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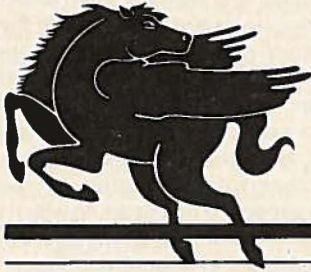
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THE LOS ANGELES MASTER CHORALE
AND SINFONIA ORCHESTRA
ROGER WAGNER, MUSIC DIRECTOR

SATURDAY MATINEE, OCTOBER 16, 1982 AT 3:00 PM
SUNDAY EVENING, OCTOBER 17, 1982 AT 7:30 PM
PREVIEWS ONE HOUR BEFORE EACH CONCERT BY PAUL BELANGER

DOROTHY CHANDLER PAVILION

A CHORAL CORNUCOPIA

ROGER WAGNER, *Conductor*
JEANNINE WAGNER, *Assistant Conductor*
DOROTHY WADE, *Concertmaster*
ALBERT DOMINGUEZ, *Pianist*
KARI WINDINGSTAD, *Soprano*
LOU ROBBINS, *Contralto*
STEPHEN AMERSON, *Tenor*
THOMAS WILCOX, *Baritone*

HARMONIEMESSE

Franz Joseph Haydn (1732-1809)

Kyrie
Gloria
Credo

Sanctus
Benedictus
Agnus Dei

INTERMISSION

CHORAL FANTASIA, Opus 80

Ludwig van Beethoven (1770-1827)

Mr. Dominguez

OVERTURE SOLENNELLE "1812", Opus 49 Peter Ilyich Tchaikovsky (1840-1893)

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

After the completion in 1801 of his vast oratorio, *The Seasons*, Joseph Haydn remarked that its composition had "broken his back." Nevertheless in 1802 he undertook the composition of what proved to be his last large work, the superb *Harmoniemesse* (Mass in B Flat). He did not, to quote H.C. Robbins Landon, "make things easy for himself." As with the previous five masterly settings composed between 1796 and 1801, this Mass served to celebrate the birthday of Princess Marie Hermenegild, wife of his fourth patron, Nicholas II Esterhazy.



Joseph Haydn

The *Harmoniemesse* under Haydn's direction was sung at Mass on September 8, 1802, the Birthday of the Blessed Virgin Mary, from the spacious choir loft of the Bergkirche (Mountain Church) situated atop a small hill a short distance from the grandiose Esterhazy palace in Eisenstadt.

The Austrian Ambassador to the Court of St. James, Prince Starhemberg, reflected glowingly in his *Diary* on the occasion. "On September 8, the Princess's birthday, at ten in the morning we with a great procession of Esterhazy attendants clad in the princely livery proceeded to Mass. Superb Mass! New excellent music by the famous Haydn, and directed by him! Nothing could have been more beautiful and better executed!" The Ambassador likewise highlighted Haydn's distinguished European stature when he noted that, unlike the much earlier servile condition at the princely court, Haydn sitting among the dignitaries at the birthday dinner table was the object of affection and adulation. Prince Nicholas at last recognizing the genius of his Kapellmeister provided in simple and touching tribute that in perpetuity Haydn should annually receive six Eimer of princely table wine.

The *Harmoniemesse*, although the first of Haydn's Masses to be published in the twentieth century and commanding, as it always has, great respect, was not as frequently performed in Austria as the *Mariazeller* or *Nelson* Masses because of the amplitude of its instrumentation. The renewed Esterhazy

orchestra in 1802 permitted Haydn to score it with large wind band, whence it derives its name. Moreover he used the key of B Flat, the key of four other Masses, as Robbins Landon notes, for a number of technical reasons.

"At the opposite poles of the vocal range there is low F in the bass line and top B flat for the sopranos, which gives a composer a solid dominant in the bass if he wants one . . . , while the very end of the Mass shows to what brilliant effect Haydn puts his top choral B flat in the sopranos. The sound of the trumpets and drums in B flat is also particularly suitable for church music; they take on a silvery sheen in piano and the low notes have a fascinating color of their own . . . the entire color of B flat is highly suitable for wind instruments, and especially the clarinets, instruments to which Haydn turned only late in life."

The entire Mass can be divided into three vocal/orchestral symphonies each embracing four movements, the first being *Kyrie*, *Gloria*, *Gratias*, and *Quoniam*. The second symphony includes the four movements of the Creed — *Credo*, *Et incarnatus est*, *Et resurrexit*, and *Et Vitam venturi*. The third symphony comprises the four movements of the *Sanctus*, *Benedictus*, *Agnus Dei*, and *Dona nobis*.

While the *Harmoniemesse* clearly demonstrates the integration of chorus, soloists, and orchestra based on Haydn's previous symphonic development of sonata-form principles, all his masses assimilated effortlessly the Baroque within this high classical achievement making them so satisfying to us. Haydn is the last great composer who could with masterly ease elaborate those great Baroque fugues which customarily end the *Gloria* and *Credo* in a blaze of contrapuntal fanfare.

The *Harmoniemesse* commences with an enormous slow movement "A surging Adagio which rolls like a mighty river." It sets the tone of the whole composition. The Mass glows with majesty, bright joy, with stately and extraordinarily effective harmonic modulations coupled with a solemn rapt grandeur fostered by Haydn's consummate use of trumpets and drums. It is a Mass of spirited movements, radiant coloristic touches through his deft use of the glorious sound of clarinets, of poignant emotion, and exquisite word painting. The *Agnus Dei*, a gentle plea for mercy, resembles that of Mozart's *Coronation Mass*, a Rococo showpiece for the soloists which then culminates with the stunning entrance of the Chorus in its dramatic transition to the *Dona nobis pacem*, an aggressive demand for peace.

Some time after the first successful performance of this Mass Haydn in a letter summed up his life's work:

Often when struggling against the obstacles of every sort, which oppose my labors; often when the powers of mind and body weakened, and it was difficult for me to continue in the

course I had entered on — a secret voice whispered to me: "There are so few happy and contented peoples here below; grief and sorrow are always their lot; perhaps your labors will once be a source from which the care-worn, or the man burdened with affairs, can derive a few moments of rest and refreshment." This was indeed a powerful motive to press onwards, and this is why I now look back with cheerful satisfaction on the labors expended on this art, to which I have devoted so many long years of uninterrupted effort and exertion.



Ludwig van Beethoven

During 1808 Beethoven's ever-present concern to insure his financial security reached a climax when Court Councillor Joseph Hartl as a sort of reward for his participation in several previous charity concerts granted him use of the Theater-ander-Wien on December 22 for an *Akademie* or benefit concert. Beethoven's advertisement of December 17 in the *Wiener Zeitung* promised that "all the pieces are of his composition, entirely new and not yet heard in public." The audience which appeared at 6:30 p.m. that Thursday evening were treated as they shivered in the bitterly cold auditorium to an extravaganza of Beethoven's works lasting four hours.

The program featured the Pastoral Symphony in F, the scene and aria *Ah Perfido*, a hymn with Latin text "composed in the church style," and the Fourth Piano Concerto in G, played by Beethoven. After the intermission the audience heard the premier public performances of the Fifth Symphony in C, a Fantasia for pianoforte alone, the *Sanctus* from the Mass in C recently composed for Princess Esterhazy's birthday, and "a Fantasia for pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale" Beethoven's own succinct and adequate description of our *Choral Fantasia*, Opus 80.

The *Choral Fantasia* "was thrown together" at the last moment since Beethoven felt this benefit concert required a "grand" finale. Having a chorus already available he brought his Fantasia to a radiant climax of three stirring minutes featuring all elements, pianoforte, orchestra and chorus.

He chose as the Fantasia's theme a simple

song melody which he had written in the 1790's and which he would later vastly elaborate in the Finale of the Ninth Symphony.

So rapidly was the *Choral Fantasia* composed that it could not be adequately rehearsed. The performers received their parts still wet with the copyists' ink. Even granting the known inability of contemporary orchestras to cope with the demands of his music, Beethoven's recent quarrels with the musicians resulted in a number of mishaps during the concert. One such in the performance of the *Choral Fantasia* to use Beethoven's words "would have led to the most horrible dissonances." He had to stop the playing, point out the mistake and recommence in the middle of the work. Thus under-rehearsed the *Choral Fantasia* was received as a mixed success.

Solidly within Beethoven's second period of compositional development, the *Choral Fantasia* falls between Opus 61, the Violin Concerto and Opus 73, the Fifth Piano Concerto. At the first performance Beethoven magically improvised at the piano since the notation for the solo part was not completed until the following year, 1809. The work was dedicated to King Maximilian Joseph of Bavaria.

Tchaikovsky composed the Solemn Overture 1812 between October 12 and November 19, 1880 in a period of slackened creativity during his life. It falls among his important compositions between the Fourth Symphony of 1878 and the Manfred Symphony of 1885. He created it to celebrate the Moscow Exhibition. It was first performed by a gigantic orchestra assembled in the great public square of Moscow on August 20, 1882, one hundred years ago.

Tchaikovsky exhibited little enthusiasm for the Overture, doubting its value when it was completed. As an occasional work it has been dubbed the "world's worst and noisiest overture." Nevertheless its powerful and melodramatic popularity coupled with its unrivaled orchestral color has never waned depending as it does for its effectiveness on its sonorities.

The 1812 Overture celebrated the defeat of Napoleon's Grand Army through the retreat forced on it by the strategically withdrawing Russian forces after the bloody Battle of Borodino. This forced retreat the Russians have always viewed as their great victory over the Corsican General.

Commencing with the solemn introduction of the Russian hymn, *God Preserve Thy People*, the music builds to a fervid and bombastic depiction of the Battle illustrated through the intermixing of the *Marseillaise* and the Czarist Anthem *God Save the Czar*. Russian victory emerges as the Anthem triumphs above an orchestral clamor of magnificent sonority. Bells accompany the victory celebration in the square of Moscow.



Roger Wagner



Albert Dominguez



Kari Windingstad

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.

Pianist **ALBERT DOMINGUEZ** is a native Californian who has received every phase of his most remarkable training in Southern California. Mr. Dominguez received his early training in piano with Alan Kopelson of Palm Springs; and later with the prominent teacher and concert pianist, Lillian Steuber.

Mr. Dominguez graduated from the University of Southern California with his Bachelor and Master degrees in Music.

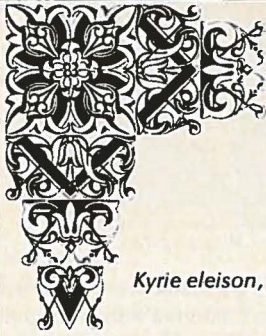
Mr. Dominguez has made numerous appearances as a solo recitalist, and has toured extensively with the Roger Wagner Chorale throughout the United States, Canada, Europe and the Middle East. He has performed with many distinguished conductors including Mehli Mehta and the American Youth Symphony. He has also collaborated and performed with many prominent artists throughout the United States. Mr. Dominguez had the rare opportunity and distinct pleasure of joining both Jascha Heifetz and Gregor Piatigorsky in a performance of Dvorak's Piano Trio in F Minor in a private recital. He also held, for four years, the position of official pianist of the Master Classes in Violin at USC, under the direction of Jascha Heifetz. Mr. Dominguez was honored when Lily Pons, in her last concert appearance in 1973, invited him to share the concert stage and give a piano recital on her program. In addition, Mr. Dominguez was the recipient of the "John Green Music Scholarship Award for Recognition of Professional Service, Leadership and Performance."

Soprano **KARI WINDINGSTAD** has sung to critical acclaim throughout North and South America. She began her professional career as a member of the world famous New York Pro Musica, after receiving training at Stanford University in early music performance practice. After several successful tours with Pro Musica she attended the Music Academy of the West, where she studied opera and song literature.

As a soloist with the Roger Wagner Chorale, Ms. Windingstad has performed with many orchestras throughout the United States and Canada. She has been a soloist on many occasions with the Master Chorale and made her Los Angeles Philharmonic debut in 1980, as a soloist under the baton of Michael Tilson Thomas in performances of Alban Berg's *Lulu Suite*. She again collaborated with Tilson Thomas in the Philharmonic's Festival of Music Made in Los Angeles this past December. Ms. Windingstad has also appeared as soloist with Robert Page, Myung-Whun Chung, Michael Zearrot and Sandor Salgo. Some of her local opera credits include leading roles with the Guild Opera, Euterpe Opera, and Palisades Orchestra Opera Productions.

Previous appearances with the Master Chorale include performances of Haydn's Lord Nelson Mass, Honegger's King David and Bach's Magnificat.





Text for Harmoniemesse

Kyrie eleison, Christe eleison, Kyrie eleison.

KYRIE

Lord have mercy, Christ have mercy, Lord have mercy.

*Gloria in excelsis Deo et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus
te, glorificamus te, gratias agimus tibi
propter magnam gloriam tuam: Domine
Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe;
Domine Deus, Agnus Dei, Filius Patris:
Qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi, suscipe
deprecationem nostram; qui sedes ad
dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus, tu solus
Dominus, tu solus Altissimus: Jesu Christe,
cum Sancto Spiritu: in gloria Dei Patris.
Amen.*

GLORIA

Glory to God in the highest and on earth
peace to men of good will.

We praise you, we bless you, we adore
you, we glorify you, we thank you for your
great glory, O Lord God, King of heaven,
God the Father almighty.

O Lord Jesus Christ, the only begotten
Son; O Lord God, Lamb of God, Son of the
Father:

You who take away the sins of the world,
have mercy upon us. You who take away the
sins of the world, give ear to our prayers.

You who sit at the right hand of the Father,
have mercy on us.

For you only are holy, you only are the
Lord, you alone are high above all: Jesus
Christ, with the Holy Spirit, in the glory of
God the Father. Amen.

*Credo in unum Deum, Patrem
omnipotentem, factorem caeli et terrae,
visibilium omnium, et invisibilium.*

*Et in unum Dominum Jesum Christum
Filium Dei unigenitum. Et ex Patre natum
ante omnia saecula. Deum de Deo, lumen
de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem
Patri: per quem omnia facta sunt. Qui
propter nos homines et propter nostram
salutem descendit de caelis.*

*Et incarnatus est de Spiritu Sancto ex Maria
Virgine: Et homo factus est.*

*Crucifixus etiam pro nobis: sub Pontio
Pilato passus, et sepultus est. Et resurrexit
tertia die, secundum Scripturas. Et ascendit
in caelum: sedet ad dexteram Patris. Et
iterum venturus est cum gloria, judicare
vivos et mortuos: cujus regni non erit finis.*

*Et in Spiritum Sanctum, Dominum et
vivificantem: qui ex Patre, Filioque procedit.
Qui cum Patre et Filio simul adoratur, et
conglorificatur; qui locutus est per
Prophetas.*

*Et unam sanctam catholicam et
apostolicam Ecclesiam. Confiteor unum
baptisma in remissionem peccatorum. Et
expecto resurrectionem mortuorum. Et
vitam venturi saeculi. Amen.*

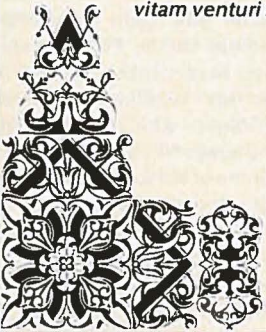
CREDO

I believe in one God the Father almighty,
maker of heaven and earth, and of all things
visible and invisible.

And 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, being 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 was incarnate by the Holy
Spirit of the Virgin Mary: and was made
man. He was crucified also for us: suffered
under Pontius Pilate, and was buried. And
the third day He rose again according to the
Scriptures. And He ascended into heaven:
He sitteth at the right hand of the Father.
And He shall come again with glory to judge
both the living and the dead: of whose
Kingdom there shall be no end.

And I believe in the Holy Spirit, the Lord
and giver of life: who proceedeth from the
Father and the Son. Who together with the
Father and the Son is adored, and glorified:
who spoke by the Prophets.

And in one holy catholic and apostolic
Church. I confess one baptism for the
remission of sins. And I look for the
resurrection of the dead. And the life of the
world to come. Amen.





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

SANCTUS

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of Your glory. Hosanna in the highest!

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

BENEDICTUS

Blessed is He who comes in the name of the Lord. Hosanna in the highest!

Agnus Dei, qui tollis peccata mundi: miserere nobis. Dona nobis pacem.

AGNUS DEI

Lamb of God, who takest away the sins of the world: have mercy on us. Grant us peace.

Text for Choral Fantasia, Op. 80

Schmeichelnd hold und lieblich klingen
unser Lebens Harmonien,
Und dem Schönheitssinn entschwingen
Blum'n sich, die ewig blüh'n.

Fried' und Freude gleiten freundlich
wie der Wellen Wechselspiel;
Was sich drängte rau and feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.

Auss're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lässt aus beiden Licht entstehn.

Grosses, das in's Herz gedrunge,
blüht dann neu und Schönempor.
Hat ein Geist sich aufgeschwungen,
hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb' und Kraft vermählen,
lohnt dem Menschen Götter-Gunst.

Soft and sweet through ether winging
sound the harmonies of life,
There immortal flowers springing
when the soul is freed from strife.

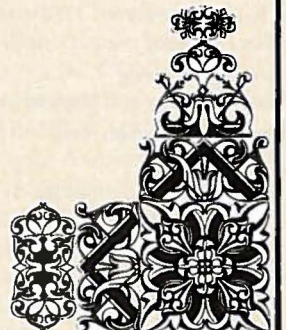
Peace and joy are sweetly blended
like the waves alternate play;
What for mastery contended,
learns to yield and to obey.

When on music's mighty pinion
souls of men to heaven rise,
Then both vanish earth's dominion,
Man is native to the skies.

Calm without and joy within us
is the bliss for which we long.
If the art of magic wins us
joy and calm are turned to song.

With its tide of joy unbroken,
music's flood our life surrounds.
What a mastermind has spoken,
through eternity resounds.

Oh! Receive ye joy invited
all its blessings without guile.
When in love and strength united,
man earns the gods' approving smile.





Lou Robbins



Stephen Amerson



Thomas Wilcox

Contralto **LOU ROBBINS**, a theater arts major in her native state of Oklahoma, earned top honors as Best All-Around Performer in three categories: Drama, Instrumental Music, and Vocal Music. Since her move to Los Angeles, she has performed frequently in chamber music and oratorio, with a concentration on various Bach cantatas and all of his major works. Her recent appearances include a performance as a featured soloist with I Cantori in Ambassador Auditorium, as well as with the John Biggs Consort, with whom she has toured nationally and in Canada. Ms. Robbins has delighted audiences with her performance of the mezzo-soprano solos in Bach's St. Matthew Passion and B Minor Mass in the Los Angeles Bach Festival. Last month she appeared as a soloist with the San Francisco Choral Guild's performance of the B Minor. Ms. Robbins has been an artist-in-residence with the Winharbor Bach Festival in Oregon. Future engagements include a national tour with the Roger Wagner Chorale, and a solo perfor-

mance in Bach's St. John Passion for the Arizona Chamber Society.

Tenor **STEPHEN AMERSON** consistently receives critical acclaim as he seeks to establish himself as an artist with sensitivity, polish, and lyric finesse. Before moving to Los Angeles, Mr. Amerson earned a Bachelors Degree from Taylor University, and a Masters Degree in Church Music from Southern Seminary in Louisville, Kentucky. He has done additional study at the Cincinnati Conservatory of Music, and UCLA. Presently, Mr. Amerson is studying voice with Allan Rogers Lindquist of Santa Barbara, California.

Mr. Amerson was chosen as a finalist in the Ventura County Symphony's Young Artist Competition in 1981. In addition, he has performed with the Ventura County Symphony, the Ventura Master Chorale, and was a soloist in this year's Ojai Festival singing under the direction of Robert Craft in the presentation of *Oedipus Rex*. Locally, Mr. Amerson has performed with Euterpe Opera where he was the recipient of their "Most Promising Young Singer Award". He has also appeared

with the Los Angeles Opera Theatre as Gastone in *La Traviata*, and with the William Hall Chorale.

Mr. Amerson has made two previous appearances with the Master Chorale having sung in last year's Gilbert and Sullivan Gala, and in the Los Angeles Philharmonic's Stravinsky Festival under the baton of Michael Tilson Thomas this past summer. Mr. Amerson's future performances will include the role of Nanki-Poo in the Master Chorale's presentation of *The Mikado* in March, 1983.

THOMAS WILCOX, a baritone, is a native of Toledo, and received a Bachelors degree in voice from Wheaton College. He completed extensive graduate work at the University of Southern California. In 1980, Mr. Wilcox was awarded first prize at the 's-Hertogenbosch, Holland, International Singing Competition. He was a finalist in the Regional Metropolitan Opera Auditions and the San Francisco Opera Auditions. He has just returned from England where he was invited to participate as a finalist in the Benson and Hedges Singing competition in Aldeburgh, England.

In demand in the area as a lieder and oratorio singer, his roles have included Bach's *St. John Passion* with the Los Angeles Master Chorale, *St. Matthew Passion* with the San Diego Master Chorale, *B Minor Mass* with the Orange County Master Chorale, and *The Creation* by Haydn with the Orange Coast Master Chorale. He is presently studying under a grant from the Martha Baird Rockefeller Fund for Music.

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Laura Heinman
Mary Hinshaw
Bridgid Kinney
Mariane Lipson
LaVada Marlowe
Donald Martin
Nancy O'Brien
Debbie Prebble
Connie Redifer
Carol Reich
Karole Struebing
Salli Terri
Lisa Turetsky
Lori Turner
Mary Vance
Jeanine Wagner
Suzanne Wilkie
Charlotte de Windt
Barbara V. Wilson
Hanan Yaqub

Tenor

G. Brooks Arnold
Larry Ayers
Tom Clark
Joseph Coyazo
James Daugherty
Robert Faris
Joseph Golightly
Ken Graham
Robert Gurnee
Dale Jergenson
Gary Clark Jones
Gerald Jones
Kirk Lamb
Ronald Long
Donald Martin
Keith Paulson
Marshall Ramirez
Michael Robillard
George Scott
Robert Selland
Joe Smayda
Jim Stanley
Maurice Staples
George Sterne
Kirt Thiesmeyer
Michael Thompson
Steven Webster
Scott Whitaker
Rick Woodbury

Bass

Jeffrey Aulbach
Bill Beck
Lennis Berglund
Andrew Black
William Campbell
David Chang
James Cox
Fred Crum
Kevin Dalbey
Arthur Edwards
Larry Fish
John Gingrich
Hugh Grinstead
David Hill
Paul Hinshaw
Frank Hobart
Wardell Howard
Lyn Jones
Warren Kaplan
Tony Katics
Kerry Katz
Stanley Kurtz
Douglas Morrison
Brad Newsom
David Schnell
Robert Seibold
Cameron Sheffield
William Struebing
Burman Timberlake
James White
Don Whitsitt
Earle Wilkie
Neil Wilson
Burton York

**CHRISTMAS CONCERTS BY
THE MASTER CHORALE**

BACH: CANTATAS 36, 63 and 110
Saturday, December 11, 8:00 p.m.,
Ambassador Auditorium, Pasadena
Sunday, December 12, 7:30 p.m.,
Royce Hall
Helmuth Rilling, guest conductor, and
the Los Angeles Chamber Orchestra
Soloists: Inga Nielsen, Gabrielle
Schreckenbach, Jonathan Mack,
Douglas Lawrence

MESSIAH SING-ALONG

Monday, December 13 and
Wednesday, December 15, 8:30 p.m.
Dorothy Chandler Pavillion,
Music Center
Roger Wagner, conductor
Soloists: Ali England, Alice Baker,
Dennis Mills Heath, Thomas Wilcox

A CAROLFUL CHRISTMAS

Saturday, December 18, 3:00 p.m.
Sunday, December 19, 7:30 p.m.
Dorothy Chandler Pavillion,
Music Center
Roger Wagner, conductor
Dorothy McGuire, Special Guest
Narrator



Dorothy Chandler
Pavilion House Staff
PHILLIPPE DE CONVILLE
House Manager
GERALD SCHAUB
Master Carpenter
PETER PERRICONE
Master Electrician
CARMINE D. MARINELLI
Master of Properties
CHUCK LEWIS
Master Audio