

# LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

**Paul Salamunovich**  
Music Director

Roger Wagner • Founder



SUNDAY, JUNE 5, 1994 AT 7:30 P.M.

CURTAIN RAISER PREVIEW at 6:30 P.M.

with Dr. Alan Chapman

DOROTHY CHANDLER PAVILION

**PAUL SALAMUNOVICH, CONDUCTOR**

Steven Scharf, Concertmaster

## CARMINA BURANA

Kerry O'Brien, Soprano

Bruce Johnson, Tenor

Zheng Zhou, Baritone

Los Angeles Children's Chorus, Rebecca Thompson, Director

Our Beloved Land

Elinor Remick Warren

(1900-1991)

Nänie

Johannes Brahms

(1833-1897)

Carmina Burana

(Cantiones Profanae)

Carl Orff

(1895-1982)

Fortuna imperatrix mundi (Luck, Empress of the World)

I: Primo vere (In Springtime)

Uf dem anger (On the Green)

II: In taberna (In the Tavern)

III: Cour d'amours (Court of Love)

Blanziflor et Helena (Blanchefleur and Helen)

Fortuna imperatrix mundi

THIS EVENING'S CONCERT AND GALA ARE MADE POSSIBLE BY A GENEROUS GRANT FROM



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## PROGRAM NOTES

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

Two factors converged in Brahms' life around 1880 to bring into existence *Nänie*. On his two journeys to Italy he had been entranced by its classical beauty, and was likewise taken with the neo-classical paintings of his friend, Anselm Feuerbach, who died prematurely in January, 1880. After Brahms heard Herman Goetz's setting of Schiller's poem *Nänie* performed by the Gesellschaft der Musikfreunde on February 14, 1880, he created a setting of the poem which deserves a place among his most characteristic and poetic creations. Brahms expressed his affection for Anselm Feuerbach by dedicating this work of serenity, tranquility and resignation to Feuerbach's stepmother, Henrietta. *Nänie* may be seen as an extension of those sentiments expressed by Brahms when he selected certain scriptural texts for his *German Requiem*. In *Nänie*, biblical images are replaced by those of Greek classical mythology. As in the *German Requiem*, death is consoled by love, which heals all loss.

The work is in A-B-A form (first theme, second theme, repeat of first theme), with all three movements in the major mode. The orchestral prelude ushers in the themes with an exquisite oboe melody being taken up, in fugal fashion, by the chorus. Its serenity rises to a more dramatic aspect in the middle movement as the name of Adonis is hailed. Even goddesses cannot soften the decrees of Hades, however, and the work subsides in resignation.

The thoughts of the poem which inspired Brahms to this mature and lyrical work may be paraphrased thus;

"Even Beauty must die and nothing which men or gods can do moves the ruler of Hades. Venus could not save the wounded Adonis, nor could the pleas of Adonis' mother Thetis and her Nereids preserve him despite all their weeping. For the perfect must fade, but an elegy for them, on the lips of the loved survivors, is glorious."

Carl Orff (1895-1982) emphasized his already-developed philosophy of musical composition by selecting 25 piquant secular poems from a 13th century manuscript (found in 1803 in the Ger-

man Benedictine Abbey of Beuron) for his *Carmina burana* (Songs of Beuron). Until 1936, Orff had composed several works under the strong, late romantic influence of Richard Strauss, Arnold Schoenberg and Alexander Scriabin. Most of these works Orff later destroyed or repudiated. In 1937, after its first performance in Frankfurt, Orff firmly asserted that *Carmina burana* "begins my complete works." Orff rejected high-blown Romanticism with its harmonic vagaries and thematic principles derived from Wagner's music drama. He broke



Johannes Brahms

with this tradition because of his concern for the growing estrangement between music and the listening public. With this frame of mind, he ostensibly returned to the principles of Monteverdian opera, and grew in artistic kinship with Stravinsky and Hindemith. Using Stravinsky's *The Wedding* and *Oedipus rex* as models for *Carmina burana*, Orff described the work in its subtitle (translated from the Latin): "Secular songs to be sung by singers and choruses accompanied by instruments and magical tableau."

Orff provided specific stage directions for the visual setting of *Carmina burana*, but the music's primitive power and attractiveness have caused it to be heard more often in concert than in its proper quasi-operatic setting. The 25 exuberant poems selected provided the grist for Orff to demonstrate his new-found style. The poems are written in a straightforward rhythmic and rhymed manner utilizing vulgar Latin, medieval French and German. The style has been succinctly

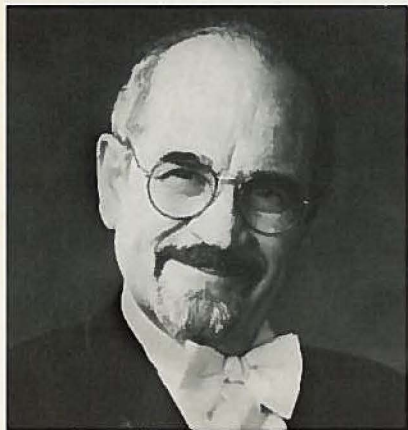
summarized by musicologist David Eagle. He observes that the cantata has a direct and immediate appeal because of its basic simplicity and its primitive rhythmic drive. Harmony is reduced to unisons, octaves, thirds and fifths. There is no polyphony or counterpoint. Melodic figurations are repeated obsessively and hypnotically. "Since melody and harmony are relatively unimportant, we often find," observes Eagle, "entire sections based on a simple harmony ... the rhythmic ostinato is the thing, but rhythms are kept simple with each pattern being repeated until it is exhausted, or another pattern begins. Elements of 19th century popular songs are mixed with quasi-Gregorian chants, secular medieval song and dance in an eclectic hodgepodge."

The sections of *Carmina burana* are framed between a prologue and epilogue both of which are entitled "Fortune, Empress of the World." The three main sections are called "In the Springtime," "In the Tavern" and "In the Court of Love." Soloists, children's choir, large and small mixed chorus and men's chorus are accompanied by a complex orchestra, the orchestra providing the most novel musical interest. Not only is the instrumentation distinctive, with its featured wind and percussive instruments, but the instrumentation is also extraordinary in clearly profiling the individual tone colors of the various instruments.

The prominent German commentator Karl Schumann provides an excellent summary overview of the more philosophical aspects of Orff's achievement. "Evocative melody, unambiguous rhythms, and primitive pictures in sound are the basic features of these profane songs; the tendency is toward universality and objectivity. No individual destiny is touched upon — there is no *dramatis personae* in the moral sense of the term. Instead, primeval forces are invoked, such as the ever-turning wheel of fortune, the revivifying effect of love and those elements in man which prompt him to enjoy earthy, all too-earthy pleasure. The principle figure is man as a natural being delivered over to forces stronger than himself. This universality of intention corresponds to Orff's concept of his 'synthesis of arts (*gesamtkunstwerk*),' a unified combination of movement, song, dance, sound and magical enchantment."



## 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 marked 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 *Bram Stoker's 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.



**KERRY O'BRIEN**, *Soprano*, is a favorite with Southern California audiences, having appeared with the San Diego Symphony on a number of occasions, including performances of *Carmina Burana* in 1992, the "Solvieg

Song" from *Peer Gynt* in 1993, and in summer and holiday pops programs. Increasingly in demand as an orchestral and oratorio soloist, she has performed *Messiah* with the Bakersfield Symphony and the San Diego Chamber Orchestra, and the Andrew Lloyd Weber *Requiem* with the Bakersfield Symphony. She soloed in Handel's *Saul* with the Irvine Camerata, and the Brahms *Requiem* with the Antelope Valley Master Chorale. Next month she will perform Mozart concert arias with the San Luis Obispo Mozart Festival Orchestra.

Miss O'Brien made her Opera Pacific debut in 1993 as Barbarina in *Le Nozze di Figaro*. In 1992, she sang with the Bach Aria Group in New York as Pilpatoe in a concert version of *Montezuma* by the 18th century composer Graun. She has also appeared as Yum-Yum in *The Mikado*, Gretel in *Hansel and Gretel*, Adele in *Die Fledermaus*, and as Madame Herz in *The Impresario*.

Miss O'Brien lives in Los Angeles with her husband, tenor Bruce Johnson.



**BRUCE JOHNSON**, *Tenor*, is in frequent demand as a concert soloist, having performed as the Evangelist in the *St. Matthew Passion* in 1993 with the Orquesta Filarmonica de Santiago, Chile, and with the Master Chorale of Orange County — both to critical acclaim. Other engagements as the Evangelist have included the *St. John Passion* with the Los Angeles Bach Festival and Schütz's *Christmas Oratorio*



## LOS ANGELES MASTER CHORALE

with the Chorale Bel Canto. He has sung in the Mozart *Requiem* with the San Diego Symphony, *Messiah* with the Phoenix Symphony and the San Diego Chamber Orchestra, and Handel's *Saul* with the Irvine Camerata. In January of 1990, Mr. Johnson was the tenor soloist in the Pergolesi *Magnificat* and the Haydn *Mass in Time of War* with the Los Angeles Master Chorale conducted by John Currie.

Mr. Johnson has appeared with the Music Center Opera in numerous productions including *A Midsummer Night's Dream*, *Die Zauberflöte* and *Lucia di Lammermoor*. This season he sang the role of Parpignol in *La Bohème* and the Registrar in *Madama Butterfly* with the company. Earlier this year, he also appeared as Nanki-Poo in the San Diego Comic Opera production of *The Mikado*. In 1992, he debuted with the Sacramento Opera as Tybalt in *Roméo et Juliette*, and with the La Jolla Symphony in *The Mother of Us All*. He has appeared with the San Diego Opera, Virginia Opera, Riverside Opera and Long Beach Opera. His roles include Almaviva in *Il Barbiere di Siviglia*, Ferrando in *Così fan Tutte*, Nemorino in *L'Elisir d'Amore* and Frederic in *Pirates of Penzance*.



**ZHENG ZHOU**, *Baritone*, came to the United States from China in 1985 and has since won numerous awards and scholarships, becoming a Metropolitan Opera National Council finalist in 1986, and winning the 1990-1991 Mae M. Whitaker International Competition. Prior to 1987, Mr. Zhou sang as a bass-baritone and performed such roles as Mephistopheles in *Faust* (under

conductor Kurt Herbert Adler at the Shanghai Opera Theater). Since his American debut with the Illinois Opera Theater as Figaro in Mozart's *Le Nozze di Figaro*, he has successfully taken on baritone roles with the Metropolitan Opera, San Francisco Opera, Western Opera Theater, Merola Opera Program and the Illinois Opera Theater.

Mr. Zhou has performed a variety of works in concert with the symphony orchestras of Boston, San Francisco, Portland, South Bend, Grand Rapids, Colorado, Eastern Connecticut, Illinois and North Carolina. He has performed with the St. Cecilia Chorus and Orchestra at Carnegie Hall, the New York Choral Society, the University of Illinois Oratorio Society and Orchestra, the Fairfield County Chorale and the Berkshire Festival.

An avid recitalist, Mr. Zhou has performed at the St. Louis Conservatory, Indiana University and at the Tanglewood Festival. He has repeatedly concertized in Baden bei Wien, Austria, and has given annual recitals with John Wustman at the University of Illinois.

Mr. Zhou received his Master of Music degree from the University of Illinois, a graduate diploma from the St. Louis Conservatory of Music, and diplomas in the performance of German lieder from the Franz Schubert Institute in Austria. He has studied with John Wustman, Edward Zambara, William Warfield, Hans Hotter, Walter Berry and Yi Kwei Sze.

Since its founding in 1986, the **LOS ANGELES CHILDREN'S CHORUS** has been in demand for performances of major choral and orchestral works. In May of 1990, the chorus participated in the International Children's Choir Concert at Carnegie Hall. Chorus members have sung in nationally televised commercials, movie sound tracks, and the 1990 Grammy Awards program.

The Los Angeles Children's Chorus has been the children's chorus for the



Music Center Opera in numerous productions including *A Midsummer Night's Dream*, *La Bohème*, *Wozzeck*, *Otello*, *Carmen* and *Tosca*. Individual chorus members have also performed as principal artists in several Music Center Opera productions.

The LACC has performed with the Los Angeles Philharmonic in Mendelssohn's *A Midsummer Night's Dream* and the Mahler Third Symphony. The chorus has performed with the Angeles Chorale, the Master Chorale of Orange County, the Pacific Chorale, the William Hall Chorale, the UCLA Choral Union and the Los Angeles Master Chorale. In 1989, the chorus premiered *The Golden Oriole*, a composition for percussion and chorus by Smadar Handelsman. In 1991, they were featured at the American Choral Directors' National Convention and a convention of the Organization of American Kodály Educators.

In addition to performing with other organizations, the chorus also presents its own annual Winter and Spring concerts in Pasadena.

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.



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 presented seven concerts, two *Messiah Sing-Alongs*, and the "Albert McNeil Jubilee Singers" as

guest choir. Highlights included Mendelssohn's *Elijah*; "An American Collection" featuring Morton Gould's *Tolling* and *Solfeggio* along with the world premiere of *Images, Shadows and Dreams: Five Vignettes* by David N. Baker; an appearance 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 was joined by members of seven Southern California university choirs during the second half; and finally, the *Carmina Burana* of Orff and *Nänie* of Brahms. The season emphasized the Chorale's virtuosity with repertoire that ranged 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

Paul Salamunovich • Music Director

## An Evening of Brahms

Sunday, October 30, 1994 - 7:30 p.m.  
Paul Salamunovich, Conductor

The opening of the Los Angeles Master Chorale's 31st Season will feature an evening of Brahms' exquisite works.

**Brahms** • Alto Rhapsody  
*Ave Maria*  
*Ein deutsches Requiem*

Claudine Carlson, Mezzo Soprano  
David Arnold, Baritone

Curtain Raiser Preview with Dr. Alan Chapman

**31st**  
season  
1994-1995

## Canciones para Los Angeles

Saturday, November 19, 1994 - 8:00 p.m.  
Paul Salamunovich, Conductor

A celebration of the culture and music of our Hispanic and Latino heritage.

**Schifrin** • *Cantares Argentinos*  
**Chávez** • *El Sol*  
**Berger (arr.)** • *Psalm Brasileiro*  
and other Latino works.

## Home for the Holidays

Sunday, December 18, 1994 - 7:30 p.m.  
Paul Salamunovich, Conductor  
**Special Guest**  
Los Angeles Children's Chorus  
Rebecca Thompson • Director

The Master Chorale brings home the true spirit of the holidays as expressed in the music of the season.

**Britten** • *Ceremony of Carols*  
**Pinkham** • *Christmas Cantata*  
**Ramirez** • *Navidad Nuestra*  
**Susa** • *A Christmas Garland*  
and other holiday favorites.

## From Stage to Screen

Saturday, February 18, 1995 - 8:00 p.m.  
Paul Salamunovich, Conductor

From footlights to spotlights, music from operettas and the silver screen.

Curtain Raiser Preview with Dr. Alan Chapman

## Seoul Ladies' Singers

SPECIAL GUEST CHOIR

Sunday, March 5, 1995 - 7:30 p.m.  
Hak Won Yoon, Conductor

This acclaimed women's choir from Seoul, Korea will create an evening of cultural harmony that bridges the Pacific rim.

## Belshazzar's Feast

Sunday, May 14, 1995 - 7:30 p.m.  
Paul Salamunovich, Conductor

Works by Libby Larsen, Carl Nielsen and William Walton. This exciting concert with full chorus and orchestra is an event not to be missed.

**Larsen** • *Seven Ghosts*  
*West Coast premiere*  
**Nielsen** • *Hymnus Amoris*  
**Walton** • *Belshazzar's Feast*

Lesley Leighton, Soprano  
Greg Federly, Tenor  
James Drollinger, Baritone

**Special Guest**  
St. Charles Borromeo Women's Antiphonal Choir

## St. John Passion

Sunday, April 2, 1995 - 7:30 p.m.  
Jon Washburn, Guest Conductor  
Music Director • Vancouver Chamber Choir and the Phoenix Bach Choir

One of Bach's finest works! A sublime setting of Christ's suffering and death by the master of the Baroque.

**Bach** • *St. John Passion*

Curtain Raiser Preview with  
Richard H. Trame, SJ, Ph.D.



LUSH excellence verve wondrous STYLISH  
RICH overw helming ELEGANT  
MAGNIFICENT PERFECTION



# LOS ANGELES MASTER CHORALE

## LOS ANGELES MASTER CHORALE PERSONNEL

### SOPRANO

Samela Aird Beasom  
Mary Baxter  
Marian Bodnar  
Vicky Y. Brown  
Renée Burkett  
Kelly Calhoun  
Pamela Chapin  
Jamie Choi  
Martha Cowan  
Laura De Surra  
Robyn Frey  
Pamela Hall  
Rose Harris  
Saundra Hill  
Marie Hodgson  
Janet Hook  
Laura Anne Keverian  
Cathy Larsen  
Pamela Lefko  
Lesley Leighton  
Emily Lin

Virenia Lind  
Paula Mandros  
Phoebe O'Brien  
Frances Pampeyan  
Marti Pia  
Diane Plaster  
Cecilia Ramirez  
Holly Ristuccia  
Linda Sauer  
Janet Searfoss  
Christine Sorenson  
Gina Surratt  
Duanna Ulyate  
Inyong Um  
Nancy von Oeyen

### ALTO

Nicole Baker  
Natalie Beck  
Kimberly Bernhardt  
Helen Birch  
Sarah Bloxham

Leanna Brand  
Aleta Braxton  
Asha Cheriyan  
Sue Christman  
Cheryll Desberg  
Sally Etcheto  
Amy Fogerson  
Connie Hood  
Kyra Humphrey  
Joan Keesey  
Sara Minton  
Sheila Murphy  
Anita Nardine  
Nancy OBrien  
Helène Quintana  
Carol Reich  
Linda Simmons  
Claudia Sobol  
Susan Stanley  
Kathryn Stewart  
Karole Struebing  
Nancy Sulahian

Mary Ella Van  
Voorhis  
Barbara Wilson  
Diana Zaslove

### TENOR

Lenard Berglund  
Scott Blois  
Edward Bruner  
Mark Burroughs  
Dwayne Condon  
Jeff Decaen  
John Dennison  
John French  
Paul Gibson  
Jack Golightly  
Jody Golightly  
Tim Hewitt  
Michael Horton  
Greg Koppenhaver  
Charles Lane  
Larry Minton

Ken Neufeld  
Marvin Neumann  
Jay Pierce  
Daniel Plaster  
Kirk Prather  
John Revheim  
Mike Reynolds  
George Sterne  
John St. Marie  
Fred Winthrop

### BASS

Mark Beasom  
Mark Beckwith  
Andrew Black  
William Campbell, Jr.  
Alfred Chan  
Brad Collins  
James Drollinger  
Albert Eddy  
Jim Ellfeldt  
Michael Freed

Bruce Goldes  
Gordon Goodman  
Stephen Grimm  
Paul Hinshaw  
Jim Jensen  
Lewis Johnson  
Edward Levy  
Robert Lewis  
Roger Lindbeck  
Paul Linnes  
Bob McCormac  
Lee Oliver  
Jim Raycroft  
John Reinebach  
Phil Saunders  
Paul Stephenson  
William Struebing  
Mark Sumner  
Burman Timberlake  
Burton York

## LOS ANGELES CHILDREN'S CHORUS

### Concert Choir

Rebecca Thompson, Director

Stephanie Hutchinson, Accompanist

Akina Adderley	Khori Dastoor	Cara Gambardella	Donna Jacobsen	Laura Morrison	Charys Scotton
Ashley Aull	Katie Davis	Cameron Garnett	Tahndie Johnson	Nick Morrison	Jennifer Smith
Mary Beth Bolin	Kimberly DeQuattro	Dana Getman	Ariana Kahn	Jennifer Nies	Valerie Smith
Erika Ceporius	Lauren Dorsey	Joey Gill	Alison Lanski	Jesse Oakes	Munir Suleiman
Justin Chandler	Sean Dougall	Mark Gordon	Elizabeth Lau	Laura Palmer	Holly Trujillo
Marisa Chandler	Susan Dutra	Paul Haaga III	Betsy Low	Missy Passanisi	Kelli Turner
Janak Chandrasoma	Jessica Duwe	Heidi Habib	Shannon Mack	Skip Perry	Sonja Waldner
Christopher Chien	Allegra Echeverria	Sarah Harkins	Katie Mackenzie	Megan Quinn	Sherry Wasef
Aryn Conrad	Marisa Echeverria	Sarah Henken	Jessica Madden	Maghann Saeger	Allison White
Marie Cooper	Becky Farbstein	Guy Henry	Lisa Mayock	Daniel Sañez	Evan White
Shauna Crahan	Kathryn Farrar	Mark Horgan	Michael Mellema	Elizabeth Schenck	Jonathan Wilson

## SINFONIA ORCHESTRA

### VIOLIN I

Steven Scharf,  
*Concertmaster*  
Kenneth Barnd,  
*Assistant*  
*Concertmaster*  
Patricia Aiken  
Florence Titmus  
Jennifer Johnson  
Elizabeth Wilson  
Rhonni Hallman  
Nicole Bush  
Marilyn Harding  
Kirsten Fife  
Carolyn Osborn  
Linda Stone

### VIOLIN II

Jennifer Woodward,  
*Principal*

Jeff Gauthier  
Greg Moore  
Cynthia Moussas  
Barbara Don  
Ruth Siegel  
Linda Rose  
Franklin Foster  
Cary Belling  
Pamela Tompkins

### VIOLA

Kazi Pitelka, *Principal*  
Keith Greene  
Carole Castillo  
Renita Koven  
Jane Levy  
Diane Reedy  
Andrew Picken  
Karen Loewi

### CELLO

Rowena Hammill,  
*Principal*  
Roger Lebow  
Nadine Hall  
Delores Bing  
Barbara George  
Margaret Moores

### BASS

Drew Dembowski,  
*Principal*  
Donald Ferrone  
Norman Ludwin  
Peter Doubrovsky

### FLUTE

Geri Rotella, *Principal*  
Sarah Weisz  
Lisa Edelstein

### OBOE

Joel Timm, *Principal*  
Electra Omara  
Joan Elardo

### CLARINET

Gary Boyver, *Principal*  
Michael Grego  
Ralph Williams

### BASSOON

John Steinmetz,  
*Principal*  
Rose Corrigan  
Andrew Radford

### HORN

Steven Becknell,  
*Principal*

Diane Muller

Joseph Meyer  
Heather Kueker

### TRUMPET

Roy Poper, *Principal*  
William Bing  
Kenneth Larsen

### TROMBONE

Alvin Veeh, *Principal*  
Andrew Malloy  
Terry Cravens

### TUBA

Douglas Tornquist

### TYMPANI

Thomas Raney

### PERCUSSION

Dale Anderson,  
*Principal*  
Theresa Dimond  
Gregory Goodall  
Mark Nicolay  
Scott Higgins

### HARP

JoAnn Turovsky

### KEYBOARD

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Grant Gershon

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Carol and Warner Henry	Gloria and John Moore
Msgr. Ian E. Holland	Debra C. Neil
Christine Kuyper	Susan Erburu Reardon
Alice and Brandon MacAller	Elba and Hugo Riffel
	Elayne and Thomas Techentin

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Beatrice and Gardner Bickford	<i>(In memory of Molly Klaus)</i>
Helen Birch	Susan L. Stamberger
David C. Breeding	Maurice Staples
Lynn La Fleur	Janice Wagner
Anthony J. Lupica	Selim K. Zilkha
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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,

We want to thank all of you for your support of our activities this season. It has truly been a very successful year, beginning with the benefit at the home of Dolores and Bob Hope last June.

Our very successful Fifth Annual High School Choir Festival at El Camino College on April 20 was the culmination of a great deal of hard work by all of the members of the Associates and especially by Phyllis Rothrock, Nancy Miller, Elda Turnacliff, Mary Waldo and all of the dedicated South Bay Chapter.

We have recently embarked on a Docent Training Program. The Docents go out to selected schools and prepare the young audiences to listen and hear the new Los Angeles Master Chorale Chamber Singers which comes out the following day and performs in the schools. It is a very rewarding experience to work with the incredibly responsive elementary school students. We are looking for additional docents to take the training and go to more schools next season.

A thank you to all the members of the 1993-1994 Board for their creative efforts and accomplishments.

The 1994-1995 season promises to be even more exciting. A listing of the officers for this new season is found below.

Again, we are grateful to you for all of your support and encouragement.

Bonnie Grinstead, *President*  
Los Angeles Master Chorale Associates

### LOS ANGELES MASTER CHORALE ASSOCIATES

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