

Los Angeles Master Chorale

and Sinfonia of Los Angeles John Currie • Music Director

Roger Wagner, Founder and Music Director Laureate



Twenty-Fifth
Anniversary Season

SATURDAY, APRIL 22, 1989 at 8:00 PM

DOROTHY CHANDLER PAVILION

A Scottish Celebration

JOHN CURRIE *conducting*

JEAN REDPATH, *Folksinger*

STUART CANIN, *Concertmaster*

This concert is sponsored, in part, by a generous gift from Mr. and Mrs. Robert F. Maguire III.

We are deeply grateful to British Air for the transport to the United States of the Royal Pipers, Fiddlers, and Dancers.

The audience is cordially invited to the Grand Hall at the close of the performance for a special liqueur and dessert reception by *Drambuie*.

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia. 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 Los Angeles Master Chorale Associates, a volunteer organization, provides substantial support to the Master Chorale's 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 California Arts Council, and the National Endowment for the Arts.

Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; use performers' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / Use of tape recorders and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / Programs and artists subject to change. / Patrons cannot be paged during a performance. Individuals expecting emergency calls must leave their seat numbers with the House Manager.

Exclusive Mgmt, for Ms. Redpath: STEORRA ENTERPRISES, 243 West End Ave., Suite 907, New York, N.Y. 10023 (213) 799-5783.



THE GUERLAIN BOUTIQUE
AT
BULLOCKS WILSHIRE

•
LOS ANGELES
AND
PALM DESERT
•
CALIFORNIA

EXCLUSIVE
FRAGRANCE

•
SKIN CARE

•
MAQUILLAGE


GUERLAIN
PARIS

PROGRAM

Loch Lomond
The Piper o' Dundee
Willie's Fair

Robert Burns
(1759-1796)

Special Guest

Comin' Thro' The Rye

Burns

Annie Laurie

Lady John Scott
(1810-1900)

Bonnie Dundee

Sir Walter Scott
(1771-1832)

JEAN REDPATH

Two Songs of Old Age

Burns

John Anderson
The Winter of Life

Special Guest

Corn Rigs
My Luve's in Germanie
The De'il's Awa

Burns

INTERMISSION

The Bonnie Earl o' Moray

Special Guest

I'll Aye Ca' in By Yon Toun
O, Whistle An' I'll Come Tae Ye My Lad
The Skye Boat Song

Burns

JEAN REDPATH

Will Ye No' Come Back Again
Auld Lang Syne

Burns

All the traditional material has been arranged by John Currie.

The Los Angeles Master Chorale is a member of CHORUS AMERICA.



A nineteenth-century painting by W.B. Johnstone, representing Edinburgh's literary society in 1786, shows Robert Burns in the doorway and 15-year-old Walter Scott sitting to the right.

PROGRAM NOTES BY JOHN CURRIE

Scotland's heritage in song is one of the richest in Europe and the world. It is a heritage which stretches from the Middle Ages to the present, and which embraces the great Celtic tradition of the mountains and islands as well as the wonderfully varied songs of the Lowlands and Southern Uplands ('The Borders'). Any great folk-song tradition reflects the romance, the politics, and the exuberance of a nation; the lyrics encompass public as well as personal emotions; the songs are national but also international. Scotland's tradition is no exception, and in this concert we bring to you love-songs, songs of political pride, and songs of sheer mischief and hilarity.

But what gives Scots songs their distinct flavor and peculiar emotional power? A sense of space. The songs are 'open,' often evoking the great spaces of sea and hill, and the loneliness which is a mark of the Scot and the landscape he so often deserts to live elsewhere. At other times the spaciousness is evoked in a hilarious open-air dance like "*The De'il's awa wi' th' exciseman*" or a subtle love-dance like "*Corn Rigs*."

Perhaps it is the sense of space in the songs which always makes it a special pleasure to present them in arrangements for chorus and symphony orchestra. Normally the Los Angeles Master Chorale and the Sinfonia of Los Angeles present great classical, romantic and modern works of the concert-hall repertoire, but here they devote their talents to an evening of folk-songs in settings which are designed to underline the spaciousness and strength

of the melodies.

Many of the songs need no introduction: "Loch Lomond" and "Auld Lang Syne" are known and loved world-wide — although it should be mentioned that the latter is presented here in its correct version as a fine nostalgic song about friendship and friends separated by the oceans. It should be noted, too, how many of the songs have lyrics by Robert Burns. Those who love folk-songs owe him a great debt as a collector of songs and old melodies, and a poet of genius who could revive and renovate a fine old lyric without destroying its earthiness and simplicity. In most of the melodies, I have used the versions found in *The Scots Musical Museum*, (edited by Burns) an eighteenth-century Edinburgh publication.

Less well-known beyond Scotland, perhaps, are the dance-songs: fiddle tunes or pipe tunes which combine song and dance. "The De'il's Awa" is the most glorious, "the Piper O' Dundee" a close second. Satan, usually a grotesque comic figure in the Scottish tradition, comes dancing through the town and like a Pied Piper (or rather, a Pied Fiddler) dances away with the hated exciseman, the man who makes whiskey expensive. "Corn Rigs," a man's song, describes, as a dance, the courting of the not unwilling Annie, until by the end of the song the title has a thousand meanings.

There are also love-songs, in many cases touched by war or political strife. Although it is nowhere stated by Burns in "I'll aye ca' in by yon toun" that the lover is a soldier, there are strong resemblances to the soldier's song in "The Jolly Beggars." Whatever his profession, the careless jauntiness

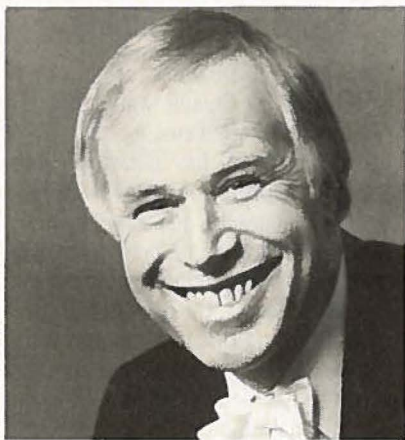
of the song seems to spring from the fact that he only calls on his girl from time to time, as duty allows. Similarly comic is the provocative woman's song "O Whistle" describing (somewhat over eagerly?) how she can be called out of her father's house, if love is promised. In more serious vein the finest of traditional Scottish love songs are represented by "Willie's fair," a tragic little ballad from the Vale of Yarrow in the high hills of The Borders, and "My love's in Germanie," a wonderful, intensely sad, melody which wanders over the whole range of the voice.

"The Bonnie Earl o' Moray" and "Will ye no' come back again" are songs arising out of particular civil strifes. The latter is a Jacobite song expressing fanatical devotion to Bonnie Prince Charlie, but it has become widely associated with more general nostalgia at the parting of friends. In "The Bonnie Earl o' Moray," I have not used the original melody, but the dark Victorian melody which has become more widely known. Moray was a popular romantic hero. The handsomest man of his time, his ill-fated love for Scotland's Danish Queen led to his murder, and the tragedy gave rise to this powerful lament.

Indeed the folk-talents of the nineteenth-century have not been neglected in this traditional program. Lady John Scott, writing in a folk-tradition, produced songs which were clearly touched by European and English Romanticism, and here we include the very fine "Annie Laurie." It seemed fitting in this program, too, to include "The Skye Boat Song" — a "folk-song" by a known composer and orchestrated here to underline the romance and nostalgia connected with Bonnie Prince Charlie, and the awful Scottish defect at Culloden.

The two most exceptional songs are by Burns: "John Anderson" and "The Winter of Life." Love in old age is rare in folk-songs, where the old are normally treated comically, but "John Anderson" is an old woman's love-song in which death is seen as love's welcome and dignified culmination. In "The Winter of Life" there is no love, but only a lament for the loss of youth. The lyric staggers between conventional English and pungent Scots (a favorite device of Burns), and is set to an extraordinary melody, originally from India, peacefully mixing two-pulse and three-pulse measures.

About the Artists



JOHN CURRIE, *Conductor*, was appointed Music Director of the world-renowned Los Angeles Master Chorale and Sinfonia in 1986. Currently celebrating its 25th Anniversary Season, the 141-member ensemble will present five concerts, as well as the popular *Messiah* Sing-Along, during the 1988-89 season at the Dorothy Chandler Pavilion.

Mr. Currie, who was born in Scotland and studied conducting at the Royal Scottish Academy of Music, is internationally recognized for his work with both choruses and orchestras. He has served as chorus master of both the Edinburgh Festival Chorus and the Scottish National Orchestra Chorus. In 1968, he founded The John Currie Singers and Orchestra. Thirteen years later, in 1981, he founded The Scottish Chorus, which has performed throughout the world. He has also served as chorus master for such orchestras as the Israel Philharmonic and the Chicago Symphony, collaborating with Carlo Maria Giulini, Zubin Mehta, Claudio Abbado, Riccardo Muti and Sir Georg Solti.

Mr. Currie has appeared as guest conductor with the Saint Paul Chamber Orchestra, the Israel Sinfonietta, The National Orchestra of Belgium and the Scottish National Orchestra. He has also conducted numerous operas, including productions of *Dido and Aeneas*, *Savitri* and *Orfeo* — all with Dame Janet Baker singing the title roles. Mr. Currie appears regularly at Scotland's acclaimed Perth Festival, having conducted and staged Mozart's *Così Fan Tutte* and *Marriage of*

Figaro during the past two seasons. Future engagements include stage directing and conducting Mozart's *Don Giovanni* and *Magic Flute*, and Britten's *Curlew River*.



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 Colorado. In addition, he has participated in the Spoleto Festival in Spoleto, Italy, and Charleston, S.C., and the Santa 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.

The **LOS ANGELES MASTER CHORALE AND SINFONIA** has played a unique role in the cultural life of Los Angeles for a quarter of a century. A resident company of the Music Center, it is the only professional chorus in the United States which has both its own series and serves as the resident chorus for other performing arts organizations, including the Los Angeles Philharmonic and the Music Center Opera.

By the end of the 1988-89 season, the Chorale's 25th Anniversary Season, it will have given its 500th performance with the Los Angeles Philharmonic and over 200 in its own series. In this season alone, the ensemble will sing in 49 performances with the Music Center Opera.

Conductor Roger Wagner founded the Master Chorale in 1964 with the support of the Los Angeles Chamber of Commerce and local businessmen Z. Wayne Griffin and Louis Dee Statham. In January, 1965, the Master Chorale singing Bach's *B Minor Mass*, first filled the Dorothy Chandler Pavilion. Since then, the 141-member ensemble has performed throughout the United States, in Europe and in the Soviet Union.

In 1986, conductor John Currie of Edinburgh, Scotland, became the Chorale's second Music Director. In addition to his



The Los Angeles Master Chorale and Sinfonia

conducting responsibilities, Mr. Currie is actively involved in the Chorale's community outreach program giving lectures on the Chorale throughout Southern California.



Since her 1987 Master Chorale debut performance, JEAN REDPATH has added even more honours to an already illustrious career. In addition to eighty U.S. concerts at some of the most prestigious venues in the country (among them Lincoln Center's *Mostly Mozart Festival*), Jean was awarded an honorary Doctorate from Stirling University, released two new albums,

A Fine Song for Singing and Volume Six (of a projected twenty) of the Songs of Robert Burns, was appointed a Member of the British Empire by Queen Elizabeth II, and was commissioned a Kentucky Colonel by Martha Lyne Collins, Governor of the State of Kentucky.

Acknowledged on both sides of the Atlantic as the foremost interpreter and champion of traditional Scottish music, Ms. Redpath is a recognized U.S. television and radio personality as the result of her many appearances on the popular show, *A Prairie Home Companion*. Born and raised in Scotland, Jean attended the University of Edinburgh where she studied Medieval History and English, and where she was president of the Folk Song Society. In 1961, a spontaneous song at a Greenwich Village hootenanny was the catalyst for a career as a vocalist, scholar, and teacher at Wesleyan University (U.S.A) and Stirling University (Scotland). Ms. Redpath has toured the British Isles for the Scottish Arts Council, appears regularly at the world famous Edinburgh Festival, tours the U.S. annually, and in 1977, was one of only four artists commanded to appear before the Royal Family at Edinburgh Castle during the Queen's Jubilee.

From the President

The Board of Directors of the Los Angeles Master Chorale would like to commend Robert Jones for the outstanding job he has performed as Executive Director over the last nine years. Mr. Jones has dedicated himself to the Chorale and put forth an extraordinary effort in supporting, organizing and overseeing the operation of the Chorale during this time. At the end of June, Mr. Jones will leave his position. The Association gratefully extends its appreciation and wishes him well in all his future endeavors.

Abbott L. Brown
President,
the Los Angeles Master Chorale

1988-89 VOLUNTEERS

The Los Angeles Master Chorale Association wishes to thank the following individuals who have so generously donated many hours of time in support of the Chorale during this season:

- Monika Alexenko
- Marilyn Blaney
- Joseph Cavestany
- William Curl
- Jane Curl
- Mimi Giles
- Stuart Giles
- Christian Gorfer
- Martina Gorfer
- Joan Green
- Hortense W. Hibbert
- Evangeline Hill
- John Hole
- Elias Kalivas
- William Kassube
- Robert Kennedy
- Betty Konstantin
- Marie Laseen
- Jean Laubenfelds
- Theresa Marcello
- Theresa McGowan
- Tanya McKnight
- Carl Nachtrieb
- Jackie Palmer
- Ellen Porras
- Phyllis Reed
- Lorenzo Reich
- Maria E. Ruelas
- Noah Staitman
- Richard Sterling
- John Tarpley
- Bob Underwood
- Janet Voss
- Bobbe Fidler Zimmer

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO

Samela Aird Beasom
Joan Beaumier
Meril Benjamin
Nicol Brunel
Pamela Chapin
Martha Cowan
Mary Daval
Diane Demetras
Denise Dumeyer
Mary Dunn
Pamela Erven
Janice Frey
Carol Gentry
Catherine Grimshaw
Pamela Hall
Barbara Hancock
Rose Harris
Marie Hodgson
Cecily Jaynes
Cathy Larsen
Linda Lind
Eileen Milnes
Susan Montgomery
Phoebe O'Brien
Judy Olesen
Frances Pampeyan
Marti Pia
Laura Ravine
Linda Sauer
Bonnie Smith
Christine Sorenson
Carol Stephenson
Sarah Stokes
Ricky Stouch
Kathryn Stukas
Gina Surratt
Inyong Um
Duanna Verstraeten
Nancy Von Oeyen

ALTO

Natalie Beck
Helen Birch
Sarah Bloxham
Aleta Braxton
Kay Carrillo
Asha Cheriyan
Sue Christman
Kathleen Corcoran
Marilyn Eginton
Sally Etcheto
Amy Fogerson
Michelle Fournier
Eileen Holt
Joan Keesey
Sara Minton
Erin Murphy
Nancy Obrien
Halo Priest
Paula Rasmussen
Carol Reich
Cheryl Anne Roach
Claudia S. Sobol
Mary Stark
Kathy Stewart
Jennifer Williams
Laurie Williams
Barbara Wilson
Diana Zaslove

TENOR

James Beaumier
Chris Bowman
Augustino Castagnola
Douglas Conkin
Roy Dunbar
Jim Ellfeldt
Donelly Fenn
Paul Gibson
Jody Golightly
Frank Gutierrez

Randy Hart
Elias Kalivas
Charles Lane
David Larson
Earl Mounger
Bill Nazarro
R. Paul Neumann
Keith Paulson
Jay Pearce
Marshall Ramirez
Patrick Ridolfi
George Scott
George Sterne
Gary Walker
Nathan Wine
Jay Yepp

BASS

Mark Beasom
Lenard Berglund
Andy Black
In Whan Choi
Fred Colman
Kevin Dalbey
Ed Fayyad
Steven Fraider
Stephen Grimm
Paul Hinshaw
Kerry Katz
Kenneth Knight
Edward Levy
Joseph Marino
Robert McCormac
Lee Oliver
Jim Raycroft
John Reinebach
William Roberts
David Schnell
Burman Timberlake
Eli Villanueva
Richard Williams

SINFONIA PERSONNEL

VIOLINS

Stuart Canin, *Concertmaster*
René Mandel,
Assistant Concertmaster
Polly Sweeney, *Principal*
Rebecca Barr
Jean Bradford
Robert Brosseau
Russ Cantor
Lily Chen
Ronald Folsom
Karen Jones
Constance Meyer
Guillermo Romero
Anatoly Rosinsky
Rebecca Rutkowski
John Santullis
Josef Schoenbrun
Reed Smith
Harold Wolf

VIOLAS

Kenneth Burwood-Hoy,
Principal
Wesley Cease
Renita Koven
Jane Levy
Daniel Neufeld
Ray Tischer

CELLOS

John Walz, *Principal*
Walter D'Almeida
Virginia Burward-Hoy
Sebastien Toettcher

BASSES

David Young, *Principal*
Suzanne Ailman
Meyer Rubin

FLUTES

David Shostac, *Principal*
Geraldine Rotella

OBOES

Joel Timm, *Principal*
Salvator Spano

CLARINETS

Dominick Fera, *Principal*
Virginia Loe

BASSOONS

Michael O'Donovan,
Principal
Rose Corrigan

FRENCH HORNS

Brian O'Connor, *Principal*
William Alsup
Richard Klein

TRUMPETS

Malcolm McNab, *Principal*
Kenneth Larsen
William Bing

TROMBONES

Alvin Veeh, *Principal*
Andrew Malloy
Terry Cravens

TUBA

Norman Pearson

TIMPANI

Kenneth Watson

PERCUSSION

Dale Anderson

LIBRARIAN

Katherine Dolan

PERSONNEL MANAGER

Stuart Canin

The Los Angeles Master Chorale

It would be impossible to count the millions of notes sung by the Los Angeles Master Chorale during its 25-year history. It is equally difficult to summarize the accomplishments of this unique musical organization over the past two-and-a-half decades. From its grand opening at the Dorothy Chandler Pavilion in January 1965 to this climactic anniversary celebration tonight, the Los Angeles Master Chorale and Sinfonia has always made beautiful music, delighting audiences the world over.

This photo essay is a tribute to the thousands of singers, musicians and behind-the-scenes people whose combined talents have made this organization a source of pride for the Music Center and the people of Los Angeles for a quarter of a century.



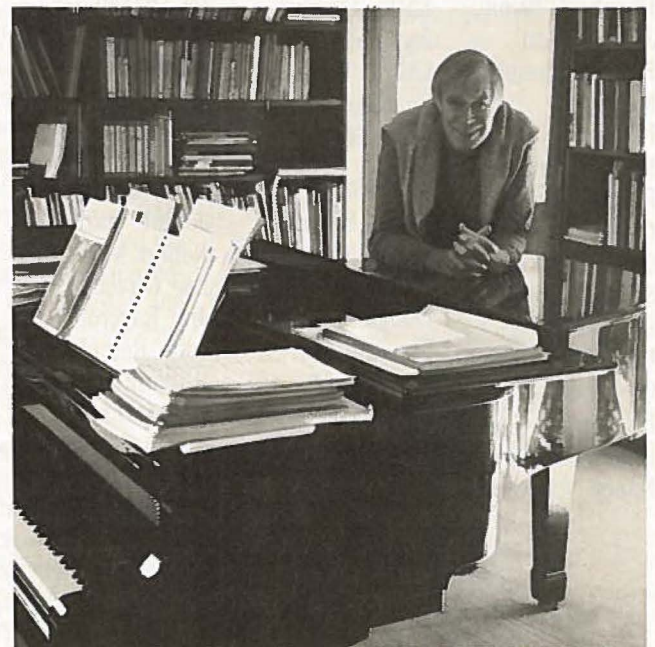
(l-r) Businessmen Z. Wayne Griffin; Clifford E. Hathaway, president of the Junior Chamber of Commerce; and Louis Dee Statham founded the Los Angeles Master Chorale in 1964 with Music Director Roger Wagner.



The many faces of the Chorale, above and left.



Roger Wagner, who founded the Chorale in 1964, continued as Music Director until 1986.



John Currie, at home in his studio surrounded by the tools of his trade, was appointed the Chorale's second Music Director in 1986.

25 Years of Music and Memories



Music Director Roger Wagner was granted an audience with Pope Paul VI at the Vatican in 1966.



In 1974, some 14 years before Glasnost, the Chorale toured the Soviet Union.



At the end of its 1988-89 season, the Chorale will have given its 500th performance with the Los Angeles Philharmonic.



An evening at the Bowl.



Above: A capacity audience filled the Dorothy Chandler Pavilion for the opening night concert of the Chorale's 25th Anniversary Season last October. Inset: The Chorale has made six recordings, including Prokofiev's Alexander Nevsky with the Los Angeles Philharmonic in 1987.

SERGEI PROKOFIEV (1891-1953) CD-80143

Alexander Nevsky Cantata
Lieutenant Kije Suite

ANDRÉ PREVIN
LOS ANGELES PHILHARMONIC ORCHESTRA

Alexander Nevsky Cantata, Op. 78
for mezzo-soprano, mixed chorus
& orchestra

CHRISTINE CAIRNS, Mezzo-soprano
LOS ANGELES MASTER CHORALE
JOHN CURRIE, Director

1. I. Russia Beneath the Yoke of the Mongols [3:42]
2. II. Song about Alexander Nevsky [2:56]
3. III. The Crusaders in Pskov [6:52]
4. IV. "Arise, People of Russia" [2:29]
5. V. The Battle on the Ice [14:00]
6. VI. The Field of the Dead [6:16]
7. VII. Alexander's Entry into Pskov [4:20]

Lieutenant Kije Suite, Op. 60

8. I. Kije's Birth [4:34]
9. II. Song [4:17]
10. III. Kije's Wedding [2:57]
11. IV. Troika Song [2:55]
12. V. Kije's Burial [5:52]

Total Playing Time [81:14]



COMPACT DISC DIGITAL AUDIO
© 1987 TELARC. All Rights Reserved
TELARC INTERNATIONAL CORPORATION
1500 Commerce Park Plaza, Columbia, SC 29210 U.S.A.
PRINTED IN U.S.A.

Los Angeles Master Chorale

LOS ANGELES MASTER CHORALE ASSOCIATION BOARD OF DIRECTORS 1988-89

EXECUTIVE COMMITTEE

Marshall A. Rutter, Esq., *Chairman of the Board*
Clifford A. Miller, *Chairman of the Executive Committee*
Abbott L. Brown, *President*
John A. Adams, *Vice President, Sales and Marketing*
Charmay B. Allred, *Vice President, Special Projects*
J. Lyle Cunningham Jr., *Vice President, Administration*
Stephen F. Harbison, Esq., *Vice President, Grants*
Elizabeth Levitt Hirsch, *Vice President, Benefit*
Everett F. Meiners, Esq., *Vice President, Legal Affairs/Secretary*
Mrs. Harrison A. Price, *Vice President/
Liaison-Advisory Committee*
William M. Ruddy, *Treasurer*
Mrs. David Schultz, *Vice President, Board Relations*
Roger Smith, *Vice President, Programs*
Nicholas S. Winslow, *Vice President,
Long Range Planning*

DIRECTORS

Theodore G. Congdon
George W. Fenimore
Martin J. Frank
Deborah Herman
Morton B. Jackson, Esq.
Louis W. Kang, M.D.
Mrs. Robert Kass
Mrs. Albin C. Koch
William A. Mann
Edward J. McAniff
Raymond Neevel
Donald J. Nores
John R. Queen, Jr.
Mrs. Charles I. Schneider
Mrs. David Selby
Laurence A. Thompson
Mrs. Larry B. Thrall
Mrs. Gary L. Wilson
Morton M. Winston

HONORARY DIRECTORS

Mrs. George B. Allison
Dorothy Kirsten French
Mrs. Geraldine Smith Healy
Warner W. Henry
Mrs. Herbert Hilmer
Charles Luckman
Mrs. Frank Roger Seaver
Mrs. Meredith Willson

EX-OFFICIO MEMBERS

John Currie, *Music Director*
Robert Willoughby Jones, *Executive Director*
Ilona M. Cunningham, *President, Master Chorale Associates*
Erik Laykin, *President, Junior Society*

ADMINISTRATION

Robert Willoughby Jones, *Executive Director*
Maurice Staples, *Assistant to the Executive Director*
Rae Macdonald, *Production Coordinator*
Phyllis Reed, *Group Sales*
Libby Huebner, *Public Relations*
Maryanne Ivanoff, *Rehearsal Pianist*

Dear Friends of the Master Chorale

Welcome to the 25th Season of the Los Angeles Master Chorale. You are embarking upon a musical experience that will thrill and excite you as you hear the finest choral music in America.

As members of the Los Angeles Master Chorale Associates we serve as enthusiastic fans enjoying a history of involvement with the Chorale back to its very beginnings. We invite you to join with us in the continuation of the fine traditions that follow the music world. Our activities with the Chorale are both social and serious, assisting with the Music Center Unified Fund Campaign, participating in the annual Benefit and hosting social gatherings during the year allowing our membership to meet Chorale and Orchestra members.

We encourage you to become part of our music family. Membership is \$35.00 per person each year. Please call the Master Chorale office for more information. Thank you and enjoy your evening.

Sincerely,

Lonnie Cunningham
President
Los Angeles Master Chorale Associates

Membership Form

Dues are only \$35.00 per year for an exciting year of music and friendship. Please make your check payable to: Los Angeles Master Chorale Associates.

(Please print)

NAME: _____ (Dr., Mr., Ms., Miss)

ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____

TELEPHONE: (Day) () _____

(Evening) () _____

Please return this completed membership form with your check to:

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

Thank you! We are delighted you are joining us.

LOS ANGELES MASTER CHORALE ASSOCIATES 1988/89 Board Members

Ilona M. Cunningham, *President*
Patti Rivinus, *First Vice-President/Membership*
Jan Powers, *Second Vice-President/Unified Fund*
William A. Mann, *Third Vice-President/Ticket Sales*
Gloria Moore, Bonnie Grinstead, *Fourth Vice-Presidents/Hospitality*
Rebecca Conaty, *Volunteer Coordinator*
Beverly Thrall, *Corresponding Secretary*
Phillis Rothrock, *Recording Secretary*
Gloria Moore, *Treasurer*
Carole Davis, *Parliamentarian*
Bernice Wilson, *Historian*
Charmay Allred, Kay Chandler, Bonnie Grinstead, *Outreach Committees*
Tania McKnight, *Curtain Raiser Previews*
Anne Price, Phillis Rothrock, Ruth Opolian, Ilona Cunningham, Patti Rivinus,
Area Committees
Barbara Schneider, *L.A. Master Chorale Liaison*
Anna Currie, *Member at Large*
Joseph Sonders, *Member at Large*