

SUNDAY EVENING, MARCH 21, 1976, AT 7:30 P.M.

DOROTHY CHANDLER PAVILION

SOUTHERN CALIFORNIA CHORAL MUSIC ASSOCIATION

ROGER WAGNER, Music Director

Concert Performance

BORIS GODUNOV

(original 1869 version in seven scenes)

Music by MODEST MUSSORGSKY

Libretto by the composer based on Pushkin's dramatic chronicle of the same name and Karamzin's HISTORY OF THE RUSSIAN EMPIRE.

English translation by David Lloyd-Jones

with

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

JOHN NELSON, Guest Conductor



John Nelson



Cesare Siepi

cast

(in order of appearance)

<i>Nikitich, a police officer</i>	HAROLD ENNS, Bass-Baritone
<i>Mitiukha, a peasant</i>	MICHAEL LI-PAZ, Bass
<i>Shchelkalov, Secretary of the Council of Boyars</i>	BURMAN TIMBERLAKE, Baritone
<i>Prince Shuisky</i>	CHRISTOPHER LACHONAS, Tenor
<i>Boris Godunov</i>	CESARE SIEPI, Bass
<i>Pimen, a monk and a chronicler</i>	HAROLD ENNS, Bass
<i>Grigory, (a novice in Pimen's care, later to be the Pretender)</i>	VAL STUART, Tenor
<i>Hostess of the Inn</i>	FLORENCE BIERMAN, Mezzo-Soprano
<i>Missail, a vagabond friar</i>	KENNETH WESTRICK, Tenor
<i>Varlaam, a vagabond friar</i>	MICHAEL LI-PAZ, Bass
<i>Police Officer</i>	HAROLD ENNS, Bass-Baritone
<i>Xenia, daughter of Boris</i>	MARY RAWCLIFFE, Soprano
<i>Feodor, son of Boris</i>	JON KOSHEAR, Mezzo-Soprano
<i>Their Nurse</i>	FLORENCE BIERMAN, Contralto
<i>Boyar in attendance</i>	MIKE REYNOLDS, Tenor
<i>Simpleton</i>	KENNETH WESTRICK, Tenor

Scene I Courtyard of the Novodievichy Monastery, near Moscow

Scene II A Square in the Moscow Kremlin (the Coronation)

Scene III Pimen's cell in the Chudov Monastery

Scene IV An Inn near the Lithuanian Border

INTERMISSION

Scene V The Imperial Apartments in the Moscow Kremlin

Scene VI The Cathedral of St. Basil the Blessed

Scene VII The Reception Hall in the Moscow Kremlin
(The Tsar's death)

Offstage chorus in Scenes I, III, V the Collegiate Chorale and the UCLA A cappella Choir, Roger Wagner, director.

The musical presentations of the Los Angeles Master Chorale and Sinfonia Orchestra are sponsored by the Southern California Choral Music Association, a Resident Group of the Music Center, and by grants from the Mayor, City Council and Municipal Arts Commission of the City of Los Angeles; the Los Angeles County Board of Supervisors and County Music Commission; and the National Endowment for the Arts, a Federal Agency in Washington, D.C.

Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; use performers' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / 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. / Program 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.

BORIS GODUNOV

Modest Mussorgsky (1839-1881) composed the most admired of all Russian operas in two versions. The first, written in 1868-69, consists of seven scenes. In the second version, dating from 1871-72 and 1874, he dropped Scene 6 of the initial version — at the same time adding two new scenes set in Poland plus a so-called "Revolution" scene set in a forest clearing near Kromy. Meanwhile he completely rewrote Scene 5 of the first version and made important changes in all other scenes except Scenes 2 and 7 of the 1868-69 version. Rimsky-Korsakoff, with whom Mussorgsky shared rooms in 1871-72, supplied still another two versions both based on Mussorgsky's second. In 1896 he re-orchestrated, re-barred, slashed and trimmed. A decade later he restored his most notorious cuts but continued revising the order of the last two scenes to conclude with Boris's death. Further to cajole Parisian taste during the first production (May, 1908) of the opera outside Russia, he composed two inserts in the Coronation Scene.

As chief source for the librettos of both first and second versions, Mussorgsky chose Pushkin's chronicle play *Boris Godunov*. Covering events from the coronation of Boris Godunov in 1598 to his death in April 1605, followed by the "suicide" of his widow and son, and the accession of the pretender Dimitry, Pushkin's play was written in 1825. However, its explosive political overtones prevented its being cleared for public presentation until 1866. The St. Petersburg première of 16 scenes was still further delayed until September of 1870. The seven scenes comprising the libretto of the first version of Mussorgsky's opera bear the following relation to Pushkin's play.

Sc. 1, loosely founded on Pushkin's scenes II and III, shows the Russian populace huddled in the courtyard of the Novodevichy Monastery in Moscow. On order of the police they bewail Boris's refusal to be crowned tsar. Prince Shchelk-alov emerges to announce that Boris is still reluctant. Blind wandering pilgrims enter singing praise to the Almighty and then disappear into the monastery.

Sc. 2, incorporating some of Boris's speech in Pushkin's scene IV, takes place in a square of the Moscow Kremlin. Boris's feigned reluctance has yielded to the importuning of the boyars and the populace. He enters on his way to the Coronation.

Sc. 3, equalling scene V takes place in 1603 in a cell of the Chudov Monastery. Boris's five-year-old reign has been plagued by disasters. An old monk Pimen is engaged in writing a chronicle. He drops his pen to tell the young novice Grigory how in 1591 the seven-year-old heir to the throne, Dimitry, had been murdered in Uglich at Boris's foul behest.

Sc. 4, equivalent to Pushkin's scene VIII shows the escaped novice Grigory haunt-

ing an inn on the Lithuanian border in company with two renegade monks, Varlaam and Misail. Varlaam sings a roistering folksong not included in the original Pushkin. Police officers enter searching for Grigory, with a warrant to arrest him for impersonating the dead tsarevich Dimitry. Grigory by a stratagem confuses the arresting officers and jumps out the window.

Sc. 5 based on scenes VII and X takes place in the tsar's palace at Moscow. Xenia, Boris's daughter, bewails her dead betrothed. Feodor, heir to the throne, studies a map of the realm that is to be his. Boris enters and tries to console Xenia, who then leaves with her nurse. In his long monologue that follows her exit, Boris reviews the calamities of his five-year reign. Not only do his subjects blame him for the death of Dimitry in 1591 but for every later misfortune. Prince Shuisky intrudes to tell him that the false Dimitry has escaped to Poland. Boris asks for assurance that the true Dimitry did die. Shuisky confirms his death, but adds that Dimitry's body remained incorruptible. Boris chokes on this news.

Sc. 6 equalling Pushkin's XVIII is found only in Mussorgsky's first version. The square before St. Basil's Cathedral, Moscow, is crowded with poor people. Inside the cathedral Grigory has been anathematized. But the crowd knows that "Dimitry's" invading troops are not far away. A simpleton in the throng asks Boris to kill the thieves who stole his new kopek, "just as you murdered Dimitry." Boris asks the simpleton to pray for him but the simpleton refuses to pray for a Herod. Instead, he weeps for Russia.

Sc. 7 founded on XVI and XXI begins with the Duma in session. Shuisky whom the assembled boyars rightly suspect of being a traitor recounts having peeped through a keyhole to see Boris in a frenzy. Boris enters driven by the murdered child's ghost. Pimen is summoned to confirm that the child died and is now a miracle-worker. Crushed by his guilt, Boris expires.

The contrasts between Mussorgsky's original seven-scene version of 1868-69, and his final version premiered January 27/February 8, 1874 with triumphant applause at St. Petersburg have been aptly summarized by the Russian critic Boris Aasfiev (1884-1949) who together with Paul Lamm (1882-1951) began the critical edition of Mussorgsky's complete works. In a monograph published in 1928 Aasfiev wrote: "The stark music of the original version, composed between the autumn of 1868 when Mussorgsky first became a civil servant in the Forestry Department and the winter of 1869, far better suits his initial conception. In 1868-69 he intended the opera to be a social and political tragedy, rather than the personal tragedy of Boris's guilty conscience. The seven-scene version is throughout more coherent and better unified. To its credit as massive public spectacle, Mussorgsky's

second version of 1871-72 and 1874 is less grim. This is the version in which his friend Stassov's telling him that parrots and chiming clocks first reached Russia in Boris's reign suggested to him such an episode as the parrot in the children's scene and the chimes and puppets in the hallucination scene. The second version with its added love interest better captures the attention of the sentimental public. The fact that Boris repents of his part in the 1591 murder also better enlists the audience's sympathy. No longer does he remain merely a guilt-ridden Macbeth. To conform with his altered viewpoint, Mussorgsky infused into the music of his second version those warm, lyrical nuances that by turn portray qualms of conscience and prayer. The changed concept of Boris permitted the use of music borrowed from his unfinished opera of 1863-66 based on Flaubert's novel *Salammô* for the middle section of Boris's great monologue."

So far as the motives impelling Mussorgsky to water down his original concept, some historians have argued that he was driven solely by outer compulsions. To get a first performance of any kind, he had to submit to the tyranny of the theatrical managers and producers, claim those critics who prefer only the original seven-scene version. Mussorgsky himself endorsed his own original version, they say, when in 1876, two years after the premiere of his second version, he deplored having added to it the final "Revolution" scene. This added scene should be henceforth omitted, he told a correspondent: "In that scene for the one and only time in my life I calumniated the Russian people: I showed peasants baiting a boyar, their prisoner. That was wrong: Russians may punish, may kill, but they do not mock and taunt their enemies."

His concern for the role of the Russian people explains the immense emphasis on choral music throughout both first and second versions — a concern so intense that one famous New York critic after its Metropolitan Opera première (in the Rimsky-Korsakoff recension, Arturo Toscanini conducting, March 19, 1913) protested against the "absurd exaggeration of the chorus's role, which ought to be that of an agreeable diversion and interlude allowing the principal singers, the tenor and the soprano, respite in the intervals of their love-making."

The 1878-79 version lacks any love-making whatsoever. With or without love-making, Mussorgsky's scoring is always lean — despite his having used in both versions an orchestra of conventional size (plus a piano in the Coronation scene and harp in the added Polish act). It was Rimsky-Korsakoff who was responsible for the glitter and orchestral opulence that most opera-goers nowadays associate irrevocably with this "absolutely, personal, inimitable work, one of the greatest masterpieces of nineteenth-century opera."

WHO'S WHO

JOHN NELSON made his debut as a conductor at the Metropolitan Opera on one day's notice when he stepped in for ailing Rafael Kubelik to conduct the company's production of *Les Troyens*.

He had been engaged to work with Kubelik after his own highly successful production of the monumental work with the Pro Arte Chorale and Orchestra in New York in 1972. The success of that undertaking resulted in Nelson's engagement by the New York City Opera to conduct *Carmen* and *L'Incoronazione di Poppea*, the Santa Fe Opera for the American premiere of Benjamin Britten's *Owen Wingate*, and the Metropolitan Opera.

Since then he has conducted the Geneva Opera, the Chicago Symphony, the National Symphony, the Mostly Mozart Festival at Lincoln Center, and many of the most famous orchestras in this country and abroad.

Nelson was born in Costa Rica of American missionary parents. He began studying the piano at the age of seven. He holds degrees from Wheaton College and the Juilliard School where he also taught in the orchestral, choral, and opera departments.

While still at Juilliard he assumed the musical directorship of the Pro Arte Chorale and Orchestra and the Greenwich Philharmonia Orchestra.

He will conduct at the Metropolitan during the 1976 season.

CESARE SIEPI began his musical career at the age of fourteen when he joined the Gruppo di Madrigalisti in his native Milan. Shortly thereafter he met his first and only teacher, Cesare Chiesa, who also taught organ and counterpoint at the Milan Conservatory and who insisted he enter a singing contest in Florence. The young basso knew only two operatic arias at the time, but he won a full scholarship to the Conservatory.

Siepi made his operatic debut with a provincial company in the role of Sparafucile at Schio near Venice. He was signed by La Scala and first appeared at the famed Opera House in the summer of 1945. The following fall he opened the season there. Two years later Toscanini secured his services for the Boito celebration at La Scala and for Verdi's *Requiem* at Carnegie Hall. He was signed by Rudolf Bing in 1950 and sang King Philip in *Don Carlo* at the Metropolitan. That same year also marked his debut in Covent Garden.

Equally at home in opera house, concert hall, and television, Siepi enjoys performing in each. His *Don Giovanni* for NBC-TV has been rereleased several times.



FLORENCE BIERMAN, a native of Amsterdam, the Netherlands, contralto Florence Bierman began formal vocal training at an early age when her true contralto quality had already been recognized. Soon critics called her "the most promising young contralto on the musical horizon."

Miss Bierman became a prize-winning student at the Dominican College of San Rafael where she studied with the late Gertrude Gruenberg and Walter Martin. She received her Masters Degree in Vocal Performance. She has gone on to perform extensively throughout the Western United States both in concert and operatic performances, which include a West Coast premiere of the role of Medea in Benjamin Lee's opera *Medea in Corinth*. She has also toured under the auspices of "Young Audiences" which has led to several television appearances.



HAROLD ENNS has enjoyed repeated successes with many of America's major opera companies (San Francisco, Houston, San Diego, Los Angeles, Metropolitan National Company, Portland, Omaha, and Honolulu). His orchestral credits include performances with the Los Angeles Philharmonic, Boston Symphony at Tanglewood, San Francisco Symphony, and National Symphony Orchestra of Washington, D.C. He won the San Francisco Opera auditions and was awarded a contract. Mr. Enns was one of the select few to sing at the coronation festivities of Queen Elizabeth II with the Roger Wagner Chorale in 1953.

JON KOSHEAR, age 13, has been a member of the California Boys' Choir for the past four years and soloed recently with the Los Angeles Master Chorale in the Christmas concerts.



CHRISTOPHER LACHONAS was born in Chicago of Greek parents and began his vocal studies in Los Angeles. He has sung six seasons in the Hollywood Bowl, debuted with the San Francisco Opera Company in "Louise," appeared in "Aida" at the Seattle World's Fair, and was leading tenor with the former Metropolitan Opera National Company for two seasons. Mr. Lachonas sings extensively in concerts, recitals, oratorios, and sacred music, as well as opera. He has sung with opera companies in Los Angeles, Redlands and Riverside, Pasadena, Santa Barbara, San Diego, Seattle, Portland, Houston, Omaha, New Orleans, Toledo, Dayton, Phoenix, and Honolulu.



MICHAEL LI-PAZ, a native of Israel, has concentrated his efforts on a vocal career after serving eight years in the Israeli Air Force. Scholarships to the Curtis Institute and the Juilliard School of Music brought him to the United States. He is the winner of several awards, among them The America-Israel Cultural Foundation award, the Flagler Museum award, the Philadelphia Grand Opera Singers Competition award, Morton Baum award, Bagby Music Foundation and Sullivan Foundation awards.

The first native Israeli to be engaged by the New York City Opera Company, Mr. Li-Paz made his debut in the fall season of 1973 as Dr. Bartolo in *The Barber of Seville*. He has performed roles in *Der Rosenkavalier*, *Don Giovanni*, *The Magic Flute*, *The Bartered Bride*, *Don Pasquale*, *The Mikado*, and *The Abduction from the Seraglio*. Mr. Li-Paz has performed with the Philadelphia Lyric and Grand Opera companies, the Chautauqua Opera, the Cincinnati Symphony Orchestra, and the American Opera Center at Lincoln Center, as well as in recitals and on radio and television. He brings to his operatic roles a dramatic flair as a result of his previous training as an actor.

(continued)



VAL STUART has performed from the east to the west in operatic and symphonic works and has toured twice for the State Department to the Far East and South America.

Mr. Stuart studied at the Indiana University Opera Theatre, where he performed more than 70 times in three years. Since moving to California he has sung with San Diego, Euterpe, West End, and Riverside Opera Companies and Palm Springs, West End, San Gabriel, Riverside, Redlands, Utah, and Los Angeles Philharmonic Symphonies, as well as several appearances with the Los Angeles Master Chorale.

Mr. Stuart is married to soprano Lila Stuart, and they have five children.

The Los Angeles Master Chorale and Sinfonia Orchestra is now in its twelfth season of presenting great choral masterworks in the Music Center and the Hollywood Bowl. The organization, which was formed by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company at the Music Center in 1964. Dr. Wagner has been music director for the Chorale and Orchestra since its formation. Each year a series of important choral programs is presented in the Dorothy Chandler Pavilion, marking Los Angeles as the only city in the country which supports its own professional resident chorus presenting an annual choral season. One hundred twenty-five of the Southland's finest singers have been admitted to the select membership in the ensemble. The sinfonia Orchestra membership is drawn from professional ranks in the Los Angeles area and is one of the finest in the United States.



ROGER WAGNER, during his long and illustrious career, has received a plethora of signal honors from his city, county, the nation, and throughout the world. In 1953 Wagner and his Chorale were invited to participate at the coronation festivities of Elizabeth II in London. In 1959 and again in 1964 he and the Chorale were selected to represent the United States in concerts throughout Latin America. In 1966 the United States State Department, through its Cultural Exchange Program, again sent the Chorale on tour to the Middle East, Turkey, Yugoslavia, France, and Italy. In Rome he and the Chorale had the honor of singing for Pope Paul VI at an audience in St. Peter's Basilica—the first non-Italian choir to do so in twenty-five years. In January, 1973, Roger Wagner shared the podium with Eugene Ormandy to conduct the Philadelphia Orchestra and the Los Angeles Master Chorale at the Inaugural Concert at Kennedy Center. In May, 1973, Dr. Wagner served as guest conductor of major symphonies during a month-long tour of the major capitals of South America, and in July he conducted the Los Angeles Philharmonic and his Chorale in Bach's B Minor Mass at the Hollywood Bowl. In May, 1974, he conducted a triumphal tour of the Soviet Union with the Master Chorale, where "he made a notable impact on the Soviet musical world." Dr. Wagner holds a full professorship in the Music Department at UCLA. He has made numerous recordings and received the Grammy Award for his album *Virtuoso*.

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