

# 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

SATURDAY, FEBRUARY 2, 1991 at 8:00 P.M.

CURTAIN RAISER PREVIEW at 7:00 P.M.

with DR. MALCOLM COLE

DOROTHY CHANDLER PAVILION

## Haydn and Britten

JOHN CURRIE,	<i>conductor</i>
STUART CANIN,	<i>concertmaster</i>
SUSAN MONTGOMERY,	<i>Soprano</i>
DEBBIE CREE,	<i>Mezzo Soprano</i>
NEIL MACKIE,	<i>Tenor</i>
DAVID ARNOLD,	<i>Baritone</i>

Franz Joseph Haydn      TE DEUM  
(1732-1809)

Benjamin Britten      CANTATA MISERICORDIUM  
(1913-1976)

### INTERMISSION

Franz Joseph Haydn (1732-1809)	NELSON MASS
	Kyrie      Sanctus
	Gloria      Benedictus
	Credo      Agnus Dei

The audience is cordially invited to a post concert reception in the Grand Hall to meet John Currie, the Artists, and members of the Chorale and Sinfonia.

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.



# LOS ANGELES MASTER CHORALE

## CONDUCTOR'S NOTES by JOHN CURRIE

It has been a special pleasure over the last five years to introduce Master Chorale audiences to the late Masses of Haydn, works which are both the climax of Haydn's personal achievements and also the model of the late Viennese symphonic Mass. But in some ways the two mature sacred works we present tonight are mildly exceptional. True, both the *Te Deum* and the *Nelson Mass* are alive with the verve and optimism of later Haydn, but they also have a ceremonial quality which recalls some of the great Baroque masterpieces. The clues here are the occasion and the unusual (for Haydn) use of three trumpets. Although the *Te Deum* was written initially for the Empress Marie Therese, both this work and the Mass became strongly associated with the victories of Lord Nelson. (See the accompanying historical notes.) Each has a grandeur which is seldom encountered elsewhere in the master's works, and the Mass, uniquely, is in a minor key. Thus we have a remarkable fusion, in both

works, of Haydn's energy and joy — the violin parts require just as much virtuosity and velocity as in any late Haydn symphonic piece — and solemn, god-fearing Baroque splendour.

I urge you, as always, to follow the text and the translation. In this way you will not miss the incidental dramatic touches within the huge symphonic structure, like the wild fanfaring trumpets which announce the victorious Nelson at the words "Blessed is he that cometh in the Name of the Lord." In *Pauckenmesse* you heard the fearful trumpets of war add terror to the final prayer of the Mass, but here the trumpets are triumphant, celebrating God and the British navy.

Like two sides of a coin, two great and obsessive themes dominate the music of Benjamin Britten: innocent suffering and human compassion. Britten was a pacifist, and his response to the commission from the International Red Cross was typical: a Latin version of the parable of the Good Samaritan, dramatised, expanded, and stated in a beautifully clear musical form.

A solo quartet of strings is the refrain, providing the recurrent musical theme and also depicting the passage of time between each paragraph of the story; the chorus interprets, becomes involved in, and moralises on the action, in classical Greek fashion, while harp, piano and tympani add dramatic colorings to the small string orchestra. As always, Britten uses his resources with maximum theatrical effect.

The choral writing ranges from the striking repetitions of the word "beati" (blessed) at the opening and the pliant theme which immediately follows on the word "misericordes" to a fierce declamatory style in the central action of the story.

Both the soloists are fully characterised musically — they are real people, not simply types in a stylised parable. The Samaritan (tenor), for example, first reveals his compassion by his distress for the victim, recalling the "misericordium" theme of the opening. Later his concern bursts out in bustling domestic activity: charity must be practical.

The final choral sections point the parable's moral unmistakably in music which powerfully recalls the opening. But this time the "blessed" chords announce an urgent authoritative message — "Go thou and do likewise" — before the music fades in a sort of question mark.

## HISTORICAL NOTES BY RICHARD H. TRAME, S.J. PH.D.

Joseph Haydn reached the culmination of his symphonic output with the production of his second set of Salomon Symphonies in 1794-95, of which #102 and 104 mark the summit. The famed Trumpet Concerto in E flat and the Quartets of Opera 76 and 77 attest to his continuing interest in the composition of instrumental music. However, upon his return to Eisenstadt he completed six Masses (1796-1802) which incorporated his symphonic principles now consummately applied to chorus, soloists and orchestra.

Likewise in 1799 he produced his majestic *Te Deum in C* for the Empress Maria Theresa.

The *Mass in D (Nelson Mass)* was composed during July-August, 1798, the third of those Masses composed to celebrate the birthday of Princess Ermenegilda Esterhazy, wife of Haydn's patron. His title for the Mass was "*in Angustiis* (in time of troubles)." Even from Haydn's day the work was called the *Nelson Mass*, because it was heard by Admiral Lord Nelson and



Franz Joseph Haydn at work.



Lady Hamilton at Eisenstadt in 1800 as they were returning to England after Nelson's great victory over the French fleet at Abukir Bay in Egypt in 1798. It should likewise be noted that the *Te Deum* found inspiration in the news of this victory.

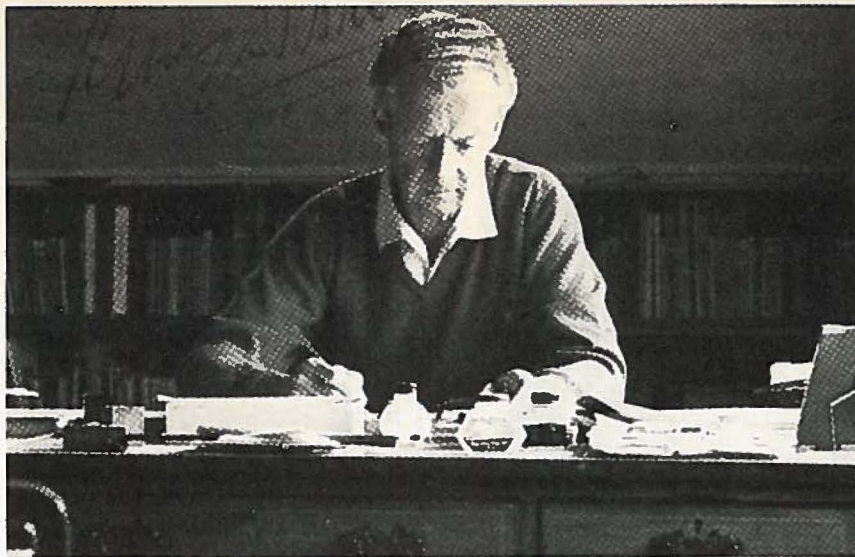
Like Haydn's earlier *Mass in Time of War*, the *Nelson Mass* was composed during the height of the Napoleonic "troubles" and exhibits martial aspects particularly in the famed trumpet fanfare of the *Benedictus*. Indeed Haydn himself recounted in 1800 that as he was actually writing this *Benedictus* he received news that a courier had arrived bearing news of the victory. From that moment on he could not banish from his imagination the image of the trumpet-blowing messenger. And since the idea of his *Benedictus* (Blessed is he who comes in the Name of the Lord) was so clearly related to this he therefore added striking trumpet parts.

All of Haydn's great Masses vary in their instrumentation. The *Nelson Mass* is unique among them in that it is scored for three high trumpets in D, timpani, strings and organ. Haydn permitted later woodwind parts to replace the role of the organ. Robbins Landon notes that the solemn key of D Minor, and the acid biting texture of the trumpets all lend a special kind of asperity and majesty to the music, which has an almost Baroque feel to it. "In his *Nelson Mass*," he continues, "Haydn can arguably be said to have produced his greatest work. Certainly for majesty, power, exuberant exaltation, lyrical contemplation, and the appropriate handling of the text few compositions of this genre can surpass it."

Haydn produced his *Te Deum in C* for the Empress Maria Theresa, wife of the Emperor Francis I, an admirer of his. His jealous patron Prince Esterhazy did not receive kindly the news that he had produced a large-scale *Te Deum* for the Empress, though it would appear that Lord Nelson and Lady Hamilton in their visit to Eisenstadt were the first to hear the work sometime in September, 1800.

The *Te Deum* Haydn conceived on a large scale, to be executed with large forces. It is a grandiose work, one of Haydn's sublimest creations. As in several of his choral works, the themes of the *Te Deum* find origin in those of Gregorian Chant, which Haydn throughout his life revered.

As Robbins Landon remarks "Haydn's setting of the great *Te Deum* is one of the crowning efforts of his old age, and it is gratifying to think that after the works



Benjamin Britten in his study.

epochal relaunching by the British Broadcasting Corporation in 1958 and its publication the year after, this sublime *Te Deum* has now uplifted thousands of hearts after being almost forgotten in the first part of the twentieth century."

By the time of its composition, the orchestral forces of the Esterhazy establishment in 1800 had been greatly augmented, hence the *Te Deum* is scored for a full contemporary symphonic orchestra and chorus without soloists

Benjamin Britten's *Cantata Misericordium*, the product of his fiftieth year, deals with a dramatic presentation of the Parable of the Good Samaritan. It followed the *War Requiem* by almost a year after that work's first performance, and in character is considerably removed from it in the paucity of its forces and in its generally subdued tone.

Completed on May 25, 1963, the published score's cover page notes that the *Cantata* was composed for and first performed at the solemn ceremony on the Commemoration day of the Centenary of the Red Cross, September 1, 1963 at 11:00 a.m. in the Grand Theater of Geneva. Ernest Ansermet led the Orchestra de la Suisse Romande, featuring Peter Pears and Dietrich Fischer Dieskau as soloists and the chorus "Le Motet de Geneve." The *Cantata* utilizes sparse orchestral forces comprising piano, harp, timpani, string quartet and string orchestra.

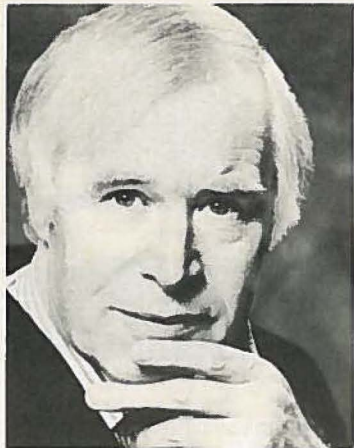
The Latin text produced by Patrick Wilkinson has as its central theme the lesson of the noted Parable: "Who is my neighbor?" Britten chooses in his setting not to emphasize the violence of the attack on the traveller, but rather the

Parable's compassionate aspects and this in his most tender style. Eric Roseberry in his notes to the Britten recording of the *Cantata* observes that the 20 minute work is framed by a prologue and an epilogue painting the moral in terms sufficiently general to avoid a specifically Christian interpretation.

Michael Kennedy, Britten's eminent biographer, provides the best brief summary of the *Cantata's* musical aspects. "... the short sections are linked by a polyphonic ritornello heard at the outset ... from the string quartet and later accompanying the choir's first singing of the word 'misericordes' (merciful). It contrasts with the more robust and declamatory 'Beati' with which the choir makes their entry. Alternation of the two motifs continue throughout the prologue until the parable begins. (After the traveller) has been left robbed and wounded by the wayside, the 'passing by' of the priest and the Levite are recounted by the chorus. The string quartet separates each encounter; before the third encounter its rhythm is broken up to symbolize abandonment of hope and the traveller's cry for help is now short and feeble, to be answered by tremulant strings and the tenor's merciful arioso as the Samaritan succours the traveller and takes him to the inn. The *War Requiem* is inescapably recalled to mind as the Samaritan sings 'Dormi nunc, amice (Sleep now my friend)' over the gentle accompaniment of the prominent harp. The chorus's moral-drawing epilogue recalls the opening chorus. All points, moral and musical, have been made with concentrated lyricism."



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.



SUSAN MONTGOMERY, *soprano*, has performed as soloist with the Master Chorale in their annual *Messiah* Sing-Along concerts, and also in the Mozart *Requiem*. She has been an active member of the Chorale for four years. Ms. Montgomery received her Master of Music degree last year from California State University, Fullerton, where she enrolled after winning a scholarship from the Metropolitan Opera Association. In addition



to leading roles in University productions, she has performed with the Los Angeles Music Center Opera Company and Opera Pacific in productions of *Otello*, *Tosca*, *Le Nozze Di Figaro*, *La Bohème*, and *The Telephone*. As a concert artist, Ms. Montgomery has performed with the William Hall Chorale, the Los Angeles Bach Festival and the Corona Del Mar Baroque Festival. She just completed her fifth season with the Carmel Bach Festival, where she sang the role of Euridice in Monteverdi's *Orfeo*. Ms. Montgomery recently premiered the role of Lavinia in the showcase presentation of a new musical entitled *About The House* with ACT in San Francisco.



**DEBBIE CREE**, *mezzo-soprano*, has done extensive work operatically here in California. Her most notable roles have been Mother Marie in Poulenc's *Dialogues of the Carmelites*, Lucretia in Britten's *The Rape of Lucretia*, Sesto in Mozart's *La Clemenza di Tito*, Azucena in Verdi's *Il Trovatore*, Baba in Menotti's *The Medium*, Charlotte in Massenet's *Werther*, and most recently Jocasta in Stravinsky's *Oedipus Rex*. Ms. Cree appears in numerous oratorio concerts through the year, appearing with the Master Chorale of Orange County, The Pacific Chorale, The Valley Master Chorale, and The Bakersfield Philharmonic. She has toured throughout the United States and Europe with the William Hall Chorale, and with the Roger Wagner Chorale nationally. Known for her work in baroque music, Ms. Cree sings for numerous Bach Festivals, including the Carmel Bach Festival and the Corona Del Mar Baroque Festival. In her work as a soloist for the Verdi Restaurant, Ms. Cree can be heard in both

operatic and Broadway repertoire. This evening marks her debut with the Los Angeles Master Chorale, John Currie, Director, in the Dorothy Chandler Pavilion.



**NEIL MACKIE**, *tenor*, was born in Aberdeen and studied at the Royal Scottish Academy of Music and Drama and the Royal College of Music, London. He was subsequently awarded a Gulbenkian Fellowship. Since making his London debut with the English Chamber Orchestra under Raymond Leppard, Mr Mackie has pursued an international career, making his New York debut at the Lincoln Center in 1986. Outside the UK Mr. Mackie has appeared at the Flanders and Savonlinna Festivals, the Concertgebouw in Amsterdam, and in Rome for the RAI. He has appeared in Stockholm, Oslo and Helsinki and toured Sweden for the British Council. He is a regular visitor to the Cheltenham and Aldeburgh Festivals, and has sung with the Halle, Bournemouth Sinfonietta, BBC Symphony, Liverpool Philharmonic, English Chamber, Scottish National and Scottish Chamber Orchestras, the Orchestra of the Age of Enlightenment, at the BBC Promenade Concerts and with the London Sinfonietta under Simon Rattle. Mr. Mackie has a close association with Sir Peter Maxwell Davies. His recording of *Into The Labyrinth* (which was written for him) was voted by the critics as the best contemporary recording of 1985. He created the title role in *The Martyrdom of St Magnus* and the role of Sandy in *The Lighthouse* and has performed both works throughout the world. In June 1988, he performed *Into The Labyrinth* at the Ojai Festival in California. The 1988/89 concert season found Mr. Mackie touring the United

States with the Scottish Chamber Orchestra, and on a tour of Mexico for the British Council. His recent appearances include concerts in Paris, Frankfurt, Madrid, Stockholm, Istanbul, Copenhagen and Brussels and his first concerts with the Rotterdam Philharmonic Orchestra under James Conlon, the Academy of St Martin-in-the-Fields under Sir Neville Marriner and the Monteverdi Choir and Orchestra under John Eliot Gardiner. His historic recording for EMI of unpublished songs by Benjamin Britten was released to tremendous critical interest. With EMI and Barry Tuckwell he has now recorded Britten's *Serenade for Tenor, Horn and Strings* with the recently discovered unpublished movement. This recording was hailed in *The Guardian* as "the most beautiful, most intense performance of the *Serenade* since Pears himself recorded it, actually outshining that inspirer of the work in the heady purity of tone".



**DAVID ARNOLD**, *baritone*, has performed leading roles with the Israel Philharmonic under Zubin Mehta, the Concertgebouw in Amsterdam, the Chicago Symphony under Sir Georg Solti, the Pittsburgh Symphony under Andre Previn in the Brahms *Requiem*, the American Composers Orchestra led by Leonard Bernstein in a world premiere at Carnegie Hall, and has been heard in Handel's *Messiah* and the Beethoven *Ninth* with the San Francisco Symphony, and Mendelssohn's *Elijah* with the Buffalo Philharmonic. In opera, he made his debut with the Metropolitan Opera as Enrico in *Lucia Di Lammermoor*, and has sung the count in *Le Nozze Di Figaro* with the English National Opera and L'Opera de Quebec, operas by Britten



and Tchaikovsky with the Spoleto Festivals, Valentin in *Faust* with Opera Columbus, *La Traviata* and Malatesia in *Don Pasquale* with opera companies in New Jersey. He has recorded Schonberg's *Gurre-Lieder* with the Boston Symphony under Seiji Ozawa for Philips, Mendelssohn's *Walpurgisnacht* for Leonardo, and John Harbison's *Full Moon In March* for CRI. He made a guest appearance at the White House in *L'Enfance Du Christ* on the occasion of a State Dinner for Prime Minister Thatcher. Mr. Arnold is making his Music Center debut this evening with the Los Angeles Master Chorale, John Currie, Music Director.

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 Junior 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.

LOS ANGELES  
MASTER CHORALE PERSONNEL

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Samela Beasom  
Vicky Y. Brown  
Pamela Chapin  
Marilyn Colyar  
Martha Cowan  
Pamela Erven  
Rose Harris  
Marie Hodgson  
Cathy Larsen  
Phoebe O'Brien  
Marty Pia  
Holly Shaw Price  
Gina Surratt  
Inyong Um  
Duanna Verstraeten

ALTO

Natalie Beck  
Sarah Bloxham  
Leanna Brand  
Marilyn Eginton  
Sally Etcheto  
Michelle Fournier  
Amy Plagge Hansen  
Eileen Holt  
Kyra Humphrey  
Nancy OBrien  
Carol Reich  
Cheryl Anne Roach  
Claudia Sobol  
Barbara Wilson  
Diana Zaslove

TENOR

Chris Bowman  
Agostino Castagnola  
Jody Golightly  
Steve Harrison  
John Klacka  
Charles Lane  
David Larson  
Jay Pearce  
Patrick Ridolfi  
George Sterne

BASS

Kevin Dalbey  
Steven Fraider  
Bruce Goldes  
Stephen Grimm  
Paul Hinshaw  
Edward Levy  
Jim Raycroft  
John Reinebach  
Phil Saunders  
Burman Timberlake

SINFONIA OF LOS ANGELES

Stuart Canin, *Concertmaster/Personnel Manager*



# LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES

JOHN CURRIE • MUSIC DIRECTOR

## VOICES

## OF

## TODAY

SATURDAY,  
MARCH 2, 1991  
8:00PM

*Kodaly: Psalmus Hungaricus*  
*Paulus: Voices (West Coast Premiere)*  
*Bruckner: Te Deum in C Major*

*Special Plaza Entertainment - 6:00PM*  
*Curtain Raiser Preview - 7:00PM: "The People of Hungary"*

*Soloists:*  
*John Mitchinson, tenor*  
*Paula Rasmussen, mezzo soprano*

*Please bring canned goods tonight for distribution to those less fortunate by P.A.T.H. - People Assisting The Homeless.*

Kodaly's masterpiece celebrates the 50th anniversary of Budapest and reflects the suffering and triumph of her people. Bruckner's *Te Deum* is the pinnacle of his musical maturity. *Voices* makes its West Coast Premiere. This music of today speaks directly of the needs of the disadvantaged, the needy, the homeless. Its message embraces all mankind and soars with a crescendo of hope to touch and heal.

SUNDAY,  
APRIL 21, 1991  
7:00PM

*Curtain Raiser Preview*  
6:00PM  
*MaryAnn Bonino*

*Ave Verum*  
*Masonic Funeral Music*  
*Masonic Cantata*  
*Requiem*

*Soloists:*  
*Mary Rawcliffe, soprano*  
*Peter Loehle, bass*

*A special post-concert*  
*reception honoring*  
*Maestro John Currie*

Mozart '91  
Bicentennial Concert

Share with us the 200th Anniversary of Mozart's death with music from the very last period of his short life. *Ave Verum*, a miniature gem considered one of the peaks of devotional expression. Here the mighty Master Choral deliver Mozart's great contrapuntal writing, the melodic beauty and rich harmonic texture of this universal composer in his last work, *Requiem*. Though not as familiar, the *Masonic Cantata*, sung by the men of the Chorale, was written during the last weeks of Mozart's life.. a short and triumphant celebration of brotherly love.

JOHN CURRIE  
Conductor

These programs are made possible, in part, by a grant from the City of Los Angeles Cultural Affairs Department.

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The Los Angeles Master Chorale is a member of Chorus America.

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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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Thank you! We are delighted you are joining us.

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