

Paul Salamunovich  
Music Director

Roger Wagner  
Founder



# LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

SATURDAY, OCTOBER 17, 1992 at 8:00 P.M.  
CURTAIN RAISER PREVIEW at 7:00 P.M.  
with Dr. Alan Chapman

DOROTHY CHANDLER PAVILION

## Reflections of Freedom

PAUL SALAMUNOVICH, CONDUCTOR

RALPH MORRISON, Concertmaster

Lesley Leighton, Soprano

Michelle Fournier, Mezzo-Soprano

James Drollinger, Baritone

IOANN DAMASKIN  
JOHN OF DAMASCUS  
Op. 1

- I Idu v ñvedomij mne put  
I am setting out on an unknown journey
- II No véchñim snom poká ya spliu  
But while I sleep eternal sleep
- III F tot deñ, kogdá trubá (Fugue)  
On that day when the trumpet
- IV Priymi usópshevo rabá  
Receive your departed servant

STABAT MATER Op. 53      KAROL SZYMANOWSKI  
(1882-1937)

- I Stabat mater dolorosa
- II Quis est homo qui non fleret
- III Eja Mater, fons amoris!

SERGEY IVANOVICH TANEYEV  
(1856-1915)

- IV Fac me tecum pie flere
- V Virgo, Virginum praeclara
- VI Christe, cum sit hinc exire

*Intermission*

MISSA BREVIS

ZOLTÁN KODÁLY  
(1882-1967)

- I Kyrie
- II Gloria in excelsis Deo
- III Credo
- IV Sanctus
- V Benedictus
- V Agnus Dei

PRAGUE TE DEUM 1989

PETR EBEN  
(1929)

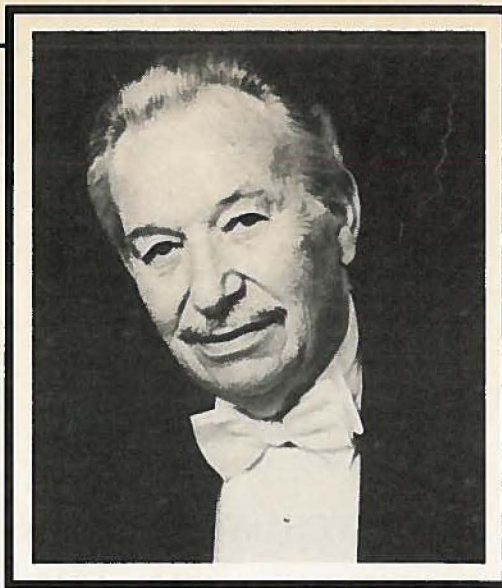
This evening's concert is sponsored by the Los Angeles Turners (founded in Los Angeles in 1871)

The Los Angeles Master Chorale gratefully acknowledges 91.5 KUSC FM for its outstanding service to the cultural community of Southern California.

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 Master Chorale and 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. The activities of the Master Chorale 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 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 the Artist's Entrance at 135 North Grand Avenue. / Use of tape recorders, telephones, beepers 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.





## Roger Wagner (1914-1992)

*The 1992-1993 season is respectively dedicated to the memory  
of our Founder and Music Director Laureate*

Dear Friends of the Master Chorale,

As we begin our 1992-1993 season, it is with great sadness that we mourn the passing of our Founder and Music Director Laureate, Roger Wagner. Few choral musicians have had such a profound influence on the musical life of our country. Indeed, it might not be an overstatement to say that Roger Wagner was one of the greatest choral conductors of all time. How fortunate we have been to have had such a giant in our midst. Our city nurtured this talent, and it blossomed here with great beauty. Whatever forum in which he chose to work, whether it be church, film, records, teaching, or the concert hall, Roger Wagner excelled.

The influence of this man lives on in the Los Angeles Master Chorale today. The unique quality of singing by our Chorale members is Roger Wagner's legacy. No musician could leave a finer legacy than his musical heritage. We pledge to maintain and strengthen it. We celebrate his life through music even as we mourn his death. *Ave atque vale.*

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Marshall A. Rutter  
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*Edward J. McAniff*

Edward J. McAniff  
*President*

*Paul Salamunovich*

Paul Salamunovich  
*Music Director*

Roger Wagner will now lead the chorus of angels in heaven and his talents will be shared with the universe forever. His legacy on earth remains at the Music Center where Roger elevated choral music standards as well as the spirits of his audiences. Although we say farewell today to a man who helped create the first quarter century of the Music Center, Roger's persona and his music remain in our hearts forever.

*Esther Wachtell*

Esther Wachtell  
*President, The Music Center*



## PROGRAM NOTES

by Richard H. Trame, S.J., Ph.D.

**S**ergey Ivanovich Taneyev (Taneev) (1856-1915), concert pianist, composer and theoretician, studied under Nicolay Rubinstein, founder of the Moscow Conservatory.

What distinguished Taneyev from his fellow 19th-Century Russian masters was his disapproval of the contemporary nationalist school. He was the most westernized and cosmopolitan of Russian composers. His trips to Paris and throughout Western Europe introduced him to the polyphony not only of J.S. Bach, but to several Renaissance giants. He thus concentrated on the use of counterpoint in his several works, striving to apply its rules to Russian melodies.

The cantata *John of Damascus*, Opus 1, received its premier in Moscow in 1884. Taneyev utilized sixteen lines from A.K. Tolstoy's long poem of Russian legend on the life of Saint John Damascene, monk and last of the Theologian-Fathers of the Eastern Church. In its four movements *John of Damascus* in sentiment approximates a dramatic Requiem, having been composed in memory of Nicolay Rubinstein, who died in 1881.

In the first movement for chorus and orchestra, John views himself as a corpse embarking on an unknown journey, walking between fear and hope. He cannot hear his brethren lamenting over him. The chorus repeats in whole or part this descriptive scene rising to a powerful climax as John's remains are enshrouded in sacred incense.

Following immediately without break, the second movement, in Russian a cappella chant and in hushed tones, gives expression to John's love for his monk-brethren. He entreats them to pray to the Lord ("Gospod") as the orchestra tremulously re-enters and with the choir builds to an urgent crescendo on the repeated word "Gospod".

Immediately the vigorous choral-orchestral third movement, entitled significantly Fugue, presents a powerfully dramatic exposition of the words *F tot deñ kogdá trubá vostrúbit mîra přestavlěñya*, so similar to a phrase of the *Dies Irae* of the Latin Requiem *Tuba mirum spargens sonum* ("the trumpet blaring the wondrous sound"). Taneyev works his music into a tremendous homophonic chorale-like climax on John's words urgently beseeching God to "receive your departed servant into your heavenly abode."

After this stirring climax, there follows immediately the Finale reverting again to Russian liturgical chant repeating in calm peace and confidence the same petition.

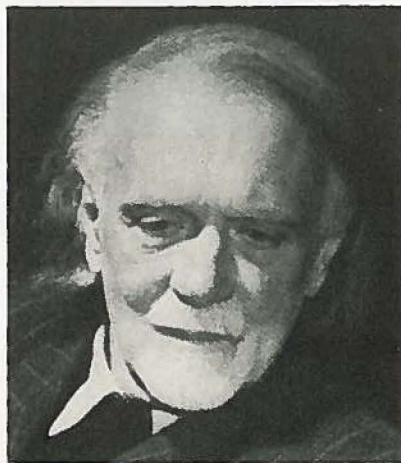
Karol Szymanowski (Shimanofski) (1882-1937) stands as the central figure of Polish music during the first half of the 20th Century. His definitive orientation as a profoundly patri-

otic Polish composer occurred after the Russian Red Army in 1917 destroyed his ancestral estate in Tymoszwka, Ukraine, and when in 1918 Poland emerged into national independence.

Initially commissioned in Paris in 1921, by the famed patroness Princess de Polignac, to be a sort of Polish or peasant requiem, the *Stabat Mater* eventually emerged to commemorate the deaths of Szymanowski's grand niece Ala, and Isabella, wife of a friend, Bronislav Kyrtał. In it Szymanowski welded together folk materials coupled to stylized versions of Slavic church music. Here he completed that process he had commenced in the song cycle *Słowieńie*, the first deliberate attempt since Chopin to create on a high artistic level a Polish style. Of this great and beautiful composition he noted that "Each man must go back to the earth from which he emerged. Today I have developed into a national composer... using the melodic treasures of the Polish people."

*Stabat Mater* utilizes the great medieval Sequence-poem of the Franciscan Jacopone da Todi as broadly translated into Polish by Josef Jankowski. This performance uses the Latin text Szymanowski also provided for wider performance opportunities. With skill he captures the human feelings aroused at the sight of Mary standing at the foot of the Cross. The music fluctuates between powerful drama and poignant sorrow in its movements as the vision of Judgement gives way to the assurance that Christ's victory brings our entrance into the glory of paradise.

It is said of Zoltán Kodály (Ko-dai) (1882-1967) that no other 20th Century composer showed a greater knowledge of, or devotion to, the choral art. His great Hungarian compatriot Béla Bartók observed that Kodály's compositions "in the main are characterized by rich melodic invention, a perfect sense of form... as he strives for inner contemplation. He is a great master of form and possesses striking individuality."



Zoltán Kodály

Originally an "organ mass" for that instrument alone, the *Missa Brevis* premiered in Budapest's Saint Stephen's Cathedral in 1942. In 1944, Kodály transformed it into a liturgically sublime composition for chorus and organ. This version premiered in 1945 in the cloak room of the Budapest Opera House as Soviet guns pounded the city's German garrison. After another performance in 1945 in Belfast, Kodály orchestrated it for the 1948 performance he conducted at the Three Choirs Festival in England. The Mass's significant sub-title "In Time of War" (shades of Haydn) offers insight into the spirit of the work with its intense and urgent plea for peace embodied in the beauties of the *Dona nobis pacem* movement.

After the orchestral *Introuit* prelude, the *Kyrie* presents one of the main themes of the Mass. In the *Gloria* and *Credo*, Kodály welds his profound understanding of Renaissance and Monteverdian choral polyphony to the pungent and crisp harmonies of his orchestration. These movements build with extraordinary economy of means in a driving choral declamation to the final triumphant Amens. In the *Et incarnatus est* of the *Credo*, Kodály emphasizes with dark-hued harmonies the deep mystery of the Incarnation, while later admitting more light into the *Crucifixus*, seeing in it the promise of redemption.

His tranquil and radiant *Sanctus* and *Benedictus* movements induce in the listener deep spiritual contemplation which rises to the marvelously arched climax of the work in the ethereal *Hosannas*. Kodály integrates his pleas to the Lamb of God (*Agnus Dei*) for mercy to sinners into his exceedingly powerful and pain-filled yearning for peace in the *Dona nobis pacem*, the fruit of five years of intense and war-weary suffering.

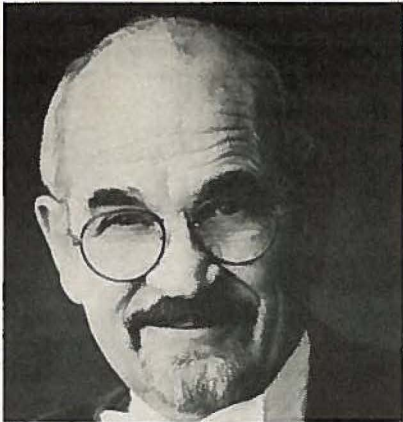
The prominent modern Czech composer, Petr Eben (b. 1929) composed his festive *Prague Te Deum* over the New Year holiday in 1990. His own description of this work of stringent modern harmonies is appropriate. "During the last forty years, we in Czechoslovakia have had no good cause for singing a *Te Deum*. What I wrote in 1950 was a bitter *Mass for Advent and Lent* which most accurately expressed our feelings; those of a people fighting for freedom and faith, those of a Church fighting for existence.

When in 1989 we suddenly achieved the freedom so long denied us, the Gregorian melody of the *Te Deum* hymn — with its joyfully ascending melody — just swelled up in my soul and, despite all the turbulence accompanying the revolutionary period, I managed to compose a *Te Deum* as an act of thanksgiving for all that had happened."

This *Te Deum* was first performed in Prague on 20 April, 1990 at a concert given in honor of Pope John Paul II. It is scored for four brass instruments, timpani, percussion and four-part mixed chorus.



PROFILES



**PAUL SALAMUNOVICH** was appointed Music Director of the Los Angeles Master Chorale in 1991 and is only the third maestro to lead the chorus since its inception. The 1992-93 season marks his second at the helm of the renowned choir.

His association with the Los Angeles Master Chorale dates from the organization's founding. A Los Angeles native, he became a charter member of the Los Angeles Concert Youth Chorus in 1946, which evolved into the Roger Wagner Chorale in 1949. When Wagner established the Los Angeles Master Chorale in 1964, he was appointed Assistant Conductor and served in that capacity until 1977. He also appeared as guest conductor with the chorus in 1975 and 1986.

During his career, Salamunovich has conducted choruses throughout North America, Europe, and Australia and has prepared choirs for such notable conductors at Stravinsky, Shaw, Ormandy, Nelson, Wallenstein, Solti and Mehta.

He also arranged and conducted choral segments for the soundtracks of such motion pictures as *The Great Imposter*, Universal, 1960; *Trouble with Angels*, Columbia, 1965; *Angel in My Pocket*, Universal, 1965; *The Last of Sheila*, Warner Brothers, 1973; *True Confessions*, Chartoff and Winkle, 1981; *Flatliners*, Columbia, 1990; *Grand Canyon*, Columbia 1991; and the upcoming Francis Ford Coppola production of *Dracula*.

An esteemed music educator, Salamunovich was on 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 to Music Director of the Chorale. In 1991, he received an honorary doctorate from the University of Saint Thomas in Minnesota.

In addition to his work with the Chorale, Salamunovich continues to serve as Director of Music at Saint Charles Borromeo Church in

North Hollywood, a position he has held since 1949. Under his direction the choir has made numerous recordings and has been featured in several televised Christmas specials. In 1988, the Saint Charles Borromeo Choir became the first American choir to be invited to sing the Mass for the Feast of Saints Peter and Paul at the Vatican where they performed the Vaughan Williams *Mass in G Minor* for an investiture ceremony for new cardinals and archbishops from throughout the world.

Salamunovich also continues to lead the Saint Charles Children's Choir which has performed with the Los Angeles Master Chorale, the Los Angeles Philharmonic, the San Francisco and Los Angeles Opera Companies, and for NBC-TV with the late Lucille Ball. Under his aegis, the choir recorded the classic Walt Disney album "It's a Small World."

Salamunovich is a voting member of the American Choral Directors Association, an Honorary Life Member of both the Southern California Vocal Association and the Choral Conductors Guild of California, an organization that recently recognized him "for excellence in choral music at a national level."

He resides in North Hollywood with his wife, Dorothy, and has four sons and three grandchildren.



**RALPH MORRISON**, *Concertmaster*, is also concertmaster for the Los Angeles Chamber Orchestra and the Music Center Opera. He has been a frequent guest and soloist at the Oregon Bach Festival. His chamber music collaborations have spanned a variety of artists, from Jeffrey Kahane to Chick Corea. An album of Czech piano trios with Trio Los Angeles is due for release soon on Clover Records. In addition to a busy performing schedule, Mr. Morrison is an active recording artist for television, motion pictures and pop music. His portrait, painted by artist Kent Twitchell as

part of a mural for the Los Angeles Chamber Orchestra, stands eight stories high on the east side of the Harbor Freeway at Eighth Street in downtown Los Angeles.



**LESLEY LEIGHTON**, *Soprano*, is a native of Los Angeles, where she received her Master of Arts Degree in Vocal Performance from the University of Southern California in 1991, and a Bachelor of Arts Degree in Choral Conducting from Loyola Marymount University in 1984. She has been a featured soloist with Maestro Salamunovich over the past five years as well as for Roger Wagner on his 1990 tour of Japan. Professional solo engagements have included the Mozart *Requiem*, the Fauré *Requiem*, the Durufle *Requiem*, and the Bach *Magnificat*. Last December, she served as mezzo-soprano soloist in the Master Chorale's annual Sing-Along performance of Handel's *Messiah*. In 1988, while on a tour of Italy with Salamunovich's Saint Charles Borromeo Choir, Miss Leighton performed as mezzo-soprano soloist in the Vaughan Williams *Mass in G Minor* at a Vatican Mass celebrated by the Pope. She has appeared in the Redlands Bowl Opera Productions of *La Traviata* and *I Pagliacci*, and in 1987 sang the role of the Second Lady in *The Magic Flute*. 1991-1992 was her first season with the Los Angeles Music Center Opera Chorus, performing in their productions of *Les Troyens* and *Carmen*, along with understudying the role of Florence in *Albert Herring*. Miss Leighton has sung for several motion pictures including *Flatliners*, *Hook*, *Grand Canyon*, *Hero*, and the upcoming Francis Ford Coppola production of *Dracula*. This is her second season as a member of the Los Angeles Master Chorale.

**MICHELLE FOURNIER**, *Mezzo-Soprano*, is making her first solo appearance with the Los Angeles Master Chorale tonight in the *Stabat Mater* by





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Szymanowski. Beginning her 6th year with the choir, she is also a member of the eight voice Outreach Ensemble which takes an hour-long musical program into the schools of Southern California. Ms. Fournier has appeared with the Palisades Symphony as Tisbe in Rossini's *La Cenerentola* and most recently as the alto soloist in the Bach *St. Matthew Passion*. As a regular soloist with I Cantori, she will soon be appearing as Peronelle in *Robin and Marion*, a 13th Century French musical drama by Adam de la Halle. She has been a guest vocalist for the Joffrey Ballet and a frequently featured soloist at the San Luis Obispo Mozart Festival and is a regular member of the Los Angeles Music Center Opera Chorus where she will be seen this year in *La Traviata*, *Tosca*, *Lucia di Lammermoor* and *The Magic Flute*. She will appear again at the Dorothy Chandler Pavilion in the Master Chorale's annual Sing-Along presentation of Handel's *Messiah*.



**JAMES DROLLINGER, Baritone**, has been associated with Paul Salamunovich for the past 17 years. While attending Loyola Marymount University, where he earned a Bachelor of Arts Degree in music, he was soloist for the University Choruses and also studied choral conducting under Maestro Salamunovich. After seven years of conducting he has returned to singing, his first love. He was

selected as baritone soloist for a performance of selections from Carl Orff's *Carmina Burana* with the CBC Symphony, under the leadership of John Nelson, at the Pacific International Festival of Male Choirs in Vancouver, B.C. Professional engagements have included the Redlands Bowl Opera productions of *La Traviata* and *I Pagliacci*. He has sung on the soundtracks of major motion pictures including *Flatliners*, *Grand Canyon*, *Star Trek VI*, *Hero*, and Francis Ford Coppola's upcoming re-make of *Dracula*. Last December, he was bass soloist for the Master Chorale's Sing-Along *Messiah*. One of his career highlights was being selected for the solo quartet for a performance of Vaughan Williams' *Mass in G Minor*, at a Mass celebrated by the Pope at the Vatican.

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 124-voice **LOS ANGELES MASTER CHORALE** has evoked smiles, tears and awe from audiences around the globe for 29 years and has been described by critics with such celestial terms as otherworldly, transcendent and ethereal. The ensemble was recently honored by *Los Angeles Magazine* and KCOP-TV (Channel 13) as "The Best Choir in Los Angeles."

During its 1992-93 season at the Dorothy Chandler Pavilion the Chorale will present ten concerts. Highlights will include the world premiere of *Cantares Argentinos* by Lalo Schifrin, commissioned by the Master Chorale, and the Los Angeles premiere of *Te Deum* by Dominick Argento. During the 1992-93 season, the

Chorale will also make several appearances with the Los Angeles Philharmonic and will serve as the chorus in the Los Angeles Music Center Opera productions of *Tosca* and *Lucia di Lammermoor*. In March, the Chorale will be the featured choir at the biennial convention of the American Choral Directors Association, which will be held in San Antonio, Texas, and is expected to draw some 6,000 people. Other engagements will include appearing as part of the cultural series at the Point Loma Nazarene College in San Diego, and, in June 1993, the Los Angeles Master will host the prestigious Chorus America National Conference marking the first time the conference has been held in Los Angeles in more than a decade.

Founded in 1964 by Conductor Roger Wagner with the assistance of local businessmen Z. Wayne Griffin and Louis D. Statham, and the Los Angeles Junior Chamber of Commerce, the Chorale gained instant recognition as one of the nation's premiere professional choirs. It became one of the first resident companies of the Los Angeles Music Center and 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's *Mass in B Minor*.

Since its inception, 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, and has appeared with many of the world's leading orchestras during tours of the United States and the Soviet Union. In 1973, the Chorale was invited to sing





# LOS ANGELES MASTER CHORALE

with Eugene Ormandy's Philadelphia Orchestra at the Presidential Inauguration Concert at the Kennedy Center.

In addition to its touring engagements, the Chorale has brought to its own podium such renowned guest conductors as Aaron Copland, Margaret Hillis, John Nelson, Robert Page, Helmut Rilling, Robert Shaw, Alfred Wallenstein, Albert McNeil 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 15,000 youths in the Southland's public schools each year.

Roger Wagner, the Chorale's first Music Director, served in the post until 1985. Paul Salamunovich was appointed Music Director in 1991 and is only the third maestro to lead the venerable organization. An eminent choral clinician and music professor, he has also arranged and conducted the choral segments of numerous 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 appointment to the Chorale.

Maestro Salamunovich succeeded John Currie of Edinburgh, Scotland who served as Music Director from 1986-1991. During his tenure, Currie conducted such masterpieces as Benjamin Britten's *War Requiem* and Beethoven's *Missa Solemnis*. Under his leadership, 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.

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Kathleen Corcoran  
Cheryll Desberg  
Sally Etcheto  
Amy Fogerson  
Michelle Fournier  
Carol Gentry  
Eileen Holt  
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John St. Marie  
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William Campbell  
Alfred Chan

James Drollinger  
Albert Eddy  
Jim Ellfeldt  
Michael Freed  
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Jayme Miller,  
*Assistant*  
*Concertmaster*  
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Mario Deleon  
Kirsten Fife  
Patricia Johnson  
Leslie Katz  
Igor Kiskatchi  
Frances Moore  
Katia Popov  
Gil Romero  
Margaret Wooten

### VIOLIN II

Steven Scharf,  
*Principal*  
Julian French  
Jean Hugo  
Jennifer Johnson  
Neal Laité  
Lisa Monte  
Carolyn Osborn  
Florence Titmus  
Elizabeth Wilson  
North Wood

### VIOLA

Kazi Pitelka,  
*Principal*  
Keith Greene  
Carrie Holzman  
Laura Kuennen  
Karen Loewi  
Victoria Miskolczy  
Simon Oswell  
Diane Reedy

### CELLO

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*Principal*  
Delores Bing  
Nadine Hall  
Armen Ksajikian  
Roger Lebow  
Dane Little

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*Principal*  
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Donald Ferrone  
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*Principal*  
Stephen Piazza

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*Principal*  
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*Principal*  
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Mark Adams  
Diane Muller

### TRUMPET

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Andrew Ulyate  
Kenneth Larsen

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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.

The Box Office is staffed by members of I.A.T.S.E. Local 857, Treasurers and Ticket Sellers.

Dear Friends of the Master Chorale,

Welcome to the 1992-93 concert season with the Los Angeles Master Chorale now in its second season of performing under the sensitive artistry and pure musical vision of Music Director Paul Salamunovich.

The Los Angeles Master Chorale Associates, a volunteer support group of the Los Angeles Master Chorale, has provided continuous service to the renowned choir since its beginning in 1964. The Master Chorale Associates offers its members numerous volunteer opportunities related to the choir's concert and educational outreach programming as well as to its general operations.

For the past six years, the Associates have produced the Curtain Raiser Preview Dinners in the Dorothy Chandler Pavilion prior to the Chorale concerts which feature lectures by distinguished musicians and musicologists. The Associates also host receptions in private homes throughout the year providing its members the opportunity to meet singers from the Master Chorale, Maestro Salamunovich and special guest artists.

Membership in the Los Angeles Master Chorale Associates is open to all season subscribers. Annual dues are a modest \$35.00.

Experience the joy of serving as a volunteer of the Los Angeles Master Chorale Associates!

Thank you for attending the concert.

Phyllis L. Rothrock *President*  
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Please return this completed membership form with your check to:

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Thank you! We are delighted you are joining us.