

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



SATURDAY MATINEE, DECEMBER 15, 1984 AT 2:30 PM
SATURDAY EVENING, DECEMBER 15, 1984 AT 8:30 PM
SUNDAY EVENING, DECEMBER 16, 1984 AT 7:30 PM

DOROTHY CHANDLER PAVILION

CHRISTMAS

ROGER WAGNER, Conductor
JEANNINE WAGNER, Assistant Conductor
JEAN STAPLETON, Narrator
DOROTHY WADE, Concertmaster
CALIFORNIA STATE UNIVERSITY LONG BEACH
HANDBELL CHOIR, Ardis Freeman, Director
PAULIST BOY CHORISTERS, Jonathan Wattenbarger, Director

WASSAIL SONG

Ralph Vaughan Williams

SEVEN JOYS OF CHRISTMAS

Kirke Mechem

The Joy of Love, *This is the truth*, traditional English
The Joy of Bells, *Din Don! Merrily On High*, French carol
The Joy of Mary, *Joseph Dearest, Joseph Mine*, traditional German
The Joy of Children, *Patapan*, traditional Burgundian
The Joy of the New Year, *New Year Song*, traditional Japanese
The Joy of Dance, *Fum, Fum, Fum!*, traditional Spanish
The Joy of Song, *God Bless the Master of this House*, traditional English

CEREMONY OF CAROLS, Opus 28

Benjamin Britten

Hodie Christus Natus Est
Wolcum Yole
There Is No Rose
That Youngè Child
Balulalow
As Dew in Aprille
This Little Babe
In Freezing Winter Night
Spring Carol
Adam Lay I-Bounden

PAULIST BOY CHORISTERS

CAROLS FROM FOREIGN LANDS

arranged by Roger Wagner

The Christmas Nightingale
traditional German Carol
Latin/American Christmas Lullaby
Latin American Folk Song
The Gift Carol, Spanish Carol
Merry Christmas Song, French Folk Tune

arranged by Joyce Barthelson

arranged by Ralph Hunter

arranged by Lloyd & Debbie Pfautsch

arranged by Maurice Goldman

INTERMISSION

CHRISTMAS PRELUDE arranged by Roger Wagner
SINFONIA ORCHESTRA

CHRISTMAS SPIRITUALS

Mary Had a Baby arranged by William Dawson
MISS KIM

The Virgin Mary Had a Baby Robert De Cormier

BRANDENBURG CONCERTO J.S. Bach
No. 3 in G major trans. Charles Maggs
Third (Allegro) Movement

COVENTRY CAROL, traditional English arranged by Richard Frey

PARADE OF THE WOODEN SOLDIERS Leon Jessel
arranged by Martha Lynn Thompson

DANCE OF THE SUGARPLUM FAIRY P.I. Tchaikovsky
from *The Nutcracker Suite* arranged by Ardis Freeman

CALIFORNIA STATE UNIVERSITY LONG BEACH
HANDBELL CHOIR

I WONDER AS I WANDER arranged by Roger Wagner
MISS STAPLETON

CHRISTMAS STORY ACCORDING TO ST. LUKE arranged by
Roger Wagner

MISS STAPLETON
PAULIST BOY CHORISTERS

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.

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. / Programs 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

This evening's concert program embraces Christmas carols from a multiplicity of national origins: English, American, Latin American, German, Spanish and French. One ponders this wide variety and asks whether the carol may have some common characteristics in spite of these different origins.

A carol might be defined as "a religious seasonal song of joyful character, in the vernacular, and sung by common people". A glance at the famed *Oxford Book of Carols* shows clearly that carols were sung throughout all the liturgical seasons of the Church's year, at Epiphany, in Lent, Passiontide, Eastertide, Ascensiontide, Pentecost. A goodly number of seasonal carols celebrate Spring, Summer, Autumn and Winter. In popular thought, however, the carol has come to be associated almost exclusively with Christmas, since that festival claims the largest share of surviving carols.

Analysis of carols indicates they possess several characteristics in common. Many are associated with and contain words about dancing, for they were danced as well as sung. Indeed, the very name "carol" is thought to imply dancing. Carols frequently reflect an attitude of open air performance, a practice familiar to all. Carols most appropriately are simple and straightforward of thought, demonstrating in their original state a naive crudity of expression. The best carols reach back through many generations of men. To date this excellent carol book has seen twenty-nine editions.

The American Christmas carol likewise emerged after Puritan repression of any such celebrations on the north eastern seaboard dwindled. *We Three Kings of Orient Are* written and composed about 1857 by the Rev. Dr. J.H. Hopkins, Rector of Christ Church in Williamsport, Pennsylvania, was the first American contribution to the Old World's treasury of enduring and true carols.

The contemporary American composer Kirke Mechem composed his *Seven Joys of Christmas* for the San Francisco College of Women Chamber Singers in 1964. He dedicated the delightful work to the late Randall Thompson. Its subsequent popularity prompted Mechem to produce the mixed chorus version heard

this evening.

Its first joy, *This is the Truth*, alternately titled *The Truth from Above*, was composed and written by Mr. W. Jenkins in the 19th Century in Herefordshire. The Joy of Mary found in *Joseph Dearest, Joseph Mine* emerged from the 15th Century as part of a German Mystery Play performed before the crib. Its melody, also known as a latin carol, *Resonet in laudibus*, can be found in numerous songbooks from the 16th to the 18th centuries.

The famed 19th Century Solicitor Antiquary and carol collector, William Sandys, introduced to England the Burgundian dance *Patapan Willie Take Your Little Drum*. The carol appeared in a collection of Bernard de la Monnoyes (1641-1728) entitled *Noels Burgignon*, not published till 1842. The English translation is a modern adaptation of the French.

Whatever they are called in their various national parlance—*noels* in French, *Weihnachtslieder* in German—their origins find roots in the simple invention by St. Francis of Assisi in the 13th Century of the Christmas crib, still observed at Christmastide in many churches and even parks. From Medieval times people have expressed their devotion to the Christ Child at the crib through singing and dancing.

The famed Medieval Miracle and Mystery plays likewise produced, in England at least, some of the earliest surviving carols. These plays were produced on wheeled floats which proceeded to various parts of a town and were reiterated at each stop. They appealed to common folk and served to instruct them in aspects of Christ's life and those of the saints.

Strong pastoral elements came to characterize many French and Italian carols. One also notes the prevalence in carols of that first of all carols, the Angels' song, "Glory to God in the Highest...."

After the restricting obstacles to the celebration of Christmas thrown up by English Puritanism faded, the singing of carols particularly in the 19th Century, with door to door visitations, picturesque costumes and convivial celebration, gained strong impetus from the more general folk-song movement to revive and preserve the best carols. This work fructified in exemplary fashion when Ralph Vaughan Williams and his

associated editors produced in 1928 the *Oxford Book of Carols*.

The wide variety of carol derivations noted above may be seen this evening in the Catalan dance *Fum, Fum, Fum*, the calypso style of *The Virgin Mary Had a Baby Boy*, the Appalachian mountain song *I Wonder as I Wander*. The black spiritual *Mary Had a Baby* has attracted numerous settings, indicating that in spite of its origins it has attained the status of a carol.

God Bless the Master of the House in its traditional English form illustrates that vivacious and ancient series of Anglo-Saxon Wassails or festival drinking songs.

The program culminates with Dr. Wagner's arrangement of popular carols in the *Christmas Story* appropriately bound together with excerpts from St. Luke's gospel narrative. *We Three Kings* is the long-accepted and successful American carol noted above. *What Child is This* was set to the famed *Greensleeves* melody prior to 1642, the refrain being authored about 1865 by William Chatterton Dix. *O Little Town of Bethlehem* like so many carols utilizes an old secular popular melody *The Ploughboy's Dream*, its words being by Bishop Philip Brooks.

Gesu Bambino has served to make Pietro Yon's name more remembered than all of his other works. It is an example of a modern newly composed carol which has won its way into the hearts of many, typical of a process by which so many carols have evolved. Yon (1886-1943) produced numerous liturgical compositions during his tenure as organist and choir-master for New York's St. Patrick's Cathedral.

Angels We Have Heard on High, a French noel, came from South France. It is designated as a "gloria" indicating its relationship to the angels' song. The English rendition of the words is by James Chadwick. *Joy to the World* is not specifically listed among Handel's compositions though it has long been attributed to him. It is probably derived from a chorus in an oratorio. The words are those of Isaac Watts (1674-1748). Technically the work is a hymn for general praise, rather than specifically a carol, though it has long been construed as such.

Franz Gruber's exquisitely simple setting of Fr. Joseph Mohr's poem *Silent Night*, composed for Christmas services in 1818, has become the most loved Christmas carol of the western world.

WHO'S WHO



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.

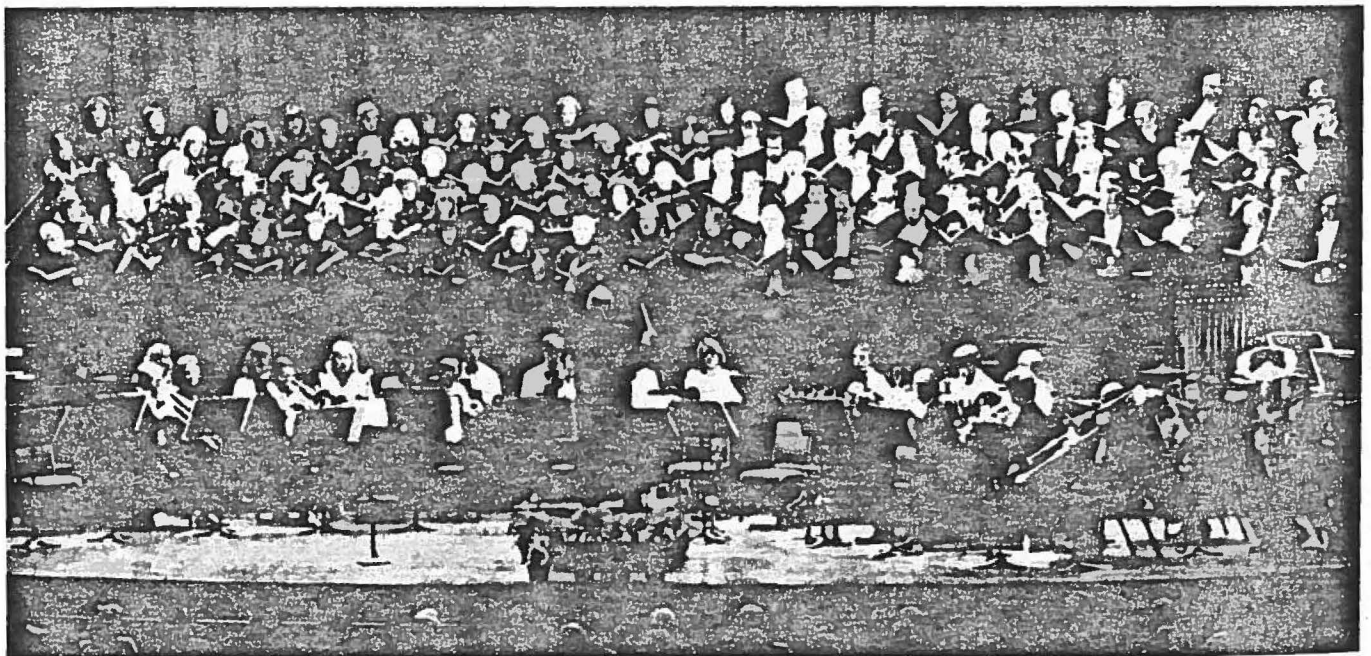


During the 1983-84 season **JEAN STAPLETON** experienced a rich diversity of roles in theatre, television and opera. She toured the regional theatre circuit in George Kelly's classic American comedy, *The Show Off*, playing at Syracuse Stage, Syracuse, New York, Zeb Bufman's theatres in Florida and closing at the Paper Mill Playhouse, Millburn, New Jersey.

In Los Angeles she played the Fairy Godmother in Shelly Duvall's *Faerie Tale Theatre* production of *Cinderella* for Showtime. This was her second appearance in this series, having performed the Ogress in *Jack and the Beanstalk*. Cable viewers have also seen her in the Agatha Christie spoof, *Something's Afoot*. Ms. Stapleton was seen in an episode of *Scarecrow and Mrs. King* during the new television season, a program she taped on location in Salzburg, Austria.

The television audience saw her in the spring of 1984 on NBC in *A Matter of Sex*, the compelling story of the eight women of Willmar, Minnesota. Again, a large audience saw her on NBC in a re-run of the dramatic movie, *Angel Dusted*.

Ms. Stapleton has just returned from



the east where she made her operatic debut in the Baltimore Opera Company's first production of the season— she played the Old Woman in Leonard Bernstein's *Candide*. Next month she will appear again under the auspices of the Baltimore Opera Co. in the world premiere of *The Italian Lesson, A Musical Monologue*, text by Ruth Draper, music by Lee Hoiby. This will be performed together with two short one-act operas in the auditorium of the Peabody Conservatory.

Ms. Stapleton has also been seen on television in the CBS special *Eleanor, First Lady of the World*, in which she portrayed Eleanor Roosevelt as stateswoman at the United Nations and for which she received an Emmy nomination. After her phenomenal success in *All in the Family* for which she won three Emmys, she did *You Can't Take It With You, Isabel's Choice, Angel Dusted, Aunt Mary*, all movies for television.

Her past motion pictures include *Up the Down Staircase, Cold Turkey, Klute, Damn Yankees, Bells are Ringing, The Buddy System*.

Her Broadway credits include *Funny Girl, Rhinoceros, Juno, Bells are Ringing, Damn Yankees, In the Summerhouse*. She made her Gilbert and Sullivan debut at the Kennedy Center in a benefit for the Washington Opera Society. She has appeared at the Eisenhower Theatre, Kennedy Center in *Daisy Mayme* by George Kelly and *The Late Christopher Bean*... and at the Ahmanson Theatre here at the Music Center in *The Time of the Cuckoo*.

Ms. Stapleton is well-known to summer theatre audiences, especially at the Totem Pole Playhouse in Pennsylvania. Last summer she played to sold-out houses in *Ernest in Love*, the musical based on Oscar Wilde's witty play.

Ms. Stapleton serves as President of the Advisory Board of the Women's Research & Education Institute, research arm of the Congressional Caucus on Women's Issues; member of the Board of Wonder Woman Foundation, New York and of Eleanor Roosevelt's Val-Kill, Inc., Hyde Park, New York. She was a Commissioner on the International Women's Year Commission, appointed by Presidents Ford and Carter, and participated in that capacity at the National Women's Conference in Houston in 1977.

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.

THE UNIVERSITY HANDBELL CHOIR is composed of students from California State University, Long Beach, and includes both music majors and non-majors. The Choir has a wide-ranging repertoire and performs throughout Southern California.

ARDIS FREEMAN, director of the University Handbell Choir, is an alumnus of Drake University. After receiving a Master of Arts degree from California State University, Long Beach, she joined the faculty in 1978 and is currently working on her Doctorate at the University of Southern California. She has been a clinician for the Orff Schulwerk Association, The American Guild of English

Handbell Ringers, Music Teachers Association, and California Music Educators Association. Mrs. Freeman's music has been published by the American Guild of English Handbell Ringers, Hope Publishing Company, and Belwin Mills.

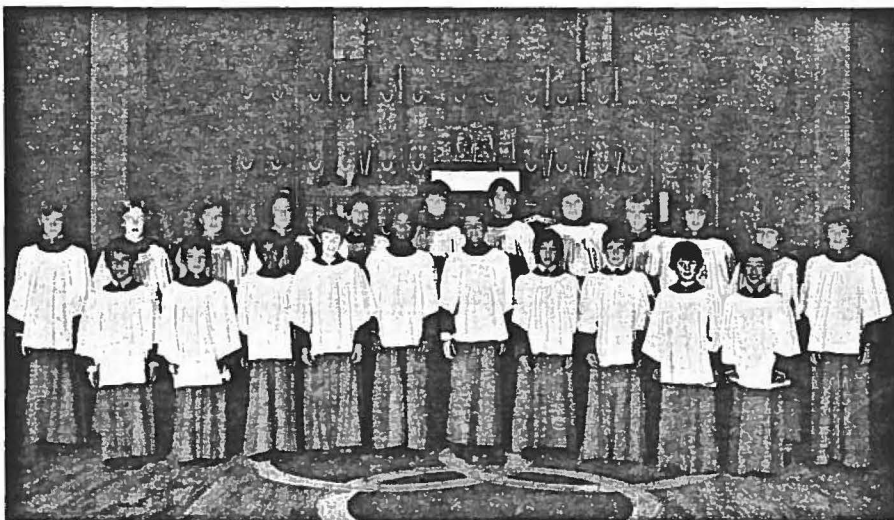
THE PAULIST CHORISTERS OF CALIFORNIA were founded in 1977 with its primary purpose to provide gifted boys with the opportunity to participate in a special 7-year program covering education in religion, the arts, and liturgy. Training for the Paulist Choristers emphasizes the development of high quality skills in the vocal arts and specialization in performing the great masterworks in choral literature. The Choristers study music theory and Latin, and participate in daily rehearsals and special training during the summer months.

Originally drawn exclusively from St. Paul and Apostle School in Westwood, the Paulist Choristers opened their membership to boys outside of the parish in 1982. Their activities extend beyond their religious duties at their home parish. They have performed at the Los Angeles Music Center, the Los Angeles American Guild of Organists Bi-Annual Festival Service, Grace Cathedral and St. Mary's Cathedral in San Francisco, St. Patrick's Cathedral in New York City, and Rockefeller Chapel in Chicago.

They have also appeared on radio and television and in motion pictures, including a collaboration with Henry Mancini for the soundtrack of the ABC-TV mini-series *The Thorn Birds*. Noted actresses Jane Wyatt and Loretta Young have appeared as guest celebrity narrators for the Choristers in a number of their concert performances.

In the spring of 1983 the Choristers marked their 5th anniversary with a concert under the guest conductorship of Maestro Roger Wagner.

In 1985 the Paulist Choristers will travel to Rome where they will perform a high mass at St. Peter's Basilica and for a papal audience.



MEMBERS OF THE LOS ANGELES MASTER CHORALE 1984-85



JONATHAN WATTENBARGER, who directs all activities of the Paulist Choristers, makes his Music Center directing debut with Benjamin Britten's *Ceremony of Carols*. He is a graduate of Occidental College in Los Angeles and the Eastman School of Music. He is currently completing studies for the Doctor of Music degree at the University of Southern California, where he studied conducting under Daniel Lewis, Hans Beer, and James Vail. He studied boy choir training, his special field of concentration in music, at Westminster Choir College in New Jersey; at King's College in Cambridge, England under Sir David Willcocks; at Canterbury Cathedral in England; and with George Bragg, nationally recognized authority on boy choirs.

Wattenbarger is ably assisted by Sister Stella Maria, DMJ, coordinator for St. Paul's choir school.

The Choristers' concert performances consistently draw near-capacity audiences to the Westwood church. A modest donation is requested at the door, but those unable to play are not denied admission.

Mr. Wattenbarger was recently elected to the American Society of Composers, Authors, and Performers (ASCAP).

SOPRANOS

Sally Anderson
Leslie Bockian
Kathryn Briedenthal
Pamela Chapin
Jeanne Davenport
Loretta DeLange
Kathy Goodwin-Kerstein
Claire Gordon
Rose Harris
Barbara Hancock
Laura Horwitz
Annie Kim
Cathy Larsen
Rae Macdonald
Becky Martin
Presocia Mirkil
Kathy Morrison
Frankie Nobert
Diane Radke
Phyllis Reed
Sherrill Sajak
Alice Sanner
Bonnie Smith
Dolores Van Natta
Nancy Von Oeyen
Linda Williams

ALTOS

Maria Arredondo
Carol Ann Bakeman
Natalie Beck
Moni Berger
Helen Birch
Laura Boyd
Frances Cash
Christine D'Arc
Charlotte de Windt
Marilyn Eginton
Nancy Fontana
Laurie Gurman
Elizabeth Hazen
Mary Hinshaw

Nora Hostetler
Carole Keiser
Bridgid Kinney
LaVada Marlowe
Vivian Miller
Nancy O'Brien
Georgetta Psaros
Connie Redifer
Carol Reich
Susan Rheingans
Karole Struebing
Salli Terri
Lori Turner
Mary Vance
Jeannine Wagner
Suzanne Wilkie
Barbara Wilson
Hanan Yaqub

TENORS

G. Brooks Arnold
Bruce Blair
Tom Clark
Galen Darrough
James Daugherty
Joseph Golightly
Robert Gurnee
Timothy Johnson
Gerald Jones
Kirk Lamb
Donald Martin
Larry Minton
Keith Paulson
Dan Plaster
Kirk Prather
Marshall Ramirez
Stan Ray
Mark Richards
Michael Robillard
Scott Sandmeier
George Scott
Robert Selland
Joe Smayda

Maurice Staples
George Sterne
Kirt Thiesmeyer
Tom Trent
Kenneth Westrick

BASSES

Mark Beason
William Beck
Lenard Berglund
Andrew Black
William Campbell
David Chang
Fred Crum
Kevin Dalbey
Larry Fish
Jonathan Gable
Bruce Goldes
Hugh Grinstead
David Hill
Paul Hinshaw
Frank Hobart
Wardell Howard
Lyn Jones
Tony Katics
Kerry Katz
Craig Kingsbury
Kenneth Knight
David Kress
Stanley Kurtz
Mike Lancaster
Samuel Lorenzo
Wilfred Mommaerts
Douglas Morrison
Charles Scharbach
Robert Seibold
Cameron Sheffield
William Struebing
Burman Timberlake
Donald Whitsitt
Earlie Wilkie
Neil Wilson
Burton York

SINFONIA ORCHESTRA

1st Violins

Dorothy Wade, *Concertmaster*
Irma Neumann
Haim Shtrum
Karen Jones
Irving Katz
Helen Tannenbaum

2nd Violins

Myron Sandler, *Principal*
Maurice Dicterow
Peter Kent
Marc Sazer

Violas

Virginia Majewski, *Principal*
Myer Bello
Linn Subotnick

Cellos

Frederick Seykora
Barbara Hunter

Bass

Meyer Rubin

Flute

Patricia Evans

Oboe

Tom Boyd

Clarinets

James Kanter
Charles Boito

Bassoon

Don Christlieb

Horns

James Decker
Arthur Briegleb

Trumpets

Chase Craig
Andrew Ulyate
David Searfoss

Trombones

Hoyt Bohannon
Andrew Malloy
Phillip Teele

Timpani

Scott Shephard

Percussion

Dale Anderson

Harp

Dorothy Remsen

CALIFORNIA STATE UNIVERSITY LONG BEACH HANDBELL CHOIR

John Atkinson
Justine Basom
Joy Clements
Cindy Corn
Angie Hobbs
DeVera Jackson
Daun Newman
Eric Obelman
Ann Rowland
Stephanie Schumann
Tracy Schumann
Fay Lynn Underwood
Lynn Wen

Ardis Freeman, *Director*

PAULIST CHORISTERS OF CALIFORNIA

Abu Abraham
Mark Adams
Alessandro Barnett
Brian Elhardt
Fabio Fantone
Mark Gerlach
Patrick Guerin
Michael Kennedy
Gunther Kuhn
Karl Kuhn
Joey Lally
David Lewis
Brian Nezzar
Nicholas O'Donnell
Daniel Mark Shiplacoff
Matthew Stall
Helmut Zimmer

Jonathan Wattenbarger, *Director*

JANUARY CONCERT

Robert Duerr and the Pasadena Chamber Orchestra join forces with the Master Chorale for a performance of Handel's *Israel in Egypt* on Saturday, January 12, 1985 at 8:30 p.m.

LOS ANGELES MASTER CHORALE ASSOCIATION
BOARD OF DIRECTORS
1984-85

OFFICERS

Clifford A. Miller	<i>Chairman</i>
Marshall A. Rutter, Esq.	<i>President</i>
William A. Ewing	<i>Executive Vice President</i>
Stephen F. Harbison, Esq.	<i>Executive Vice President</i>
Charmay B. Allred	<i>Vice President</i>
Jay St. Clair	<i>Vice President</i>
Everett F. Meiners, Esq.	<i>Secretary</i>
Abbott L. Brown	<i>Treasurer</i>
Mrs. Harrison A. Price	<i>Member at Large</i>

DIRECTORS

Steven B. Brown
Mrs. Dale Dutton
Nicholas England
Mrs. Geraldine Smith Healy
Warner W. Henry
Morton B. Jackson, Esq.
Louis W. Kang, M.D.
Thomas V. Keene
Mrs. Albin C. Koch
Thomas F. Kranz, Esq.
Mrs. James McCaffery
Donald J. Nores
Mrs. Charles I. Schneider
Mrs. David Schultz
Mrs. S. J. Stathatos
Mrs. Larry B. Thrall
Dr. William Triplett
Joseph D. Vaccaro
Nicholas S. Winslow
Morton M. Winston
Maureen Wright

HONORARY DIRECTORS

Mrs. Frank Roger Seaver
Honorary Chairwoman
Master Chorale Associates
Mrs. George B. Allison
Thomas P. Cassidy
Mrs. Dorothy Kirsten French
Mrs. Herbert Hilmer
Mrs. Bob Hope
Charles Luckman
Mrs. Meredith Willson

EX-OFFICIO

Dr. Roger Wagner	<i>Music Director</i>
Robert Willoughby Jones	<i>Executive Director</i>
Mrs. Barbara Wilson	<i>L.A. Master Chorale Representative</i>
Gerald Jones	<i>L.A. Master Chorale Representative</i>
Mrs. Tania McKnight	<i>President, Master Chorale Associates</i>

ADMINISTRATION

Robert Willoughby Jones	<i>Executive Director</i>
Claire J. Heirritz	<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>