

LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES JOHN CURRIE • MUSIC DIRECTOR

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ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

SATURDAY, FEBRUARY 27, 1988 at 8:00 PM
CURTAIN RAISER PREVIEW AT 7:00 PM with ALAN CHAPMAN

DOROTHY CHANDLER PAVILION

WAR REQUIEM

Benjamin Britten (1913-1976)

Presented in celebration of the UK/LA Festival

JOHN CURRIE *conducting*
STUART CANIN, *Concertmaster*

KARON POSTON, *Soprano*
PAUL JOHNSON, *Tenor*
DAVID DOWNING, *Bass*
THE PASADENA BOYS CHOIR, JOHN BARRON, *Director*



- I. Requiem Aeternam
- II. Dies Irae

INTERMISSION

- III. Offertorium
- IV. Sanctus
- V. Agnus Dei
- VI. Libera Me

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CONDUCTOR'S NOTES BY JOHN CURRIE

I first heard Britten's *War Requiem* on the radio, the live broadcast of the first performance. The effect, even on radio, was overwhelming. There was also some celebration that Britten had written, at last, a large-scale oratorio, his first significant large-scale work since *Peter Grimes*. It was also an important moment of reconciliation with the German people who had bombed to ashes the old Coventry Cathedral, and now the new building had commissioned this work from Britten, a pacifist, at the time of the new cathedral's dedication.

Since then, it has been recognized as a significant work of our century, but I now realize how much more quickly new listeners can enter into its fuller experience if the conductor provides some sort of "navigation chart."

Here is my chart, and I hope it is helpful.

First, look at the stage and you will see a large symphony orchestra, a chorus, a small chamber orchestra, and three soloists — soprano, tenor and baritone. You will not see a boys choir: they sing off-stage, remote, on the specific instructions of the composer. These distinct groups represent different elements in the drama. The chorus, the main orchestra, and the soprano convey the traditional texts of the Mass for the Dead.

The separate chamber orchestra accompanies the two male soloists, who represent an allied and a German soldier. These two men sing the secular, and often cynical war poems of Wilfred Owen. As songs, these war poems are thrust between sections of the mass in a way which interrupt and also points up awful, heart-breaking ironies.

The boys choir, singing in far-off innocence, somehow underline the pity of war, like disembodied children who were "sacrificed" (to use old man's jargon from World War I). Thus the work is ripe with cruel puns and ironies which are the result of the clash of the sacred text with the song-settings of the war poems. (An incidental irony is that Owen himself was "sacrificed" shortly before peace was declared.)

Here are some of the musical and literary puns. Mourning bells are heard at the beginning and recurrently. The first war poem is "What passing bells for those who die as cattle?" In the Abraham and Isaac episode, Owen sees Isaac, the small biblical son, being bound with belts and straps, ready for slaughter by his father. Belts and straps were, of course, standard paraphernalia of the young boy sent to be slaughtered (or sacrificed) in World War I. Dies Irae, the medieval hymn about terror, judgment, and the destruction of the world, is normally set with explicit musical references to the "the last trump" which will raise the dead to judgment. Mozart uses the trombone; Verdi uses a flamboyant team of off-stage operatic trumpeters. But Britten uses bugle-calls, and slowly creates a monstrous musical pun whereby the Day of Judgment is really a war, and Dies Irae (God's wrath) is the terror and cruelty of human against human.

1. REQUIEM AETERNAM and KYRIE

Bells toll, the strings play a trudging, lamenting melody, the choir mutters "Requiem aeternam . . ." In the distance the boys sing a lively "Te decet hymnus" — in some ways almost like an innocent singing-game. The bells and the muttered prayers return.

The *First Song*, for tenor and chamber orchestra, interrupts. Notice that the poem is a chilling catalogue of the ceremonial objects of death corrupted by war. Bells: none "for those who die as cattle." Prayers: "the stuttering rifles." Mourning: "the choirs of shrill demented wailing shells." Candles: "In their eyes shall shine the holy glimmer of good-byes." *Kyrie* follows, set as a slow antique prayer. This hushed solemn music, definitely "church" music, (but shot through with the dissonance of the mourning bells) occurs three times: here as the *Kyrie*, later as the *Pie Jesu*, ending the *Dies Irae*, and as the final bars of the whole work ("Requiescant in pace, amen"). At the end of this simple prayer the dissonance of the bell is resolved in extreme quietness and peace.

2. DIES IRAE

Fanfares, really army bugle-calls, ring out. Trombone, trumpet, and horn call to one another. The last bugle-call is a disastrous downward plunging theme for trombones and tuba. The choir sings the old Latin words, and the military brass, with increasing strength and vulgarity continues to answer the choir.

The *Second Song*, for baritone, is Owen's sad, dark "Bugles sang . . ." The connection, and the irony is obvious. The soprano sings a dramatic "Liber scriptus."

The *Third Song* is a swaggering duet for two soldiers: "Out there, we've walked quite friendly up to death." It is one of Owen's bitterest poems. The bravado of the soldiers' words does not hide their fears and pessimism. *Recordare*. A quartet of trumpets and women's voices leads to *Confutatis*, a violent war-dance by the men of the chorus, as if invoking a curse.

The *Fourth Song* is indeed a curse. A huge gun is slowly raised, punctuated by the bugle-calls — "Be slowly lifted up, thou long black arm . . ." The final line, "May God curse thee, and cut thee from our soul" brings back a fuller, more violent version of the seven-in-a-bar *Dies Irae* theme.

Lacrymosa. Soprano and chorus weep in a conventional lament. The *Fifth Song*, for tenor, interrupts. It is the Owen's poem of the dead young farmer, killed in the trenches of France. His comrade hopes that the sun will awake the dead man. The religious "lacrymosa" now repeatedly interrupts the song, but does not prevent the bitter conclusion: "Was it for this the clay grew tall? O what made fatuous sunbeams toil to break earth's sleep at all?" The mourning bells and the antique prayer ("Pie Jesu") return to conclude the *Dies Irae*.

3. OFERTORIUM

In the distance, the boys call out the words of the Offertorium — "Jesu Christer" It is lively, innocent and playful. The sacred text returns with "Sed signifer . . ." "Quam olim Abrahae" ("as promised to Abraham and his seed for ever") becomes the *Sixth Song*, a reworking of Britten's earlier "Canticle II," the profound Abraham and Isaac myth. But in Owen's version there is no rescuing angel. The patriarch disobeys the voice of God, kills his boy "and half the seed of Europe one by one." The

ending of this song, with the boys singing *Hosias* in the distance as the two men repeat the final dreadful words, is not only a coup de theatre, but also one of the most moving moments in the work.

"Quam olim Abrahae," subdued almost to extinction, returns.

4. SANCTUS

The percussion and solo soprano opening is like the invocation of a god (or a devil) by a priestess or sorceress. Nothing could be further from Isaiah's vision of holiness, nor the setting of these words by Bach or Beethoven. *Pleni Sunt Coeli* is a rising excited mutter from the chorus, like a tumult in heaven.

Hosanna is a jubilant cry of voices with trumpets and drums in the time-honored key for such celebrations: D major.

Benedictus: Soprano and chorus.

Hosanna returns.

The *Seventh Song* (baritone). The poet's questions about the weariness of age and hope of renewed life on the planet, draw bleak answers from, first, Age and then the Earth.

5. AGNUS DEI and the Eighth Song

Here is the crux of the tragedy. The tenor commences the song. It is Owen's poem on the "Calvary" (or field-corner crucifix). One of the image's legs has been blown off by an explosion. The choir sings the *Agnus Dei*. But after the final verse of the song ("But they who love the greater love, Lay down their life, They do not hate") the tenor completes the sacred text: "Dona nobis pacem" (Give us peace). It is the first and only time in the entire work that the soldier prays or repeats any conventional religious words. The song is, of course, about the "greater love."

6. LIBERA ME

An apocalyptic movement in which the cries of the chorus and the soprano reach a huge climax (recalling the *Dies Irae* en route) before subsiding to the *Final Song*. This is a setting of "Strange meeting." Two soldiers meet in a strange, limbo-like territory of underground caverns. They are enemies. One has been the slayer of the other. It is Owen, as sung by the baritone, who points the moral:

" . . . And of my weeping something had been left

Which must die now.

I mean the truth untold,

The pity of war, the pity war distilled.

Now men will go content with what we spoiled . . ."

But it is Britten who takes their final words, "Let us sleep now . . ." and weaves a huge tapestry of reconciliation. For the first time in the work, all the performers sing and play together. The soldiers continue with "Let us sleep . . ." the boys, still distant, soar above in the old hymn "In paradikum . . ." joined, gently rising, by the chorus. Dissonant funeral bells return, and we hear, last of all, the antique-prayer music, with its extraordinary, luminous final cadence.

This is a work heavy with history and tradition. Britten even imitates to an extent the pattern of keys used by the older masters in their settings of the *Requiem*. But the songs, the war poems, call in question the beliefs of history and church. The score is prefaced by Owen's words:

"My subject is War and the pity of War.

The poetry is in the pity.

All a poet can do is to warn."

HISTORICAL NOTES BY RICHARD H. TRAME, S.J. Ph.D.

On the night of November 14-15, 1940, at the height of the Battle of Britain, the citizens of Coventry, England, awoke to the drone of German Luftwaffe bombers overhead. Within a brief period 450 tons of explosives rained destruction on this center of aircraft and munitions manufacture. Almost totally demolished, except for some stark skeletal walls and its tower/spire, was the city's fourteenth-century perpendicular Gothic Cathedral of St. Michael.

In 1961, after a fourteen years of planning, a new modern Cathedral, designed by Basil Spence, was nearing completion adjacent to the preserved bones of the old structure. Benjamin Britten (1913-1976) in that year accepted a commission to compose a large choral work for the festival of the Arts projected to glorify the dedication of the new church. Britten's new work was the *War Requiem* completed in December, 1961, five months prior to its proposed premier.

Two factors motivated Britten's approach to the composition of this *Requiem*, a work which would stand, like his opera *Peter Grimes* first had in 1945, as the second great artistic watershed of his productive life.

Britten grasped the challenge which the new Cathedral's acoustic ambiance afforded him. Later in 1964 he gave expression to his views. "The best music to listen to in a great Gothic church is the polyphony which was written for it, and was calculated for its resonance. This was my approach to the *War Requiem* — I calculated it for a big reverberant acoustic, and that is where it sounds best." On the night of May 30, 1962, the *War Requiem* received its premiere performance. Situated within the spacious sanctuary of the splendid modern Cathedral, in front of the world's largest tapestry of Christ seated in medieval majesty, arms raised in prayerful supplication and surrounded in mandorla with the Biblical symbols of the four Evangelists, soloists, choruses, orchestras and the two conductors, Meredith Davies and Britten performed the *War Requiem* before an awed and profoundly moved audience.

Britten's biographer, Michael Kennedy, writes: "No one who was in Coventry Cathedral on the evening of May 30 will ever forget the emotional effect of its first performance." William Mann's review in *The London Times* next day noted that the work was "so superbly proportioned and calculated, so humiliating and disturbing in effect, in fact so tremendous, that every performance it is given ought to be momentous occasion . . . [it is] the most masterly and nobly imagined work that Britten has ever given us."

Mann's comments about the *War Requiem* five days prior to that premiere performance highlighted the second factor which had motivated Britten to its composition: "It can only disturb every living soul, for it denounced the barbarism [of war] more of less awake in mankind with all the authenticity that a great composer can muster."

The work immediately enjoyed numerous performances, perhaps too numerous, throughout England and the world. A splendid one took place under Britten again with Pears and Fischer-Dieskau in the glorious baroque German church of Ottobeuren. These

many performances served with perfect timing to commemorate the 50th anniversary in 1964 of the outbreak of The Great War.

Britten distributes his voices and instruments so as the better to emphasize the different levels of poetic illumination in the texts both of the Latin Mass and of Owen's poetry. Peter Evens describes this procedure in his analysis in the *New Grove Dictionary*. Owen's nine poems are reserved for the tenor and baritone soloists, illuminated by the intricate detail of the chamber orchestra accompaniment. On the one hand, the Latin text veers between liturgical passivity characterized by the impersonal emotionless boys' voices with organ, and on the other hand mankind's mingled mourning, supplication and guilty apprehension finds expression in the dramatic large chorus with its full orchestra. At times these textures are sublimed by the soprano solos. The work's planes are thus spiritually separated and its dramatic impact depends chiefly on stark confrontation rather than through a symphonic working out. The Requiem's fusion of diverse traits from earlier Britten compositional procedures suggests his determination to give his utmost in preaching an urgent text.

"In the light of history," observes analyst Anthony Milner, "no work could give an adequate assurance of an end to conflict, still less of peace. Concert audiences the world over have recognized the *War Requiem's* timeless relevance to the human condition."

Britten was a life-long pacifist. His first primitive experience of war's barbarism occur-

red at the age of 5 when in November, 1918, a German bomb exploded adjacent to his home at Lowestoft in Suffolk near the coast of the North Sea. For the *War Requiem's* genesis, moreover, November, 1918, was crucially seminal. On November 4, a week before the Armistice, Britain's greatest World War I poet, Wilfred Owen (1893-1918), after having won the Military Cross for gallantry, was killed while leading an attack against a German position. Unlike such then currently popular poets as Rupert Brooke, who glorified the image of noble British youth sacrificing life and limb for king and country, Owen's acerbic poetry emphasized war's essential barbarism. "I am not concerned with Poetry," he wrote as he lay in a Scottish hospital during most of 1918 recovering from his wounds. "My subject is War, and the pity of War. The Poetry is in the pity. Yet these elegies are to this generation in no sense consolatory. They may be to the next. All a poet can do today is warn. That is why the true poets must be truthful."

For Britten and his generation, Owen's warning proved futile, symbolized in the grim, stark ruins of St. Michael's Cathedral.

While dedicating the *War Requiem* to four friends killed in World War II, Britten incorporated parts of Owen's unpublished preface into the preface of the Requiem. He concerned himself ultimately, however, with reconciliation. To this end and conscious, as William Plomer has observed, of Owen's essentially Christian frame of mind, Britten inserted nine of Owen's image-filled and emotionally charged poems

trope-like into the static though often dramatic liturgical Latin texts of the Mass for the Dead. Plomer, in 1964, thus noted that Britten had not only written a sublime new Requiem Mass, but brought out the full force and clarity of the utterance of an unforgettable poet. Directly, he had given it a new, much wider, and perhaps lasting significance troubling the deeper levels of our human nature.

Performed within the new Cathedral, risen phoenix-like in triumph from the ruins of the war-scared city, reconciliation was to be highlighted through the presence of the Soviet soprano, Galina Vishnevskaya, the English tenor Peter Pears, and the German baritone Dietrich Fischer-Dieskau. The conciliatory thrust of the whole work culminates as Tenor and Baritone in duet sing Owen's poem *Strange Meeting* with its poignant, ironic words "I am the enemy you killed, my friend . . ." Then while Tenor and Baritone repeat "Let us sleep now," all the *Requiem's* performing forces unite to sing their welcome by the choirs of angels and the host of the Age, martyrs into paradise with the words of the *In Paradisum*.

Britten's project note of reconciliation sustained minor setback at the premiere performance when Heather Harper replaced Vishnevskaya, who could not be present. Subsequently Galina sang the soprano solo in the recorded performance of 1963 under Britten's direction. This recording manifested the widespread enthusiastic reception of the masterpiece. Within five months of its release an astonishing 200,000 sets were sold!

WAR REQUIEM TEXT

"My subject is War, and the pity of War.
The Poetry is in the pity. All a poet can do today is warn."

Wilfred Owen

I. REQUIEM AETERNAM

Chorus

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. Rest eternal grant unto them, O Lord: and let light eternal shine upon them.

Boys

Te decet hymnus, Deus in Sion; et tibi reddetur votum in Jerusalem; exaudi orationem meam, ad te omnis caro veniet. Thou, O God, art praised in Sion; and unto Thee shall the vow be performed in Jerusalem; Thou who hearest the prayer, unto Thee shall all flesh come.

Chorus

Requiem . . . Rest . . .

Tenor Solo

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stutterin rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs, —
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

Chorus

Kyrie eleison. Christe eleison. Kyrie eleison. Lord have mercy upon us. Christ have mercy upon us. Lord have mercy upon us.

II. DIES IRAE

Chorus

*Dies irae, dies illa,
Solvat saeculum in favilla:* Day of wrath and doom impending,
Heaven and earth in ashes ending!

*Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonom
Per sepulcra regionum,
Coget omnes ante thronum.
Mors Stupebit et natura,
Cum resurget creatura,
Judicanti responsura.*

David's words with Sybyl's blending!
Oh, what fear man's bosom rendeth
when from heaven the judge descendeth,
on whose sentence all dependeth!
Wondrous sound the trumpet flingeth,
through earth's sepulchres it ringeth,
all before the throne it bringeth,
Death is struck and nature quaking,
all creation is awaking,
to its judge an answer making.

Baritone solo

Bugles sang, saddening the evening air,
And bugles answered, sorrowful to hear.

Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.

Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

Soprano solo and semi-chorus

*Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.
Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.*

Lo! the book exactly worded,
wherein all hath been recorded;
thence shall judgement be awarded.
When the judge his seat attaineth,
and each hidden deed arraigneth,
nothing unavenged remaineth.
What shall I, frail man, be pleading?
Who for me be interceding,
when the just are mercy needing?
King of majesty tremendous,
who dost free salvation send us.
Found of pity, then befriend us!

Tenor and baritone solos

Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland, —
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath, —
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighters brags
He wars on Death — for Life; not men — for flags.

*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.
Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihî quoque spem dedisti.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.
Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gerre curam mei finis.*

Chorus

Think, kind Jesus — my salvation
caused Thy wondrous incarnation;
leave me not to reprobation.
Faint and weary Thou hast sought me;
on the cross of suffering bought me;
shall such grace be vainly brought me?
Guilty, now I pour my moaning,
all my shame with anguish owning;
spare, O God, Thy suppliant groaning!
Through the sinful Mary shriven,
through the dying thief forgiven,
Thou to me a hope hast given.
With Thy sheep a place provide me,
from the goats afar divide me,
to Thy right hand do Thou guide me.
When the wicked are confounded
doomed to flames of woe unbounded,
call me, with Thy saints surrounded.
Low I kneel with heart-submission;
see, like ashes, my contrition!
Help me in my last condition!

Baritone solo

Be slowly lifted up, thou long black arm.
Great gun towering toward Heaven, about to curse;
Reach at that arrogance which needs thy harm,
And beat it down before it sins grow worse;
But when thy spell be cast complete and whole,
may God curse thee, and cut thee from our soul!

Soprano solo and chorus

Dies irae . . .

Day of wrath . . .

*Lacrimosa dies illa,
Qua resurget ex favilla
judicandus homo reus:
Huic ergo parce Deus.*

Ah! that day of tears and mourning!
From the dust of earth returning,
man for judgement must prepare him;
Spare, O God, in mercy spare him!

Tenor solo

Move him into the sun —
Gently its touch awoke him once,
At home, whispering of fields unshown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds, —
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved — still warm — too hard to stir?
Was it for this the clay grew tall?
— O what made fatuous sunbeam toil
To break earth's sleep at all?

Soprano and chorus

Lacrimosa . . .

Ah! that day of tears . . .

Chorus

*Pie Jesu Domine, dona eis requiem.
Amen.*

Lord, all-pitying, Jesu blest, grant
them rest. Amen.

INTERMISSION

III. OFFERTORIUM

Boys

*Domine Jesu Christe, Rex Glorïae, libera
animas omnium fidelium defunctorum de
poenis inferni, et de profundo lacu:
libera eas de ore leonis, ne absorbeat eas
tartarus, ne cadant in obscurum.*

O Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hell and
from the depths of the pit: deliver them
from the lion's mouth, that hell
devour them not, that they fall into
darkness.

Tenor and baritone solos

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,

And buided parapets and trenches there,
And stretched forth the knife to slay his son.
When lo! an angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son, —
And half the seed of Europe, one by one.

Boys

*Hostias et preces tibi Domine laudis
offerimus: tu suscipe pro animabus illis,
quarum hodie memoriam facimus: fac
eas, Domine, de morte transire ad
vitam.*

We offer unto Thee, O Lord,
sacrifices of prayer and praise: do
thou receive them for the souls of
those whose memory we this day
recall: make them, O Lord, to pass
from death unto life.

Chorus

Quam olim Abraham . . .

Which of old thou didst promise . . .

IV. SANCTUS

Soprano solo and chorus

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

Holy, Holy, Holy, Lord God of
Sabaoth.
Heaven and earth are full of Thy glory:
Glory be to Thee, O Lord most high.
Holy . . .
Blessed is he that cometh in the name
of the Lord.
Glory be to Thee, O Lord most high.
Holy . . .

Benedictus qui venit in nomine Domini.

Hosanna in excelsis. Sanctus . . .

Baritone solo

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,
Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage? —
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:
'My head hangs weighed with snow.'
And when I hearken to the Earth, she saith:
'My fiery heart shrinks, aching. It is death.
Mime ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried.'

V. AGNUS DEI

Tenor solo

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

Near Golgotha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.
The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.

Chorus

*Agnus Dei, qui tollis peccata mundi:
dona eis requiem. Agnus Dei, qui tollis
peccata mundi: dona eis requiem
sempiternam.*

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

Tenor solos

Dona nobis pacem.

Grant us Thy peace.

VI. LIBERA ME

Soprano solo and chorus

*Libera me, Domine, de morte aeterna, in
die illa tremenda: Quando coeli movendi
sunt et terra: Dum veneris judicare
saeculum per ignem. Tremens factus
sum ego, et timeo, dum discussio
venerit, atque ventura ira. Dies illa, dies
irae, calamitatis et miseriae, dies magna
et amara valde. Libera me, Domine . . .*

Deliver me, O Lord, from death
eternal, in that fearful day: when
the heavens and the earth shall be
shaken: When Thou shalt come to
judge the world by fire. I am in fear
and trembling till the sifting be
upon us, and the wrath to come. O
that day, that day of wrath, of
calamity and misery, a great day and
exceeding bitter. Deliver me,
O Lord . . .

Tenor and baritone solos

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.

And no guns thumped, or down the flues made moan.
'Strange friends,' I said, 'here is no cause to mourn.'
'None,' said the other, 'save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also: I went hunting wild
After the wildest beauty in the world,

For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled,
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from
progress.

Miss we the march of this retreating world
Into vain citadels that are not walled.

Then, when much blood had clogged their
chariot-wheels
I would go up and wash them from sweet wells.

Even from wells we sunk too deep for war,
Even the sweetest wells that ever were.

I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.
Let us sleep now . . .

Boys, soprano solo and chorus

*In paradisum deducant te Angeli: in tuo
adventu suscipiant te Martyres, et per-
ducant te in civitatem sanctam
Jerusalem. Chorus Angelorum te
suscipiat, et cum Lazaro quondam
paupere aeternam habeas requiem.*

Into Paradise may the Angels lead
thee: at thy coming may the Martyrs
receive thee, and bring thee into the
holy city Jerusalem. May the Choir
of Angels receive thee, and with
Lazarus, once poor mayest thou
have eternal rest.

Boys

*Requiem aeternam dona eis, Domine: et
lux perpetua luceat eis.* Rest eternal grant unto them, O
Lord: and let light eternal shine
upon them.

Chorus

May they rest in peace. Amen.

Requiescant in pace. Amen.

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, Riccardo 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 Tutte*.

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 Freiberg, 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.

KARON POSTON, *soprano*, made her professional debut in 1979 with Nevada Opera Guild as Marguerite in *Faust*.

She received her training under full scholarship at the University of Southern California Opera Department.

Ms. Poston is the winner of many grants and competitions, including first place in the Fuch Memorial Auditions, third place at the San Francisco Opera Regionals, and Metropolitan Saunderson Award and District Winner. She was awarded Grants from the Martha Baird Rockefeller Foundation, and Gladys Turk Foundation. She received study grants from William M. Sullivan Foundation and National Opera Institute.



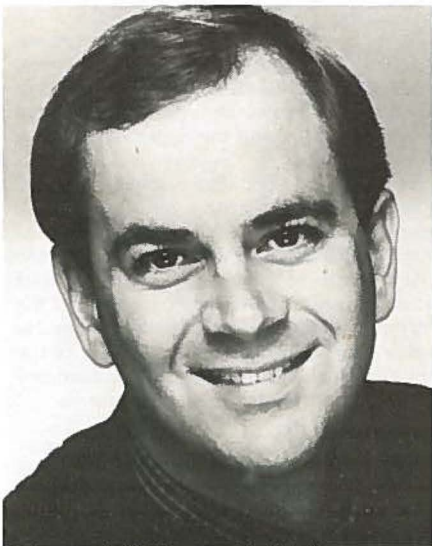
Ms. Poston has been a guest artist with Glendale Symphony under Carmen Dragon, Long Beach Opera Orchestra, and Beach Cities Orchestra. She has performed in concerts with Giorgio Tozzi and Frances Bible.

A principal artist with New York City Opera from 1980-83, Ms. Poston made her debut as Musetta in *La Bohème*, and performed Anna in *Nabucco* opposite Grace Bumbry and Justino Diaz.

To critical acclaim, Ms. Poston performed Micaela in *Carmen* on a 26 city tour with New York City Opera Touring Company.

Ms. Poston has most recently appeared with several Southern California orchestras and opera companies, including Riverside Opera and Redlands Symphony.

The 1987-88 season includes Donna Anna in *Don Giovanni* with Albuquerque Opera, a re-engagement as Norma with Riverside Opera. This evening marks her debut with Maestro John Currie and the Los Angeles Master Chorale.



PAUL L. JOHNSON, tenor, has a wide range of performing experience in concert and opera. He has received critical acclaim for his performances with the Los Angeles Chamber Orchestra and the Pasadena Chamber Orchestra.

Mr. Johnson appears regularly with the Los Angeles Vocal Arts Ensemble and the Los Angeles Chamber Orchestra Bach Soloists. His recordings with the Ensemble include music of Brahms, Rossini, and Sondheim on the Nonesuch and Angel/EMI labels.

He has performed with the Seattle Symphony in the opening of their contemporary music series with Gerard Schwarz, conductor, the Tucson Symphony, William McLaughlin, conductor, and the American Youth Symphony, Mehli Mehta, conductor. Mr. Johnson also has appeared with the Orchestra of Santa Fe, the Orange County Pacific Symphony, the Ventura Symphony, the Los Angeles Master Chorale, the San Luis Obispo Mozart Festival, and the Basically Bach Festival in Anchorage.

Operatically, Mr. Johnson has sung over twenty-five roles with such companies as Long Beach Opera, Los Angeles Opera Theater, San Jose Opera, Euterpe Opera, and toured for Columbia Artists Community concerts with the Los Angeles Opera Ensemble.

Mr. Johnson is recipient of awards from the William Sullivan and the Gladys Turk Foundations. He continues his studies with Beatrice Rowe.



DAVID DOWNING, bass, a native of southern California, received his B.M. degree from the California State University at Long Beach, where he performed principal roles in *The Magic Flute*, and *The Consul* as part of the University's opera department. Mr. Downing was selected to participate in the 1983 and 1985 Bel Canto Seminars held by tenor Carlo Bergonzi in Busseto, Italy.

A frequent performer with the Long Beach Opera, Mr. Downing has appeared in performances of *La Bohème*, *Don Carlo*, *Bastien und Bastienne*, *The Coronation of Poppea*, *Death in Venice*, and *Il Barbiere di Siviglia*.

During 1986-87 he performed with the Wolf Trap Opera Company, Nebraska Opera Theater, Opera Omaha, San Diego Opera, and the Nashville Symphony Association.

Brahms Requiem, *Fauré Requiem*, Haydn's *Lord Nelson Mass*, Handel's *Messiah*, and several works of J.S. Bach; *Christmas Oratorio*, *St. Matthew's Passion*, *Coffee and Peasant Cantatas*, are highlights of Mr. Downing's concert credits.

The 1987-88 season will feature engagements with the San Diego Opera, The Orchestra of Santa Fe, Long Beach Symphony, Ambassador Gold Medal Series.

THE PASADENA BOYS CHOIR was founded in 1925, and holds the distinction of being the oldest civic boys choir in the United States. It was originally conceived as part of the Pasadena School system, but was disbanded in 1951 when its founder, Dr. John Henry Lyons, retired from the school district. In 1971, the

Choir was reorganized as The Pasadena Boys Choir School by its current Director and Chief Executive Officer, John R. Barron.

The Choir presently consists of 140 boys between the ages of 8-14 who are divided into five different levels of training, and who are drawn from over a dozen communities throughout the San Gabriel Valley. Boys generally enter the Choir between the ages of 8 and 11, and although most of the boys have had little or no previous training before admission to the choir, the organization maintains a standard of excellence that allows it to compare favorably with its European counterparts.

The Pasadena Boys Choir has appeared with the Los Angeles Philharmonic, the Pasadena Symphony, the Pacific Symphony, the Los Angeles Master Chorale, the Pasadena Chamber Orchestra, and has toured throughout the United States and Europe. In April of this season, the Choir will travel to the east coast, where it will appear in concert in Washington, D.C., New York, and a number of other eastern cities.

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 the 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 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 the fall of 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. This past spring, the Master Chorale joined the Philharmonic on their East Coast tour to New York's Carnegie Hall and Philadelphia's Academy of Music where they performed Britten's *Spring Symphony* with André Previn. In the fall of 1986, the Master Chorale became the official chorus for the inaugural season of the Los Angeles Music Center Opera, participating in productions of Verdi's *Otello*, Puccini's *Madama Butterfly* and Handel's *Alcina*. John Currie of Edinburgh, Scotland became the Chorale's second Music Director in September 1986, succeeding Roger Wagner, who became Music Director Laureate. 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.

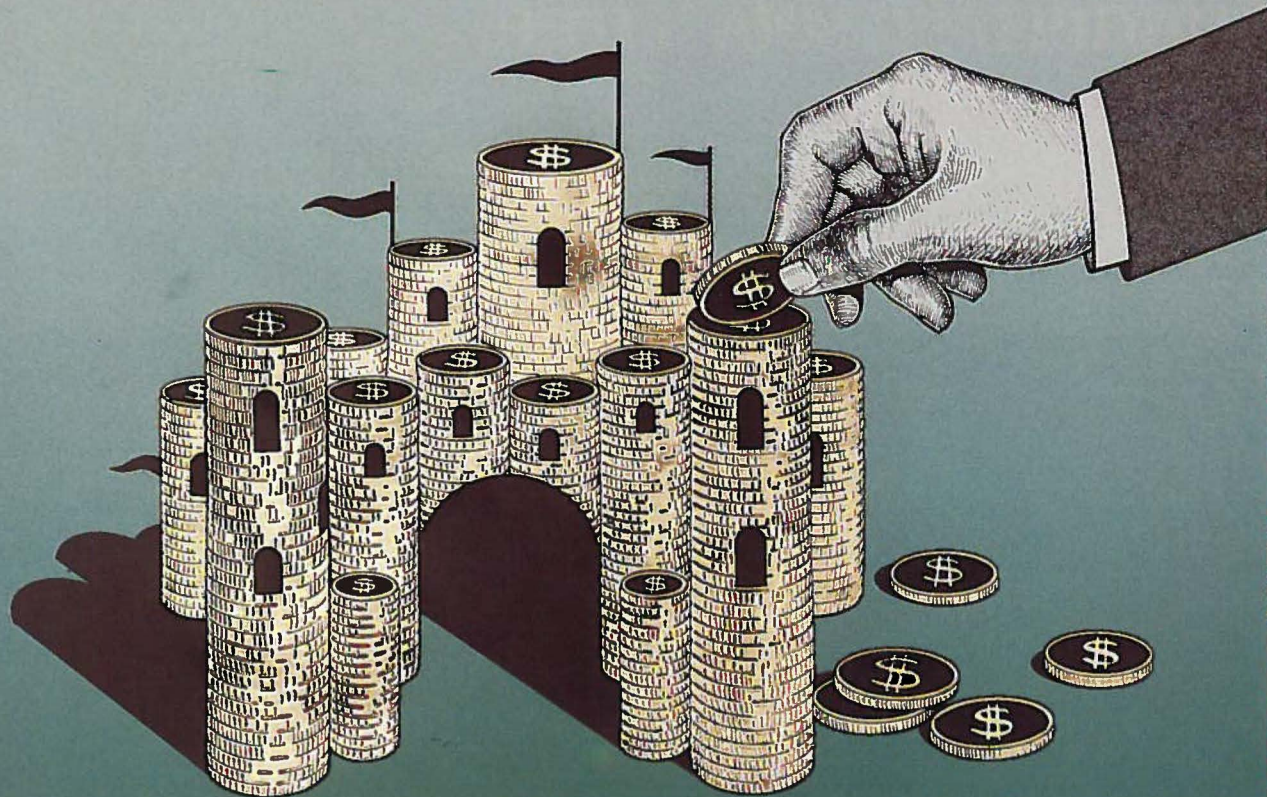
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LOS ANGELES MASTER CHORALE PERSONNEL

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Samela Aird Beasom
Nicole Brunel
Joan Beaumier
Meril Benjamin
Nicol Brunel
Kelly Calhoun
Pamela Chapin
Mary Daval
Diane Demetras
Rhonda Dillon
Denise Dumeyer
Pamela Erven
Claire Gordon
Catherine Grimshaw
Barbara Hancock
Rose Harris
Marie Hodgson
Cecily Jaynes
Teri Koide
Cathy Larsen
Susan Montgomery
Carol Newbarr
Phoebe O'Brien
Judy Olesen
Marilou Petrone
Marti Pia
Holly Shaw Price
Judy Rust
Sherrill Sajdak
Linda Sauer
Bonnie Smith
Christine Sorenson

Carol Stephenson
Sarah Stokes
Kathryn Stukas
Kristine Sudderth
Gina Surratt
Inyong Um
Nancy von Oeyen
Laura Wilson

ALTO

Natalie Beck
Helen Birch
Sarah Bloxham
Aleta Braxton
Kay Carrillo
Elin Carlson
Sue Christman
Kathleen Corcoran
Marilyn Eginton
Sally Etcheto
Amy Fogerson
Michelle Fournier
Laurie Gurman
Mary Hinshaw
Nancy Johnsen
Sara Conway Jones
Joan Keeseey
Bridgid Kinney
Mary Martin
Erin Murphy
Judy Mussay
Nancy OBrien
Halo Priest

Paula Rasmussen
Carol Reich
Cheryl Roach
Lori Turner
Jennifer Williams
Barbara Wilson

TENOR

James Beaumier
Chris Bowman
Chris Campbell
Augie Castagnola
Roy Dunbar
Paul Gibson
Jody Golightly
Frank Gutierrez
Robert Gurnee
Randy Hart
Tim Johnson
Elias Kalivas
Charles Lane
David Larson
Bill Nazarro
R. Paul Neumann
Keith Paulson
Jay Pearce
Kirk Prather
Marshall Ramirez
David Rivinus
George Scott
Maurice Staples
George Sterne
Robert Stribling

Robert Vega
Gary Walker

BASS

Vatsche Barsoumian
Mark Beasom
Lenard Berglund
Andy Black
Fred Colman
Kevin Dalbey
Phillip Dorfman
Albert Eddy
Bob Erickson
Steve Fraider
John Gingrich
Ken Gould
David Hill
Paul Hinshaw
Thomas Kao
Kerry Katz
Craig Kingsbury
Kenneth Knight
Edward Levy
Roger Lindbeck
Bob McCormac
Lee Oliver
Jim Raycroft
William Roberts
Clifford Rust
David Schnell
Dwight Stone
Burman Timberlake
Richard Williams

SINFONIA OF LOS ANGELES

Chamber Orchestra

VIOLINS

Stuart Canin,
Concertmaster
René Mandel,
Assistant
Concertmaster

VIOLA

Mihail Zinovyev,
Principal

CELLO

John Walz, *Principal*

BASS

David Young,
Principal

FLUTE

Sheridan Stokes,
Principal

OBOE

Joel Timm, *Principal*

CLARINET

Dominick Fera,
Principal

BASSOON

Michael O'Donovan,
Principal

FRENCH HORN

Brian O'Connor,
Principal

PERCUSSION

Kenneth Watson,
Principal

HARP

Ann Stockton,
Principal

Main Orchestra

VIOLINS

Arnold Belnick,
Concertmaster
Karen Jones
Irma Neumann
Josef Schoenbrun
Julie Gigante
Ron Folsom
Russ Cantor
Lise Johnson
Anatoly Rosinsky
Blanche Belnick
Greg Moore
Lily Ho

2ND VIOLINS

Connie Kupka,
Principal
Alan Grunfeld
Peter Kent
Ron Clark
Christopher Reutinger
Constance Meyer
Eileen Yuan
Maria Newman
Betty Byers
Susan Johns

VIOLAS

Janet Lakatos,
Principal
Wesley Cease
Harry Shirinian
Dan Neufeld
Valerie Dimond
Cynthia Morrow
Rick Gerding
Teruko Schoenbrun

CELLOS

David Speltz,
Principal
Sebastian Toettcher
Jerome Kessler
Todd Hemmenway
Dane Little
Barbara Hunter

BASS

Suzanne Ailman,
Principal
Jay Grauer
Tim Barr
Meyer Rubin
Tom Pedrini

FLUTES

Paul Fried, *Principal*
Gary Woodward
Geraldine Rotella

OBOES

Jon Clarke, *Principal*
Leslie Reed

CLARINETS

Roy D'Antonio,
Principal
Virginia Loe
Ralph Williams

BASSOONS

Rose Corrigan,
Principal
Leslie Lashinsky

CONTRA

BASSOON

Charles Coker

FRENCH HORNS

James Atkinson,
Principal
Richard G. Klein
William Alsup
Edward Treuenfels
Ronald Loofbourrow
Douglas Lyons

TRUMPETS

Malcom McNab,
Principal

Kenneth Larson

William Bing

Andrew Ulyate

TROMBONE

William Booth,

Principal

Andrew Malloy

Alan Johnson

TUBA

John Johnson

PERCUSSION

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Principal

Kevin Wilmering

Theresa Dimond

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WOLFGANG AMADEUS MOZART: REQUIEM

GABRIEL FAURÉ: REQUIEM

Saturday, April 23, 1988 at 8:00 p.m.

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Mozart's *Requiem* was written as the composer faced the inevitability of his own death, making this masterpiece all the more evocative. In the Faure *Requiem*, the theme is given a peaceful, almost happy, tone in what the composer once called "a lullaby of death."

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President
Los Angeles Master Chorale Associates

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