

Paul Salamunovich
Music Director



LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

Roger Wagner
Founder and
Music Director Laureate

SUNDAY, FEBRUARY 2, 1992 at 7:30 P.M.

CURTAIN RAISER PREVIEW at 6:30 P.M.
with MR. JESTER HAIRSTON

DOROTHY CHANDLER PAVILION

Black American Composers

LOS ANGELES MASTER CHORALE, PAUL SALAMUNOVICH, *Conductor*
ALBERT McNEIL JUBILEE SINGERS, ALBERT McNEIL, *Conductor*

Los Angeles Master Chorale

ALLELUIA

Ulysses Kay
(b. 1917)

AVE MARIA

R. Nathaniel Dett
(1882-1943)

ROBERTA LEE

Soloist: David Larson
Men of the Chorale

Arr. Wendell Whalum
(1931-1988)

THE NEGRO SPEAKS OF RIVERS

Margaret Bonds
(1913-1972)

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



91.5 KUSC FM

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Arts & Entertainment Network

The audience is cordially invited to a post concert reception in the Grand Hall to meet Paul Salamunovich and Artists.

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.

LOS ANGELES MASTER CHORALE

THE LAMB	Women of the Chorale	Robert A. Harris (b. 1938)
AMAZIN' GRACE	Soloist: Vicky Y. Brown	arr. Wendell Whalum
NOBODY KNOWS DE TROUBLE I SEE		Fela Sowande (b. 1905)
KYRIE From <i>Missa Afro-Brasileria</i>	Soloists: Lesley Leighton Jim Drollinger	Carlos Alberto Pinto Fonseca
SANCTUS AND BENEDICTUS		Lena J. McLin (b. 1928)
I GOT A HOUSE IN BALTIMORE		John Wesley Work (1901-1967)
I SHALL PASS THROUGH THIS WORLD		Margaret Bonds
HEHLEHLOOYUH		James Furman (b. 1937)

INTERMISSION

Albert McNeil Jubilee Singers TRADITIONAL SPIRITUALS IN CONTEMPORARY SETTINGS

JOHN THE REVELATOR	Carvey Cossey, Baritone	arr. Albert McNeil
SWEET HOME	Victoria Burnett, Soprano	Wendell Whalum
I WILL TRUST IN THE LORD	Jesse Means, Tenor Richard Jackson, Baritone	arr. Undine Smith Moore
I CANNOT STAY HERE BY MYSELF <i>A Slave's Lament</i>	Colleen Pierre-Louis, Alto	Hall Johnson
DON'T YOU LET NOBODY TURN YOU 'ROUND	Joseph Nalls, Roderick Hines, Baritones Michael Smith, Bass	arr. Phillip McIntyre
I WANT JESUS TO WALK WITH ME	Muriel Bennet, Soprano	arr. Jester Hairston
ROCKA MY SOUL	Michael Smith, Baritone	arr. Howard Roberts

CONTEMPORARY GOSPEL

WORTHY TO BE PRAISED	Cheryl Nickerson-Ascione, Alto	Byron Smith
LET THERE BE PEACE ON EARTH	Lisa Gray-Ashley, Soprano	arr. Kirby Shaw

AFRICAN AND AFRICAN AMERICAN FOLK SONGS

HAREJE	Marcia Perkins, Alto	So. African Xhosa arr. Caiphus Semanya- Larry Farrow
MARRY A WOMAN UGLIER THAN YOU	Richard Wyatt, Tenor	Trinidad, Calypso arr. Leonard DePaur
LONG JOHN DONE GONE	Tommie Webb, Baritone	Southern arr. Jester Hairston
WORLD GOIN' DOWN	Lisa Gray-Ashley, Soprano Virginia White, Alto	Urban Blues Style Arthur Cunningham

BLACK MUSICAL THEATRE

ELLINGTONIA (a medley)	Susan Pierson, Soprano Diane Wright, Alto Paul Smith, Tenor	Edward "Duke" Ellington arr. Larry Farrow
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SPIRITUALS

MARY WAS THE QUEEN OF GALILEE	Michelle Sorel, Soprano	Wendell Whalum
REACH OUT AND TOUCH SOMEBODY	Diane Wright, Soprano Michael Wright, Baritone	Michael & Diane Wright

Combined Chorales

LET US BREAK BREAD TOGETHER	arr. R. Nathaniel Dett
WHO'LL BE A WITNESS	Spiritual arr. W. Whalum

PROGRAM NOTES

by Richard H. Trame, S.J.

Born in Tucson, Arizona, and educated there through the University of Arizona, Ulysses Simpson Kay (b. 1917) is regarded as one of the foremost Black American composers of his time. Among his prominent mentors were Bernard Rogers, Howard Hanson and Paul Hindemith. His numerous compositions cover the whole gambit of instrumental, vocal, and choral music. His lyrical style is distinctive for rhythmic vitality, contrasting sonorities, and crisp dissonant counterpoint.

Alleluia is the third motet of his *Choral Triptych* for mixed chorus, piano or organ and optional string orchestra. It was commissioned by Daniel Pinkham on a grant from the Ford Foundation.

Canadian born and American educated,

Robert Nathaniel Dett (1882-1943) between 1913 and 1932 brought his Choir of the Hampton Institute of Virginia to national and international distinction. He is best remembered for his oratorios and choral music such as *Ave Maria* composed about 1930 and provided with both the Latin and English text and *Let Us Break Bread Together* (1936). About 1920 he won the Francis Boot Prize for his well-known *Don't Be Weary, Traveler*.

After concluding graduate studies in Education, Wendell Whalum (1931-1988) commenced a life-long teaching and conducting career chiefly at Morehouse College, where his Men's Glee Club became justly famous. His irrepressible ebullience also enlivened music in many Atlanta churches. He was a prolific and tasteful arranger of Spirituals.

About 1975 he arranged for a-cappella male chorus *Roberta Lee*, an old Negro love song

researched and published by Willis L. James (1900-1966). Whalum likewise arranged for mixed chorus with accompaniment the famed old Negro hymn tune utilizing John Newton's (1775-1807) poem *Amazing Grace*. The program this evening will conclude with another Whalum arrangement *Who'll Be a Witness?* (1988).

While pursuing a career as concert pianist, Margaret A. Bonds (1913-1972) also wrote 85 memorable compositions. Residing in her native Chicago, she founded the Allied Arts Academy for talented Black children. When later in the 1960's she settled in Los Angeles she served and taught at the Inner City Repertory Theater and the Inner City Institute. While in Los Angeles, she wrote choral arrangements for the Los Angeles Jubilee Singers.

In 1941 she composed two versions of Langston Hughes' *The Negro Speaks of Rivers*, one for voice and piano, the second for mixed cho-

rus and piano which she dedicated to Albert McNeil and his Sanctuary Choir. In 1962 she published her setting of Etienne De Grellet's (1773-1835) poem *I Shall Pass Through This World Alone* for unaccompanied mixed chorus.

Baritone soloist, Robert A. Harris' (b. 1938) career has centered on concert performance and choral conducting mostly at Wayne State University, Michigan State University, and Northwestern University. He has likewise served as Minister of Music at various churches in these locales.

His compositions embrace quite disparate instrumental forms, together with choral works mostly on liturgical and sacred texts. A very recent, 1988, example of his choral music is *The Lamb* on a poem of William Blake (1757-1827) for four-part treble choir.

A native of Nigeria, Fila Sowande (b.1905) split his education and professional career between Lagos and London. In his later life he settled permanently in the United States where he taught at Howard University and the University of Pittsburgh.

He was the first African composer to combine African elements with Western art forms and styles. He is also well-known for his organ arrangements of African folk songs and Negro Spirituals. *Nobody Knows The Trouble I See* emerges as one of the earliest known Spirituals, a typical "Shout" spiritual of sorrow and lament.

In 1971 the Afro-Brazilian composer Carlos Alberto Pinto Fonseca composed his *Missa Afro-Brasileira*, of which the "Kyrie" this evening is the initial movement. He noted that ever since Pope John XXIII encouraged the use of folk and popular music in the liturgy, he had wanted to compose a Brazilian Mass, working with the same choral "language" based on Brazilian folklore that he had used in his previous arrangements and compositions, abolishing barriers between sacred, classical and popular music and to portray the primitive force, the impulse and warmth, of the Afro rhythm.

Lena J. McLin (b. 1928), while born, raised and educated in Atlanta, pursued her higher education and career in Chicago. There for many years she was an active choral conductor in school, church and community choruses, and founded a small opera company.

Obviously influenced by her uncle, Thomas A Dorsey, the famed "father of Gospel music" she has composed a vast amount of vocal and choral gospel music, Her *Sanctus and Benedictus* was composed in 1971.

John Wesley Work III (1901-1967) after an extensive education at the Juilliard School, Columbia U. Teachers' College and Yale University, spent his entire teaching career (1927-1966) at Fisk University as choral conductor, teacher, lecturer, and department chairman. There he succeeded his father J. W. Work, II, who wrote black folk songs, as well as published the renowned treatise *Folk Songs of the American Negro*. He freely arranged in 1953, *I got a House in Baltimo* an example of a Black social song which Work had included in his

own *American Negro Songs*, published in 1940.

After graduating from the University of Louisville, Kentucky native James Furman (b. 1937) served as music instructor first in Louisville's public schools, and then similarly in those of Mamaroneck, New York. Since 1967, he has taught choral conducting, theory, composition and orchestra at Western Connecticut State College in Danbury.

In 1974 he cooperated with the late Leonard Bernstein in producing at Danbury the Charles Ives Centennial Concert. Among his best-known works is his 40 minute oratorio *I Have A Dream*.

His *Hehlelooyah, A Joyful Expression* for unaccompanied mixed chorus, was composed and premiered in 1976 in Danbury.

PROGRAM NOTES

by Albert McNeil

SPIRITUALS

First references to the religious folksongs of Blacks began to appear in the early Nineteenth Century. Musicologists have agreed that the name came into common usage in the 1860s. By that time, the spiritual repertory must have been quite extensive. These songs, as folksongs, are impossible to trace or pinpoint in their original form. The music is adapted to the taste of both those who sing and those who listen. Consciously, or unconsciously, one may (1) improvise upon a song already in existence, (2) combine material from several songs, or (3) compose the song entirely of new materials. Examples of early titles — *Sabbath Has No End; Roll, Jordan, Roll; Dis is de Trouble of de World; Jesus on de Water-Side; Nobody Knows de Trouble I've Had; Joshua fit de Battle*. This devout interest in Christianity and prophetic characters came as a result of the great conversion of slaves during a sixty-year period from the turn of the Eighteenth Century to Emancipation. Our repertory consists of traditional arrangements in call-and-response-style, such as *Walk Together Children, John the Revelator*, and other more contemporary forms. We sing in the traditional a cappella concert arrangements made famous by the Fisk Jubilee Singers, circa 1869-1875.

The little group of Jubilee Singers from Fisk — seven men and four women — carried their songs to Queen Victoria at the Court of St. James in 1869. The world learned of Negro spirituals, then, for the first time.

This year's repertory honors the 90th birthday of Jester Hairston, composer, arranger, actor (NBC's "Amen") whose arrangements of spirituals are known throughout the world. He has honored our ensemble on many occasions as director/soloist.

GOSPEL MUSIC

To Black people, the White gospel hymns belonged to the same class as the standard

Protestant hymns. The spirituals, jubilees (a jubilant setting of the spiritual), and "church songs" were products of their own creativity. The differences began to appear in the 1930s, particularly in Chicago. Its churches produced the most celebrated of the pioneering writers and singers.

The original Black Gospels in the early period of their history were similar to their White counterparts — sacred ballad-type songs, almost always carrying a personal message to God with titles such as, *If I Don't Get There, If You See My Savior Tell Him I', On My Way, When I've Done My Best, Hide Me In Thy Bosom, Search Me, Lord*.

Thomas Dorsey (b. 1899), called the "Father of Gospel Music," distinguished himself with an abundance of songs, including the famous *Precious Lord Take My Hands*, included in our repertory.

The Black forms of Gospel Music presently include elaborate jazz and rock arrangements using synthesizers, small vocal combos, large choruses, and a distinguished array of performer-composers, such as James Cleveland, Aretha Franklin, the Winans, and the sensational vocal jazz oriented gospel group "Take Six." Included in our program is an original gospel selection *Worthy To Be Praised* written by our accompanist, Byron Smith. This particular treatment represents a contemporary approach, involving chromatic harmonies and an a cappella section.

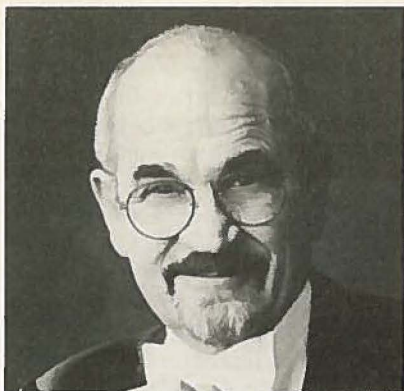
AFRICAN MUSIC

One of the most striking features of African life was the importance given to music and dance. For every activity in the life of the individual or the community, there was an appropriate music. It was an integral part of life from the hour of birth to beyond the grave. Included in our repertory are two African songs — one in the Xhosa language, the other, in Ga. *Hareje*, the Song of the Harvest, is a prayer of thanksgiving to the gods of the field for the rich return of fresh food.

THE MUSIC OF EDWARD "DUKE" ELLINGTON

Despite his limited formal training, other than piano lessons, Ellington was perhaps one of the greatest jazz innovators of all time. His experimentation with large jazz bands, inclusion of "new" instrumental combinations, collaboration with his side men in collective improvisation, and his work with Billy Strayhorn have all contributed to his international reputation. He left more than 2,000 compositions — an impressive record equaled by few composers in the history of American music. Best known of the hundreds of songs he wrote were *Sophisticated Lady, Mood Indigo, I Got It Bad and That Ain't Good, and I Let a Song Go Out of My Heart*.

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 otherworldly, 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 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.



JESTER HAIRSTON is an arranger, composer, choir director, and story teller. He attended the Juillard Institute of Music and received his degree from Tufts University, Boston. He holds six Honorary Doctor of Music Degrees from the Boston Conservatory of Music, The University of Massachusetts; also Tufts University; Luther College, Decorah, Iowa; Ohio Northern University; and the University of The Pacific, Stockton, CA.

In 1929, while in New York, Mr. Hairston met Dr. Hall Johnson. It was under this great black conductor that he received his early training in Afro-American Folk Music. He became assistant conductor of the 50-member Hall Johnson Choir. The Chorus came to Hollywood in 1936 to film and record the music for *The Green Pastures* and appeared in its Broadway production. Shortly thereafter, the choir was engaged to do the music for *Lost Horizons* written by Dimitri Tiomkin. Due to the sudden illness of Dr. Johnson, Mr. Hairston wrote the choral arrangements as well as prepared the choir for Mr. Tiomkin. He subsequently served as Mr. Tiomkin's choral arranger for 20 years.

Mr. Hairston has appeared in numerous films including *The Alamo*, *In the Heat of The Night*, *Lady Sings The Blues* and *That's My Mama*. At 90, he is one of the oldest working actors in the industry and is now in his fifth season playing Rolly on

the NBC show *Amen*. In addition, the State Department has sent him as Goodwill Ambassador to Europe, Africa, Mexico and China where he taught American Folk Songs.



ALBERT McNEIL, Founder/Director of the McNeil Jubilee Singers, has carried on a tradition that goes back more than a century. It was in 1870 that the Fisk Jubilee Singers first went to Europe and made the world aware that there was an existing vocal form called the Negro spiritual. McNeil has created an ensemble that performs with precision and style, yet loses none of the depth of emotion inherent in this rich music. This has been accomplished through intense dedication and an understanding of the historic importance of the classic spiritual.

McNeil, a native Angeleno earned his

bachelors degree from the University of California at Los Angeles and did his post-graduate studies at the University of Southern California, the Westminster Choir College of Princeton, and the University of Lausanne in Switzerland. He is Emeritus Professor of Music at the University of California at Davis, where he directed the University Chorus and Chamber Singers and headed the Music Education program for 21 years. He also taught courses in ethnomusicology at the University of Southern California for 12 years.

Throughout his career, Mr. McNeil has conducted concert groups as well as church choirs. He is currently the Director of the choir of the Congregational Church of Christian Fellowship in Los Angeles. He served as Director of the Sacramento Chorale for ten years in Northern California where he also worked with the Masterworks Chorus for the Sacramento Symphony. McNeil is in demand as a choral adjudicator and clinician. He has conducted the New York All-State Chorus, the Fairfax County, Virginia, *Honor Choir*, the Oahu Festival Chorus in Honolulu, Hawaii, the Jacksonville, Fla., Collegiate Festival, and the Iowa All-State Chorus, among others. McNeil has served as guest conductor at the American Institute for Foreign Study's National Choral Festival at Brigham Young University, Provo, Utah, and was the first conductor of the National Festival to conduct the famed Tabernacle Choir on its



The Albert McNeil Jubilee Singers

regular CBS Sunday morning telecast. He recently conducted the Utah Symphony Chamber Orchestra and Chorus for the 74th annual presentation of Handel's *Messiah* by the Oratorio Society of Utah in the Salt Lake Tabernacle.

THE ALBERT McNEIL JUBILEE SINGERS, a travelling company of 13 and a resident company of 26, have been acclaimed as singing ambassadors in 59 countries of the world. They have carried their music of faith and hope, joy and sorrow to the great capitols of Europe and further abroad to Bangladesh, Lebanon, Morocco, the Ivory Coast, the United Arab Emirates, Afghanistan, and South America. The repertoire of the Jubilee Singers focuses on the rich genre of African-American music known as Negro Spirituals which trace the history of the Black Man in America. Among its many accolades, the choir was chosen as the only American chorus to appear at the First Choral Festival in Jaffre (Yafa), Israel, in 1988. In 1990, the Singers were privileged to sing to Berlin's jubilant audiences shortly after the destruction of the infamous Berlin Wall. From there, the touring group continued on to present 31 concerts in West Germany, Switzerland, and Austria, performing in Salzburg a special concert for Amnesty International that was aired via Austrian radio and television. Last fall, the group completed a demanding 10-week National tour followed immediately by a 6-week European tour of Holland, Belgium, Italy and Spain.

The Singers are all residents of Los Angeles, California, and represent a cross-section of American life. Some are professional singers whose names, between tours with the Jubilee Singers, are found on opera, oratorio and musical comedy rosters. At home, in Los Angeles, Mayor Tom Bradley has hailed the McNeil Jubilee Singers as one of Southern California's major cultural assets by official proclamation. The Mayor has presented resolutions in their honor on four occasions and proclaimed a special "Jubilee Singers" Day.

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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

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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.