

# LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES

JOHN CURRIE • MUSIC DIRECTOR

27<sup>th</sup> SEASON  
1990-91

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

SUNDAY, NOVEMBER 18, 1990  
CURTAIN RAISER PREVIEW at 6:00 P.M.  
with ALASDAIR FRASER, Scottish Fiddler, and  
PHIL CUNNINGHAM, Accordion

DOROTHY CHANDLER PAVILION

## Scottish Spectacular

JOHN CURRIE, *conductor*

JEAN REDPATH, *Folksinger*

STUART CANIN, *Concertmaster*

Transportation for the Scottish traditional artists has been generously provided by  
Virgin Atlantic Airways.

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 Scottish traditional artists' stay in Los Angeles is generously supported by Reve Whitson.

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 Music Center of Los Angeles County. 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 (212) 799-5783.

Program

Scots wha hae  
Loch Lomond

Robert Burns  
(1759-1796)

PHIL CUNNINGHAM Accordion

Oh, Willie's fair  
The Piper o' Dundee

THE HIGHLAND DANCERS and PIPERS (Gordon Campbell, Pipe Major)

Comin' thro' the Rye  
Annie Laurie

Burns  
Lady John Scott  
(1810-1900)

JEAN REDPATH

May love's in Germanie  
Corn Rigs  
The Sun rises bright in France

ALASDAIR FRASER Violin

The De'il's awa wi' th'exciseman  
A Man's a Man for a' That

Burns  
Burns

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INTERMISSION

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The Bonnie Earl o' Moray

THE DRUM CORPS

I'll aye ca' in by yon, toun  
The Skye Boat Song

Burns

THE HIGHLAND DANCERS AND PIPERS

O, whistle an' I'll come tae ye my lad

Burns

JEAN REDPATH

Afton Water

Burns

ALASDAIR FRASER and PHIL CUNNINGHAM

Will ye no' come back again?  
Auld Lang Syne

Burns

All choral and orchestral arrangements are by John Currie.





Highland dancers from last year's "Scottish Spectacular."

CONDUCTOR'S 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 folksong tradition reflects the romance, the politics, and the exuberance of a nation; the lyrics encompass public as well as personal emotions; the 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 folksongs in settings which are designed to underline the spaciousness and strength of the melodies.

Many songs need no introduction: *Loch Lomond* and *Auld Lang Syne* are known and loved word-wide — although it should be mentioned that the latter is presented here in its correct version as a fine nostal-

gic 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 folksongs 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 whisky 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' comeback again* are songs arising out of particular civil strives. 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.

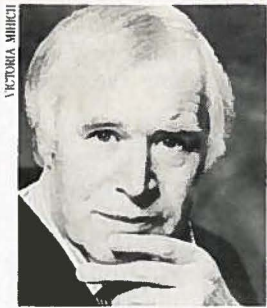
Indeed the folk-talents of the nineteenth-century have not been neglected in this traditional program. Lady John Scott, writing in a folk-tradition, produced songs which were clearly touched by European and English Romanticism, and here we include the very fine *Annie Laurie*. It seemed fitting in this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

I have included two of my arrangements for unaccompanied choir: *Afton Water* and *The Sun Rises Bright in France*. The former is one of Burns best known lyrics, while the latter is a fine example of the many songs depicting the sadness of the Scottish soldier abroad. Unlike any of the other songs in the program is *A Man's a Man for a' That*. This is Robert Burns' great song on the equality of all human beings. In an age before the full development of democracy, an age when title, rank, and hereditary possessions determined human values and social status, Burns is voicing a dangerous sentiment, that rank and honors are vain and empty: it is the human being who matters.

*Scots wha hae*, which opens our concert tonight, is really the Scottish national anthem. It is Robert Burns' poetic version of Bruce's speech to his troops before the battle of Bannockburn (1314). It is proud, arrogant, chauvinistic, bombastic — just like the *Marseillaise* or *God Save the Queen* (if you read ALL the verses). In addition, it is the world's finest bit of Anglophobia. All good clean stuff. But what a song!



About the Artists

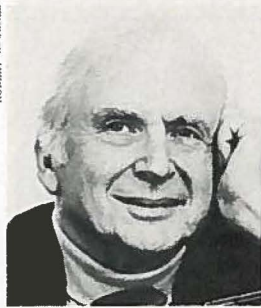


**JOHN CURRIE**, *conductor*, was born in Scotland and first studied conducting at the Royal Academy of Music where he gained many awards. Since then his work with choruses and orchestras has become internationally recognized.

He has appeared as guest conductor with the Saint Paul Chamber Orchestra, the Scarlatti Orchestra of Naples, the Jerusalem Symphony, the Israel Sinfonietta, the National Orchestra of Belgium, and the Scottish National Orchestra. Very recent foreign appearances have included a public concert and broadcast as guest conductor of the B.B.C. Scottish Symphony Orchestra.

Previously he had won a high reputation as a chorusmaster, working with Giulini, Mehta, Abbado, Muti, Barenboim, and Solti, with orchestras ranging from the Israel Philharmonic to the Chicago Symphony. He has been Chorusmaster of the Edinburgh Festival Chorus and the Scottish National Orchestra Chorus, as well as Chorus Director and Musical Associate at Scottish Opera. In 1968 he founded the John Currie Singers and Orchestra, with whom he conducted many world premieres. Then, in 1981 he founded the Scottish Chorus which appeared in Belgium, Israel, and Italy, including La Scala.

In opera he has conducted *Dido And Aeneas*, *Savitri*, *Orfeo* (all with Dame Janet Baker in the title roles) and many Mozart operas, including *Idomeneo*. Recently, in the unique early theatre in Perth, Scotland, Mr. Currie completed the cycle of the three Mozart 'Da Ponte' operas. These new productions, staged and conducted by Mr. Currie, have received critical acclaim, and Mr. Currie has been invited to continue them annually, commencing with *The Magic Flute* in 1991.



**STUART CANIN**, *concertmaster*, was 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 has been honored by his native city, New York, with its highest cultural award, the Handel Medal, in recognition of his musical achievements.

As concert master 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.

For many years, Canin was a chamber music artist with the Aspen Music Festival in Colorado. In addition, he has participated in the Spoleto Festivals 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 Berlin 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.

Mr. Canin recently returned from the People's Republic of China where, as a guest of the Chinese government, he gave

Master Classes to young Chinese violin students at the Shanghai Conservatory of Music. While in Shanghai, Mr. Canin performed as soloist with the Shanghai Symphony Orchestra.



**JEAN REDPATH**, *folksinger*, is recognized as the foremost interpreter and champion of traditional Scottish music. Making her home near Edinburgh, Ms. Redpath is known today as one of the few exponents of Scottish music, and the recognized world authority. Born April 28, 1937, Jean attended Edinburgh University to major in medieval studies, but also availed herself of the School of Scottish studies, which helped to establish her life's work.

Ms. Redpath first arrived in the United States in March of 1961. A 'hootenanny' in San Francisco marked her debut as a folk singer. Her first solo recital at the New School for Social Research in New York met with rave reviews, and in 1962 she released her first two albums. Her discography today includes over 30 recordings.

In 1977, Ms. Redpath was one of only four performers commanded to appear by Queen Elizabeth II at the Royal Family banquet at Edinburgh Castle during the Queen's Jubilee Year. She has received many honors, including an honorary doctorate from the University of Stirling. She was also awarded an MBE (Member of the British Empire) by Queen Elizabeth II in the Queen's Birthday Honors List. She was also made a 'Kentucky Colonel' by the Governor of Kentucky.

Ms. Redpath recently released Vol. 7 of the Songs of Robert Burns, as well as 'Leavin' the Land,' an album which features country western tunes as well as traditional Scottish repertoire. This summer she was honored with an honorary doctorate from St. Andrews University, and she participated in the fourth annual



farewell performance of Garrison Keillor's 'A Prairie Home Companion' in Iowa City, Iowa. Tonight, Ms. Redpath is making her third appearance with the Chorale and maestro Currie. Previous appearances were in 1987 and in April of 1989 at the Dorothy Chandler Pavilion.



ALASDAIR FRASER, *Scottish Fiddler*, is a native of Clackmannan, Scotland. He has twice won the Scottish National Fiddle Championship and is considered one of the top fiddlers on both sides of the Atlantic. As a solo performer, Mr. Fraser has played traditional Scottish music in Europe, the United States, Canada and the Soviet Union, and has been featured on more than 50 BBC television and radio programs. Media appearances in the U.S. include 'A Prairie Home Companion' and interviews on radio shows from Los Angeles to New York.

Mr. Fraser is renowned for his spirited style, vast repertoire and a powerful flair for inspiring people to dance. His concerts feature an unusual selection of Gaelic song melodies, dance tunes, Highland pipe marches, and his own compositions. With warmth and humor Mr. Fraser gives listeners a taste of the history and lore surrounding the various musical traditions of Scotland. Whether playing haunting airs from the Isles, rousing reels, or classically-styled pieces by Scotland's noted fiddler-composers, he is a captivating and exciting performer.

Mr. Fraser is in demand as a teacher as well as a concert artist, and he leads seminars on Scottish fiddling throughout Scotland and the U.S. He is the founder and director of two highly successful summer programs: the Valley of the Moon Scottish Fiddling School, in the California redwoods, which draws nearly 200 participants annually, and a week-long fiddle course on the Isle of Skye. His knowledge of Scotland's musical heritage, along with



*Bagpipers from the April 1989 "Scottish Spectacular" performance.*

his expert demonstrations of fiddling styles, have made him a popular speaker for Scottish cultural organizations, schools, universities and music societies. Mr. Fraser appeared in the Chorale's Scottish concert in 1989. A reviewer wrote '... a sizzling slice of Scots fiddle at its present-day best.' A group of seventeen Scottish traditional artists has been flown from Britain through the generosity of Virgin Atlantic Airways. PHIL CUNNINGHAM is a leader in the world of modern folk and traditional music on the accordion. Piper Major GORDON CAMPBELL leads the five pipers from the newly formed LINKS O' FORTH band: ALLAN MACDONALD, STEVEN McDONAGH, ANGUS MACINNES, FINLAY MACLEOD, and SCOTT MURRAY. Appearing with us for the second time is the remarkable drum corps: ELIZABETH CAMERON, CRAIG DUNCAN, BRENDON HADDEN, DAVID KELLAS, and DAVID MACADAMS. We again welcome the world champion young highland dancers, brothers GARETH and DERYCK MITCHELSON, JOHN KERR and GARY MILLS. We specially welcome to our series for the first time CAROLINE GREEN, the outstanding young exponent of Scottish Traditional Tap Dancing, and ancient art not widely known and seldom seen outside of traditional competitive events.

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 Orchestra and the Los Angeles Music Center Opera.

At the close of the Chorale's 1988-89 season, it gave its 500th performance with the Los Angeles Philharmonic and over 200 in its own series. During the past two seasons with the Music Center Opera Company, the ensemble has performed in *Tosca*, *The Marriage of Figaro*, *Falstaff*, *Don Carlo*, *Fidelio*, and *Idomeneo*.

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 135-member ensemble has performed throughout the United States, in Europe and in the Soviet Union.

In 1986, after a world-wide search, John Currie of Edinburgh, Scotland became the Chorale's second Music Director. Mr. Currie is currently in his fifth season with the Chorale, and since his arrival in 1986, has conducted the Chorale and Sinfonia in acclaimed performances of many major works, and has collaborated with distinguished conductors for the Chorale's appearances with the Los Angeles Philharmonic Orchestra at the Dorothy Chandler Pavilion and at the Hollywood Bowl.



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 Judith Olesen  
 Phoebe O'Brien  
 Frances Pampeyan  
 Marti Pia  
 Holly Shaw Price  
 Cecilia Ramirez  
 Laura Ravine  
 Linda Sauer  
 Bonnie Smith  
 Christine Sorenson  
 Gina Surratt  
 Inyong Um  
 Duanna Verstraeten  
 Nancy von Oeyen  
 Rona Whipkey

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 Helen Birch

Sarah Bloxham  
 Leanna Brand  
 Aleta Braxton  
 Asha Cheriyan  
 Sue Christman  
 Kathleen Corcoran  
 Cheryl Desberg  
 Marilyn Eginton  
 Joni Ellis  
 Sally Etcheto  
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 Jim Ellfeldt  
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 Paul Gibson  
 Joseph Golightly  
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 Charles Lane  
 David Larson  
 Earl Mounger

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 Marvin Neumann  
 Keith Paulson  
 Jay Pearce  
 Kirk Prather  
 Marshall Ramirez  
 Patrick Ridolfi  
 Thomas Shelton  
 David Spiro  
 George Sterne  
 Gary Walker  
 Jay Yepp  
 Benedict Yim

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 Lenard Berglund  
 Andrew Black  
 Howard Cohen  
 Kevin Dalbey  
 Jeffrey Dunn  
 Ed Fayyad  
 Steven Fraider  
 Michael Freed  
 Bruce Goldes  
 John Golitzin  
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SINFONIA OF LOS ANGELES

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# CHRISTMAS WITH *the*



## LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES    JOHN CURRIE • MUSIC DIRECTOR



### JOHN CURRIE'S CHRISTMAS FESTIVAL

Saturday, December 8 - 2:30PM  
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*Special guest:*  
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*The entire family will enjoy this festive event. Your favorite carols and sounds of the season. Special guest artist. The Pacific Handbell Ensemble returns to further brighten this joyous, all-family celebration.*



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*Kevin Bell, bass*

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**Dear Master Chorale Supporters**

On behalf of the Los Angeles Master Chorale Associates, I want to extend a sincere welcome to you and hope that you enjoy the concert as much as we enjoy helping bring it to you.

The Associates is an organization dedicated to furthering the enjoyment of hearing great choral music. We feel that the more a person knows about the Chorale, the music, the singers, the orchestra and the conductor, the more one will enjoy the concerts. To this end, the Associates sponsors, for its members, pre-concert dinners and special parties where the Associates' members and the performers can gather in a social setting.

In addition to the social aspects, the Associates offer support to the Chorale by helping in the office, at concerts and rehearsals, and with various special projects. One very special project that we are exceptionally proud of is the LAMC High School Choir Festival where young singers get the opportunity to sing under the direction of Maestro John Currie.

Please join us at the post-concert reception and look for our table in the Grand Hall on the second floor. If you miss us there, give us a call at (213) 972-7282. We would love to have you join our group. Enjoy the concert and thank you for attending.

Sincerely yours,

William A. Mann, *President*  
 Los Angeles Master Chorale Associates

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