

LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES JOHN CURRIE • MUSIC DIRECTOR

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

24TH
SEASON
1987-88

Saturday, November 7, 1987 at 8:00 PM
Curtain Raiser Preview at 7:00 PM with Robert Winter

Dorothy Chandler Pavilion

THE DREAM OF GERONTIUS

Edward Elgar (1857-1934)

JOHN CURRIE *Conducting*
STUART CANIN, *Concertmaster*

Gerontius, JOHN MITCHINSON, *Tenor*
The Priest, and The Angel of the Agony, SCOTT HENDERSON, *Baritone*
The Angel, CHRISTINE CAIRNS, *Mezzo Soprano*

PART I

INTERMISSION

PART II

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The Dream of Gerontius is a journey, the epic journey of a hero through dangers and lands unknown. The music is continuous, divided only into two major parts and is a dramatic narrative rather than an oratorio. Perhaps the best way a conductor can introduce Gerontius (for audiences who in many cases, and especially in the United States, have not heard the work before) is with description of the resources and characters, before leading the future listener through the "plot".

First, the resources and characters. Gerontius is written for two large choirs, a third very small choir, a large symphony orchestra and solo characters. At the center of the drama is "Gerontius," a real man ("flesh and blood", to use Elgar's terms). Apart from his warm, passionate nature, Gerontius, like all of us, also shows fear and weakness in face of the terrible journey he must undertake. I find in the music and words a third, endearing characteristic of the man: he is endlessly curious. Listen carefully to his questions, naive and searching, as he travels with the Angel in Part II.

"The Priest," who appears in Part I only, is a figure of majesty. This is no servant of a great house, murmuring the Last Rites. Rather he reminds of some commanding figure in the old Anglo-Saxon or Norse sagas in which the hero was "sent forth" on the journey through death. The Priest's role is crucial in the understanding of Gerontius as an epic rather than a conventional oratorio.

In Part II there appears "The Angel," sung by a mezzo-soprano. A remarkable creature, the Angel guides, teaches, and comforts Gerontius, but never protects. She calls him "brother dear," and when at the farewell she sings "Softly and gently. . . in my loving arms I now enfold thee," we witness a scene which will remind some of the Christian Pieta as depicted by the Renaissance painters. Others will simply be moved by a scene of human love after a time of crisis and terror.

Also in Part II is "The Angel of the Agony" (sung by the same voice as the Priest), a dark figure who intercedes for Gerontius before the judgment. He is the least human of all the characters.

In both parts of the story, Gerontius is surrounded by many other beings, human and supernatural. In Part I, there are friends, who are turbulently concerned for their hero. "Rescue him!", "Be merciful!", "Deliver him!" are their cries. And there are the ritual assistants (the small choir) who pray and support the Priest in the timeless ceremonies of death.

In Part II the friends and acolytes are still heard as echoes from another world, but now the chorus takes on new roles: angelical beings and demons. The



"Death's Door" by William Blake, 1805-08.

Angelicals are heard in the long celestial scene "Praise to the Holiest." These are creatures whose only function is adoration and ecstatic praise — an idea somewhat remote from modern life. The Demons are unusual. They are noble, powerful, super-intelligent creatures, soured by bitterness, exile, and cynicism. To them humans are "low-born clods of brute earth" who "aspire to become gods." Theirs (they claim) is "the high thought and the glance of fire." They are "the primal owners of the proud dwelling and the realm of light." Their intellectual pride and aristocratic arrogance chill the heart.

So much for the characters as they appear to me through the words and music. Now the tale itself.

A substantial orchestral prelude outlines the work's melodies and motifs and leads without a break to the first words of Gerontius, who is dying. He wavers between defiance and fear despite the repeated comfortings of the friends. The scene is interrupted by "Sanctus fortis," a huge operatic aria, in which Gerontius states his beliefs, while the orchestra ranges between calm passages of assurance and great tragic outbursts. The aria ends as the friends again become disturbed for Gerontius ("Rescue him!").

The small choir chants a litany, the others responding "Amen." Gerontius dies, quietly, with the unfinished sentence "Into thy hands. . ."

Enter the Priest, to a sonorous brass chord, to launch Gerontius on the second phase of his journey. The chorus takes up the Priest's command "Go forth upon thy journey!" and the first part of the drama ends calmly and serenely. At this point applause is appropriate (and also at the very end of Part II). Elgar constructed his work fully bearing in mind the conventional patterns of applause and intermission.

Part II opens with hushed music for the strings, strangely still sounds which seem to hover around a point. Some listeners describe it as other-worldly or unearthly; to me it is music of the stillness and freshness of early morning. This passage is quintessential Elgar, a man steeped in the sights and sounds of his native countryside. Gerontius, (now re-named The Soul) tries to describe his new state — the timelessness. He hears what may be music, but does not know whether he hears, touches, or tastes it. Quietly, the Angel appears ("My work is done"). This creature intersperses her own words with gentle "alleluias." Gerontius speaks with her, alive with questions about his new state. A dialogue develops. The Demons are heard, rising to frenzy of pride and bitterness. They fade.

Gerontius now asks if he will see God. "Yes, for one moment" replies the Angel. ". . . that sight of the most fair will gladden thee but it will pierce thee too." Then follows the long extraordinary celestial scene in which doors seem to open and close as distant angelicals sing. The doors open wide at last to the climactic "Praise to the Holiest in the height." This extended scene is unique in symphonic choral music.

Gerontius is now to meet his judgment. The Angel of the Agony solemnly utters his dark intercession, echoes of voices are heard from earth. An ecstatic "Alleluia" from the Angel leads to a rising orchestral sequence, an instant of silence, and a great orchestral crash. Gerontius has seen God, and cries "Take me away and in the lowest deep there let me dwell." He sings of the sadness which comes after the unrepeatable climax of his existence. The Angel takes Gerontius in her arms and commits him to the dark waters. It is her farewell, deeply sad and touching. The scene is from human life, not from any dream or fantasy. Echoes float from the choirs, and quiet throbbing "Amens" end the hero's journey.

At the end of his manuscript Elgar wrote some words of John Ruskin: "This is the best of me; for the rest I ate and drank, and slept and loved and hated, like another; my life was as the vapour and is not: but this I saw and knew: this, of anything of mine is worth your memory."

Sir Edward Elgar (1857-1934) completed his *Dream of Gerontius* during the winter of 1899-1900 in immediate preparation for its performance in October, 1900, at the Birmingham Triennial Festival. He told his great and lifelong friend, Sir Ivor Atkins, however, that he had been thinking about its composition for the previous ten years and had by 1899 already prepared a large number of sketches.

Elgar had initially intended to submit his oratorio *The Apostles* for that Festival's performance. He realized that its magnitude precluded his completing *The Apostles* on time. Hence he offered *The Dream of Gerontius* which was accepted. *Gerontius* (Opus 38) is bracketed among Elgar's creations by Opus 36, the famed *Enigma Variations*, and by Opus 39, the familiar *Pomp and Circumstance Marches*.

Elgar related to Atkins in 1925 how he had long considered setting John Henry Newman's outstanding poem on death. He, the English Catholic composer, had for many years possessed a copy of Newman's, the English Catholic convert's mystical work, *The Dream of Gerontius*. Another copy of it given Elgar by a priest of Worcester as a wedding present in 1889 contained annotations made by that curiously unorthodox, mystical Christian, General "Chinese" Gordon of Khartoum. Gordon had treasured Newman's poem along with his Bible as a source of spiritual uplift.

It is also interesting to note that Elgar, as so many Englishmen of the time enamoured of Gordon's exploits, had contemplated around 1898 the composition of a "Gordon Symphony" honoring the late revered general. He did not pursue it since he felt at the time insufficiently prepared to write a symphony.

By Elgar's day Newman's poem had attained, as William Ewart Gladstone observed in 1888, a firm position in Nineteenth Century Victorian literature. Elgar carefully chose most though not all of the poem for his composition.

John Henry Newman's (1801-90) spiritual odyssey led him through a youthful orientation toward Calvinism and Fundamentalism to ordination in 1825 at Oxford as an Anglican priest. Then as a result of his deep involvement in the Tractarian or Oxford Movement to make the Church of England more catholic (High Church) he converted in 1845 to Roman Catholicism. Not without serious thought and meditation had he taken this momentous and wrenching step. It would involve him, especially after his ordination as a Roman Catholic priest in 1847, in an extraordinarily active life of controversy. These battles he fought with his highly theological sermons and his incisive journalism as he defended Catholicism in England. Parliament had only in 1829 restored civil status to Roman



An intermediate stage in the composition of *The Dream of Gerontius*, composed 1899-1900.

Catholics, and in 1850 had permitted the restoration of the Roman hierarchy, an event Newman hailed as a "Second Spring" for Catholicism in England.

Thus by 1865 after his failure to secure the founding of a Catholic university in Ireland and after a particularly sharp controversy waged against the well-known Charles Kingsley in defense of the Roman clergy, Newman averred that up to that point his life seemed to him a "do-nothing" affair. Were it not for our knowledge of the great impact he exerted on the Church's life for the next 20 years, we might consider Newman's judgment as indicative of burn-out. Being near 64 and thinking himself an old man, his thoughts gravitated strongly toward impending death and his Last End. *The Dream of Gerontius* (*Gerontius* being a Greek derivative for "old man") gave immortal, fervently sonorous and exquisite expression to the Catholic theology of death and judgment. The old man serenely dies, his soul led by an angel enters the next life, confronts eter-



William Blake's "Satan, Sin, and Death"

nity, his own inborn evil propensities, the animosity of Satan's cohorts for mankind, and the redemptive love of the Crucified. As the California Franciscan, Fr. Julius Gliebe, in 1916 noted: "The Soul is judged and with the intemperate energy of love it flies to the feet of Emmanuel; but before it reaches them it is seized and scorched by the flame of Everlasting Love, consumed but quickened by the glance of God." Before it can stand in God's sight it realizes its need of utter purgation as the Angel departs with the words:

Farewell, but not for ever!
Brother dear, be brave and patient
on thy bed of sorrow
Swiftly shall pass thy night of trial
here and I will come and wake thee
on the morrow.

Elgar's significantly different English masterpiece has come to be considered among his three or four finest works. He was loath to call it by that "dreadful term" a Sacred Oratorio.

On October 3, 1900 in Birmingham (Newman's own permanent home where he had died but ten years previously) *Gerontius* struck a rock which seemed seriously to jeopardize its future survival. In addition to the fact that the choirmaster died during preparations, leaving the choir with exhausting and insufficient rehearsals and apprehensive of pitch accuracy coupled with three miscast leads, Elgar's frenetic tactlessness engendered failure. Charles Stanford's caustic remark after the work's conclusion to the effect that it exuded too much incense gave expression to the offense some Protestants took at its overtly Catholic character, particularly with respect to Purgatory. Stanford's comment appeared to reflect the more popular reaction to Newman's words than to Elgar's music. Nevertheless the high quality of Newman's poetry wedded to Elgar's obviously inventive music insured its future. The Elgar scholar, Diana McVeagh (*The New Grove Dictionary*, Vol 6) observes that *Gerontius* "is the first English work in which the orchestra is as expressive as the voices, the choral writing almost as much in advance, and the subtly complicated integration of chorus and orchestra insured its revival and subsequent preeminent place in English music."

McVeagh notes too the impact which Richard Wagner's operas, especially "the dedicated seriousness" of *Parsifal* made on Elgar. She draws several interesting comparisons between *Gerontius* and these Wagnerian works. However, "The triumph of *Gerontius*," she asserts "lies in how Elgar took what he wanted from his own past and from his predecessors to form a work conditioned by his country's festival demands at that moment when his religious and romantic fervor were perfectly matched, thereby creating music of such vigour, generosity, and startling candor."

Part I

Gerontius.

Jesu, Maria — I am near to death,
 And Thou art calling me; I know it now.
 Not by the token of this faltering breath,
 This chill at heart, this dampness on my
 brow, —
 (Jesu, have mercy! Mary, pray for me!)
 'Tis this new feeling, never felt before,
 (Be with me, Lord, in my extremity!)
 That I am going, that I am no more.
 'Tis this strange innermost abandonment,
 (Lover of souls! great God! I look to Thee,)
 This emptying out of each constituent
 And natural force, by which I come to be.
 Pray for me, O my friends; a visitant
 Is knocking his dire summons at my door,
 The like of whom, to scare me and to daunt,
 Has never, never come to me before;

So pray for me, my friends, who have not
 strength to pray.

Assistants.

Kyrie eleison, Christe eleison, Kyrie eleison.
 Holy Mary, pray for him.
 All holy Angels, pray for him.
 Choirs of the righteous, pray for him.

All Apostles, all Evangelists, pray for him.
 All holy Disciples of the Lord, pray for him.
 All holy Innocents, pray for him.
 All holy Martyrs, all holy Confessors,
 All holy Hermits, all holy Virgins,
 All ye Saints of God, pray for him.

Gerontius.

Rouse thee, my fainting soul, and play the
 man;
 And through such waning span
 Of life and thought as still has to be trod,
 Prepare to meet thy God.
 And while the storm of that bewilderment
 is for a season spent,
 And, ere afresh the ruin on me fall,
 Use well the interval.

Assistants.

Be merciful, be gracious; spare him, Lord.
 Be merciful, be gracious; Lord, deliver him.
 From the sins that are past;
 From Thy frown and thine ire;
 From the perils of dying;
 From any complying
 With sin, or denying
 His God, or relying
 On self, at the last;
 From the nethermost fire;
 From all that is evil;
 From power of the devil;
 Thy servant deliver,
 For once and for ever.
 By Thy birth, and by Thy Cross,
 Rescue him from endless loss;
 By Thy death and burial,
 Save him from a final fall;
 By Thy rising from the tomb,
 By Thy mounting up above,
 By the Spirit's gracious love,
 Save him in the day of doom.

Gerontius.

Sanctus fortis, Sanctus Deus,
 De profundis oro te,
 Miserere, Judex meus,

Parce mihi, Domine.

Firmly I believe and truly
 God is Three, and God is One;
 And I next acknowledge duly
 Manhood taken by the Son.
 And I trust and hope most fully
 In that Manhood crucified;
 And each thought and deed unruly
 Do to death, as He has died.
 Simply to His grace and wholly
 Light and life and strength belong,
 And I love, supremely, solely,
 Him the holy, Him the strong.
 Sanctus fortis, Sanctus Deus,
 De profundis oro te,
 Miserere, Judex meus,
 Parce mihi, Domine.

And I hold in veneration,
 For the love of Him alone,
 Holy Church, as His creation,
 And her teachings, as His own.
 And I take with joy whatever
 Now besets me, pain or fear,
 And with a strong will I sever
 All the ties which bind me here.
 Adoration aye be given,
 With and through the angelic host,
 To the God of earth and heaven,
 Father, Son, and Holy Ghost.
 Sanctus fortis, Sanctus Deus,
 De profundis oro te,
 Miserere, Judex meus,
 Mortis in discrimine.

I can no more; for now it comes again,
 That sense of ruin, which is worse than pain,
 That masterful negation and collapse
 Of all that makes me man.

. . . And, crueller still,
 A fierce and restless fright begins to fill
 The mansion of my soul. And, worse and
 worse,

Some bodily form of ill
 Floats on the wind, with many a loathsome
 curse
 Tainting the hallowed air, and laughs, and
 flaps

Its hideous wings,
 And makes me wild with horror and dismay.
 O Jesu, help! pray for me, Mary, pray!
 Some Angel, Jesu! such as came to Thee
 In Thine own agony . . .
 Mary, pray for me. Joseph, pray for Me.
 Mary, pray for me.

Assistants.

Rescue him, O Lord, in this his evil hour,
 As of old so many by Thy gracious power: —

Noe from the waters in a saving home;
 (Amen.)

Job from all his multiform and fell distress;
 (Amen.)

Moses from the land of bondage and
 despair; (Amen.)

David from Golia and the wrath of Saul;
 (Amen.)

. . . — So, to show Thy power,
 Rescue this Thy servant in his evil hour.

Gerontius.

Novissima hora est; and I fain would sleep,
 The pain has wearied me . . . Into Thy hands,
 O Lord, into Thy hands . . .

The Priest and Assistants.

Proficiscere, anima Christiana, de hoc mundo!
 Go forth upon thy journey, Christian soul!
 Go from this world! Go, in the Name of God
 The Omnipotent Father, who created thee!
 Go, in the Name of Jesus Christ, our Lord,
 Son of the living God, who bled for thee!
 Go, in the Name of the Holy Spirit, who
 Hath been poured out on thee! Go, in
 the name
 Of Angels and Archangels, in the name
 Of Thrones and Dominations; in the name
 Of Princedoms and of Powers; and in the
 name
 Of Cherubim and Seraphim, go forth!
 Go, in the name of Patriarchs and Prophets;
 And of Apostles and Evangelists,
 Of Martyrs and Confessors, in the name
 Of holy Monks and Hermits; in the name
 Of holy Virgins; and all Saints of God,
 Both men and women, go! Go on thy course;
 And may thy place to-day be found in peace,
 And may thy dwelling be the Holy Mount
 Of Sion: — through the Same, through
 Christ our Lord.

INTERMISSION

Part II

Soul of Gerontius.

I went to sleep; and now I am refreshed.
 A strange refreshment: for I feel in me
 An inexpressive lightness, and a sense
 Of freedom, as I were at length myself,
 And ne'er had been before. How still it is!
 I hear no more the busy beat of time,
 No, nor my fluttering breath, nor struggling
 pulse;
 Nor does one moment differ from the next.

This silence pours a solitariness
 Into the very essence of my soul;
 And the deep rest, so soothing and so sweet,
 Hath something too of sternness and of pain.

Another marvel: someone has me fast
 Within his ample palm; . . .
 . . . A uniform
 And gentle pressure tells me I am not
 Self-moving, but borne forward on my way.
 And hark! I hear a singing: yet in sooth
 I cannot of that music rightly say
 Whether I hear, or touch, or taste the tones.
 Oh, what a heart-subduing melody!

Angel.

My work is done,
 My task is o'er,
 And so I come,
 Taking it home,
 For the crown is won,
 Alleluia,
 For evermore.
 My Father gave
 In charge to me
 This child of earth
 E'en from its birth,
 To serve and save,
 Alleluia,
 And saved is he.
 This child of clay
 To me was given,
 To rear and train
 By sorrow and pain
 In the narrow way,
 Alleluia,
 From earth to heaven.

Soul.
It is a member of that family
Of wondrous beings who, ere the worlds
were made,
Millions of ages back, have stood around
The throne of God.

• • •
I will address him. Mighty one, my Lord,
My Guardian Spirit, all hail!

Angel.
All hail, my child!
My child and brother, hail! what wouldst
thou?

Soul.
I would have nothing but to speak with thee
For speaking's sake. I wish to hold with thee
Conscious communion; though I fain
would know
A maze of things, were it but meet to ask,
And not a curiousness.

Angel.
You cannot now
Cherish a wish which ought not be wished.

Soul.
Then I will speak. I ever had believed
That on the moment when the struggling soul
Quitted its mortal case, forthwith it fell
Under the awful Presence of its God,
There to be judged and sent to its own place.
What lets me now from going to my Lord?

Angel.
Thou art not let; but with extremest speed
Art hurrying to the Just and Holy Judge.

• • •
Soul.
Dear Angel, say,
Why have I now no fear at meeting Him?
Along my earthly life, the thought of death
And judgment was to me most terrible.

• • •
Angel.
It is because
Then thou didst fear, that now thou dost
not fear.
Thou hast forestalled the agony, and so
For thee the bitterness of death is passed.
Also, because already in thy soul
The judgment is begun.

• • •
Angel.
A presage falls upon thee, as a ray
Straight from the Judge, expressive of thy lot.
That calm and joy uprising in thy soul
Is first-fruit to thee of thy recompense,
And heaven begun.

Soul.
Now that the hour is come, my fear is fled;
And at this balance of my destiny,
Now close upon me, I can forward look
With a serenest joy.

• • •
But hark! upon my sense
Comes a fierce hubbub, which would make
me fear
Could I be frightened.

Angel.
We are now arrived
Close on the judgement-court; that sullen howl
Is from the demons who assemble there,
• • •
Hungry and wild, to claim their property,

And gather souls for hell. Hist to their cry.

Soul.
How sour and how uncouth a dissonance!

Demons.
Low-born clods
Of brute earth,
They aspire
To become gods,
By a new birth,
And an extra grace,
And a score of merits,
As if aught
Could stand in place
Of the high thought,
And the glance of fire
Of the great spirits,
The powers blest,
The lords by right,
The primal owners,
Of the proud dwelling
And realm of light, —
Dispossessed,
Aside thrust,
Chucked down,
By the sheer might
Of a despot's will,
Of a tyrant's frown,
Who after expelling
Their hosts, gave,
Triumphant still,
And still unjust,
Each forfeit crown
To psalm-droners,
And canting groaners,
To every slave,
And pious cheat,
And crawling knave,
Who licked the dust
Under his feet.

Angel.
It is the restless panting of their being;
Like beasts of prey, who, caged within their
bars,
In a deep hideous purring have their life,
And an incessant pacing to and fro.

Demons.
The mind bold
And independent,
The purpose free,
So we are told,
Must not think
To have the ascendant.
What's a saint?
One whose breath
Doth the air taint
Before his death;
A bundle of bones,
Which fools adore,
Ha! ha!
When life is o'er.

• • •
Virtue and vice,
A knave's pretence.
'Tis all the same;
Ha! ha!
Dread of hell-fire,
Of the venomous flame,
A coward's plea.
Give him his price,
Saint though he be,
Ha! ha!
From shrewd good sense
He'll slave for hire;
Ha! ha!
And does but aspire

To the heaven above
With sordid aim,
And not from love.
Ha! ha!

Soul.
I see not those false spirits; shall I see
My dearest Master, when I reach His
throne?

• • •
Angel.
Yes, — for one moment thou shalt see thy Lord.

• • •
One moment; but thou knowest not, my child,
What thou dost ask: that sight of the Most Fair
Will gladden thee, but it will pierce thee too.

Soul.
Thou speakest darkly, Angel! and an awe
Falls on me, and a fear lest I be rash.

Angel.
There was a mortal, who is now above
In the mid glory: he, when near to die,
Was given communion with the Crucified, —
Such, that the Master's very wounds were
stamped
Upon his flesh; and, from the agony
Which thrilled through body and soul in
that embrace,
Learn that the flame of the Everlasting Love
Doth burn ere it transform . . .

Choir of Angelicals.
Praise to the Holiest in the height,
And in the depth be praise:

Angel.
. . . Hark to those sounds!
They come of tender beings angelical,
Least and most childlike of the sons of God.

Choir of Angelicals.
Praise to the Holiest in the height,
And in the depth be praise:
In all His words most wonderful;
Most sure in all His ways!
To us His elder race He gave
To battle and to win,
Without the chatisement of pain,
Without the soil of sin.
The younger son He willed to be
A marvel in His birth:
Spirit and flesh His parents were;
His home was heaven and earth.
The Eternal blessed His child, and armed,
And sent Him hence afar,
To serve as champion in the field
Of elemental war.
To be His Viceroy in the world
Of matter, and of sense;
Upon the frontier, towards the foe,
A resolute defence.

Angel.
We now have passed the gate, and are within
The House of Judgment . . .

Soul.
The sound is like the rushing of the wind —
The summer wind — among the lofty pines.

• • •
Choir of Angelicals.
Glory to Him, who evermore
By truth and justice reigns;
Who tears the soul from out its case,
And burns away its stains!

Angel.
They sing of thy approaching agony,
Which thou so eagerly didst question of.

Soul.
My soul is in my hand: I have no fear, —

But hark! a grand mysterious harmony:
It floods me, like the deep and solemn sound
Of many waters.

Angel.
And now the threshold, as we traverse it,
Utters aloud its glad responsive chant.

Choir of Angelicals.
Praise to the Holiest in the height,
And in the depth be praise:
In all His words most wonderful;
Most sure in all His ways!
O loving wisdom of our God!
When all was sin and shame,
A second Adam to the fight
And to the rescue came.

O wisest love! that flesh and blood
Which did in Adam fail,
Should strive afresh against the foe,
Should strive and should prevail;
And that a higher gift than grace
Should flesh and blood refine,
God's Presence and His very Self,
And Essence all divine.

O generous love! that He who smote
In man for man the foe,
The double agony in man
For man should undergo;
And in the garden secretly,
And on the cross on high,
Should teach His brethren and inspire
To suffer and to die

Praise to the Holiest in the height,
And in the depth be praise:
In all His words most wonderful;
Most sure in all His ways!

Angel.
Thy judgment now is near, for we are come
Into the veiled presence of our God.

Soul.
I hear the voices that I left on earth.

Angel.
It is the voice of friends around thy bed,
Who say the "Subvenite" with the priest.
Hither the echoes come; before the Throne
Stands the great Angel of the Agony,
The same who strengthened Him, what time
He knelt

Lone in the garden shade, bedewed with
blood.
That Angel best can plead with Him for all
Tormented souls, the dying and the dead.

Angel of the Agony.
Jesu! by that shuddering dread which fell
on Thee;
Jesu! by that cold dismay which sickened
Thee;
Jesu! by that pang of heart which thrilled
in Thee;
Jesu! by that mount of sins which crippled
Thee;
Jesu! by that sense of guilt which stifled Thee;
Jesu! by that innocence which girdled Thee;
Jesu! by that Godhead which was one with
Thee;

Jesu! spare these souls which are so dear
to Thee,
Souls, who in prison, calm and patient,
wait for Thee;
Hasten, Lord, their hour, and bid them
come to Thee,
To that glorious Home, where they shall
ever gaze on Thee.

Soul.
I go before by Judge . . .

Voices on Earth.
Be merciful, be gracious; spare him, Lord.
Be merciful, be gracious; Lord, deliver him.

Angel.
. . . Praise to His Name!

O happy, suffering soul! for it is safe,
Consumed, yet quickened, by the glance of
God.

Soul.
Take me away, and in the lowest deep
There let me be,
And there in hope the lone night-watches
keep,

Told out for me.
There, motionless and happy in my pain,
Lone, not forlorn, —
There will I sing my sad perpetual strain,
Until the morn,
There will I sing, and soothe my stricken
breast,

Which ne'er can cease
To throb, and pine, and languish, till possess
Of its Sole Peace.

There will I sing my absent Lord and Love: —
Take me away,
That sooner I may rise, and go above,

And see Him in the truth of everlasting day.

Souls in Purgatory.
Lord, Thou hast been our refuge: in every
generation;
Before the hills were born, and the world
was: from age to age Thou art God.
Bring us not, Lord, very low: for Thou hast
said, Come back again, ye sons of Adam.

Come back, O Lord! how long: and be
entreated for Thy servants.

Angel.
Softly and gently, dearly-ransomed soul,
In my most loving arms I now enfold thee,
And, o'er the penal waters, as they roll,
I poise thee, and I lower thee, and hold thee.

And carefully I dip thee in the lake,
And thou, without a sob or a resistance,
Dost through the flood thy rapid passage take,
Sinking deep, deeper, into the dim distance.

Angels, to whom the willing task is given,
Shall tend, and nurse, and lull thee, as
thou liest;
And Masses on the earth, and prayers in
heaven,
Shall aid thee at the Throne of the Most
Highest.

Farewell, but not for ever! brother dear,
Be brave and patient on thy bed of sorrow;
Swiftly shall pass thy night of trial here,
And I will come and wake thee on the
morrow.

Souls.
Lord, Thou hast been our refuge, &c. Amen.

Choir of Angelicals.
Praise to the Holiest, &c. Amen.

CHRISTMAS WITH JOHN CURRIE*

Saturday, December 12, 1987 at 2:00 p.m.
Sunday, December 13, 1987 at 8:00 p.m.

The Chorale's annual Christmas Concert is a magical experience, where you'll hear the chorale sing beautiful choral compositions such as the *Fantasia on Christmas Carols* by Ralph Vaughan Williams and where you'll have the chance to join in singing some of your old favorite carols with us. Come share warm camaraderie with those around you by being a part of this cherished family tradition.

\$27.50, \$22.00, \$19.00, \$16.50, \$11.00
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MESSIAH SING-ALONG*

Tuesday, December 22, 1987 at 8:00 p.m.
Wednesday, December 23, 1987 at 8:00 p.m.

John Currie will lead the Soloists, Sinfonia of Los Angeles, and a chorus of 3,200 (you and your friends) in Handel's glorious *Messiah*. A sell-out each season.

Reserved: Founder's Circle — \$15.00
Unreserved: Orchestra, Loge, Balcony — \$12.00
Scores at the door: \$6.00

*We urge our patrons to place their orders early for our Christmas season concerts. The number of performances has been reduced from past years because of limited availability of the Dorothy Chandler Pavilion.

LOS ANGELES MASTER CHORALE

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Joan Beaumier
Barbara Beckwith
Meril Benjamin
Nicol Brunel
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Martha Cowan
Caryllon Cummings
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Julia Hurn
Cecily Jaynes
Cathy Larsen
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Carol Newbarr
Phoebe O'Brien
Judy Olesen
Marilou Petrone
Marti Pia
Holly-Shaw Price
Judy Rust
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Sue Scott
Linda Sauer
Bonnie Smith
Christine Sorenson
Carol Stephenson
Sarah Stokes
Kathryn Stukas
Kristine Sudderth
Gina Surratt
Inyong Um
Nancy von Oeyen
Laura Wilson
Diana Zaslove

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Helen Birch
Sarah Bloxham
Aleta Braxton
Kay Carrillo
Elin Carlson
Sue Christman
Kathleen Corcoran
Charlotte de Windt
Marilyn Eginton
Sally Etcheto
Amy Fogerson
Michelle Fournier
Laurie Gurman
Mary Hinshaw
Joan Keeseey
Bridgid Kinney
Mary Martin
Erin Murphy
Judy Mussay
Nancy OBrien
Joyce Paxson
Halo Priest
Paula Rasmussen
Carol Reich
Cheryl Roach
Lori Turner
Jennifer Williams
Barbara Wilson

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Chris Bowman
Chris Campbell
Roy Dunbar
Paul Gibson
Jody Golightly
Frank Gutierrez
Randy Hart
Tim Johnson
Elias Kalivas
Charles Lane
David Larson
Tim Leon
Larry Minton

BASS

Bill Nazarro
Keith Paulson
Jay Pearce
Kirk Prather
Marshall Ramirez
David Rivinus
George Scott
Maurice Staples
George Sterne
Robert Stribling
Robert Vega
Gary Walker
Scott Whitaker

BASS

Vatsche Barsoumian
Lenard Berglund
Andy Black
William Campbell Jr
David Chang
Fred Colman
Kevin Dalbey
David Darling
Phillip Dorfman
Albert Eddy
Bob Erickson
Steve Fraider
John Gingrich
David Hill
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Edward Levy
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Lee Oliver
William Paxson
Jim Raycroft
William Roberts
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René Mandel, *Assistant
Concertmaster*
Karen Jones
Irma Neumann
Josef Schoenbrun
Julie Gigante
Ron Folsom
Lisa Johnson
Gwen Heller
Connie Kupka
Jay Rosen
Ron Clark
Peter Kent
Linda Rose

2ND VIOLINS

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Principal
Arthur Zadinsky
Maruice Dicterow
Isobel Daskoff
Patricia Aiken
Christopher Reutinger
Blanche Belnick
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Rebecca Rutkowski
Maria Newman

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Principal
Kenneth Burwood-Hoy
Janet Lakatos
Linn Subotnick
Harry Shirinian
Cynthia Morrow
Teruko Schoenbrun
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Principal
Robert Adcock
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David Shamban
Barbara Hunter
Nancy Stein
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Suzanne Ailman,
Principal
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Donald Hermanns
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24TH SEASON
1987-88

LOS ANGELES MASTER CHORALE

About the Artists



JOHN CURRIE, *Conductor*, was born in Scotland and first studied conducting at the Royal Scottish Academy of Music where he garnered many awards. Since then his work with choruses and orchestras has become internationally recognized. In recent years he has appeared as guest conductor with the Saint Paul Chamber Orchestra, the Israel Sinfonietta, The National Orchestra of Belgium and the Scottish National Orchestra.

Mr. Currie has also earned a high reputation as a chorus master, working with Carlo Maria Giulini, Zubin Mehta, Claudio Abbado, Richardo Muti and Sir George Solti, with orchestras ranging from the Israel Philharmonic to the Chicago Symphony. He has been chorus master of both the Edinburgh Festival Chorus and the Scottish National Orchestra Chorus. In 1981 he founded The Scottish Chorus which has appeared in Belgium, Israel and in Italy, including La Scala, Milan. Earlier, in 1968, he founded The John Currie Singers and Orchestra, with whom he conducted numerous world premieres. In opera he has conducted *Dido and Aeneas*, *Savitri*, *Orfeo*, all with Dame Janet Baker in the title roles, and Mozart's *Don Giovanni* and *Idomeneo*. In May, 1986, at the Perth Festival, Mr. Currie was highly acclaimed for a new production of Mozart's *The Marriage of Figaro* which he conducted, produced and translated. He returns to Perth in May, 1988 for Mozart's *Così fan Tutti*.

This is Mr. Currie's second season as Music Director of the Los Angeles Master Chorale and Sinfonia of Los Angeles.

STUART CANIN, *Concertmaster*, was also concertmaster of the San Francisco Symphony from 1970 to 1980. He was born in New York City where he studied the violin with famed pedagogue, Ivan Galamian.



In 1959 he was the winner of the highly coveted First Prize of the Paganini International Violin Competition in Genoa, Italy. He recently returned from Italy where he had been invited by the Italian government to give a series of recitals as part of the celebrations of the 200th anniversary of the birth of Niccolò Paganini. He has also been honored by his native city, New York, with its highest cultural award, the Handel Medal, in recognition of his musical achievements. Isaac Stern and Beverly Sills have also been recipients of this award.

As concertmaster of the San Francisco Symphony under Seiji Ozawa, Canin was featured as soloist with the orchestra on numerous occasions, including concerts in Moscow, Leningrad, Berlin, and Tokyo. As a recitalist, and as soloist with other major European and American orchestras, Canin has concertized extensively throughout the two continents. Before joining the San Francisco Symphony, Canin was concertmaster and violin soloist of the Chamber Symphony of Philadelphia. He has also served as concertmaster of the Casals Festival orchestra in San Juan, Puerto Rico, the Mostly Mozart Festival Orchestra at Avery Fisher Hall in New York City, and the San Francisco Opera.

For many years Canin was a chamber music artist with the Aspen Music Festival in Aspen, Colorado. In addition, he has participated in the Spoleto Festival in Spoleto, Italy, and Charleston, S.C., and the Sante Fe Chamber Music Festival.

He has served as professor of violin at prestigious conservatories in this country and abroad, among them the Oberlin Conservatory and the Musikhochschule in Freiburg, Germany.

At present he pursues an active concert career as well as being on the faculty of the University of California at Santa Barbara. He is also a member of the Artist

Faculty of the Summer Music Festival of the Music Academy of the West in Santa Barbara, California.

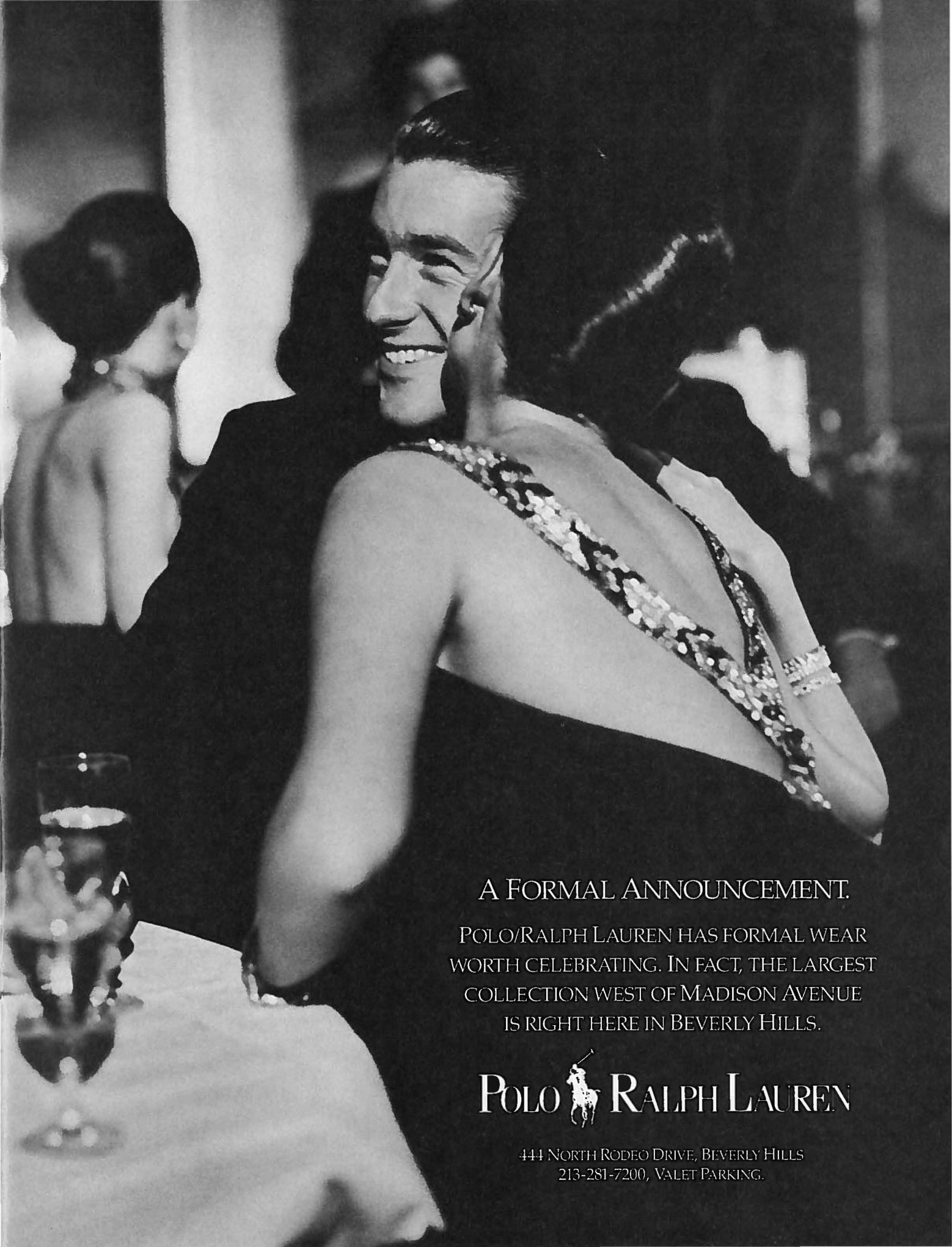


JOHN MITCHINSON, *Tenor*, hails from Lancashire, England where he studied singing at the Royal Manchester College of Music under Frederic Manchester College of Music under Frederic Cox and later with Heddle Nash. After completion of his formal training he chose the concert stage as the major part of his work and was soon working with all the major orchestras and choral societies in Great Britain and abroad, as well as frequent broadcasts and television appearances.

Mr. Mitchinson has performed with many celebrated conductors including Sir Andrian Boult, Pablo Casals, Antal Dorati, Carlo Maria Giulini and Simon Rattle. He has recorded extensively with Ernst Ansermet, Leonard Bernstein, Pierre Boulez, Sir Colin Davis and Sir Charles Mackerras.

Among many operic roles he has received special acclaim for Dalibor, Peter Grimes, Idomeneo, Manolios in *Greek Passion*, Luca in *House of the Dead*, and Tristan, in *Tristan and Isolde* which he recorded with Sir Charles Mackerras.

SCOTT HENDERSON, *Baritone*, is experienced in many facets of music. Relatively new to the vocal scene, Mr. Henderson received his Master's degree in French Horn. After serving as Director of Instrumental Music for twelve years at Cerritos College, a fellow faculty member asked him to sing on a faculty recital and he has been studying voice ever since. He has performed as singer, actor, instrumentalist and conductor. He has sung principal baritone leads in such varied productions as *Un Ballo in Maschera*, *La Bohème*, *Così fan Tutti*, *Carmen*, *Pagliacci*, and *The Most Happy Fella*. Among his other performances have



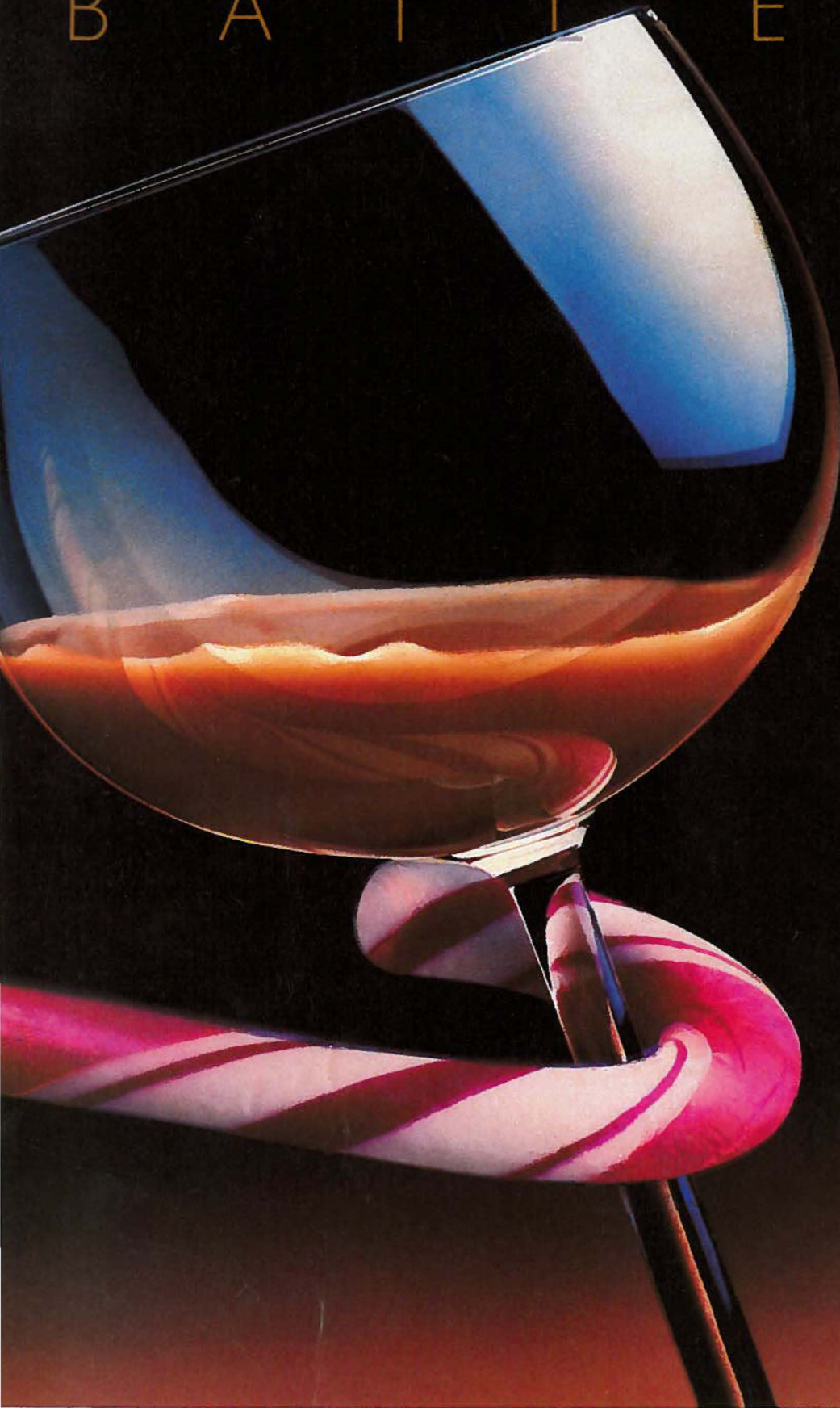
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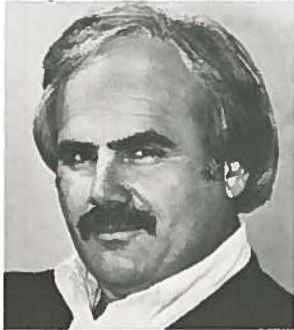
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been the title role in *Don Giovanni* and Tevye in *Fiddler On the Roof*.

As a concert artist, he has sung the baritone leads in *Carmina Burana*, *Messiah*, and the west coast premiere of Argento's *Masque of Angels for the Ventura Opera*. Most recently he performed the role of Renato for *Riverside Operas' Un Ballo in Maschera* where the San Bernardino Sun said . . . "it was a joy to hear Renato sung by a seasoned pro like Scott Henderson, whose performance was nothing short of great in both the vocal and dramatic departments. His aria *Eri Tu* brought down the house and stopped the show for several minutes."

As a conductor, Henderson has performed at the Los Angeles Music Center, University of Arizona Opera Theater, toured as Musical Director for the California Youth Theater and served as Musical Director for countless musicals as well as, being a guest conductor for various honor groups.

Mr. Henderson, has studied with Eugene Conley, Igor Gorin, Giorgio Tozzi and Natalie Limonick. Born and raised in Tucson, Arizona, he credits his exposure to some of the great vocal artists of the day while playing French Horn in the Tucson Symphony and University of Arizona Orchestras where he accompanied Cesare Siepi, Roberta Peters, Jan Peerce and Robert Merrill.

He earned both his Bachelor of Music Education and Master of Music degrees at the University of Arizona, Tucson. His doctoral studies were at the University of Southern California. He currently serves as Chairman of the Music Department at Cerritos College in Norwalk, Ca.

CHRISTINE CAIRNS, *Mezzo-Soprano* was born in Ayrshire, Scotland. She studied viola and singing at the Royal Scottish Academy of Music and Drama in Glasgow.



In recent years she has enjoyed a very busy concert schedule both at home and abroad, including recital tours in Germany and Austria, and concerts in Israel, Greece, Jordan, Poland, Portugal, Italy and the United States of America.

An audition with André Previn in September 1985 marked the start of a new and exciting phase in Christine Cairns' career. Since that time, and under his direction, she has sung with the Los Angeles Philharmonic Orchestra, the Vienna Philharmonic Orchestra, with whom she made her first recording, and the Royal Philharmonic Orchestra. Subsequently she also performed and recorded for Telarc *Alexander Nevsky* with the Los Angeles Philharmonic and André Previn. She has also performed with the Saint Paul Chamber Orchestra, the Munich Bach Choir and Orchestra, the Basle Symphony Orchestra and the Medici String Quartet.

Future engagements include concerts with the London Philharmonic, and performances of *A Child of Our Time* in Singapore.

The **LOS ANGELES MASTER CHORALE AND SINFONIA OF LOS ANGELES** has been a resident company of the Music Center since its founding in 1964 by Roger Wagner, together with the late Z. Wayne Griffin and Los Angeles Junior Chamber of Commerce. Dr. 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, 1965, with a performance of Bach's *B Minor Mass*. In addition to performing 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 the Hollywood Bowl. In 1973, the Chorale also appeared with the Philadelphia Orchestra at the Presidential Inauguration concert at Kennedy Center in Washington D.C. In 1974, the Chorale undertook a 15 day tour of major Soviet cities, under the U.S. State Department's cultural exchange program with Russia. In summer of 1984, the Chorale participated in three programs during Olympic Arts Week at Hollywood Bowl, preceding the opening ceremonies of the XXIIIrd Games of the Olympiad. In fall 1985, the Master Chorale was selected as choral ensemble for ten performances with the Deutsche Opera of West Berlin during its engagement at the Music Center. In May, 1986, the Master Chorale joined the Philharmonic on their East Coast tour of New York's Carnegie Hall and Philadelphia's Academy of Music, performing Britten's *Spring Symphony* with Andre Previn. In fall of 1986, the Master Chorale became the official chorus for the Los Angeles Music Center Opera, which includes performances of *La Bohème*, *The Fiery Angel*, *Cenerentola*, *Macbeth*, and *Tristan und Isolde* in 1987. In 1987-88, the Chorale begins The Nakamichi Concerts, a new series of five concerts being presented at the Japan America Theatre in Los Angeles and St. Andrew's Presbyterian Church in Newport Beach. Seventeen guest conductors have led the Master Chorale since its founding and during these years the Chorale has performed a broad range of repertoire including virtually all the masterpieces of choral-orchestral literature, as well as several world premieres and important contemporary choral scores.

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We encourage you to become part of our music family. Membership is \$25.00 per person each year. Please call the Master Chorale office for more information. Thank you and enjoy your evening.

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President
Los Angeles Master Chorale Associates

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