

22nd SEASON

# LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SATURDAY EVENING, MARCH 15, 1986 AT 8:00 PM  
DOROTHY CHANDLER PAVALION

## THE ITALIAN HERITAGE

**PAUL HILL**, Guest Conductor  
**JEANNINE WAGNER**, Assistant Conductor  
**ENDRE GRANAT**, Concertmaster  
**MARYANNE IVANOFF**, Harpsichord, Harmonium  
**MICHAEL ZEAROTT**, Harpsichord, Piano

<b>Beatus Vir</b>	Antonio Vivaldi (1675-1741)
<b>Flower Songs</b>	Vincent Persichetti (b. 1915)
<b>Petite Messe Solonnelle:</b> <i>"Cum Sancto Spiritu"</i>	Gioacchino Rossini (1792-1868)

## INTERMISSION

<b>Requiem in C minor</b>	Luigi Cherubini (1760-1842)
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Antonio Vivaldi

#### PROGRAM NOTES

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

We rightly consider Antonio Vivaldi a brilliant Italian Baroque contemporary of Bach and Handel. His reputation so exceeded the bounds of Italy that he exercised in his concerti and church compositions considerable influence on Bach. Nevertheless, after his death in 1741 he and his works rapidly sank into practical oblivion. The Twentieth Century has quite literally lifted him out of this undeserved obscurity and has more literally established his reputation.

During his lifetime Vivaldi produced instrumental sonatas, innumerable concerti, over thirty operas, and a consider-

able amount of church music. These total more than 760 works. A great majority of them have only come to light between 1905 and 1922 in a first phase of rediscovery, followed by the tremendous impetus imparted to our knowledge of them and their publication through discoveries in the National Library of Turin from 1926 onward. His compositions have best been catalogued and classified in Peter Ryoms thematic catalog (*RV=Ryoms Verzeichnis*).

Specification of the date of composition and initial performance of Vivaldi's works is particularly hazardous with respect to his church music. Those calling for female soloists and chorus appear to belong to the music composed for the Venetian Ospedale della Pietà, an orphanage for girls, but more specifically, given its orientation toward musical training and excel-

lence, a Conservatory. That music requiring mixed chorus such as *Psalm 112 Beatus Vir* (RV 597) may well in its polychoral Venetian style have been intended for St. Mark's Cathedral.

Vivaldi set this *Psalm Beatus Vir* three times. One of these has been lost. But the two extant settings (RV 597 and 598) are singled out by various biographers and musicologists as outstanding examples of Vivaldi's varied techniques in his compositional approach. The distinguished Vivaldi scholar Michael Talbot notes with respect to the shorter of the two settings (RV 598): "Alongside operatic influences on his sacred compositions that of the concerto is rarely absent. An extreme case is in RV 598, conceived as a vast span of 420 bars in ritornello form. Here the vocal soloists are heard in the episodes and the choir fulfills tutti and solo functions in turn." In brief it is set out with the ground plan and general musical style of a concerto grosso.

The *Beatus Vir* (RV 507) presented in this evening's concert is a far larger and more magnificent setting. It is scored for two sopranos, a tenor and two bass soloists, two four-part choruses and two orchestras each comprising oboes and strings. The Psalm's nine verses (#7 and 8 combined) and the doxology are each treated in cantata style. Each distinct movement calls for varied forces such as antiphonal operatic duets by basses or soprano soloists, double chorus in antiphonal opposition, a choral trio of contraltos, tenors, and basses, and a virtuoso tenor aria. All these forces combine into a single grand chorus to conclude the Psalm with fugal splendor.

Vincent Persichetti has emerged in recent years as one of America's most prominent composers. Born in Philadelphia in June, 1915, he studied subsequently under Russell Miller, Fritz Reiner, Olga Samaroff and Roy Harris. The recipient of numerous academic, national, and honorary awards, his stature on the American musical scene finds further expression through his enduring capacity as an advisor and editor. He joined the faculty of the Julliard Institute in 1947. Besides writing a distinguished book on Twentieth-century harmony, he has composed extensively for both instrumental and vocal idioms, from chamber works and song cycles to nine symphonies and band compositions. Among his choral works singled out for merit are the *Stabat Mater*, *The Creation*, and the grandiose *Te Deum*.

In 1983 he composed *The Flower Songs* (Cantata #6) for mixed chorus and string orchestra. It was performed initially on April 20, 1984 in Philadelphia. These songs afford us an opportunity to appreciate Persichetti's most recent

achievement and style, which as David Ewen notes is characterized by expansive lyricism, motivic patterns, skillful polyphony, and subtle and often complex rhythmic patterns producing an art uniquely his.

In 1863 that old operatic lion Gioacchino Rossini managed one last resounding roar in his quite unexpectedly grand *Petite Messe Solonelle*. The designation "petite" cannot have been applied to its ninety minute length. It probably highlighted the original performing forces Rossini envisaged; twelve singers ("of three sexes, men, women, and castrati") divided into four soloists and eight choral voices, two pianos, and an harmonium.

The Mass's outstanding artistic and financial success throughout Europe coupled with urgent requests from knowledgeable friends induced the old lion in 1867, a year before his death, to orchestrate the work. He undertook this oppressive task for as he observed, someone else would surely do it after his death and probably in a manner displeasing to him. His contemporaries and Rossini himself preferred the original "petite" version.

The *Petite Messe Solonelle's* success belied Rossini's own humble assessment of it which he attached to its concluding pages. "Dear God—Well, this poor little Mass is completed. Have I for once written real Sacred Music, or merely damned bad music? I was born for *opera buffa* as Thou knowest! Little skill but some heart; that about sums it up. So blessed be Thou and grant me paradise."

This evenings performance of the "Cum Sancto Spirito" segment of the *Gloria* serves to highlight the impact which Rossini's belated study of J.S. Bach's works had on him. Homer Ulrich notes: "The Mass is distinguished by excellence of contrapuntal writing and even complete fugues—features not often found in music of composers of comic opera."

Posterity has confirmed Rossini's contemporaries who esteemed the preeminent quality and craftsmanship of the best of all the Mass's fugues, the "Cum Sancto Spirito." Present at its initial private performance on March 14, 1864, Giacomo Meyerbeer paid tribute to "Jupiter" Rossini's undimmed genius, praised his originality, his musical daring and beauty of the music. His extravagantly romantic praise reached its climax when he proclaimed the "Cum Sancto Spirito the finest composition of its kind ever written!"

Cherubini's *Requiem Mass in C minor*, a masterly product of his fifty-sixth year, was composed in 1816 and first sung on



Gioacchino Rossini

January 21, 1817 in the Royal burial Abbey of Saint Denis at an anniversary Mass in memory of King Louis XVI, executed on that day in 1794. It was repeated there again on February 14, 1820 for the obsequies of the Duke of Berry murdered shortly before.

Cherubini commenced his career largely as a self-taught composer in his native Florence. Later after studying under Sarti in Venice, he undertook a two-year position as composer in London to George III. In 1788, a year before the outbreak of the French Revolution, Cherubini settled in Paris which remained his home until his death in 1842. Here he achieved European fame as an opera composer. He turned to church music after his tart and forceful verbal differences with Napoleon placed him in

temporary eclipse. Much of his church music is out of style today except for this Requiem and a later one composed in 1836 in D minor for male chorus.

The Requiem in C minor is a work of considerable and often subdued emotional intensity which Cherubini achieves with much economy of means. In keeping with its liturgical character it eschews soloists and relies on a four-part chorus and a standard early romantic orchestra with telling effectiveness. The work opens with a sense of peaceful resignation enveloped in dark harmonic hues emphasized through the dropping of the violins and higher pitched instruments from the ensemble. The repetition of the Eternal Rest theme in the brief Gradual adds the note of hope with its somewhat brighter sound. The *Dies irae* permits Cherubini

to marshal his choral and full orchestral forces to illustrate the dramatic feeling inherent in this great medieval poem's conception of the terrors of the Last Judgment. He achieves his impact without textual repetition and with a broad emotional palette.

As the poem changes its mood from these depicted terrors to petitions for mercy, Cherubini, with singular musical dexterity, stresses the helpless and humble petition of the sinner to be spared and receive mercy and peace. The Offertory is a strong appeal to the Lord for protection from falling into the Abyss of separation and for entrance into His holy light. The *Quam olim Abrahae* demonstrates Cherubini's mastery of polyphonic writing with its four-part fugue of three short subjects building steadily and inevitably to one of Cherubini's grandest climaxes. Then is heard by striking contrast the exquisite musical prayer of the *Hostias*, a petition to have the sacrificial offerings and prayers accepted for those souls whose memory we honor that they may pass from death to eternal life.

The broad majestic *Sanctus* is contrasted immediately with the hushed and muted declaration 'Blessed is he who comes in the Lord's name,' after which the Hosanna peels out as before. In accord with French practice, the *Pie Jesu* follows, certainly one of the Requiem's most original and affecting movements. First the sopranos announce the theme, then the tenors, after which the Chorus with great artistic simplicity elaborates this petition for eternal rest. Berlioz's comments on the *Agnus Dei* are worthy of quote: "The *Agnus Dei* in 'decrecendo' surpasses everything that has ever been written of the kind. The workmanship of this portion, too, has an inestimable value; the vocal style is sharp and clear, instrumentation colored and powerful, yet ever worthy of its object."

In summary, of the whole work Beethoven remarked "Cherubini is in my opinion of all living composers the most admirable. Moreover, as regards his conception of the Requiem, my ideas are in perfect conformity with his and some time or other, if I can but once set about it, I mean to profit by the ideas to be found in that work." And finally, Berlioz, almost forty-five years Cherubini's junior and often a severe critic of the man wrote, "The Requiem Mass in C Minor is on the whole, to my mind, the greatest work of its author. No other production of this grand master can bear any comparison with it for abundance of idea, fullness of form, and sustained sublimity of style."

## BEATUS VIR

Antonio Vivaldi

### I. Beatus Vir

Beatus vir qui timet Dominum  
in mandatis eius volet nimis

Blest is the man that feareth  
God  
who delighteth much in His  
commandments

### II. Potens in terra

Potens in terra  
erit semen eius  
generatio rectorum  
benedicetur

Over the wide world  
His seed shall be mighty  
generations of the upright  
all shall be blessed and praised

### III. Gloria et divitiae

Gloria et divitiae  
in domo eius  
et justitia eius

Glory, wealth, and riches  
shall exalt his dwelling  
and this man's great  
righteousness  
liveth, endureth forever

manet in saeculum saeculi

### IV. Exortum est in tenebris

Exortum est in tenebris  
lumen rectis  
misericors et miserator et justus

There rises light in  
dead night  
gracious is he and full of pity  
and righteous

### V. Jucundus homo

Jucundus homo  
qui miseretur et commodat  
disponet sermones suos in  
iudicio  
quia in aeternum  
non commovebitur

A good man I lendeth and  
sheweth favour most graciously  
and he shall maintain his dis-  
course with all reverence  
surely and forever  
he shall not pass away

### VI. In memoria aeterna

In memoria aeterna  
erit justus  
ab auditione mala non timebit

For the righteous is remembered  
down the ages  
He is not afraid of any evil  
tidings

### VII. Paratum cor eius

Paratum cor eius  
sperare in Domino  
confirmatum est cor eius  
non commovebitur donec  
despiciat

His heart is established  
trusting in God the Lord  
fixed forever his trusting heart  
He shall not be afraid til he  
looks down on them who  
oppose him

inimicos suos  
Dispersit dedit pauperibus

all those who stand with him  
his bounty did he freely give  
the poor

Cornu eius exaltabitur in gloria

all his virtues shall be glorified  
in songs of praise

### VIII. Peccator videbit

Peccator videbit  
et irascetur  
dentibus suis fremet  
et tabescet  
desiderium peccatorum peribit

The wicked shall see it  
and shall be angered  
gnashing his teeth with fury  
he shall vanish  
Those desires of the wicked  
shall perish

### IX. Gloria Patri

Gloria Patri, et Filio

Glory to the Father and to the  
Son

Gloria et Spiritui Sancto  
Sicut erat in principio

and to the Holy Spirit  
As it was when first the world  
began

et nunc et semper  
et in saecula saeculorum  
Amen.

is now and ever shall be  
world without ending  
Amen.

**REQUIEM IN C MINOR**

Luigi Cherubini

**INTROIT**

Requiem aeternam            Give unto the pure in heart  
 Dona eis Domine            Peace and rest for evermore  
 Et lux perpetua luceat eis    And let perpetual light shine on  
    thy people  
 Te decet hymnus Deus in Sion    Thou, Lord art praised  
 Et tibi redetur votum in        Our vow, Lord, shall be per-  
   Jerusalem                        formed in Jerusalem  
 Exaudi orationem meam        Hear our petition  
 Ad te omnis caro veniet        Unto thee shall all flesh come  
 Kyrie eleison                    Lord have mercy upon us  
 Criste eleison                    Christ have mercy upon us

**GRADUALE**

Requiem aeternam            Give unto the humble  
 Dona eis Domine            Peace and rest for evermore  
 Et lux perpetua luceat eis    And let light perpetual shine on  
    thy people  
 In memoria aeterna erit justus    That the righteous may be had  
    in everlasting remembrance  
 Ab auditione                    he will not be afraid  
 Mala non timebit                Of any evil tidings

**DIES IRAE**

Dies irae, dies illa.  
 Solvet saeculum in favilla,  
 Teste David cum Sibylla.  
 Quantus tremor est futurus,  
 Quando iudex est venturus,  
 Cuncta stricte discussurus!

Day of wrath, day of mourning,  
 when the world melts in fire,  
 as foretold by David and the  
 Sibyl  
 Man will be sent asunder  
 as the Judge descends to  
 sentence us all.

Tuba mirum spargens sonum  
 Per sepulcra regionum,  
 Coget Omnes ante thronum

The trumpet, sending its  
 wondrous sound  
 through the sepulchres of all  
 lands.  
 will gather all before the throne.

Mors stupebit et natura,  
 Cum resurget creatura,  
 Judicanti responsura.

Death and nature will stand  
 stupefied  
 when all creatures are resurrected  
 to face their judgement.

Liber scriptus proferetur,  
 In quo totum continetur,  
 Unde mundus judicetur.  
 Iudex ergo cum sedebit,  
 Quidquid latet apparebit.  
 Nil inultum remanebit.  
 Dies irae, dies illa  
 Solvet saeculum in favilla,  
 Teste David cum Sibylla.

The book will be brought forth  
 wherein all is written,  
 from which all will be judged.  
 When the judge is seated,  
 all that is hidden will appear:  
 No sin will remain unpunished.  
 Day of anger, day of mourning,  
 when the world melts in fire,  
 as foretold by David and the  
 Sibyl.

Quid sum miser tunc dicturus?  
 Quem patronum rogaturus,  
 Cum vix justus sit securus?

What will I, poor sinner, say?  
 To whom will I plead?  
 When the just man is in need?

Rex tremendae majestatis,  
 Qui salvandos salvas gratis,  
 Salva me, fons pietatis.

Recordare, Jesu pie.  
 Quod sum causa tuae viae.  
 Ne me perdas illa die.  
 Quaerens me, sedisti lassus.  
 Redemisti crucem passus.  
 Tantus labor non sit cassus.  
 Juste iudex ultionis.  
 Donum fac remissionis.  
 Ante diem rationis

Ingemisco tamquam reus:  
 Culpa rebus vultus meus;  
 Supplicanti parce, Deus.  
 Qui Mariam absolvisti,  
 Et latronem exaudisti.  
 Mihi quoque spem dedisti.  
 Preces meae non-sunt dignae,  
 Sed tu, bonus, fac benigne.  
 Ne perenni cremer igne.  
 inter oves locum praesta.  
 Et ab hoedis me sequestra.  
 Statuens in parte dextra.

Confutatis maledictis  
 Flammis acribus addictis.  
 Voca me cum benedictis.  
 Oro supplex et acclinis,  
 Cor contritum quasi cinis,  
 Gere curam mei finis.

Lacrymosa dies illa,  
 Qua resurget ex favilla  
 Judicandus homo reus.  
 Huic ergo parce, Deus.  
 Pie Jesu Domine:  
 Dona eis requiem, Amen.

King of great majesty  
 who sends us salvation  
 Save me, fount of mercy!

Remember, good Jesus,  
 that You did come to earth for me  
 Spare me on that day  
 In search of me, You became  
 weary.  
 You redeemed me and suffered  
 the cross:  
 Such labor could not have been  
 in vain.  
 Just judge.  
 Grant the gift of remission  
 before the day of reckoning.

I bewail my lot as one accused,  
 Guilt colors my cheeks;  
 Lord, spare this suppliant.  
 You who absolved Mary  
 Magdalen,  
 who gave ear to the thief,  
 have given me hope.  
 My prayers are unworthy,  
 but You, who are good, grant  
 that I not perish in everlasting  
 fire.  
 Place me among the sheep.  
 Abase me not among the goats,  
 but set me at Your right hand.

Once the wicked have been  
 confounded,  
 surrounded by the devouring  
 flames.  
 Call me with the blessed.

I pray, a suppliant bending,  
 My heart ground to ashes,  
 heed me in my final hours.  
 Day of wrath, etc.

Mournful the day,  
 when the guilty arise from the  
 ashes  
 to be judged.  
 Spare them, Lord.  
 Good Lord Jesus,  
 grant them rest. Amen.

*(continued on next page)*

### OFFERTORIUM

Domine Jesu Christe! Rex gloriae!	Lord Jesus Christ! the King of glory!
Libera animas omnium fidelium defunctorum	Deliver the souls of all the faithful departed
De poenis inferni, Et de profundo lacu!	from the pains of hell And from the deep pit!
Libera eas de ore leonis. Ne absorbeat eas Tartarus. Ne cadant in obscurum.	Deliver them from the lion's mouth, That hell engulf them not.
Sed signifer sanctus Michael, Repraesentet eas in lucem sanctam:	That they fall not into the darkness; But may the holy standard-bearer, Michael,
Quam olim Abrahae promisisti Et semini ejus.	Lead them into the holy light; Which Thou didst promise to Abraham
Hostias et preces tibi, Domine, laudis offerimus.	And to his seed of old. We offer Thee, O Lord, sacrifices and prayers of praise.
Tu suscipe pro animabus illis Quarum hodie memoriam facimus.	Do Thou accept them for those souls Whom we this day commemorate.
Fac eas, Domine, de morte' trasire ad vitam, Quam Olim Abrahae promisisti et semini ejus.	Grant them O Lord, to pass from death to the life eternal Which Thou didst promise to Abraham and to his seed of old.

### SANCTUS

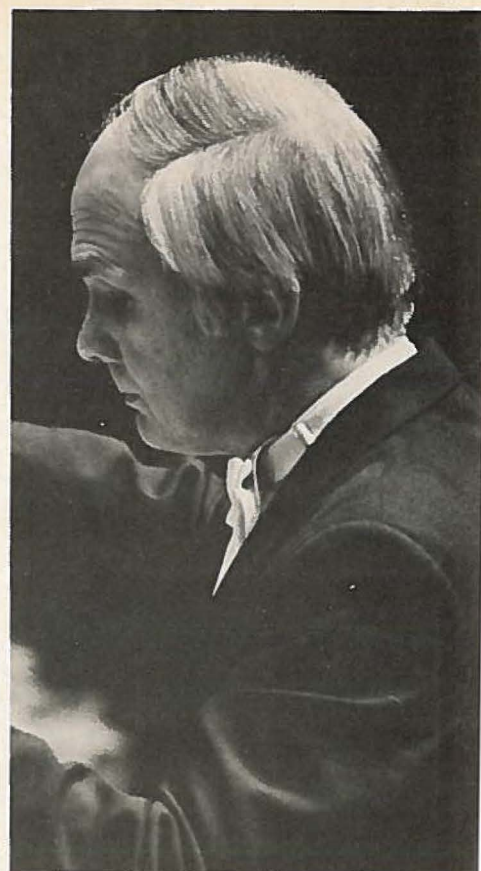
Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth!	Holy, Holy, Holy Lord God of hosts!
Pleni sunt coeli et terra gloria tua.	Heaven and earth are filled with Thy glory.
Hosanna in excelsis.	Hosanna in the highest!
Benedictus qui venit in nomine Domini.	Blessed is He that cometh in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

### PIE JESU

Pie Jesu Domine	God of mercy, God of love
Dona eis requiem	Grant thy people peace and rest
Dona eis requiem sempiternam	Grant thy people peace and rest everlasting

### AGNUS DEI

Agnus Dei qui tollis peccata mundi.	Lamb of God, who takest away the sins of the world.
Dona eis requiem;	Give them rest.
Agnus Dei qui tollis peccata mundi,	Lamb of God, who takest away the sins of the world,
Dona eis requiem sempiternam.	Give them rest everlasting.
Lux aeterna luceat eis, Domine, Cum sanctis tuis in aeternum Quia pius es.	May light eternal shine upon them, O Lord, With Thy saints forever,
Requiem aeternam dona eis, Domine.	Because Thou art merciful. Eternal rest give to them, O Lord,
Et lux perpetua luceat eis, Cum sanctis tuis in aeternum, Quia pius es.	And let perpetual light shine upon them, With Thy saints forever, Because Thou art merciful.



**PAUL HILL**, founder and conductor of Washington D.C.'s Paul Hill Chorale, has been making music in the Nation's Capital since the late 1950's. Following the selection of his outstanding chorus by Antal Dorati to perform with the National Symphony Orchestra for the opening concerts for the Kennedy Center, the chorale has performed over 100 concerts in that hall. Since then, Hill's ability to inspire choirs has taken him to podiums in 27 states, and five European countries. Hill's early training as a musician took place in Southern California, where he received his undergraduate degree from Loma Linda University, and a graduate degree in conducting and church music from the University of Southern California. He was a member of the Roger Wagner Chorale and his first teaching position, in a 12-grade school near San Bernardino, had him directing 4 bands, 2 choirs, and teaching elementary school music. Early conducting positions included churches in Burbank and in Riverside and he sang professionally on both coasts.

After teaching in a college in Texas, he

moved to Washington D.C. to accept a choral conducting position that resulted in concerts in Carnegie hall, with the Philadelphia Orchestra's Children's Concerts, and at the White House. Since that time Hill has taught at Temple University, the State University of New York, the Peabody Institute of Music, Georgetown University, and presently holds the position of Director of Choral Activities at The American University.

Hill's frequent guest conducting assignments have taken him around the country many times. He conducted the Wolf Trap Opera Company performances of Scott Joplin's *Treemonisha*, and has been since 1973 Conductor/Coordinator of the Kennedy Center's annual "Messiah Sing-Along," has guest conducted the Los Angeles Master Chorale and was music director of the Public Television production of Menotti's *The Old Maid and the Thief*. Under his direction, The Washington Madrigal Choir has performed throughout Europe, including concerts in Chartres Cathedral, the Cathedrals of Notre Dame in Paris, and San Marco in Venice.



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 71st birthday in January of 1985 and continues to maintain a busy, active schedule. 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 a significant role in his long and illustrious career. He has recorded over 60 albums and received a coveted Grammy Award for his *Virtuoso* album. Wagner has also appeared as guest conductor for leading orchestras all over the world.

Founded by Roger Wagner, together with the late Z. Wayne Griffin and the Los Angeles Junior Chamber of Commerce, the **LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA** became a resident company of the Music Center in 1964. Dr. Wagner has been Music Director of the ensemble 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 annual series of choral programs. The Master Chorale presented its first concert at the Dorothy Chandler Pavilion in January of 1965 (Bach's *B Minor Mass*). In addition to performing in its own concert series, the Master Chorale also appears regularly in joint performances with the Los Angeles Philharmonic, both

in the orchestra's annual series at the Music Center and in the Philharmonic's summer series at Hollywood Bowl. In 1973, the Master Chorale sang 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 undertook a 15-day tour of major Soviet cities, under the U.S. State Department's cultural exchange program with Russia. In the summer of 1984 the Master Chorale participated in three programs during Olympic Arts Week at Hollywood Bowl, preceding the opening ceremonies of the XXIIIrd Games of the Olympiad. And in the fall of 1985 the Master Chorale was selected as choral ensemble for ten performances with the Deutsche Oper of West Berlin during its engagement at the Music Center.

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Join the Master Chorale, conducted by Roger Wagner, in Beethoven's glorious *Missa Solemnis*, Saturday evening, April 19 at 8:00 PM. This will be the season finale to the Master Chorale's 22nd year.

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**Dorothy Chandler  
Pavilion House Staff**

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**LOS ANGELES MASTER  
CHORALE ASSOCIATION**

**Los Angeles Master Chorale Associates**

The Master Chorale Associates is a volunteer organization committed to supporting the Los Angeles Master Chorale. The Associates offer support to the Master Chorale by involving itself in educational audience development programs and behind the scenes activities that allow for enjoyment and better understanding of the choral works performed and the numerous artistic endeavors undertaken by the Chorale.

During the last year, the Los Angeles Master Chorale Associates hosted pre-concert dinners with informative talks about each concert and included a dinner honoring guest conductor Robert Page; participated in a very successful 'Casino Chorale' fund-raising dinner auction, enjoyed participating with the school choirs at our Christmas concerts and acted as volunteers for special events at the Music Center.

We invite you to join our growing membership of friendly, enthusiastic music lovers by becoming a member of the Los Angeles Master Chorale Associates. The program for this coming season is an exciting one as we join the Chorale in song with Roger Wagner, our Resident Director, Guest Conductors William Hall, Paul Salamunovich and Paul Hill as we look to the 1986 Season under the new Music Director John Currie.

We look forward to hearing from you. A warm and musical welcome is assured, so please do not hesitate to call for further information. The telephone number is (213) 933-8261.

Sincerely,

Tania McKnight  
*President*  
*Los Angeles Master Chorale Associates*

**Membership Form**

Dues are only \$25.00 per year for an exciting year of music and friendship. Please make your check payable to: Los Angeles Master Chorale Associates. (Please print)

NAME: \_\_\_\_\_ (Dr., Mr., Ms., Miss)

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_

STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

TELEPHONE: (Day) ( ) \_\_\_\_\_

(Evening) ( ) \_\_\_\_\_

Please return this completed membership form with your check to:

Los Angeles Master Chorale Associates  
135 N. Grand Avenue  
Los Angeles, CA 90012

Thank you! We are delighted you are joining us.

**SOPRANO**

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Helen Birch  
Laura Boyd  
Frances Cash  
Marilyn Eginton  
Nancy Fontana\*  
Marjie Glassman  
Catherine Guard  
Laurie Gurman  
Elizabeth Hazen  
Mary Hinshaw\*  
Nora Hostetler  
Carole Keiser  
Bridgit Kinney\*  
Vivian Miller\*  
Nancy O'Brien\*  
Georgetta Psaros  
Connie Redifer  
Carol Reich\*  
Susan Rheingans  
Salli Terri  
Lori Turner\*  
Mary Vance  
Jeannine Wagner\*  
Suzanne Wilkie  
Barbara Wilson  
Charlotte De Windt

**TENOR**

B. Brooks Arnold\*  
Cris Bowman  
Casey Criste\*  
Galen Darrough  
James Daugherty  
Jody Golightly\*  
Alex Guerrero\*  
Tim Johnson\*  
Gerald Jones  
Kirk Lamb\*  
Larry Minton\*  
Keith Paulson  
Jay Pearce  
Kirk Prather  
Marshall Ramirez  
Stan Ray  
George Scott  
Robert Selland  
Maunice Staples\*  
Kirt Thiesmeyer  
Scott Whitaker\*

**BASS**

Mark Beasom\*  
Lenard Berglund  
Andrew Black  
David Chang  
Fred Crum  
Kevin Dalbey  
Steve Fraider\*  
Jack Gittings  
Bruce Goldes  
Jonathan Grant  
Hugh Grinstead  
David Hill  
Paul Hinshaw\*  
Frank Hobart  
Lyn Jones  
Tony Katics\*  
Kerry Katz  
Craig Kingsbury\*  
Kenneth Knight\*  
Stanley Kurtz  
Samuel Lorenzo  
Robert McCormac  
Wilfred Mommaerts  
Jim Raycroft  
Bob Seibold  
Cameron Sheffield  
William Struebing  
Burman Timberlake\*  
Donald Whitsitt\*  
Earle Wilkie  
Richard Williams  
Neil Wilson  
Burton York\*

\* Persichetti Chorus Members