

LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

Paul Salamunovich
Music Director

Roger Wagner • Founder

LOS ANGELES MASTER CHORALE

XXX

30TH ANNIVERSARY SEASON

1993 - 1994

SUNDAY, FEBRUARY 6, 1994 AT 7:30 P.M.

CURTAIN RAISER PREVIEW at 6:30 P.M.

with Dr. Nancy Fierro

DOROTHY CHANDLER PAVILION

PAUL SALAMUNOVICH, CONDUCTOR

Ralph Morrison, Concertmaster

MOZART & HAYDN

Elissa Johnston, Soprano Lesley Leighton, Soprano
Kathryn Stewart, Alto John Klacka, Tenor
Michael Gallup, Bass

VESPERAE SOLENNES DE CONFESSORE (K. 339) Wolfgang Amadeus Mozart (1756-1791)

Dixit
Confitebor
Beatus vir

Lesley Leighton, *Soprano*
Kathryn Stewart, *Alto*

Laudate pueri
Laudate Dominum
Magnificat

John Klacka, *Tenor*
Michael Gallup, *Bass*

INTERMISSION

MISSA IN ANGUSTIIS (Nelson Mass in D Minor) Franz Joseph Haydn (1732-1809)

Kyrie
Gloria
Credo

Elissa Johnston, *Soprano*
Kathryn Stewart, *Alto*

Sanctus
Benedictus
Agnus Dei

John Klacka, *Tenor*
Michael Gallup, *Bass*

AVE VERUM (K.618)

Wolfgang Amadeus Mozart

This evening's performance is made possible, in part, by The Dan Murphy Foundation.

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, the National Endowment for the Arts and the City of Los Angeles, Cultural Affairs Department.

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PROGRAM NOTES

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

Between January, 1779, and November, 1780, Mozart composed for the Salzburg Cathedral four of his most celebrated, impressive and characteristically original church compositions. The *Vesperae solennes de confessore non pontifice* (K 339) is one of these four compositions. It is a magnificently concise and taut work which follows the liturgical directives of Mozart's reforming archbishop, Hieronymous Colloredo.

Previous investigation into the origins of these *Solemn Vespers of a Confessor* have concluded that the saint celebrated in the work is unknown, since no solid concrete evidence presently exists to render a decision. However, an examination of the circumstances surrounding its composition has stimulated my educated guess that Mozart created his *Vespers* to celebrate September 30, 1780, the feast of Saint Jerome. Saint Jerome is one of the four great fathers of the western church and the namesake of Hieronymous (Jerome) Colloredo, Mozart's employer and archbishop of Salzburg.

Vespers or Evensong is the centuries-old daily service of the church which is



Wolfgang Amadeus Mozart

either sung or recited by clerics and members of religious orders at about 5:00 pm. It consists of five psalms with their antiphons, some brief lesson-prayers, and the *Magnificat*. "Solemn" Vespers implies the use of psalms assigned for the Sunday liturgy rather than those used on weekdays. "Of a Confessor" implies that the celebration of the feast is that of a non-martyr saint, either a bishop or not a bishop, whose feast has for special reasons been upgraded in liturgical celebration. Indeed, his setting of the service psalms is so concise that their performance would not have lasted much longer than the monastic chanting of the Office involved.

In these *Solemn Vespers*, Mozart, with his usual consummate skill, transformed the lengthy old Italian form of sung Vespers into one in which the whole psalm is treated with continuous symphonic unity. In this manner he gave to the exposition of the psalm as a whole a concise musical rendering of its essential religious and poetic spirit. He likewise satisfied the contemporary Austrian demand that composers of church music demonstrate mastery in the learned "ancient mode" as well as the popular "modern mode." Thus the fourth psalm, *Laudate pueri*, is elaborated in the learned Baroque contrapuntal manner with a theme derived from Michael Haydn's *Requiem* and which he subsequently used in the *Kyrie* of his own *Requiem* (K 626). On the other hand, in the fifth psalm, *Laudate Dominum*, he had recourse to the "modern" even operatic mode, further evidence that his age made little distinction between secular and sacred music. During *Laudate Dominum*, the soprano soloist soars over the chorus and orchestra in one of the most magical and ingratiatingly lovely melodies Mozart ever composed.

The first psalm, *Dixit Dominus*, and the concluding canticle, *Magnificat*, frame the rest of the psalms with their festive trumpet flourishes. Throughout the whole work choir and soloists, accompanied by an animated orchestra, alternate among themselves in a decidedly vigorous and joyful manner.

Alfred Beaujean asserts that "despite



Franz Joseph Haydn

the brevity of form, Mozart employs for this *Vesper* cycle a remarkably wide range of musical ideas, techniques and sound." The impact of these *Vespers* as of the other religious works of those two years is summarized by the British musicologist H.C. Robbins Landon. "All four works . . . result in a very special category of Mozart's most brilliant maturity, not only because of their rich orchestration, the scintillation of style and dexterous combination of old and new elements, but also because they served to make his name widely known well into the 19th century before his great instrumental compositions came to be better known."

Joseph Haydn's *Mass in D Minor (Missa in angustiis)* was composed in July-August, 1798 the third of six great masses he composed between 1796 and 1802 for the Namesday celebration of Princess Esterhazy, wife of Haydn's patron. The mass is also known as the *Nelson Mass* because it was heard by Admiral Lord Horatio Nelson and Lady Hamilton in 1800 as they passed through Eisenstadt after Nelson's signal victory over the French fleet at Egypt's Abukir Bay in 1799. Like Haydn's earlier *Mass in Time of War (Paukenmesse)*, this *Mass in Time of Straightened Circumstances* (to translate its Latin title)

was composed during the height of the Napoleonic Wars and exhibits martial aspects, particularly in the famed trumpet fanfares of the *Benedictus*. Indeed, Haydn himself recounted in 1800 that as he was actually writing this *Benedictus* he received news of the great victory at Abukir Bay. From that moment, he could not banish from his imagination the image of the trumpet-blowing messenger. The idea of "Blessed is he who comes in the name of the Lord" so clearly related to the announcement of victory that Haydn added a trumpet obbligato to the *Benedictus*.

All of Haydn's masses vary in their instrumentation. The *Nelson Mass* is unique among them in that it is scored for three clarino trumpets in D, timpani, strings, continuo, organ, and SATB soloists and chorus. The woodwinds were omitted, their function being taken by

the organ. This instrumentation is the definitive version even though Haydn approved the subsequent addition of woodwind parts. The total absence of a woodwind chorus, the solemn key of D Minor, and the acid biting texture of the trumpets all lend a specific kind of asperity and majesty to the music, giving it an almost Baroque feel.

The *Nelson Mass* is of the species called a "symphonic mass," as opposed to the previously customary "cantata mass" such as Bach's *Mass in B Minor*. In the "cantata mass," each significant phrase or sentence of the text was treated as a separate movement for either chorus or soloist. After completing all of his 104 symphonies by 1796, Haydn took the integrative principles of symphonic sonata form and applied them to larger portions of the mass text. The movements or larger sections of the mass became

symphonically unified with a melodic character approximating the motif-like themes of a classical symphony. This style established a high degree of integration between singers and orchestra.

Haydn, in his *Nelson Mass*, says Robbins Landon, can arguably be said to have produced his greatest work. Certainly for majesty, power, exuberant exaltation, lyrical contemplation and poignant sorrow in the handling of the text, few compositions of the genre can surpass it.

Mozart's *Ave verum*, his best-known choral work, remains one of music's sublime motets. He composed this Eucharistic hymn on June 17 1791, probably for the Feast of CorpusChristi, to be conducted by Anton Stoll, choir-master of the suburban Viennese church of Baden. Because of that church's limited resources Mozart scored it for chorus, strings and organ.

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Paul Salamunovich, Music Director

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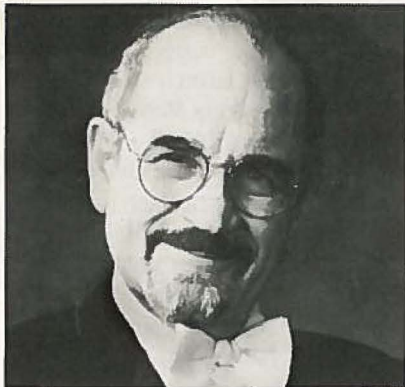
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PROFILES



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 1993-1994 season marks his third at the helm of this renowned choir.

His association with the 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 of the Chorale in 1975 and 1986.

During his career, Salamunovich has conducted choruses, workshops and seminars throughout North America, Europe and Australia and has prepared choirs for such notable conductors as Stravinsky, Wallenstein, van Beinum, Ormandy, Solti, Mehta, Shaw, Salonen and Rattle.

He has also conducted the Master Chorale for motion picture soundtracks, the most recent being *Grand Canyon*, 20th Century Fox, 1991; and the 1992 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, serving as such until his appointment as Music Director of the Chorale. He also holds honorary doctorates from both the University of St. Thomas in Minnesota and Loyola Marymount University in Los Angeles.

In addition to his work with the Chorale, Salamunovich continues to serve as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. Under his direction this choir has also recorded soundtracks for motion pictures and has been featured in several televised specials. In 1988, the St. Charles Choir became

the only American choir ever to be invited to sing the Mass for the Feast of Sts. Peter and Paul at the Vatican, where they performed the Vaughan Williams *Mass in G Minor*, with the Pope presiding, for the investiture ceremony of new cardinals and archbishops from throughout the world.

Salamunovich also continues to lead the St. Charles Children's Choir, which has performed with the Master Chorale, the Los Angeles Philharmonic, and the San Francisco and New York Opera Companies. Under his aegis, they also recorded the classic Walt Disney album "It's a Small World".

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



RALPH MORRISON, *Concertmaster*, is no stranger to Los Angeles audiences and is returning for his third season as concertmaster of the Master Chorale Sinfonia. He has been concertmaster of both the Los Angeles Chamber Orchestra and the Music Center Opera since 1988, and his portrait, painted by artist Kent Twitchell, stands eight stories high at the Harbor Freeway and Eighth Street in downtown Los Angeles.

Born in Boston, where he developed a passion for chamber music, he came to Los Angeles by way of New York City, where he received a B.A. in Comparative Literature at Columbia University while continuing to pursue his musical interests. He was on the faculty of the Hebrew Arts School as a member of the Quadro Barocco, which performed to critical acclaim in the United States and South America.

Since settling in Southern California in 1980 he has juggled his performance schedule with a busy career in the field of recordings for television, film and popular music.

LESLIE 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 for Paul Salamunovich for the past seven years and toured Japan in 1990 under the direction of the late Roger Wagner. Miss Leighton has appeared as soprano soloist with the Los Angeles Master Chorale in Szymanowski's *Stabat Mater*, Copland's *In the Beginning* and, most recently, in Mendelssohn's *Elijah*. Professional solo engagements have included the Mozart *Requiem*, the Fauré *Requiem*, the Duruflé *Requiem* and the Bach *Magnificat*. In November of 1993, she made her Los Angeles Philharmonic debut as the Third Herd Girl in Grieg's *Peer Gynt*. She is currently in her third season with the Los Angeles Music Center Opera Chorus where she has appeared in several opera productions and has understudied selected roles. In February, Miss Leighton will appear as the Mother in the Music Center Opera's production of *Madama Butterfly*. Miss Leighton's voice has been used in several motion picture soundtracks including *Flatliners*, *Hook*, *Grand Canyon*, *Hero*, *Untamed Heart*, *Leap of Faith*, *Dracula* and the upcoming Paramount Pictures film, *Intersection*.



ELISSA JOHNSTON, *Soprano*, currently in her third season with the Los Angeles Master Chorale, has made several appearances as

soloist with the Chorale, including the 14th Annual Messiah Sing-Along in December of 1993. This season, she will sing the role of Kate Pinkerton in the Music Center Opera's production of *Madama Butterfly*. In the summer of 1993, she was awarded first place in the Aspen Music Festival's Vocal Competition, leading to a performance of Canteloube's *Songs of the Auvergne* with the Aspen Concert Orchestra. She also sang the role of Jenny in the Aspen Opera Theatre's production of Ned Rorem's *3 Sisters who are not Sisters*. Miss Johnston made her Hollywood Bowl debut in the Los Angeles Philharmonic's Institute Orchestra's Mozart Akademie mini-marathon in July of 1991. She has appeared with the Los Angeles Philharmonic's New Music Group in the West Coast premiere of Harrison Birtwistle's *Meridian*, under Oliver Knussen, and has performed Villa Lobos' *Bachianas Brasileiras No. 5* with members of the Los Angeles Philharmonic Institute under the direction of Lynn Harrell. She sang the role of Bastienne in Mozart's *Bastien and Bastienne* in performances throughout Southern California with Orange County Opera and Inland Opera. She has appeared with USC Opera and has sung in recital for the National Association of Composers. A California native, Miss Johnston is a graduate of the University of Southern California School of Music.



KATHRYN STEWART, Contralto, a native of Oklahoma, attended Tulsa University majoring in Oboe. After graduating, she attended Yale University majoring in Opera Studies. Miss Stewart is in her third season with the Los Angeles Master Chorale. An experienced soloist, she performed in the Master Chorale's Messiah Sing-Along in December of 1993 and has been a featured artist with the Phoenix Symphony, Santa Fe Chamber Music Festival, Colorado Springs Symphony and others. Her New England performances of Brahms' *Alto Rhapsody* were highly acclaimed, as were her New York performances of Mozart's *Requiem*. In the Spring of 1993, she toured nationally as an Allied Artists soloist, and was a finalist in the 1993 Zachary National Vocal Competition.

In addition to the Master Chorale, Miss Stewart appears regularly with the Los Angeles Music Center Opera and Opera A La Carte, America's foremost Gilbert and Sullivan touring company. She has performed the title role in *Carmen*, Cornelia in *Julius Caesar* and Pitti-Sing in *The Mikado*. Miss Stewart is engaged this Spring to sing the Mother in *The Consul* with Pacific Repertory Opera, Pitti-Sing in *The Mikado* with The Guild Opera Company and as Alto soloist in *Messiah* with the Cambridge Singers.



JOHN KLACKA, Tenor, was born in Minnesota and received his B.A. in Music from the College at Purchase in New York. Active in the Los Angeles music scene, Mr. Klacka currently sings with the Los Angeles Master Chorale and the Los Angeles Music Center Opera Chorus. He is the Tenor soloist at St. Alban's Episcopal Church in Westwood. He recently received a review in the *Los Angeles Times* praising his "sweet light lyric tenor" in Rossini's *Stabat Mater*. Other featured solo performances include Bach's *St. John Passion* and the *Mass in B Minor*, Dvořák's *Stabat Mater*. Mr. Klacka was the tenor soloist in the Los Angeles Master Chorale's Messiah Sing Along in December of 1992.

In addition to a busy performance schedule which has included recitals and concerts on both coasts, Mr. Klacka has recorded choral work for several motion pictures, including *Dracula* and the upcoming Paramount Pictures film *Intersection*. Mr. Klacka was the featured soloist for the closing credit track for the movie *SAVED*.

A practicing designer, Mr. Klacka holds a M.A. in Architecture from Southern California Institute of Architecture.

MICHAEL GALLUP, Bass-Baritone, is a resident artist with the Los Angeles Music Center Opera, with whom he has performed a number of principal and secondary roles. He is also a regular guest artist at opera houses throughout the United States and Canada. He has also performed at the Hollywood Bowl under Sir Charles Groves, Leonard Slatkin



and Michael Tilson Thomas.

In recent seasons, Mr. Gallup sang Trinity Moses in *The Rise and Fall of the City of Mahagonny*, Dr. Bartolo in *Le Nozze di Figaro*, Zuniga in *Carmen*, the Sacristan in *Tosca*, and Bartolo in *Il Barbiere di Siviglia* for the Los Angeles Music Center Opera, and the role of Leporello in *Don Giovanni* for Michigan Opera Theatre, Opera Pacific, Dayton Opera, and Utah Opera, Ducamara in *L'Elisir d'Amore* and Bartolo for the Arizona Opera, and Mustafa in *L'Italiana in Algeri* for the Palm Beach Opera.

Recently he sang with Arizona Opera in *Le Nozze di Figaro* and debuted with the Vancouver Opera as Alcindoro/Benoit in *La Bohème*. This season he returns to Los Angeles as Alcindoro/Benoit, Bartolo in *Le Nozze di Figaro*, and Faninal in *Der Rosenkavalier*. In October, he will make his Dallas Opera debut in *La Bohème*.

Mr. Gallup also has an extensive concert repertoire in both classical and contemporary pieces. He has sung Haydn's *Creation* with the Santa Fe Chamber Orchestra, the Beethoven Ninth with the American Youth Symphony in addition to appearances with the symphony orchestras of Denver, Los Angeles, Oregon and Seattle. He has also appeared with the Carmel Bach Festival, Alaska Bach Festival and the Roger Wagner Chorale.

Last season, he appeared with the Los Angeles Philharmonic in Kurt Weill's *Seven Deadly Sins* conducted by Esa-Pekka Salonen and also at the Ojai Festival in Weill's *Mahagonny Songspiel* under John Adams.

Founded in 1964 by the late Roger Wagner, the **LOS ANGELES MASTER CHORALE**, under the direction of Paul Salamunovich, celebrates its 30th anniversary with the 1993-1994 season. The 120-voice Chorale is recognized as one of the nation's pre-eminent choral groups and has been described as "a major cultural asset to the City (Los Angeles)", by Martin Bernheimer, Music Critic for the Los Angeles Times. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States.

LOS ANGELES MASTER CHORALE

Since its inaugural performance in the Dorothy Chandler Pavilion on January 27, 1965, the Master Chorale has continued to present its own concert series with its orchestra, the Los Angeles Sinfonia. As the resident chorus of The Music Center of Los Angeles, the Master Chorale also serves as chorus for the Los Angeles Philharmonic and, for two productions each season, the Music Center Opera. It has appeared with many of the world's leading orchestras during tours of the United States and the Soviet Union and was invited, in 1973, to sing with Eugene Ormandy's Philadelphia Orchestra at the Presidential inauguration concert at the Kennedy Center.

The Master Chorale has commissioned and performed many world premieres, the latest being Lalo Schifrin's *Cantares Argentinos* (1992-1993). During this 30th anniversary season, the Chorale will present seven concerts, two Messiah Sing-Alongs, and the "Albert McNeil Jubilee Singers" as guest choir. Highlights will include Mendelssohn's *Elijah*; "An American Collection" featuring Morton Gould's *Tolling and Soffegging* along with a commissioned work by David Baker; appearances by actress Rhonda Fleming as narrator for *The Christmas Story*; a concert of major works by Mozart and Haydn; an evening of "Choral Masterpieces" during which the Chorale will be joined by members of ten Southern California university choirs during the second half; and finally, the *Carmina Burana* of Orff and *Nänie* of Brahms. The season will emphasize the Chorale's virtuosity with repertoire that ranges from the classic to the Broadway stage.

In March of 1993 the Chorale was the featured choir at the Biennial National Convention of the American Choral Directors Association held in San Antonio, Texas and, in June, 1993 hosted the prestigious Chorus America National Conference. Members of the Master Chorale also appeared on the international broadcast of the 1993 Grammy Awards ceremony. Under Maestros Esa-Pekka Salonen, John Mauceri, André Previn, Carlo Maria Giulini, and Zubin Mehta, the Chorale has made ten recordings with the Los Angeles Philharmonic and the Hollywood Bowl Orchestra.

The Chorale's extensive education and outreach programs serve more than 16,500 students throughout Southern California with a special in-school touring program and the largest annual High School Choir Festival in the State.

Roger Wagner, the Master Chorale's first Music Director, served in that capacity until 1986 after which he became Music Director Laureate until his death in September, 1992. John Currie of Edinburgh, Scotland, led the Chorale from 1986-1991. Paul Salamunovich was appointed Music Director in 1991 as only the third maestro to lead the Master Chorale.

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO

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Pamela Lefko
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Virenia Lind
Phoebe O'Brien
Frances Pampayan
Marti Pia
Gloria Grace Prosper
Cecilia Ramirez
Holly Ristuccia
Linda Sauer
Janet Searfoss
Christine Sorenson
Gina Surratt
Duanna Ulyate
Inyong um
Nancy von Oeyen

ALTO

Baker, Nicole
Natalie Beck
Kimberly Bernhardt
Helen Birch
Sarah Bloxham
Leanna Brand
Aleta Braxton
Asha Cheriyan
Sue Christman
Cheryll Desberg
Sally Etcheto
Amy Fogerson
Michelle Fournier
Carol Gentry
Eileen Holt
Kyra Humphrey
Joan Keeseey
Sarah Minton
Sheila Murphy
Anita Nardine
Nancy OBrien
Helène Quintana
Carol Reich
Claudia Sobol
Mary Stark
Kathryn Stewart
Nancy Sulahian
Mary Ella Van Voorhis
Mary Helen Waldo
Barbara Wilson
Diana Zaslove

TENOR

Lenard Berglund
Scott Blois
Mark Burroughs
John Dennison
John French
Paul Gibson
Jack Golightly
Jody Golightly
Tim Hewitt
Michael Horton
John Klacka
Greg Koppenhaver
Charles Lane
Stephen Madrais
Larry Minton
Marvin Neumann
Jay Pierce
Daniel Plaster
Kirk Prather
Michael Reynolds
John Revheim
George Sterne
John St. Marie
Paul Vorwerk
Gary Walker
Scott Whitaker
Frederick Winthrop

BASS

Mark Beason
Mark Beckwith
Andrew Black
William Campbell, Jr.
Alfred Chan
James Drollinger
Albert Eddy
Jim Ellfeldt
Michael Freed
Bruce Goldes
Stephen Grimm
Paul Hinshaw
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SINFONIA ORCHESTRA

VIOLIN I

Ralph Morrison, *Concertmaster*
Jayme Miller,
Assistant Concertmaster
Patricia Aiken
Lisa Johnson
Patricia Johnson
Leslie Katz
Connie Kupka
Frances Moore
Jennifer Woodward
Margaret Wooten

VIOLIN II

Steven Scharf, *Principal*
Tamsen Beseke
Mario DeLeon
Kirsten Fife
Jeff Gauthier
Lisa Monte
Florence Titmus
Elizabeth Wilson

VIOLA

Victoria Miskolczy, *Principal*
Stevan Gordon
Scott Hauptert
Carrie Holzman
Jane Levy
Jody Rubin

CELLO

Rowena Hammill, *Principal*
Delores Bing
Roger Lebow
Barbara Paddock

BASS

Edward Meares, *Principal*
Bruce Morgenthaler

TRUMPET

Roy Poper, *Principal*
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LOS ANGELES MASTER CHORALE

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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,

The Master Chorale Associates are embarking on an exciting new project for which we would like to solicit your assistance. We have begun work on an ambitious cookbook project and we welcome your participation by sharing with us your best recipes.

We are especially interested in recipes that demonstrate the attributes and attitudes of California, partly because we hope to sell our book nationwide. We would like to include recipes from our wonderful audiences as well as some from past and present members or the arts and entertainment industry. We would like to reflect the many exciting ethnic cuisines that our state embraces and would especially like recipes that are good for entertaining. Because so many of us associate food and music with holidays, we will devote a special section to holiday recipes.

Please use the format and guidelines below to submit one or more of your favorite recipes or use any 4 x 6 card. Please include your full name and telephone number so that we can keep in touch. This will be fun!

Bonnie Grinstead, *President*
Los Angeles Master Chorale Associates

Please complete and mail to:
Los Angeles Master Chorale Associates Cookbook
c/o Cathie Staton, Editor
2806 Faber Street
Redondo Beach, CA 90278

Please print or type. Please list all ingredients first. Please underline cooking times and temperatures. Please do NOT use metric measures.

Recipe Title: _____ Serves: _____

Ingredients: _____

Submitted by: _____

Address: _____

Telephone Number: () _____

LOS ANGELES MASTER CHORALE ASSOCIATES

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