

22nd SEASON

# LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SATURDAY, APRIL 19, 1986 AT 8:00 PM  
DOROTHY CHANDLER PAVILION

## BEETHOVEN: MISSA SOLEMNIS

**ROGER WAGNER**, *Conductor*  
**JEANNINE WAGNER**, *Assistant Conductor*  
**MARGARET VAZQUEZ**, *Soprano*  
**ALICE BAKER**, *Mezzo-Soprano*  
**JONATHAN MACK**, *Tenor*  
**JOHN CHEEK**, *Bass-Baritone*

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### PACIFIC SYMPHONY ORCHESTRA

Resident Professional Orchestra of Orange County

Keith Clark, Music Director

Endre Granat, Concert Master

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**Missa Solemnis in D, Op. 123**

Ludwig van Beethoven  
(1770-1827)

Kyrie  
Gloria  
Credo  
Sanctus  
Agnus Dei

There will be no intermission in this concert.

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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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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 photograph. / 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.



## KYRIE

*Kyrie eleison,  
Christie eleison,  
Kyrie eleison.*

Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.

## GLORIA

*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  
coelestis, 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*

Glory be to God on high, and on earth peace  
to men of goodwill. We praise Thee, we bless  
Thee, we give thanks to Thee for Thy great  
glory. O Lord God, heavenly King, God the  
Father Almighty.

O Lord, the only begotten Son, Jesus Christ.  
O Lord, Lamb of God, Son the Father, that takes  
away the sins of the world, have mercy upon  
us. Thou that takest away the sins of the world,  
receive our prayer. Thou that sittest at the right  
hand of the Father, have mercy upon us.

For Thou only art holy. Thou only art the Lord.  
Thou only, O Jesus Christ, with the Holy  
Spirit, art most high in the glory of God the  
Father. Amen

## CREDO

*Dredo in unum Deum, Patrem omnipotentem,  
Factorem coeli et terrae, visibilium omnium et  
invisibilium.*

*Credo 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; consub-  
stantialem Patri, per quem omnia facta sunt. Qui  
propter nos homines, et propter nostram salutem,  
descendit de coelis.*

*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 coelum; sedet ad dexteram Patris; et  
iterum venturus est cum gloria judicare vivos et  
mortuos; cujus regni non erit finis.*

*Credo in Spiritum Sanctum, Dominum et vivifican-  
tem; qui ex Patre Filioque procedit; qui cum Patre  
et Filio simul adoratur et conglorificatur; qui locutus  
est per prophetas Credo in unam Sanctam Catholi-  
cam et.*

*Apostolicam Ecclesiam. Confiteor unum Baptisma  
in remissionem peccatorum et expecto resurrectio-  
nem mortuorum, et vitam venturi saeculi. Amen*

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

I believe in one Lord, Jesus Christ, the only  
begotten Son of God, and born of the Father  
before all ages. God of God; Light of Light; true  
God of true God; begotten not made; consub-  
stantial 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, one of  
the Virgin Mary; and was made man. He was  
crucified also for us; He suffered under Pontius  
Pilate, and was buried.

And the third day He rose again according to  
the scriptures; and ascended into heaven; and  
sitteth at the right hand of the Father; and He  
shall come again with glory to judge both the  
quick and the dead; of whose Kingdom there  
shall be no end.

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. I believe in one holy Catholic and  
Apostolic Church.

I confess one baptism for the remission of sins  
and I look for resurrection of the dead, and the  
life of the world to come. Amen

## SANCTUS

*Sanctus, Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria, Tua.*

*Osanna in excelsis.*

*Benedictus qui venit in nomine Domini.  
Osanna in excelsis.*

Holy, Lord God of Hosts.  
Heaven and earth are full of Thy glory.

Osanna in the highest.

Blessed is he that cometh in the name of the Lord.  
Osanna in the highest.

## AGNUS DEI

*Agnus Dei,  
Qui tollis peccata mundi, miserere nobis.*

*Dona nobis pacem.*

O Lamb of God,  
Who takest away the sins of the world, have  
mercy upon us.  
Grant us peace.



## PROGRAM NOTES

by

Richard H. Trame, S.J.

Loyola Marymount University

Beethoven repeatedly asserted in his later years that the *Missa Solemnis in D* (Opus 123) constituted the greatest single achievement of his life. He commenced its composition sometime after the completion of the gigantic Piano Sonata in B flat major (Opus 109). Like the earlier *Mass in C* of 1807 commissioned by Prince Esterhazy to celebrate his wife's nameday at Eisenstadt, Beethoven intended the *Missa Solemnis* to enhance grandeur and pomp at the installation of his favorite pupil, the Archduke of Austria, Rudolf of Habsburg, as Archbishop of Olmutz.



Ludwig Van Beethoven



Beethoven's studio

Writing to Rudolf, also recently created a Cardinal, in June, 1819, Beethoven observed: "The day in which a High Mass composed by me will be performed during the ceremonies solemnized for Your Imperial Highness will be the most glorious of my life; and God will enlighten me so that my poor talents may contribute to the glorification of that solemn day." That solemn day occurred in Cologne Cathedral on March 19, 1820, but it was not glorified by Beethoven's freely offered tribute. Three years later to the day, March 19, 1823, Beethoven presented a beautifully wrought full score manuscript of the just completed Mass to his glorious clerical patron.

What had intervened between 1818 and December, 1822 to inhibit the completion of this masterpiece? The study of Beethoven's thematic sketchbooks and our knowledge of his compositional habits show that during this period he commenced, worked on, and completed among other works three Piano Sonatas, the great Diabelli Variations, the Bagatelles, and the Overture to the Consecration of the House, while resuming work on the Ninth Symphony.

The most probable factor, however, delaying the completion of these works and the Mass was the legal struggle he engaged in to gain custody of his nephew Karl from his sister-in-law Johanna after the death of his brother Caspar Carl on November 15, 1815. Beethoven's obsession to wrest the boy from maternal control in spite of Caspar Carl's codicil to his will modifying the earlier sole custody to Beethoven clause appears to numerous biographers a most crucial period in his life. Between 1815 and 1820, apparently mesmerized by his aggressive and at times quite irrational conviction that he was Karl's obvious protector, he waged unceasing legal warfare against Johanna. He gained what some have called a Pyrrhic victory in 1820. "Pyrrhic," because Karl, now in Beethoven's custody and feeling ever more stifled by the overbearing love of his uncle, attempted suicide in 1826. This ghastly event shattered Beethoven and contributed to his death in 1827.

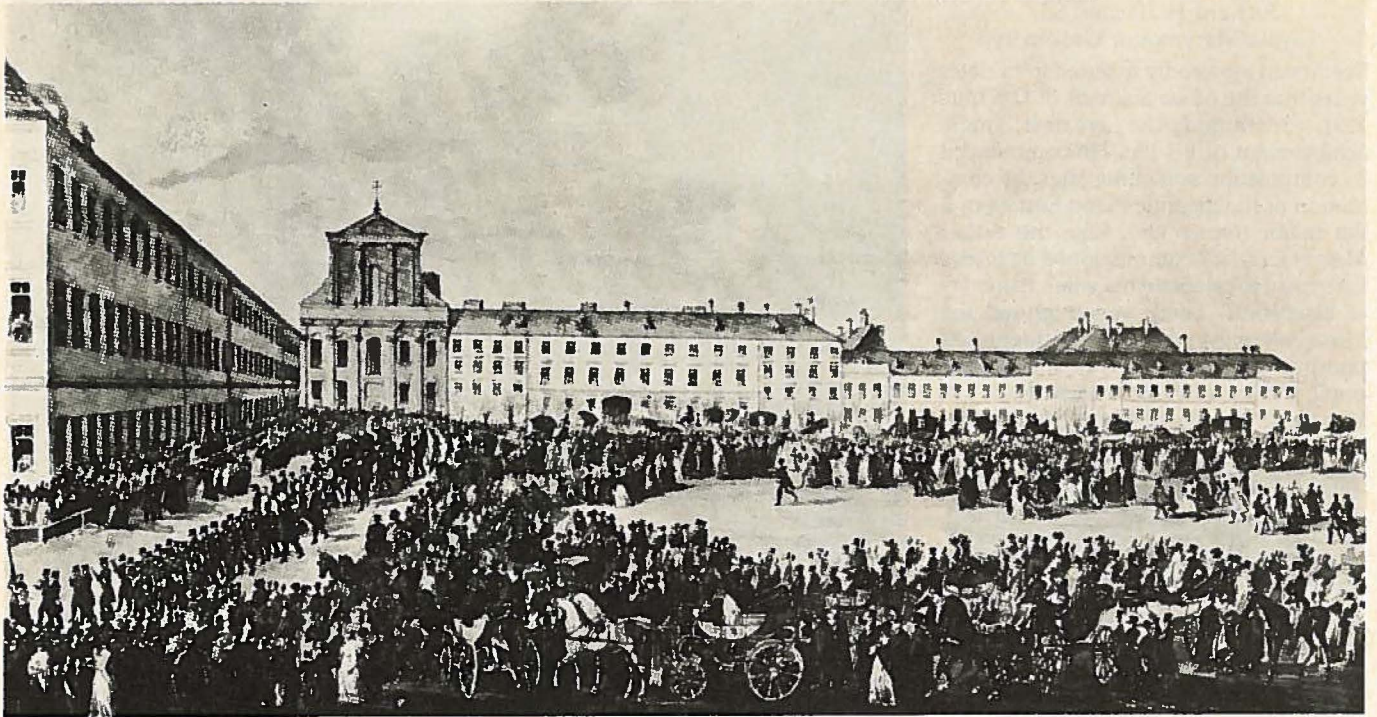
Naturally Beethoven's biographers from Schindler to the present persistently inquire about how this psychological and emotional battle effected the Master's

compositions. Joseph Kerman in the *New Grove Dictionary* sees a clear dividing line within the "Third Period" between the aforementioned Piano Sonata (Opus 109) of 1818 and the resumption of the Master's compositional energies in an unbroken series of late period masterpieces from 1820 to 1826.

Maynard Solomon (*Beethoven and his Nephew, a Reappraisal*) sees this period of conflict as the time when Beethoven, after the 1814 high-water mark of his popularity and after the Congress of Vienna in 1815 with the demise or departure of numerous of his old friends found himself unanchored and drifting. The ensuing emotional turmoil found expression in the aggressive tactics of the court struggle where they were by 1820 worked out, reordered, and controlled by the victorious outcome, his compositional energies reemerging purged and vigorous.

The profound spiritual experience which Beethoven manifested in the setting of the texts of the *Missa Solemnis* did not blunt his acute business sense. The legal conflict had seriously depleted his finances. He proceeded to secure ten



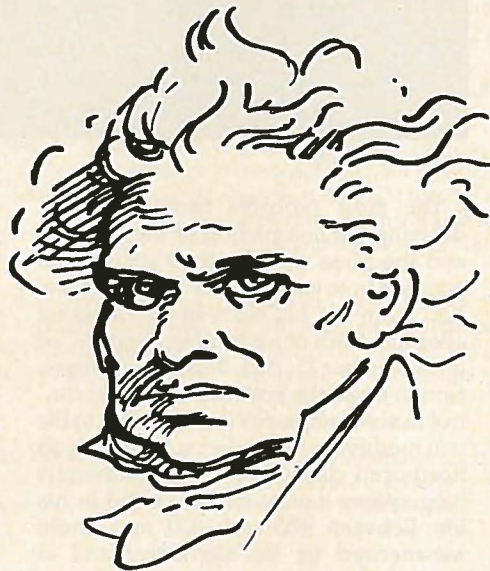


*Beethoven's funeral procession.*

princely subscribers at 50 gold ducats each, including the Tsar, the Kings of France, Prussia and Denmark, who paid to receive exclusive manuscript copies of the Mass. He bargained with publishers until 1827 for the best offer. Schott of Mainz eventually published the score which appeared in print shortly after Beethoven's death.

The Mass received its first complete performance under the patronage of Prince Nikolas Galitzin in St. Petersburg on April 7, 1824. In May, 1824, Vienna produced a performance of the *Kyrie*, *Credo*, and *Agnus Dei*, the only one heard there in Beethoven's lifetime. The city had to wait until 1845 to hear a complete rendition.

In 1835, however, the Mass fulfilled its original purpose at a grand Mass celebrated in the Cathedral of Pressburg (Bratislava). Intended and conceived for a lengthy and magnificent religious service, the solemn installation of a great princely personage as Archbishop, the *Missa Solemnis* must be regarded not as a concert piece, but as a liturgical composition. Fifty years ago, Donald Francis Tovey asserted categorically that "It is a mistake to regard Beethoven as composing his text in any agnostic spirit of art for



*A portrait sketch by Moritz von Schwind of Beethoven toward the end of his life.*

art's sake. He achieves art, which maintains itself as purely artistic by really inspiring himself with the definite needs of the occasion."

It is manifestly impossible to provide such a detailed analysis of the Mass as

Tovey provided in his program notes found in *Essays in Musical Analysis*, Volume V. Herein he argues the essential correctness of Beethoven's choral writing and the overwhelming symphonic character of the Mass achieved through the unity of choral, solo and orchestral forces.

On April 8, 1824 Prince Galitzin wrote to Beethoven concerning his impressions at hearing that first performance of the *Missa*. His views certainly state what has become the conviction of music lovers. "The effect of this music on the public cannot be described and I doubt if I exaggerate when I say that for my part I have never heard anything so sublime; sensations of eternal beauties you have given me, Monsieur, by the *Kyrie* and *Gloria* of your Mass. The masterly harmony and the moving melody of the *Benedictus* transport the heart to a plane that is really blissful. This whole work in fact is a treasure of beauties; it can be said that your genius has anticipated the centuries and that there are not listeners perhaps enlightened enough to experience all the beauty of this music, but it is posterity that will pay homage and will bless your memory much better than your contemporaries can."



# WHO'S WHO



**MARGARET VAZQUEZ**, soprano, is quickly becoming recognized as one of today's most promising artists. In 1984 not only did Luciano Pavarotti personally select her as a winner of the American division of his vocal competition, but she was awarded the Silver Medal from the National Institute for Music Theater, sang her first Countess in *Le Nozze di Figaro* with the Arizona Opera, performed concert excerpts from *Porgy and Bess* with the Buffalo Philharmonic (at Art Park under Christopher Keene), the Brahms *Requiem* with the Hartford Symphony, and crossed the Atlantic for symphonic concerts at the Pentelles Festival in Athens, Greece where she was heard in excerpts as Bess and Leonora (*Forza*).

Born in the Bronx of Puerto Rican parents, Margaret Vazquez made her professional operatic debut with the Connecticut Opera. Following an engagement at the Aix-en-Provence Festival, which was broadcast nationwide over Radio France, she returned to the United States to win first prize in the prestigious Baltimore Opera National Competition for Operatic Voices (1878), and then went on to win Metropolitan Opera National Council auditions (1980). During 1982 the Government of Puerto Rico sponsored an eight week concert tour of the island featuring Ms. Vazquez. This tour led to an engagement with the Opera de Puerto Rico in *Carmen*. That same season brought performances of Beethoven's *Missa Solemnis* with the Hartford Symphony, and the role of Clara in *Porgy and Bess* with the Connecticut Opera. In 1983 the Baltimore Opera invited her to repeat Clara in their production of *Porgy* and to add Musetta in *Boheme* that same season. Later she switched to Mimi opening the

American Opera Center's production of *Boheme* in New York.

In 1985 Margaret Vazquez appeared in her first performance of Puccini's *Suor Angelica* (the title role), and participated in the international finals of the Luciano Pavarotti Vocal Competition. She sang her first Leonora in Verdi's *Il Trovatore* in November 1985.



Young **ALICE BAKER** has consistently attracted acclaim, though still in the early stage of her career. During the 1984-85 season Miss Baker was a winner in the G.B. Dealey Awards in Dallas, the Baltimore Opera International Vocal Competition, the MacAllister Competition for Opera Singers, and in Madison, WI, took the 1st prize in Capital City Opera's International Opera Competition. She was also invited by Elisabeth Schwarzkopf to participate in Master Classes which were filmed for telecast on PBS next year.

Miss Baker looks forward to a busy 1985-86 season. She will travel to Los Angeles for performances of Suzuki in *Madama Butterfly* which will inaugurate the first season of the Los Angeles Music Center Opera Association. She will also sing Emilia in performances of *Otello* with Placido Domingo with this new company, and the Page in *Soleme*. Miss Baker will return to the Sacramento Opera for more performances of *Madama Butterfly*, and will sing Cherubino with the newly formed Ventura Opera Company. In addition, the young mezzo will sing her first Verdi *Requiem* this season, and will make guest appearances with the Pacific Symphony and the Master Chorale of Orange County.

During the 1984-85 season Miss Baker

made her debut with the Long Beach Opera, singing Rosina in *Il Barbiere di Siviglia*. She also sang Hansel in *Hansel and Gretel* with the Ventura Opera. Concert engagements included Bach's *Mass in B Minor*, and *Messiah* at the Chandler Pavilion in Los Angeles with Roger Wagner.

This young mezzo made her debut with the Lyric Opera of Chicago in 1983-84 in a year-long engagement with the company.

Miss Baker made her Hollywood Bowl debut in 1981 with the Los Angeles Philharmonic in a performance of *Parsifal* with Jon Vickers and Tatiana Troyanos. Erich Leinsdorf conducted. She was invited back in 1982 to sing Haydn's *Creation* with Christopher Hogwood. Other recent engagements include a recording of *Messiah* with Roger Wagner, Fortuna in *L'incoronazione di Poppea* with Long Beach Opera, the title role in *Iolanthe* and Ruth in *The Pirates of Penzance* opposite D'Oyly Carte laureate John Reed with the Los Angeles Master Chorale at the Chandler Pavilion.



Since graduating from the University of Southern California in 1974 with degrees in French horn and Voice, **JONATHAN MACK** has established himself as an extremely active and versatile performer in the concert, recital and operatic fields. His concert work includes repeated engagements with the Ojai Festivals, the Carmel Bach Festival, the Monday Evening Concerts, the Los Angeles Philharmonic, and the Minnesota Orchestra with conductors including Carlo Maria Giulini, Helmut Rilling, Michael Tilson Thomas, Raymond Leppard, Robert Shaw, Lukas



Foss, Daniel Lewis and Calvin Simmons. He has toured nationally with the Roger Wagner Chorale and the John Biggs Consort.

He has performed solo recitals throughout the country as the recipient of the first prize in two contests, the National Federation of Music Clubs (1979) and the National Association of the Teachers of Singing (1980). From 1978-80 he held a Martha Baird Rockefeller grant for advanced study.

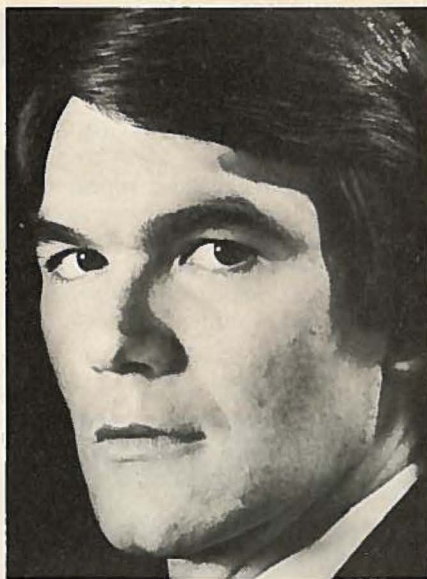
His background in opera includes two summers as an Apprentice Artist Opera and an eight-week tour with Western Opera Theater. In 1979 he was a first prize winner of the Western Regional Metropolitan Opera Auditions. His various operatic roles include Nemorino in *The Elixir of Love*, Alfred in *Die Fledermaus*, Alfredo in *La Traviata*, Albert in *Albert Herring*, Ferrando in *Così fan tutte*, and Belmonte in the *Abduction from the Seraglio*.

Mr. Mack is featured as soloist on four recordings: Gagliano's *La Dafne* for ABC records, choral lieder by Brahms and Schumann with the William Hall Chorale on Klavier records, and two recordings on the Nonesuch label with the Los Angeles Vocal Arts Ensemble, Brahms' *Liebeslieder Waltzes* and Rossini's *Sins of My Old Age*.

For the years 1981-83 Mr. Mack held his first European contract with the Opera at Theater Kiel in West Germany, with guest engagements in Lübeck and Hannover. His concert work has taken him throughout Germany and to France. He was the leading lyric tenor at the Städtische Bühnen in Dortmund where his roles include Fenton in *The Merry Wives of Windsor*, Tamino in *The Magic Flute*, Walter in *Tannhäuser* and Lyonel in *Martha*. In January '86 Mr. Mack returned to Germany for performances of *The Magic Flute*, concerts and a recital.

The name of **JOHN CHEEK** currently appears on the rosters of practically every major symphony orchestra in the United States and is certainly to be considered one of the outstanding young American bass-baritones now before the public. Since his professional debut in August 1975 (upon release from the U.S. Army service where he was featured soloist with the U.S. Army Chorus), Mr. Cheek has become one of the favorite artists of many of America's leading conductors.

During 1984-85, in addition to the new production of *La Clemenza di Tito* and performances of *La Bohème* at the Metropolitan Opera where he has appeared every season since his debut in 1977, Mr. Cheek was soloist with the symphony orchestras of San Francisco, Toronto, Indianapolis and Atlanta (performances and recording of the Beethoven *Ninth Symphony*), the Philadelphia Orchestra, Mus-



ica Sacra at Lincoln Center and the Zurich Tonhalle and performed in recital around the United States.

Future engagements include Figaro in *Le Nozze di Figaro* with the Metropolitan Opera and the Tulsa and Fort Worth Operas, *La Gioconda* and *Il Trovatore* with New Orleans Opera and guest appearances with the New York Philharmonic, Musica Sacra, the BBC Symphony

Orchestra, the Minnesota Chorale, Symphony Orchestras of Cleveland, Pittsburgh, St. Louis, Denver and Columbus, the Calgary Philharmonic, the National Arts Centre Orchestra of Ottawa and the National Symphony of Washington DC.

In the summer of 1985 he was soloist at the Ravinia, Blossom, Mostly Mozart, and Caramoor Festivals in addition to performances of *Lucia di Lammermoor* with Cincinnati Opera.

During the summer of 1984, he was soloist at the Ravinia and Waterloo Festivals, with Mostly Mozart at Lincoln Center and in the London Promenades Concerts. Last season, in addition to the opening night production of *Les Troyens*, the Centennial Gala telecast "Live from the Met" and performances of *La Bohème* and *Fidelio* at the Metropolitan Opera, Mr. Cheek was soloist with the Boston Symphony, the National Symphony of Washington DC, the Cleveland Orchestra, the St. Paul Chamber Orchestra, Musica Sacra and the "Y" Chamber Symphony in New York. He portrayed Mephistopheles in *Faust* in Detroit and Timur in *Turandot* in Miami. In 1984, Mr. Cheek participated in the world premiere of Sir Michael Tippett's *A Mask of Time* with the Boston Symphony under the direction of Sir Colin Davis.



Roger Wagner

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 MASTERCHORALE 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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## 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.

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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.

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