipotens. / Dómine Filiunigénite, / Iesu Christe. / Dómine Deus, / Agnus Dei, / Filius Patris. / Qui tollis peccáta mundi, / miserére nobis. / Qui tollis peccáta mundi, / sú scipe deprecatióem nostram. / Qu sedes ad dexteram Patris, / miserére*

### Inveni David

Anton Bruckner

I have found David my servant; with my holy oil have I anointed him: With whom my hand shall be established: mine arm also shall strengthen him. Alleluia.  
Psalm 89: 20-21 (A.V.)

Inveni David, servum meum, oleo sancto meo unxi eum. Manus enim mea auxiliabitur ei, et brachium meum confortabit eum. Alleluia.

### Heilig

Felix Mendelssohn

Heilig, heilig, heilig ist Gott der Herr Zebaoth!  
Alle Lände sind seiner Ehre revoll,  
Hosianna in der Höh!  
Gelobt seider da kommt im Namen des Herrn!

*nobis. / Quóniam tu solus Sanctus. / Tu solus Dóminus. / Tu solus Altissimus, / Iesu Christe. / Cum Sancto Spiritu in glória Dei Patris. / Amen.*

### The Nicene Creed

PRIEST: I believe in one God.  
PEOPLE: The Father almighty, Maker of heaven and earth, and of all things visible and invisible.  
And I believe in one Lord, Jesus Christ, the Only-begotten Son of God.  
Born of the Father before all ages.  
God of God, Light of Light, true God of true God.  
Begotten, not made, of one substance with the Father.  
By Whom all things were made.  
Who for us men and for our salvation came down from heaven.  
And He became flesh by the Holy Spirit of the Virgin Mary: and was made man.  
He was also crucified for us, suffered under Pontius Pilate, and was buried.  
And on the third day He rose again, according to the Scriptures.  
He ascended into heaven and sits at the right hand of the Father.  
He will come again in glory to judge the living and the dead.  
And of His kingdom there will be no end.  
And I believe in the Holy Spirit, the Lord and Giver of life,  
Who proceeds from the Father and the Son.  
Who together with the Father and the Son is adored and glorified, and Who spoke through the prophets.  
And one holy, Catholic, and Apostolic Church.  
I confess one baptism for the forgiveness of sins.  
And I await the resurrection of the dead.  
And the life of the world to come. Amen.

PRIEST: *Credo in unum Deum.*  
PEOPLE: *Patrem omnipoténtem, / factórem caeli et terrae, / visibílium ómnium et invisibílium. / Et in unum Dóminum Iesum Christum, / Filium Dei unigénitum. / Et ex Patre natum / ante ómnia saécula. / Deum de Deo, / lumen de lúmine, / Deum verum de Deo vero. / Génitum, non factum, / consubstantiálem Patri: / per quem ómnia facta sunt. / Qui propter nos hómines, / et propter nostram salutem / descendit de caelis / et incarnatus est de Spiritu Sancto / ex Maria*

Holy, Holy, Holy is God the Lord of Hosts!  
All the Nations are filled with Thy renown.  
Hoseanna sing on high!  
And praised be he who comes in the name of the Lord!  
Hoseanna sing on high!

### In ecclesiis

Giovanni Gabrieli

In ecclesiis benedicite Domino,  
Alleluia!  
In omni loco dominationis, benedic,  
Anima mea, Dominum.  
Alleluia!  
In Deo salutari meo, et gloria mea  
Deus auxilium meum et spes mea in Deo est.  
Alleluia!  
Deus meus in vocamus te adoramus  
Libera nos, salvi vifica nos.  
Alleluia!

*Virgine: et homo factus est. / Crucifixus étiam pro nobis; / sub Póntio Piláto passus, et sepúltus est. / Et resurréxit tértia die, / secúndum Scriptúras. / Et ascéndit in caelum: / sedet ad dexteram Patris. / Et iterum ventúrus est cum glória iudicáre vivos, et mórtuos: / cuius regni non erit finis. / Et in Spiritum Sanctum, / Dóminum et vivificántem: / qui ex Patre Filióque procedit. / Qui cum Patre, et Filio / simul adorátur, / et conglorificátur: / qui locútus est per Prophétas. / Et unam, sanctam, cathólicam / et apostólicam Ecclósiám. / Confiteor unam baptisma / in remissionem peccatórum. / Et expécto resurrecciónem mortuórum. / Et vitam ventúri saéculi. / Amen.*

### The Sanctus

PEOPLE:  
Holy, holy, holy Lord God of Hosts.  
Heaven and earth are filled with Your glory.  
Hosanna in the highest.  
Blessed is He Who comes in the Name of the Lord.  
Hosanna in the highest.

PEOPLE:  
*Sanctus, Sanctus, Sanctus, / Dóminus Deus Sábaoth. / Pleni sunt caeli et terra glória tua. / Hosánna in excélsis. / Benedictus qui venit in nómine Dómini. / Hosánna in excélsis.*

### The Agnus Dei

PEOPLE:  
Lamb of God, Who take away the sins of the world, have mercy on us.

Lamb of God, Who take away the sins of the world, have mercy on us.

Lamb of God, Who take away the sins of the world, grant us peace.

PEOPLE:  
*Agnus Dei, qui tollis peccáta mundi, miserére nobis.*

*Agnus Dei, qui tollis peccáta mundi, miserére nobis.*

*Agnus Dei, qui tollis peccáta mundi, dona nobis pacem.*

Deus, adjutor noster in eternum,  
Alleluia!

In the congregation, bless ye the Lord Alleluia!  
In all places of His dominion,  
Bless the Lord, my soul.

Alleluia!

In God is my salvation and my glory.  
O God, my help and my hope is in God.  
Alleluia!

O my God, we call upon Thee, we worship Thee.

Deliver us, save us, quicken us,  
Alleluia!

O God, our refuge in all eternity,  
Alleluia!

**MEMBERS OF THE LOS ANGELES MASTER CHORALE**

**Sopranos**

Jill Anderson  
Sally Anderson  
Barbara Andre  
Elke Bank  
Leslie Bockian  
Rebecca Breeding  
Pam Chapin  
Jeanne Davenport  
Carolyn Davis  
Ali England  
Judy Gantley  
Sheila Gardner  
Kathy Goodwin  
Claire Gordon  
Pat Ho  
Laura Horwitz  
Kathy Jacobson  
Jolyne Jeffers  
Rae Macdonald  
Paula Mandros  
Presocia Mirkil  
Mary Frances Nobert  
Christine Parker  
Diane Radke  
Phyllis Reed  
Jean Reynolds  
Linda Sauer  
Bonnie Smith  
Dolores Van Natta  
Jeannine Wagner  
Linda Williams  
Kari Windingstad

**Altos**

Carol Ann Bakeman  
Alice Baker  
Laura Boyd  
Frances Cash  
Ruth Coleman  
Christine D'Arc  
Charlotte De Windt  
Lois Ebelhare  
Marilyn Eginton  
Margie Glassman  
Laurie Gurman  
Mary Hinshaw  
Maggie Keefer  
Carole Keiser  
Claudia Ann Kellogg  
Kathy Lynn  
LaVada Marlowe  
Betsy Marvin  
Carlyn Morenus  
Nancy OBrien  
Connie Oldchurch  
Joyce Paxson  
Debbie Preble  
Carol Reich  
Karen Stafford  
Naomi Stephan  
Karole Struebing  
Mary Vance  
Suzanne Wilkie  
Barbara Wilson  
Hanan Yaqub

**Tenors**

C. Brooks Arnold  
Larry Ayers  
Tom Clark  
Joseph Coyazo  
Thomas Croyle  
James Daugherty  
Robert Faris  
Joseph Golightly  
Ken Graham  
Alex Guerrero  
Robert Gurnee  
Dale Jergenson  
Gerald Jones  
Kirk Lamb  
Ronald Long  
Donald Martin  
Joseph Oliva  
Keith Paulson  
Marshall Ramirez  
Michael Robillard  
Carl Rudolph  
George Scott  
Robert Selland  
Joseph Smayda  
Maurice Staples  
Kirt Thiesmeyer  
Steven Webster  
Kenneth Westrick  
Rick Woodbury

**Basses**

Lennie Berglund  
William Campbell  
David Chang  
James Cox  
Fred Crum  
Kevin Dalbey  
Larry Fish  
John Gingrich  
Hugh Grinstead  
Frank Hobart  
Lyn Jones  
Tony Katics  
Kenneth Knight  
Stanley Kurtz  
Wilfred Mommaerts  
Douglas Morrison  
Brad Newsom  
William Paxson  
Sam Ponton  
David Schnell  
Robert Seibold  
William Struebing  
Burman Timberlake  
James White  
Don Whitsitt  
Earle Wilkie  
Ralph Williams  
Neil Wilson

**SINFONIA ORCHESTRA**

**Trumpets**

Chase Craig  
Boyde Hood  
Anthony Plog  
Roy Poper

**Trombones**

Hoyt Bohannon  
William Booth  
James Sawyer  
Phil Teele

**French Horns**

Art Briegleb  
James Decker

**Tuba**

John T. Johnson

**Organ**

William Beck

**Percussion**

Scott Shepherd  
Tim Boatman  
Mike Englander  
Greg Goodall



LOS ANGELES MASTER CHORALE ASSOCIATION

BOARD OF DIRECTORS 1981-82

**OFFICERS**

Louis D. Statham  
*Honorary Chairman of the Board*  
Mrs. Frank Roger Seaver  
*Honorary Chairwoman*  
*Master Chorale Associates*  
Marshall A. Rutter, Esq.  
*Chairman*  
Mrs. Harrison A. Price  
*President and Chief Executive*  
Warner W. Henry  
*Executive Vice President*  
Clifford A. Miller  
*Executive Vice President*  
Morton M. Winston  
*Executive Vice President*  
Charmay Allred  
*Vice President*  
William A. Ewing  
*Vice President*  
Morton B. Jackson, Esq.  
*Vice President*  
Louis W. Kang, M.D.  
*Vice President*  
Mrs. Charles I. Schneider  
*Vice President and Secretary*  
Jay St. Clair  
*Treasurer*

**DIRECTORS**

John H. Chequer  
Theodore G. Congdon  
Mrs. Dale Dutton  
Elizabeth W. Knapp  
Mrs. Albin C. Koch  
Adrienne J. Gary  
Mrs. Geraldine Smith Healy  
Thomas F. Kranz, Esq.  
Paul J. Livadary, Esq.  
Dr. Jo Ray McCuen  
Donald J. Nores  
Donald L. Parker  
Robert M. Peterson, Esq.  
Mrs. John A. Richards  
Mrs. David Schultz  
Mrs. Alan G. Stanford  
Mrs. Larry B. Thrall  
Dr. William Triplett  
Joseph D. Vaccaro

**HONORARY DIRECTORS**

Mrs. George B. Allison  
Thomas P. Cassidy  
Mrs. Dorothy Kirsten French  
Mrs. Herbert Hilmer  
Mrs. Bob Hope  
Charles Luckman  
Meredith Willson

**EX OFFICIO MEMBERS**

Dr. Roger Wagner  
*Music Director*  
Robert Willoughby Jones  
*Executive Director*  
Mrs. Allen J. St. Clair  
*President, Singers' Ring*  
Lisalee Anne Wells  
*Business and Professional*  
*Committee Representative*  
Mrs. D. Clifton Bakeman  
*L.A. Master Chorale Representative*  
Douglas Morrison, Esq.  
*L.A. Master Chorale Representative*

**ADMINISTRATION**

Robert Willoughby Jones  
*Executive Director*  
Shannon Van Houten  
*Director of Special Projects*  
Rae Macdonald  
*Production Assistant to Roger Wagner*  
Ellen Pettit  
*Group Sales/Music Librarian*  
Karen Minasian  
*Secretary*  
Linda Glover  
*Accountant*  
Florence Parise  
*Publicist*  
Maryanne Ivanoff  
*Rehearsal Pianist*

NEXT MONTH

**THE FAIRY QUEEN**

**GEORGE GUEST**, famed conductor from St. John's College, Cambridge, leads Henry Purcell's vibrant masterpiece of the British lyric stage in the special concert version of Benjamin Britten.

Saturday, March 20, 1982 3:00 PM  
Sunday, February 21, 1982 7:30 PM

Previews one hour before each concert by Helen Peppard  
Ticket prices \$5.00 — 15.00 Seniors and students, 50% discount with ID (a senior citizen is anyone 60 and over)