

Paul Salamunovich
Music Director



LOS ANGELES
MASTER CHORALE
& Sinfonia Orchestra

Roger Wagner
Founder and
Music Director Laureate

SATURDAY, DECEMBER 14, 1991 at 2:30 P.M.
SUNDAY, DECEMBER 15, 7:30 P.M.

DOROTHY CHANDLER PAVILION

A Holiday Garland

PAUL SALAMUNOVICH, *Conductor*

A RENAISSANCE NÖEL

AVE MARIA

Tomas Luis Da Victoria
(1548-1611)

MAGNIFICAT, MODO I

Cristóbal de Morales
(1500-1553)

HODIE CHRISTUS NATUS EST

Jan Pieterszoon Sweelinck
(1562-1621)

TWO GIFTS FROM GREGORIAN CHANT

OF THE FATHER'S LOVE BEGOTTEN

Wilbur Chenoweth
(1899-1980)

ESTAMPIE NATALIS

Vaclav Nelhybel
(1919-)

ANGELIC SONG

GLORIA

John Rutter
(1945-)

INTERMISSION

LOS ANGELES MASTER CHORALE

*A CHRISTMAS GARLAND

Conrad Susa
(1935-)

CHRISTMAS TREASURES FROM MANY LANDS

THE CAROL SINGERS
French Theme

Edmund Walter

OH LITTLE TOWN OF BETHLEHEM
American

Kay Hawkes Goodyear

A LA NANITA NANA
Spanish

arr. Roger Folsom

RUSSIAN CANDLE CAROL
Traditional Russian

Nancy Grundahl

DO YOU HEAR WHAT I HEAR
American

Noel Regney & Gloria Shayne

Men of The Chorale

STILL, STILL, STILL
Austrian

arr. Norman Luboff

COME, ALL YE SHEPHERDS
Tyrolean

arr. Gerhard Track

CHRISTMAS COMES ANEW
French

Mark Riese

HARK! THE HERALD ANGELS SING
German

arr. Robert Hunter

* Audience Participation Text on page P-12

December 14	Carolling Choirs in the Lobby North Hollywood High School Madrigal Choir Cornelia Korney, Director
December 15	Santa Monica High School Choir Linda Anderson, Director

The Allen Organ used for this performance is from Church Organs, Incorporated, of Pasadena.

The Los Angeles Master Chorale gratefully acknowledges KUSC's outstanding service to the cultural community of Southern California.



91.5 KUSC FM

Non-Commercial Classical Music Radio

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 California Arts Council, the California Community Foundation, 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' entrance: Grand Ave. side of Plaza / 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.

PROGRAM NOTES

by Richard H. Trame, S.J.

Tomas Luis de Victoria (1548-1611), Spain's greatest Renaissance composer, published in Venice in 1572 his book of motets for four to six voices. To these the profoundly beautiful *Ave Maria* belongs. It elaborated with exquisite polyphony the Gregorian melody of the Angelic Salutation.

Cristobal de Morales (1500-1553) was the most significant musical personality in Spain in the first half of the 16th Century. He published two sets of eight *Magnificats* in 1542 and 1545. Grouped into two settings in each of the eight modes or tones, the first of each set or group provides a polyphonic setting of the odd verses, the second of the even verses. This evening's *Magnificat* is in the first mode with the even verses composed, the odd being in Chant.

In 1619, the pre-eminently great Dutch composer, Jan Pieterszoon Sweelinck (1562-1621) published his *Cantiones Sacrae*, for five voices of which the scintillating *Hodie Christus natus est* is one of thirty-seven. In it Sweelinck created a setting of the Vespers antiphon to the Magnificat for Christmas of unparalleled dignity, jubilation, and rejoicing.

The late Wilbur Chenoweth's composition *Of the Father's Love Begotten* elaborated the plainsong melody of the 13th Century *Divinum Mysterium*. The famed J. N. Neale and Henry Barker in the mid-19th Century applied to the melody their translations of a poem by the greatest of Christian Latin poets, Aurelius Prudentius (348-413).

Born in Czechoslovakia in 1919, Václav Nelhybel settled in the United States in 1957, becoming a citizen in 1962. Here he has worked as a freelance composer, guest conductor, and lecturer. Utilizing the medieval troubadour song and dance form *rondeau*, the composer in *Estampie Natalis* presents the old Gregorian melody *Puer natus in Bethlehem* (A Child is Born in Bethlehem) developing it with an ever increasing rhythmic vigor and complexity in the choral parts.

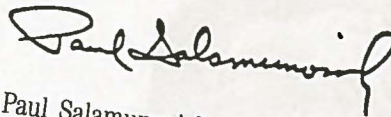
John Rutter's (1945-) *Gloria* has achieved widespread acclaim since its premier performance in Omaha on May 5, 1974. He has readily acknowledged the influence which American choral singing

A Holiday Greeting December 1991

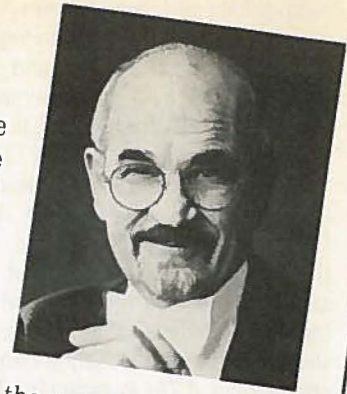
The Master Chorale and I welcome you to *A Holiday Garland*. The Christmas season is a very special time, made more warm and wonderful when shared through music. One of the great joys of being Music Director of the Chorale is the opportunity to reach such a vast and diverse audience and share some of the marvelous music that belongs to all of us.

The human voice is perhaps the most all-encompassing instrument ever created to express this great treasury. In this joyous Christmas season, the Master Chorale and I share with you our hearts, through our voices, with wishes for a very beautiful holiday and a happy, healthy and prosperous year to come.

Sincerely,



Paul Salamunovich
Music Director



has had on him. The *Gloria*, he notes, "was written with the sound of American choral singing in mind. That is to say, a rather rich, full sound, punchy attack, and a wholly different philosophy of singing. I would rather hear the *Gloria* sung by an American choir than an English one."

In three movements, the *Gloria* is scored for mixed chorus, a small treble group, brass instruments, percussion and organ. After a broad instrumental prelude, the first movement chorus develops the themes in canonic fashion, culminating in a grandiose repetition of the opening theme. The Second Movement is marked by a quiet meditative reflection on the glory of the Father and the Lamb of God, while pleas for mercy end in tranquility. The highly "punchy" concluding movement grows with contrapuntal intensity until it blossoms into a triumphant repeat of the opening *Gloria* theme.

A Christmas Garland by Conrad Susa received its premiere in Columbus, Ohio, in December 1988. Susa has noted that in the glittering introduction cries of

"Noel" garland the verses of *God Rest Ye Merry Gentlemen* in which the angels announce the principal message of comfort and joy. The accompaniment dances into *The Holly and the Ivy*, but the chorus sings *I saw Three Ships*, asking "what was in those ships all three." According to old legend, the answer given is *We Three Kings*. Arriving at the manger, the Kings find the Child being soothed by *The Coventry Carol* and *O, Come All Ye Faithful*. Celebration breaks out with *Joy to the World* humorously "deconstructed" to show its relationship to several of Handel's works. "Noel" returns all-embracing and triumphant to conclude the *Garland*.

The 17th Century carol tune, *The First Noel* was first composed for the Royal Liverpool Society's Carol Concerts. Edmund Walter's *The Carol Singers* elaborates the tune as Margaret Rhodes' words place us in the scene where carol singers serenade the town's inhabitants in their decorated Christmas homes. In her

arrangement of *O Little Town of Bethlehem*, Kay Hawkes Goodyear underpins the famous American melody and Bishop Brooks' words with an accompaniment derived from J.S. Bach's familiar *Prelude in C* from the *Well-tempered Clavier*.

The Spanish carol *A La Nanita Nana* as arranged by Roger Folsom for the University of Maryland chorale, depicts the Christ Child being rocked in his cradle, while nearby brook and nightingale are admonished not to disturb his sleep. Heard next is Nancy Grundahl's arrangement of *The Russian Candle Carol* which speaks of the symbol of light illuminating the world at Christmas and

giving it hope and renewal. The men of the Master Chorale will perform a stirring arrangement of the familiar story-carol *Do You Hear What I Hear* by Noel Regney and Gloria Shayne.

Two delightful Austrian carols find idiomatic arrangements; one is an ingratiating setting of *Still, Still, Still* by the late Norman Luboff, and the other *Come, all Ye Shepherds* by the prominent Austrian-American arranger and director, Gerhard Track. This is followed by Mark Riese's arrangement of *Christmas Comes Anew* utilizing the French carol *Noël Nouvelet*.

The melody *Hark! the Herald Angels*

Sing comes from Mendelssohn's *Festgesang*, composed to celebrate in 1840 the great Gutenberg anniversary Festival in the Rhineland. William Cummings (1831-1915) adapted Mendelssohn's melody to words by Samuel Wesley (1739). Robert Hunter wrote his exciting arrangement of this now well-known carol to serve as a festive and brilliant conclusion to a Christmas concert.

TEXT

A Christmas Garland

Conrad Susa

God Rest Ye Merry, Gentlemen

God rest ye merry, gentlemen, let nothing you dismay.

For Jesus Christ our Saviour was born on Christmas Day.

To save us all from Satan's pow'r
When we were gone astray.

O tidings of comfort and joy, comfort
and joy.

O tidings of comfort and joy.

We Three Kings of Orient Are

O - Star of wonder, star of night,
star with royal beauty bright
Westward leading, still proceeding,
Guide us to thy perfect light.

O Come All Ye Faithful

O come, all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem.
come and behold Him, Born the King of
Angels.

O come, let us adore Him,
O come let us adore Him, O come let
us adore Him, Christ the Lord!

Sing, choirs of angels, sing in exultation, sing,
all ye citizens of heav'n above!

Glory to God, all glory in the highest,

O come, let us adore Him,
O come let us adore Him, O come let
us adore Him, Christ the Lord!

Joy To The World

Joy to the world! the Lord is come
Let earth receive her King.

Let ev'ry heart prepare Him room

And heav'n and nature sing, and heav'n and
nature sing, And heav'n and heav'n and
nature sing!

He rules the world! in truth and grace
And makes the nations prove.

The glories of His righteousness

And wonders of His love, and wonders of His
love, and wonders, wonders of His love!



HAPPY HOLIDAYS!

PROFILES

PAUL SALAMUNOVICH's, appointment as Music Director of the Los Angeles Master Chorale and Sinfonia Orchestra adds a new dimension to his already distinguished career. The 1991-92 season, his first at the helm of the Music Center resident company, marks an exciting new musical era for both the choir and conductor since he is only the third artistic director to ever lead the Chorale.

His association with the Los Angeles Master Chorale dates from its beginning in 1964, when founder Roger Wagner appointed him Assistant Conductor, a post he held until 1977. Salamunovich appeared as guest conductor with the chorus in 1976, and again in 1986.

He will conduct eight concerts during the 1991-92 season, prepare the ensemble for periodic engagements with the Los Angeles Philharmonic, and be actively involved with the choir's outreach programs, including its in-school touring program and the Third Annual High School Festival.

During his career, the native Angeleno has conducted choruses and clinics throughout North America, Europe, and Australia and has prepared choirs for such notable conductors as Stravinsky, Shaw, Ormandy, Nelson, Wallenstein, Solti and Mehta. He has also arranged and conducted choral segments of motion picture soundtracks for such studios as Columbia, Universal, and Warner Bros.

Maestro Salamunovich was a member of the faculty of Loyola Marymount University in Los Angeles for 27 years and was promoted to Professor in 1980, a position he held until his recent appointment as Music Director of the Chorale.

In addition to his work with the Master Chorale, he will continue to conduct at St. Charles Borromeo Church in North Hollywood, where he has been Director of Music since 1949.

The human voice raised in song is, perhaps, the most powerful and compelling instrument ever created. Lauded for its distinctive sound and incredible capacity to express emotions, the 120-voice LOS ANGELES MASTER CHORALE has evoked smiles, tears and awe from audiences around the globe for more than a quarter of a century and has been described by critics with such celestial terms as other-



worldly, transcendent and ethereal.

Founded in 1964 by Conductor Roger Wagner, along with the Los Angeles Junior Chamber of Commerce and local businessmen Z. Wayne Griffin and Louis D. Statham, the Chorale gained instant recognition as one of the nation's premiere professional choirs. Subsequently, as one of the first resident companies of the Los Angeles Music Center, it helped Los Angeles establish a reputation as a cultural capital when it opened its own series at the Dorothy Chandler Pavilion on January 27, 1965 with its critically-acclaimed performance of Bach *Mass in B Minor*.

Since then, the choir has continuously presented a concert series at the Music Center and has given world premieres to more than a dozen works. It also serves as the chorus for the Los Angeles Philharmonic and the Music Center Opera, has appeared with many of the world's leading orchestras, and toured the United States and the Soviet Union. In 1973, the Chorale was invited to sing with Eugene Ormandy's Philadelphia Orchestra at the Presidential Inauguration Concert at the Kennedy Center.

In addition to its out-of-town engagements, the Chorale has brought to its own podium such renowned guest conductors as Aaron Copland, Margaret Hillis, John Nelson, Robert Page, Helmuth Rilling, Robert Shaw, Alfred Wallenstein and Richard Westenburg. Under Maestros Zubin Mehta, Carlo Maria Giulini and André Previn, the Chorale produced six recordings with the Los Angeles Philharmonic. It also provides extensive education and outreach programs which serve

more than 8,000 youths in the Southland's public schools each year.

The 1991-1992 season marks the beginning of a new era for the Chorale under the artistic leadership of Music Director Paul Salamunovich, only the third maestro to lead the Chorale since its inception. Eminent choral clinician and music professor, he has also arranged and conducted choral segments of motion picture soundtracks for such studios as Columbia, Universal and Warner Brothers. He was a member of the faculty of Loyola Marymount University in Los Angeles for 27 years and was promoted to Professor in 1980, a position he held until his recent appointment as Music Director of the Chorale. In 1991, he was awarded an honorary doctorate from the University of St. Thomas College in Minnesota.

Maestro Salamunovich succeeds John Currie of Edinburgh, Scotland who served as Music Director from 1986 to 1991. During his tenure, Maestro Currie strengthened the international reputation of the Chorale, conducting such masterpieces as Benjamin Britten's *War Requiem*, Beethoven's *Missa Solemnis*, Mendelssohn's *Elijah*, and the Mozart *Requiem*. During that time, the Chorale also achieved distinction performing with such acclaimed conductors as Simon Rattle, Zubin Mehta, Pierre Boulez, André Previn, Esa-Pekka Salonen and Kurt Sanderling.

Musical highlights of the Chorale's 28th season will include a tribute to black American composers featuring the Albert McNeil Jubilee Singers and Bach's (*Mass in B minor*) with guest conductor Helmuth Rilling.

THE SILENT AUCTION DONORS

We gratefully acknowledge the many individuals and businesses who have contributed to the Silent Auction at the Victorian Romance Ball.

The Andover Shop
 Armand Hammer Museum of Art
 Arthur Murray Dance Studio,
 Santa Monica
 Art Group International
 Auto Stiegler Inc., Auth. Mercedes
 Benz Dealer
 Bam Bam for Children
 Baroque Music Productions,
 Newport Beach
 Edie Bato
 BBC Lionheart Television
 The Biltmore, Los Angeles
 Mr. and Mrs. Gary Biszantz
 David S. Brady, Artist
 Cali-Camp Summer Day Camp
 Center Theatre Group/Ahmanson
 at the Doolittle
 Center Theatre Group/Mark Taper
 Forum
 Chic Limosine Services, Inc.
 Chris Michaels Catering
 Wayne Cole, Elle Salon
 Comfort Center Sleep Shops
 Paul Conrad
 Crenshaw Lumber Co.
 Charlee Doyle
 Custom Shop Shirtmakers &
 Tailors

Flowerscape LTD, Garden Design
 by Judith Behr
 Claudia and Mark Foster
 Frame-It Design
 Fred Hayman Beverly Hills
 Gallery 5 — Melinda Smith Altshuler
 Gallery 5 — Stanley Somers
 Gelson's Market
 Gilner International Travels
 Giorgio Beverly Hills
 Mona Golabek
 The Golden Door
 Grand Hyatt Bali
 Great Shape, A Woman's Health Club
 Timothy Griffin
 Stephen F. and Mary Lou Harbison
 Harry L. Bailey Plumbing Co.
 Helmy
 Herr Frank Styling Salon
 Elizabeth and Howard Hirsch
 Jan Holmquist and Rob Woysner
 Hornburg Jaguar and Range Rover
 Hyatt Regency Maui
 Il Fornaio
 The Inn LAuberge Del Mar
 Janet Brown Photography
 Jazzy Bloom's Florist
 The Joffrey Ballet
 Jonathan Behr Couture

Joso's Restaurant, Toronto, Canada
 Daniel Kaufman, Artist
 KBLA Business Radio (1580 AM)
 The Kitchen Architect, Inc.
 Muramasa Kudo
 Chris and Peter Kuyper
 Le Beach Club
 Benjamin A. Leeds
 Los Angeles Art Exchange
 Los Angeles Chamber Orchestra
 Los Angeles Master Chorale
 Association
 Los Angeles Mozart Orchestra
 Los Angeles Music Center Opera
 Association
 Los Angeles Philharmonic
 Association
 Louisa's Trattoria
 France Malo, Artist
 Jacob Maarse
 Warren Mass, Gallery Warren
 Mr. and Mrs. Lawrence McNeil
 Larry Niven
 Joyce and Donald Nores
 Palm Springs Hilton
 The Peninsula New York
 Polo/Ralph Lauren
 Faith Porter
 Postrio Restaurant, San Francisco

Prescott Hotel, San Francisco
 Mrs. Harrison A. Price
 Rancho Bernardo Inn
 Red Car Grill
 Regent Hotels International
 The Ritz-Carlton Huntington Hotel
 The Ritz-Carlton Laguna Niguel
 Rokoko
 Judy and Alan Rosen
 Dana Rosenfeld
 Rosey Reed Sporthorses
 Rutter, O'Sullivan, Greene & Hobbs
 Santa Anita Turf Club
 Annemarie Schulz
 Shadow Mountain Resort
 Criss Sinclair, Allen Edwards Salons
 Smart Party Rents
 The Sports Club/LA
 Torie G's
 Treva J. Tucker
 Van Cleef & Arpels of California, Inc.
 Jim Van Messel and David Nvell
 Vicenza Sterling
 Nomi Wagner Photography
 Venice Crystal
 Windsurfer International, Inc.
 Yuroz
 Ziggy's Optical
 Zohar



LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

Paul Salamunovich • Music Director

BLACK AMERICAN COMPOSERS

Sunday, February 2nd 1992 7:30 pm
 Albert McNeil Jubilee Singers
 Paul Salamunovich, Albert McNeil - Conductors
Curtain Raiser Preview with Jester Hairston 6:30pm

The Master Chorale and guests offer an evening of cultural harmony.

BACH: MASS IN B MINOR

Saturday, February 29th 1992 8:00 pm
 Helmuth Rilling - Guest Conductor
Curtain Raiser Preview with Dr. Alan Chapman 7:00pm

One of the world's finest conductors leads the Master Chorale in Bach's finest choral work.

Ticket prices: \$7.00 to \$40.00
 Call for Student, Senior and Group Discounts: 213/972-7283
 To charge tickets call: 213/480-3232 or 714/740-2000

MUSIC CENTER
 DOBOTHY CHANDLER
 PAVILION

TICKETMASTER
 MUSIC PLUS • MAY COMPANY • TOWER
 213/480-3232 • (714) 740-2000

"My life has been devoted to music education. It is most gratifying to share the choral art form with my students, family, colleagues and friends."
 Gary Walker, Master Chorale Tenor, 6 years

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANOS

Samela Aird Beasom
Mary Dunn Baxter
Vicky Y. Brown
Renée Burkett
Kelly Calhoun
Pamela Chapin
Marilyn Colyar
Martha Cowan
Carol Gentry
Pamela Hall
Marie Hodgson
Laura Anne Keverian
Donghee Kim
Cathy Larsen
Pamela Lefko
Lesley Leighton
Virenia Lind
Janet Loos
Phoebe O'Brien
Marian Bodnar O'Keefe
Frances Pampeyan
Marti Pia
Holly Shaw Price
Cecilia Ramirez
Linda Sauer
Bonnie Smith
Christine Sorenson
Gina Surratt
Inyong Um
Duanna Verstraeten
Nancy Von Oeyen

ALTOS

Natalie Beck
Kimberly Bernhardt
Helen Birch
Sarah Bloxham
Leanna Brand
Aleta Braxton
Kathleen Corcoran
Cheryll Desberg
Marilyn Eginton
Sally Etcheto
Michelle Fournier
Amy Fogerson
Amy Plagge Hansen
Venetia Hobson
Eileen Holt
Kyra Humphrey
Joan Keesey
Sara Minton
Anita Nardine
Nancy OBrien
Carol Reich
Cheryl Anne Roach
Claudia Sobol
Mary Stark
Mary Ella Van Voorhis
Barbara Wilson
Diana Zaslove

TENORS

Scott Blois
Edward Bruner
Agostino Castagnola
Donnelly Fenn
John French
Paul Gibson
Jack Golightly
Jody Golightly
John Klacka
Greg Koppenhaver
Charles Lane
David Larson
Larry Minton
Marvin Neumann
Keith Paulson
Jay Pearce
Kirk Prather
Patrick Ridolfi
Ed Schneider
George Sterne
John St. Marie
Gary Walker
Mallory Walker
Benedict Yim

BASSES

Mark Beasom
Lenard Berglund
Andrew Black
Alfred Chan
James Drollinger
Albert Eddy
Jim Ellfeldt
Ed Fayyad
Michael Freed
Bruce Goldes
Stephen Grimm
John Lewis Hiigel
Paul Hinshaw
Jan Holmquist
Jim Jensen
Lewis Johnson
Edward Levy
Robert Lewis
Ray McLeod
Bob McCormac
Lee Oliver
Jim Raycroft
John Reinebach
William Roberts
Phil Saunders
David Schnell
Paul Stephenson
Burman Timberlake
Richard Williams

SINFONIA ORCHESTRA

FLUTE

Geri Rotella, *Principal*
Sara Weisz

HORN

Steven Becknell, *Principal*
Phillip Yao

TRUMPET

Roy Poper, *Principal*
William Bing
Kenneth Larsen
David Searfoss

TROMBONE

William Booth, *Principal*
James Sawyer
Terry Cravens

TUBA

John T. Johnson

HARP

JoAnn Turovsky

PIANO/CELESTE

Robert Hunter

ORGAN

William C. Beck

TYMPANI

Thomas Raney

PERCUSSION

Dale Anderson
Teresa Dimond

LIBRARIAN

Katherine Dolan

CONTRACTOR

Steven Scharf

Dorothy Chandler Pavilion House Staff
Ronald Bruguere House Manager
Stephen J. Olear Head Usher
Gerald Schaub Master Carpenter
Peter Perricone Master Electrician
Carmine D. Marinelli Master of Properties
Jeff Des Enfants Master Audio

LOS ANGELES MASTER CHORALE

LOS ANGELES MASTER CHORALE ASSOCIATION BOARD OF DIRECTORS 1991-92

EXECUTIVE COMMITTEE

Clifford A. Miller, *Chairman of the Board*
Marshall A. Rutter, *President/Chief Executive Officer*
Edward J. McAniff, *Executive Vice President/President Elect/*
Chairman, Long Range Planning Committee
Mrs. Howard Hirsch, *Vice President/Chairman, Benefit Committee*
Raymond Neevel, *Vice President/Chairman, Administrative/Operations*
Committee
Everett F. Meiners, *Vice President/Secretary/Legal Affairs*
William M. Ruddy, *Vice President/Treasurer/Chairman,*
Finance Committee
Theodore G. Congdon, *Chairman, Nominating Committee*
Mrs. Harrison A. Price, *Chairman, Program Committee*
Mark Foster, *Chairman, Grants and Development Committee*
Mrs. Julian von Kalinowski, *Chairman, Marketing Committee*

DIRECTORS

Theodore E. Calleton	Sara McFerrin
J. Lyle Cunningham, Jr.	Albert McNeil
George W. Fenimore	Donald J. Nores
Stephen F. Harbison	Jan Posey
Mrs. Boyd Hight	Mrs. Charles I. Schneider
Mrs. Albin C. Koch	Mrs. David N. Schultz
Mrs. Peter W. Kuyper	Mrs. David Selby
Dr. Andrea McAleenan	Mrs. Larry B. Thrall

HONORARY DIRECTORS

Mrs. Geraldine Smith Healy
Charles Luckman
Mrs. Frank Roger Seaver
Mrs. Meredith Willson

EX-OFFICIO MEMBERS

Paul Salamunovich, *Music Director*
Maurice Staples, *General Manager*
Shannon Biszantz/Erik Laykin, *Co-Chairmen, Junior Society*

ADMINISTRATION

Maurice Staples, *General Manager*
Rae Macdonald, *Production Manager*
Adam Bushman, *Administrative Assistant*
James J. Johnson, *Marketing Associate*
George Sebastian, *Marketing Consultant*
Elizabeth Huebner, *Public Relations*
Susan Stamberger, *Development Director*
Teresa Ruiz, *Bookkeeper*
Robert Hunter, *Rehearsal Pianist*
Dale R. Jergenson, *Director of Touring Outreach*

The Los Angeles Master Chorale is a member of Chorus America, American Arts Alliance, Downtown Arts Partnership, American Council for the Arts, Association of California Symphony Orchestras, California Confederation of the Arts.

Dear Master Chorale Supporters:

The Master Chorale Associates welcome you to the 1991-1992 concert season as new Music Director Paul Salamunovich brings to the podium a musical heritage rich in choral tradition with music that transcends and glorifies.

For over a quarter of a century, the Master Chorale Associates have provided continuous support of the Los Angeles Master Chorale since its beginning in 1964. In addition, the Master Chorale Associates offer exceptional volunteer opportunities of assisting in the office, the music library, pre-concert and post-concert events, or with the youth programs, Los Angeles Master Chorale High School Choir Festival and the Scholarship Program for deserving students to attend concerts.

Curtain raiser Pre-View Dinners and special social events are hosted by the MCA and feature lectures by distinguished musicologists, and provide opportunities to meet members of the Los Angeles Master Chorale, Maestro Paul Salamunovich, and other guest artists.

Enjoy a stellar performance as a Master Chorale Associate volunteer! Join today!

Thank you for attending the concert.

Phyllis L. Rothrock, *President*
Los Angeles Master Chorale Associates

LOS ANGELES MASTER CHORALE ASSOCIATES 1991/92 Board Members

Phyllis L. Rothrock, *President*
Barbara Schneider, *Vice President/Unified Fund/Tribute Chairman*
Bonnie Grinstead, *Vice President/Hospitality/Educational Outreach/Ways & Means*
Mark Masters, *Vice President/Ticket Sales*
Gloria Moore, *Treasurer*
Anne Eastwood, *Recording Secretary*
Cynthia Merritt, *Corresponding Secretary*
Madge van Adlesberg, *Volunteer Coordinator*
Bernie Wilson, *Historian*

Raymond J. Staton, Esq., *Parliamentarian/Scholarship Chairman*

Members at Large

Carole Davis, Nancy Miller, Tania McKnight Norris, Anne Shaw Price,
Barbara Schneider, Beverly Thrall, Elda Turnaciff
William A. Mann, *Past President (Ex officio)*
Maurice Staples, *General Manager, Los Angeles Master Chorale (Ex officio)*

Membership Form

(Please print)

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

ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____

TELEPHONE: (Day) () _____

(Evening) () _____

Dues are \$35.00 per year. Please make your check payable to:
Los Angeles Master Chorale Associates.

Please return this completed membership form with your check to:

Los Angeles Master Chorale Associates
135 North Grand Avenue
Los Angeles, CA 90012
(213) 972-7282

Thank you! We are delighted you are joining us.