

21st SEASON
LOS ANGELES MASTER CHORALE
AND SINFONIA ORCHESTRA
ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SATURDAY EVENING, OCTOBER 27 AT 8:30 PM
DOROTHY CHANDLER PAVILION

ROGER WAGNER, Conductor
JEANNINE WAGNER, Assistant Conductor
ANNIE KIM, Soprano
THOMAS WILCOX, Baritone
DOROTHY WADE, Concertmaster

REQUIEM, Opus 48

Gabriel Fauré
(1845-1824)

- I Introit and Kyrie
- II Offertory
- III Sanctus
- IV Pie Jesu
- V Agnus Dei
- VI Libera Me
- VII In Paradisum

Miss Kim, Mr. Wilcox

INTERMISSION

BELSHAZZAR'S FEAST

William Walton
(1902-1983)

The Captivity
The Feast
The Fall of Babylon

Mr. Wilcox

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer affiliate committees provide substantial support for its activities. These concerts 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 through grants from the Cultural Affairs Department of the City of Los Angeles, the National Endowment for the Arts, and the California Arts Council.

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REQUIEM

by Gabriel Fauré

Introit and Kyrie

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion, et tibi
redetur votum in Jerusalem.

Exaudi orationem meam; ad te omnis
caro veniet.
Kyrie eleison.
Christe eleison.

Offertorium

O Domine Jesu Christe, Rex gloriae, li-
bera animas defunctorum de poenis in-
feri, et de profundo lacu; de ore leonis,
ne absorbeat Tartarus, ne cadant in obs-
curum.

Hostias et preces tibi, Domine, laus
offerimus; tu suscipe pro animabus illis
quarum hodie memoriam facimus; fac
eas, Domine, de morte transire ad vitam,
Quam olim Abrahae promisisti et semini
ejus. Amen.

Sanctus

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

Pie Jesu

Pie Jesu, Domine, dona eis requiem;
dona eis sempiternam requiem.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Lux aeterna luceat eis, Domine, cum
sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Libera me

Libera me, Domine, de morte aeterna,
in die illa tremenda; Quando coeli mov-
endi sunt et terra; Dum veneris judicare
saeculum per ignem.

Grant them rest eternal

Grant them rest eternal, O Lord, and
let light perpetual shine upon them.

Hymns shall become thee, O God in
Zion, and to thee shall new vows be paid
in Jerusalem.

Hear thou my prayer, O Lord God;
unto thee shall all flesh come.

Lord, have mercy upon us.

Christ, have mercy upon us.

Grant us thy peace.

Offertory

O Lord our God Jesus Christ, thou all-
glorious King, deliver thou the souls of
thy servants from earthly bondage, and
from the death of this mortal flesh; from
death's dark valley, and from the
shadows of the deep abyss. O Lord, our
God, be thou merciful; save thou them
from lasting darkness.

Unto thee we offer, Lord, this sacrifice,
unto thee this prayer and praise; do thou
receive it for those beloved and honored
whom we bless this day, whose memory
we recall; Lord, let them pass from the
death of the body to life eternal, as of old
thou didst promise unto Abraham and
his seed. Amen.

Holy, Holy, Holy

Holy, Holy, Holy, Lord God of hosts.
Heaven and earth are full of thy glory.
Glory be to thee, O Lord, Hosanna in the
highest.

Blessed Jesus

Blessed Jesus, Lord and God, grant
them thine eternal rest.

*Gentle Shepherd, lead them now
through this darkness to thy Day;
To thy Life that knows no death,
To thy Time that knows no end,
To that Home that ends the way.*

Blessed Jesus, Lord and God, grant
them thine eternal rest.

Lamb of God

Lamb of God, that takest away the sins
of the world, grant them eternal rest.

Let light eternal shine upon them for-
ever with thy blessed servants, for that
thou art gracious, Lord, for that thou art
good.

Rest eternal grant them; let light per-
petual shine upon them.

Deliver me

Deliver me, Lord, from death eternal
upon that day of terror, upon that day of
trial; then shall heaven and earth be
moved, be consumed together, for thou
shalt come upon the earth in judgment.

Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura
ira.

Dies illa, dies irai, calamitatis, et mis-
eriae; dies illa, dies magna et amara
valde.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Libera me, Domine, libera.

In paradisum

In paradisum deducant angeli; in tuo
adventu sucipiant te martyres, et perdu-
cant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat, et cum
Lazaro quondam paupere aeternam ha-
beas requiem.

Trembling, I stand before thee and
wait in fear till judgment shall come
upon the earth and men shall know
thine anger.

Day of wrath and doom impending!
Death then is struck and all creation
wakes. Day of wrath and day of sorrow!
Great the waking, exceeding bitter.

Rest eternal grant them, Lord; let light
perpetual shine upon them.
Deliver me, O Lord, deliver me.

In paradise

In paradise be thou received of angel
hosts, thy coming attended by all the
blessed martyr throng, thy pathway
guided into the holy city, Jerusalem. May
the chorus of angels there receive thee;
and with Lazarus, blessed of Abraham,
Lazarus, once a beggar, now comforted
of Abraham, be thine eternal rest.

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BELSHAZZAR'S FEAST

by William Walton

Thus spake Isaiah:

Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of the King of Babylon:
Howl ye, howl ye, therefore
For the day of the Lord is at hand!

By the waters of Babylon
By the waters of Babylon
There we sat down; yea, we wept
And hanged our harps upon the willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
Sing us one of the songs of Zion.

How shall we sing the Lord's song
In a strange land?

If I forget thee, O Jerusalem
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth.
Yea, if I prefer not Jerusalem above my chief joy.

By the waters of Babylon
There we sat down: yea, we wept.

O daughter of Babylon, who are to be destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone,
For with violence shall that great city Babylon be thrown
down
And shall be found no more at all.

Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, or pearls, of fine linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron and marble,
Cinnamon, odours and ointments,
Of frankincense, wine and oil,
Fine flour, wheat and beasts,
Sheep, horses, chariots, slaves
And the souls of men.

In Babylon Belshazzar the King
Made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

Belshazzar, whiles he tasted the wine,
Commanded us to bring the gold and silver vessels:
Yea! the golden vessels, which his father, Nebuchadnezzar,
Had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels
Of the temple of the house of God,
That the King, his Princes, his wives
And his concubines might drink therein.

Then the King commanded us:
Bring ye the cornet, flute, sackbut, psaltery
And all kinds of music: they drank wine again,
Yea, drank from the sacred vessels,
And then spake the King:

Praise ye
The God of Gold
Praise ye
The God of Silver
Praise ye
The God of Iron
Praise ye
The God of Wood
Praise ye
The God of Stone
Praise ye
The God of Brass
Praise ye the Gods!

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords
And drank wine before the thousand.

Belshazzar whiles he tasted the wine
Commanded us to bring the gold and silver vessels
That his Princes, his wives and his concubines
Might rejoice and drink therein.

After they had praised their strange gods,
The idols and the devils,
False gods who can neither see nor hear,
Called they for the timbrel and the pleasant harp
To extol the glory of the King.
Then they pledged the King before the people,
Crying, Thou, O King, art King of Kings:
O King, live for ever...

And in the same hour, as they feasted
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.

And this was the writing that was written:
'MENE, MENE, TEKEL UPHARSIN'
'THOU ART WEIGHED IN THE BALANCE AND FOUND
WANTING.'
In that night was Belshazzar the King slain
And his Kingdom divided.

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,

Blow up the trumpet in the new moon,
Blow up the trumpet in Zion
For Babylon the Great is fallen, fallen.
Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail and rend their raiment.
They cry, Alas, Alas, the great city,

In one hour is her judgment come.

The trumpeters and pipers are silent,
And the harpers have ceased to harp,
And the light of a candle shall shine no more.

Then sing aloud to God our strength.
Make joyful noise to the God of Jacob.
For Babylon the Great is fallen.
Alleluia!

PROGRAM NOTES

by

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

Gabriel Fauré (1845-1924) may be classified as one of those composers who developed slowly, reaching compositional maturity relatively late in life. It was not until 1890 that he began to realize some of his ambitions and to achieve international recognition as a composer of distinction.

One biographer, Jean Michel Nectoux, asserts that Fauré is widely regarded as the greatest master of French song. Of his three collections the first comprising youthful *romances* and songs appeared in 1879, the other two much later. Central also to his achievement are his excellent piano and chamber compositions most of which follow the *Requiem* in time.

Fauré's fierce self-criticism eliminated his earlier essays into the concerto and symphony. He never appears to have indulged in large-form composition or orchestration with any degree of relish. Even his great admiration for Wagner's music dramas failed to influence the development of his more intimate style.

This style was rooted in his earliest training at the Ecole Niedermeyer where he prepared for a career as a choirmaster and organist. His studies immersed him in plainsong, the Renaissance choral classics, and great organ literature. By the age of twenty he had assimilated these elements into a style which won for him the school's first prize in composition with his *Cantique de Jean Racine*, a work clearly presaging the style of the *Requiem*. Fauré's motets and the excellent *Messe basse* for female voices likewise must be seen influencing the *Requiem*.

Fauré elaborated his *Requiem* in three stages, each separated by a period of five or six years. The customary version produced in 1898 for full orchestra received its premier in July, 1900, at the Trocadero Palace during the Paris World Exposition. This version, published by Hamelle, may have resulted from Hamelle's



Gabriel Fauré

urging Fauré to prepare a concert version of the work to insure more frequent performances. Some musicologists conjecture, among them John Rutter the currently prominent English composer who has produced a new edition of the *Requiem*, that Fauré, as was his occasional practice, left the elaboration of the full orchestration for this concert version to someone else, perhaps a pupil, Roger-Ducasse, who made the piano reduction for the vocal score. These critics argue that the hundreds of misprints and inaccuracies in the orchestral parts and score would not have escaped Fauré's meticulous vigilance over the printer's proofs. In a letter of 1900 Fauré wrote to Ysāye, who was to conduct the Brussels' premier, lamenting the misprints in the vocal score. On the other hand, Dr. Wagner maintains that Fauré indeed produced the orchestration of the 1898 version.

Robert Orledge in his biography and study, *Gabriel Fauré*, states that "Hearing Fauré's *Requiem* as he originally intended it to be performed would be a revelation to most people." Orledge's analysis of the work's genesis from the small intimate "Low Mass" conception of 1887-88 largely depending on organ and low string accompaniment to the full-blown concert version is thorough in its research and critique.

Fauré began his composition of the *Requiem*, "purely for the pleasure of it" as he observed twenty three years later in 1910. Nor did he avert then to the possible influence the death of his father in 1885 and his mother in 1887 may have exercised on him. He clearly desired to contrive something quite unconventional as he remarked in 1902; "As to my *Requiem*, perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different."

The 1888 version, the only one surviv-



ing in manuscript, was sung at a funeral service at the Madeleine for M. Joseph Le Soufaché. It comprises the *Introit* and *Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei*, and the *In Paradisum*, which concluded the ceremony of the blessing of the casket after the Mass. At that service sung by Fauré's choir of no more than 20 to 30 men and boys the essential instrument was the organ supplemented with divided violas, cellos, and the basses, to which was added timpani in the *Introit* and a harp and solo violin in the *Sanctus* and *In Paradisum*. Subsequently in 1893 these movements had horn, trumpet and bassoon parts added. This was the version customarily performed at the Madeleine until the turn of the Century.

For grander ceremonies Fauré added in 1893, and the much earlier *Libera Me*, written in 1877 as an independent work. Both additions call for baritone solo. Again, too, the *Libera Me* constitutes part of the ritual at the casket after Mass. It is the only segment of the whole work

where the words "Dies Irae..." elicit from Fauré highly dramatic writing. The subsequent addition in the published version of 1900 of full orchestral accompaniment seems a far cry from the "petit Requiem" Fauré described in his letter of 1888 to a friend, Paul Poujaud.

As is well known, Fauré's conception of this *Requiem* is characterized by restrained and sombre instrumentation conveying less the drama of Judgment Day than of the eternal rest enjoyed by the dead. Fauré emphasizes the word "Requiem" seven times in the work's progress. "It has been said that my *Requiem*," he wrote, "does not express the fear of death and someone has called it a lullaby of death. But it is in this that I see death, as a happy deliverance, an aspiration towards happiness above, rather than a painful experience."

The *Requiem* has achieved astounding and widespread popularity, due to its technical, choral, and harmonic interest and accessibility. Striking in its sublime simplicity a sympathetic chord in the hearts of the sensitive, it has become one of music's most enduring and beloved works.

A greater contrast could not be imagined than between the musical principles espoused by Fauré, and Walton's massive, tightly compressed oratorio, *Belshazzar's Feast*. William Walton (1902-1983) received his commission from the



William Walton

B.B.C. to produce a large choral work for the Leeds Festival of 1931. That Festival had programmed Berlioz's *Requiem* with its extensive orchestra and brass bands, offering Walton the opportunity to utilize these huge forces.

Belshazzar's Feast (along with Vaughan William's *Sancta Civitas* of 1925) has come to be recognized generally as the biggest oratorio landmark since Elgar's *Dream of Gerontius*. Unlike the lengthy "Handelian" style oratorio of the 19th Century, both Vaughan Williams and Walton compressed their essays in the field into works of slightly more than half an hour. Walton's work exhibits taut, vivid, and highly dramatic episodes which are paced and unified by an orchestra and chorus utilized with extraordinary symphonic versatility. The frankly pagan overtones in *Belshazzar's Feast* illustrating especially the ephemeral grandeur, wealth, and pride of Babylon and the King rendered it for a period quite unacceptable for performance in the cathedral atmosphere of the famed Three Choirs Festival. Its first international performance took place in 1933 in Amsterdam.

Walton's close friend, Constant Lambert greatly influenced his music. Both composers have incorporated elements of the American jazz idiom into their compositions. But it was an idiom transformed into sophisticated symphonic dimensions by "highbrow European composers," as Lambert observed in his rather abrasive book, *Music Ho!* Lambert's principles found realization in his masterpiece *Rio Grande* (1927) which directly inspired Walton in his approach to *Belshazzar's Feast*.

Both composers likewise collaborated with the Sitwells, Lambert with Sacheverell and Walton with Osbert, in the formulation of the texts for the two works. Osbert Sitwell organized his libretto for Walton from Psalm 137, the Fifth Chapter of the *Book of Daniel*, and Psalm 81 in that sequence. Of course, this was not Walton's first collaboration with a member of this famed literary family. Between 1920 to 1930 on and off, Walton had lived with them as an "adopted or elected brother." Not only did he produce his popular 'entertainment' *Facade* to Edith's poems, but also the overture *Portsmouth Point*, his *Sinfonia concertante*, and his orchestral masterpiece, the *Viola Concerto*, all emerged from this beneficial cultural experience.

Belshazzar's Feast, following immediately upon the *Viola Concerto*, found no precedent in any of his previous works. At first the choral parts were judged exceedingly difficult. Today, however, with the widespread advance of choral singing, they have come to be regarded as a significant but attainable challenge to many choral societies. Moreover, the initial musical shock enthusiastically sustained by the audience at Leeds in 1931

has receded as the rhythmic, harmonic, and instrumental modernities of the work have become assimilated into our musical heritage and the oratio into the standard repertoire.

The commentator, Edward Greenfield, writes: "But Walton does much more than provide a brilliant setting of one of the Bible's most colorful stories, he matches the religious feeling behind that story with choral music of an intensity rarely matched in any oratorio."

Belshazzar's Feast comprises three segments. The work opens with a simple trumpet blare after which the unaccompanied voice of Isaiah announces exile to the Jews. This simple recitative device used in several instances throughout the oratorio serves only to heighten and enhance the orchestral and choral entrances and the musical color achieved. The choir now represents the lamenting Jews by the Waters of Babylon, as they invoke curses on their captors.

The scene shifts and all forces depict in vivid musical colors the magnificence and wealth of "that great city." The overweening pride of King Belshazzar at the banquet wherein the drinking from the sacred temple vessels highlights the king's wantonness received brilliant treatment. The finger traces the fateful words on the Wall to Walton's eerie orchestral accompaniment. After the chorus shouts "slain!" to the terse announcement of the monarch's demise, it returns to its role as the Jewish people, this time exulting in the glorification of the God of Jacob in Psalm 81. Triumph reaches its climax with the ecstatic repetition of the Alleluia.

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Founder and 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. The Maestro observed his 70th birthday in January of 1984 and shows no signs of slowing down. Multi-talented, Wagner has also achieved recognition as a composer, arranger, symphonic conductor, and as an authority on the religious music of the Medieval and Renaissance periods (for which he has twice been knighted). 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 a coveted Grammy Award for his *Virtuoso* album. Wagner has been guest conductor of the Los Angeles Philharmonic and has appeared with leading orchestras all over the world.

The **LOS ANGELES MASTER** and **SINFONIA ORCHESTRA**, founded by Roger Wagner, together with the late Z. Wayne Griffin 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. Wagner's pioneering efforts gave Los Angeles a unique reputation as the first major city in the country to support its own professional resident chorus in a regular series of choral programs.

The Master Chorale presented its first concert at the Dorothy Chandler Pavilion in January of 1965, receiving significant critical acclaim. In addition to its own annual concert series, the Master Chorale appears regularly as chorus in residence in joint performances with the Los Angeles Philharmonic in the orchestra's annual series at the Music Center and its summer series at Hollywood Bowl.

In 1973 the Master Chorale was invited to sing along with Eugene Ormandy's Philadelphia Orchestra, under Wagner's direction, at the Presidential Inauguration Concert at Kennedy Center in Washington, D.C. In 1974 Wagner and the Master Chorale, under U.S. State Department auspices, joined 23 Russian musicians for a 15-day tour of major Soviet cities, the first such merger of American and Soviet artists. And in 1978 the Master Chorale joined the L.A. Philharmonic for Carlo Maria Giulini's inaugural concert, carried live on public television and transmitted via satellite throughout the United States, Canada, Europe and Mexico.

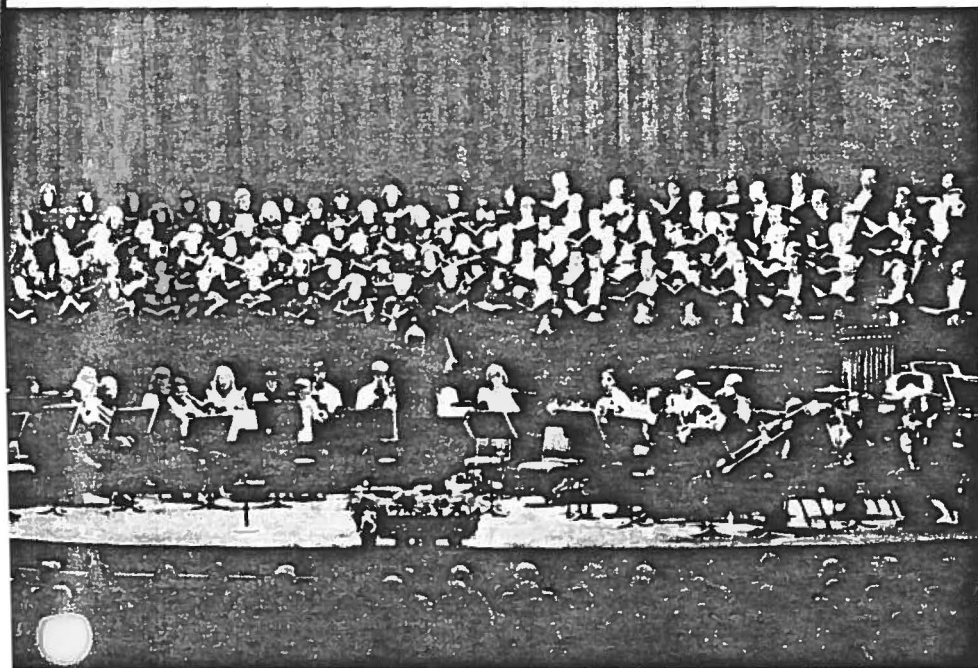


ANNIE KIM, soprano, has won numerous vocal awards including the Los Angeles Bureau of Music's "Future Young Artist" Competition, San Fernando Valley Theatre of Performing Arts "Young Artists of the Future," Los Angeles Lyric Club, and Whittier Women's Chorus competition.

Miss Kim has studied in Graz, Austria where she appeared as Marguerite in *Faust* under the direction of Thomas Fulton of the Metropolitan Opera. In 1983-84 Miss Kim's engagements included the role of Pamina in *The Magic Flute* with the Euterpe Opera, soprano solos in the Brahms *Requiem*, and was a featured soloist with the Roger Wagner Chorale in their ten week tour of the United States and Japan. In January, 1984 Miss Kim appeared with the Los Angeles Master Chorale in a concert celebrating Roger Wagner's 70th Birthday and the 20th Anniversary of the Master Chorale as a resident company of the Music Center.

Baritone **THOMAS WILCOX** is a native of Toledo, Ohio and received his Bachelor's degree in voice from Wheaton College. He completed extensive graduate work at the University of Southern California. In 1980 he was awarded first place in the 's-Hertogenbosch Holland, International Singing Competition. Mr. Wilcox was a finalist in the regional Metropolitan Opera auditions and the San Francisco Opera auditions. In 1982 he was invited to participate as a finalist in the Benson & Hedges Singing Competition in Aldeburgh, England.

In demand as a lieder and oratorio singer, Mr. Wilcox's roles have included Bach's *St. John Passion* with the Los Angeles Master Chorale, Bach's *St. Matthew Passion* with the San Diego Master Chorale, Bach's *Mass in B Minor* with the Orange County Master Chorale and Haydn's *Creation* with the Orange Coast Master Chorale.



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ADMINISTRATION

Robert Willoughby Jones	<i>Executive Director</i>
Claire J. Heinritz	<i>Assistant to Mr. Jones</i>
Rae Macdonald	<i>Production Assistant</i>
Mary Vance	<i>Group Sales Director</i>
Linda Zinn	<i>Accountant</i>
Florence Parise	<i>Publicist</i>
Maryanne Ivanoff	<i>Rehearsal Pianist</i>
Mike Rubin	<i>Orchestra Manager</i>
Paul Geller	<i>Stage Manager</i>