

SATURDAY, MARCH 31, 1979, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE and SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

Roger Wagner

Conductor

Dorothy Wade

Concert Master

Robert Stack

Narrator

Darlene Romano

Soprano

Nancy OBrien

Contralto

Byron Wright

Tenor

David Romano

Baritone

Trois Danses

Op. 6

Maurice Duruflé (b. 1902)

I Divertissement

II Danse Lente

III Tambourin

Sinfonia Orchestra

La Danse des Morts

Arthur Honegger (1892-1955)

I Dialogue

The hand of the Lord came upon me, and he led me out in the spirit and set me in the center of the plain, which was now filled with bones.

II Danse des Morts

Remember, man, that you are spirit, and the flesh is more than a garment and the spirit is more than flesh, and sight is more than the countenance, and love is more than death.

III Lamento

Remember me, Lord, that I am dust and shall return to dust!

IV Sanglots

I will go before and not return to the land of darkness and the gates of death, where eternal horror dwells.

V La Réponse de Dieu

God said to me: Son of man, these bones are the whole house of Israel. They have been saying, "Our bones are dried up, our hope is lost, and we are cut off." Therefore, prophesy and say to them: Thus says the Lord God: I AM.

VI Espérance dans la Croix

(Soprano) What are these wounds in the middle of Your feet? And what is this opening in Your side? (Alto) My son, I have given you my heart, and I am waiting for you to give me yours.

VII Affirmation

Remember, man, that you are a rock and upon this rock I will build my church, and the gates of hell shall not prevail against it! Remember, man, that you are a rock and upon this rock I will build my church.

Robert Stack, Narrator

Darlene Romano, Soprano

Nancy OBrien, Contralto

David Romano, Baritone

INTERMISSION

Salut Printemps

Claude Debussy (1862-1918)

Darlene Romano, Soprano
Women of the Chorale

Invocation

Claude Debussy (1862-1918)

Byron Wright, Tenor
Men of the Chorale

Gloria

Francis Poulenc (1899-1963)

I Gloria

II Laudamus Te

III Domine Deus

IV Domine Fili Unigenite

V Domine Deus, Agnus Dei

VI Qui Sedes Ad Dexteram Patris

Darlene Romano, Soprano

Tonight, our honored guests are Consul General of France, M. Michel Rougagnou and Mme. Rougagnou, Vice Consul M. Gaston Gleizes and Mme. Gleizes and the Cultural Attaché, M. Phillippe Pochet.

The musical presentations on this program 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.

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.

Maurice Duruflé, born January 11, 1902, at Louviers [Eure], was a pupil from 1912 to 1918 of Jules Haeling, director of the Rouen Cathedral choirschool. Paul Paray, to whom he dedicated the *Trois Danses* heard this evening, was a fellow alumnus of this same Rouen choirschool. From 1920 to 1928 Duruflé studied at the Paris Conservatoire with such celebrities as Louis Vierne, Charles Tournemire, and Paul Dukas. In 1930 he became organist of Saint-Étienne-du-Mont Church at Paris and in 1943 harmony professor in the Conservatoire. With his wife Marie-Madeleine Chevalier — like him an organist — he toured the United States in June 1964, November 1965, October-November 1966, and October-December 1971. During the latter visit he conducted his Requiem, Op. 9 (1948), at the First Congregational Church in Los Angeles with a chorus of 150 voices that he praised extravagantly ("Nouvelle tournée aux U.S.A. Souvenirs," *L'Orgue*, No. 141 [January-March 1972], 33). He also lauded the 91-rank, 4-manual Schlicker in that church as a marvel.

Gwilym Beechey began his article, "The Music of Maurice Duruflé," *Music Review*, XXXII/2 (May, 1971) 146, with the apt remark that he "is the most reticent and self-effacing composer of our day." To date his only work originally published for orchestra remains his superbly evocative tableau, *Trois Danses*, Op. 9 (Durand, 1939). Composed in 1936, this work — consisting of *Divertissement*, *Danse lente*, and *Tambourin* — is his "most extrovert and uninhibited piece." The orchestra includes everything from triple woodwind and alto saxophone to a percussion section requiring six players in addition to tympanist. Despite being his first and thus far sole purely orchestral work, he scores throughout with the skill of such veteran orchestral conjurers as Ravel and Dukas. Never sledgehammer in his dynamics indications, Duruflé ends the first two movements *ppp* and the last *p*.

So far as form goes, the *Divertissement* begins and ends with a contemplative *Andante*. The main body consists of three scherzo-like refrains in fast $\frac{3}{8}$ interspersed with two *cantabile* interludes. The second *danse* — which begins and ends with a pedal point distributed among

harp and cello harmonics — inhabits chiefly the key of B flat minor (Duruflé has always liked keys with five or six accidentals in the signature). An elegiac discourse between solo wind instruments and *pizzicato* strings, with occasional whiffs of fingered *tremolo*, leads to a climax of heroic grandeur towering near the conclusion. *Tambourin* begins with the bassoon playing the buffoon. His perky tune is soon bandied by the other instruments. Next erupts a *tutti* during which triumphant brass players transform a theme, heard near the outset of the *Divertissement*, into a fanfare. In quick succession, alto saxophone sings the *cantabile* theme from the first interlude of the *Divertissement*. In each recurrence in *Tambourin*, Duruflé cleverly alters the rhythmic garb worn by the themes in the *Divertissement*. Superbly orchestrated and masterfully constructed, all three *danses* testify to a genius for melodic and harmonic invention that invariably captivates the large public.

Roger Wagner, Duruflé's close friend, won great acclaim for *Trois Danses* at the Phoenix Symphony Orchestra concert pair conducted by him March 4-5, 1974, in Phoenix Symphony Hall. He has conducted the Duruflé Requiem 150 times since 1966, when he conducted it in Paris. This evening's performance marks the first time that the Sinfonia Orchestra has given a West Coast instrumental premiere under his direction.

II

Still a student in the Paris Conservatoire — but old enough to be the lover of a married woman, Mme Vasnier — Debussy was nearing 20 when in May 1882 he composed his graceful *Printemps* for three-part female chorus and orchestra (published in piano reduction with the title *Salut printemps* — "Welcome Spring," in May 1928) and on the verge of 21 when between May 5 and 11, 1883, he composed his brooding *Invocation* for four-part male chorus and orchestra (published in 1928). Both were trial pieces written to qualify him for the Rome Prize competition. The texts, imposed by the Rome Prize jury, were respectively by Napoleon's grand master of ceremonies, the count Louis-Philippe de Ségur (1753-1830), and by the sometime rival of Victor Hugo for poetic fame,

Alphonse de Lamartine (1790-1869).

Later, after his style veered from the smoothness of Massenet, Debussy himself set the fashion of disdaining his youthful creative efforts. For an example, it was he who in a letter dated April 21, 1904, dismissed his now universally popular *Rêverie* for piano as an "unimportant piece, quickly thrown off to please the publisher; in two words: *bad music*." But the wide public disagreed with Debussy's self-abasement when "My Reverie" (with words adapted by Larry Clinton) gained the Number One spot on the Hit Parade November 12, 1938, and stayed there to January 7, 1939.

Debussy's 1883 *Printemps* was renamed *Salut printemps* when premiered April 2, 1928, at the Salle Pleyel in Paris. The new title, based on the first line of the poem ("Hail Spring, season of youth"), served to distinguish the 1882 *Printemps* from two other Debussy choral works of the 1880s also called "Spring": (1) the still unpublished *Le Printemps* for mixed chorus and orchestra, text by Jules Barbier, composed between May 10-16, 1884; and (2) *Printemps* for orchestra, piano, and wordless chorus composed at Rome in February of 1887 (first published as a supplement to *Revue musicale* in 1904; premiered in revised form April 18, 1913, at the Salle Gaveau). So far as the 1882 "Spring" is concerned, it prefigures Debussy's later fondness for modulations a third from the home key. The middle section of the *tripartite* structure is in F sharp, and he remains in this remote key from the home key of A at the reprise of the first subject. An informed musicologist discussing Debussy's earliest works in a Swedish journal (*Svensk tidskrift för musikforskning*, xlv [1962], 33) rated *Salut printemps* for SSA and orchestra with harps (but sans trombones and percussion) as the most "personal" work of his youth. Here were the reasons: the economical treatment of the orchestra; the arabesque, especially in certain melodic passages for instruments; the modulatory scheme.

Lamartine's poem prescribed by the Rome Prize jury in 1883 is a *sursum corda* — inviting man to lift up his spirit and to make contact with the Eternal, whence flows all blessings. In an article on the "unknown Debussy" (*Musical Times*, cxiv [1973], 885) John Trevitt called

Debussy's setting for male chorus of *Invocation* "a beautiful work whose opening — 'Elevez-vous voix de mon ame' (Lamartine) — bears a striking resemblance to that of Mahler's First Symphony." True to his fondness for tertian relationships, Debussy modulates from G to B for the tenor solo that forms the central panel of his triptych. After a false reprise in B flat, the *tutti* men's chorus reenters triumphantly with a *fortissimo* hymnlike version of the subject given out *pianissimo* at first entry.

III

Shortly after Debussy died, Henri Collet heralded a new movement in French music — *Les Six* (article in *Comoedia illustré*, vii/5 [March 15, 1920]). Three of *Les Six* petered out. However, Collet's expectations were fully justified by the brilliant careers of the other three, Arthur Honegger (born at Le Havre, March 11, 1892; died at Paris November 27, 1955), Darius Milhaud (1892-1974), and Francis Poulenc (January 7, 1899 at Paris, where he died January 30, 1963). Although Honegger collaborated with four of *Les Six* in the "scandalous" ballet (*Les Mariés de la Tour Eiffel* (hunchback spying on newlyweds) with scenario by Jean Cocteau, which was produced June 18, 1921, he withdrew from the circle of Cocteau and Erik Satie to establish more direct contacts with the large concert-going public when he composed his hugely successful *Le Roi David* (King David). At its premiere as a "dramatic psalm" (June 11, 1921, Mézières near Lausanne, Switzerland), the orchestra consisted of a mere eleven players supporting a chorus of 100. For its triumphal Parisian premiere March 14, 1924, *Le Roi David* was rewritten to include a narrator and full orchestra. Henceforth hailed the world over as one of the few significant oratorios of this century, the 1924 version is imbued throughout "with a sincerity and a contagious passion that none can resist."

Honegger again created a sensationally successful choral masterpiece when he wrote *Jeanne d'Arc au Bûcher* (Joan of Arc at the stake). Premiered at Basel as a "dramatic oratorio" May 12, 1938 — text by the dean of French diplomats and poets, Paul Claudel (1868-1955) — this masterpiece was a dozen years later transformed into an opera.

Again levying Claudel for the text of his *Danse des Morts*, Honegger completed his "Dance of the Dead" (the third of his great choral successes) October 25, 1938. Drafted in seven sections, *Danse des Morts* quotes the Gregorian *Dies irae* subject only once — in the second section when the specters' dance reaches its most frenetic. In his autobiographical *Je suis compositeur* (*I am a composer*, English edition, page 99) Honegger called Section 3 (*Lamento*) the section among the seven for which he had the tenderest feelings because the "realization was not too far from the design I had in mind." In it the baritone soloist implores God's mercy because man is dust.

Section 4 sets the Latin of Job 10:21-22, in which the stricken servant of God begs for some belated comfort "before I go whence I shall not return, to the land of gloom and deep darkness, the land of gloom and chaos, where light is as darkness." During these sobs (*Sanglots* is the title of Section 4) the enemy laughs in derision. In Section 6 God responds. Here the music accompanying the reciter echoes the instrumental prelude to Section 1 while Claudel's recited text conjures the Vision of Israel's Dry Bones brought again to life (Ezekiel 37). All the more prophetic nowadays seem Claudel's images because in 1938 when Honegger composed his *Danse des Morts*, the reborn State of Israel yet remained a decade in the future. Honegger's "Dance of the Dead" dons even more contemporary garb when in Section 6 the chorus continues with this prophecy: "I will reassemble the children of Israel from all lands and make of them one nation, and they will no longer be divided asunder. I will redeem and sanctify them. I will make a new covenant and alliance with them as sturdy as stone. My sanctuary shall be in their midst and they shall be my people." At the climax of Section 6 the combined unison chorus repeats in Latin God's promise to Israel. Section 7 continues with a further affirmation of God's purpose, foreordained through all ages.

The stylistic traits deemed typical of Honegger's whole choral output by the Cornell professor William Austin (*Music in the 20th century*, 1966, page 475) are well illustrated in the *Danse des Morts*. "Accented syllables are often short, producing a kind of

emphasis very surprising to listeners familiar with the French language." As a result, Austin found Honegger's vocal lines "more like ordinary speech than Schoenberg's *Sprechstimme*." He also called attention to Honegger's fondness for ostinatos in the accompaniments, his flair for modulations that connect passages otherwise disjunct, and his genius for structures not encumbered with tedious reprises.

IV

Unlike Honegger (who fathered a son by Claire Croiza, the singer who created the title role in his second oratorio *Judith*, before marrying in 1927 Andrée Vaurabourg, the pianist who premiered his *Concertino* and other piano works) Francis Poulenc never married. Also unlike Honegger, son of a coffee importer who was not a rich man, Poulenc was sufficiently wealthy by inheritance never to have to grub money with the numerous film scores that were Honegger's bread and butter. Already at 18, Poulenc seized adolescent fame with such persiflage as a *Rapsodie nègre* (December 11, 1917) for baritone, piano, flute, clarinet, and string quartet. In five movements, this hoax set nonsense verse by a Parisian posing as a Negro from Liberia. But his lighthearted *Trois Mouvements perpétuels* premiered in 1919 by Ricardo Viñes and all other such youthful badinage completely failed to presage the depth and profundity of the choral masterpieces that began in 1937 with his a *cappella* Mass in G, continued in 1943 with *Figure humaine* for double a *cappella* choir written during the darkest hours of the occupation, in 1950 with his *Stabat Mater* for soprano, five-part mixed choir and orchestra, and that culminated in 1960 with his *Gloria* for soprano solo, mixed choir, and orchestra. Commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress, his *Gloria* was premiered January 20, 1961, by the Boston Symphony Orchestra directed by Charles Munch.

The six divisions allocate the traditional text from the Mass quite differently from the twelve sections into which Vivaldi divided the same text. Poulenc's I combines the text for i and ii of Vivaldi's *Gloria* in D for 2 sopranos and chorus (RV 589), his II combines Vivaldi's iii-v, his V combines Vivaldi's iii-ix, his VI equals Vivaldi's x-xii. The emotion that both composers captured up through

glorificamus te is rightly jubilant. Both turn solemn for *Gratias agimus tibi* ("we give thanks to thee"); both revert to fast music for *propter magnam gloriam* ("on account of thy great glory"); both make the *Domine Deus* the vehicle for a soprano solo in slow tempo; both spring back to bright, brisk choral music at *Domine Fili unigenite*. Where the moods evoked by these two *Glorias* of Vivaldi and Poulenc greatly differ is at the close. Vivaldi's *Cum Sancto Spiritu* is a bustling double fugue in square 4/2 meter. Poulenc 230 years later will have nothing to do with such a contrapuntal device. Instead, he closes with a reference to *miserere nobis*. The harp and *ppp* fingered string tremolos envelop the soloist and muted chorus. Next comes a mere passing mention of the Holy Spirit. Poulenc then allows the chorus, soprano soloist, and *divisi* strings to float heavenward in ethereal *pianissimi* at the final *Amen*.

Poulenc's memorable melodies, his colorful harmonies, his ingenious orchestration and his consummate architectural instinct combine to make his *Gloria* one of the supremely satisfying works of the 20th-century choral literature. In this final testament he reaches the apex of his achievement. Now at last light years removed from his early *insouciance*, Poulenc in his *Gloria* converses with the sublime. Like Enoch he walks with God.



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WHO'S WHO



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." In July, 1976, Dr. Wagner conducted the New Philharmonic Orchestra and the Chorale of Radio France in concerts in Paris, during the Festival de Paris. The prestigious Paris publication "Le Monde" wrote "under his dynamic direction, Roger Wagner emerged extremely precise, devoid of all stiffness and complaisance." Roger Wagner and his Chorale were invited to participate in the Israeli Festival in August, 1976. The Chorale was critically acclaimed for its performances in Tel Aviv, Jerusalem, Caesarea and Haifa. In commemoration of the Chorale's outstanding participation in the Israeli Festival, Wagner was awarded the Knesset silver medal of the State of Israel.

In July and September 1977, Wagner

conducted the New Philharmonic and Radio France Chorale in two performances in the Royal Chapel of Versailles. In summer 1978, he shared the podium with Loren Maazel and accompanied Olivier Messiaen on a tour of Japan with the French National Orchestra and Radio France Chorus. Dr. Wagner holds a full professorship in the Music Department at U.C.L.A. He has made numerous recordings and received the Grammy Award for his album **VIRTUOSO**.

The **LOS ANGELES MASTER CHORALE and SINFONIA ORCHESTRA** is now in its fifteenth 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 of 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.

This season the Chorale participated in the Los Angeles Philharmonic Gala Concerts with the newly appointed Music Director, Carlo Maria Giulini.



DWAINE DOUGLAS, 6' 4" tenor, son of a choral director, was born in Jonesboro, Indiana, and studied piano and trumpet during his elementary and high school days. He graduated from Azusa Pacific College with a major in voice, studying as a baritone and sang title roles in *Marriage of Figaro*, *Simon Boccanegra* and *Andrea Chenier*. His last year of college, he made a complete change and began to study as a tenor. After graduation, he studied at the Music Academy of the West under Martial Singher, continued graduate work at U.C.L.A. and taught choral music in high school for four years.

He has performed the tenor roles in

Madama Butterfly, *Don Pasquale*, *La Boheme*, *Faust*, *Cavalleria Rusticana* and *Gianni Schicchi*, was soloist on the Army of Stars recording with the NBC Orchestra and has been heard in many oratorios in the Los Angeles area. He was invited to perform the difficult tenor role of Manrico in *Il Trovatore* at The West End Opera Company and through that association met and began studying more dramatic tenor roles in *Tosca*, *Carmen*, *Lohengrin*, and *Otello* with Richard Martell, outstanding heldentenor of the United States and Europe.

In 1975 he was invited to sing for Friedelind Wagner, the granddaughter of Richard Wagner, in Stockton on Trees, England. She recommended that he give up teaching and pursue his operatic career wholeheartedly. While in Britain, he was invited to give a concert in Edinburgh, Scotland. Since then, he has continued adding to his dramatic repertoire in his studies with Dr. Dean Verhines.



DAVID FANSHAW was born in Devon, England, in 1942 and after a formal education at St. George's Choir School and Stowe he joined a documentary film company in London and became a film editor. In 1965 he was awarded a Foundation Scholarship in Composition and studied with John Lambert at the Royal College of Music between 1965 and 1970. During his studies a lifelong ambition to travel developed and with further awards from the Ralph Vaughan Williams Trust he made several hitch-hiking expeditions to the Middle East, North and East Africa. A combination of travel and music was formed and in 1968 he wrote *Requiem for the Children of Aberfan*, an orchestral tone poem, and then in 1970 as soloist and composer, David Fanshawe made his debut at the Queen Elizabeth Hall, London, with his *Salaams* based on the rhythms of the Bahrain Pearl Divers and cries of the Date Pickers. Further journeys to East Africa resulted in a large collection of recorded indigenous music encompassing well over 50 different tribes — some of his music is available on commercial records. In 1972 aided by a Winston Churchill Memorial Trust award he hitchhiked through Egypt, Sudan, Uganda, Kenya and Tanzania, from these journeys he wrote his *African Sanctus*, premiered in Toronto, the Three

Choirs Festival, Worcester, and recently performed at the Royal Albert Hall by Sir David Willcocks and the Bach Choir. *African Sanctus* also became the title of his early autobiography as well as the subject of a BBC Television Omnibus program twice presented on NBC. The work is also available on record, together with his *Salaams & The Pearl Divers of Bahrain* and *Arabian Fantasy*, which became the subject of a second film made on location in Bahrain.

Apart from his work as a composer, traveller, broadcaster, record producer, author and lecturer, David Fanshawe composes film and TV scores, some of which have included *America's Sweetheart* (starring Mary Pickford), several BBC and commercial productions, most recent of these being *When The Boat Comes In*, *Brensham People* (Trilogy), *England Their England*, *Three Men in a Boat*, *Bones of Contention*, *The Feathered Serpent* (series), *Requiem for a Village* and his latest feature film *Tarka The Otter*.

David Fanshawe is currently working on a large scale composition which has taken him extensively around the Pacific Islands to Fiji, Tonga, Gilbert Island, Solomon Islands, Ellis Islands, Cook Islands, Papua New Guinea, Western Samoa and Polynesia to name but a few. In 1971 he met his wife Judith on the island of Bahrain, they have two children and live in London.



Founder and Artistic Director of the R'Wanda Lewis Afro-American Dance Company, **R'WANDA LEWIS** is teacher, administrator, innovator, earthmother, and general consultant. Through it all she remains the consummate performer onstage, seemingly unaffected by the pull of her many offstage roles.

However, she clearly knows what she wants, and sets about her various tasks with the wisdom gained from years of theatre experience. She is in a position of growing prominence these days with a company that began in 1968 behind her apartment in a garage. Today her group has thrilled thousands of youngsters in over 500 schools. They have appeared with the Los Angeles Philharmonic Orchestra and in an increasing number of colleges. With her company, R'Wanda Lewis is currently making unprecedented communication breakthroughs in schools for the deaf,

hearing impaired, autistic, and trainable mentally retarded. The National Endowment for the Arts in Washington D.C. is excited about this work, and to date has awarded the company several grants.

These achievements are only par for the course, for Lewis, the lady who has always done things her own way. A veteran performer from a long family line of show people, she earned her first union card at the age of fourteen. She danced extensively in New York as a soloist at Carnegie Hall, on the Broadway theatre circuit, with the Katherine Dunham Experimental Group, and in concerts with Count Basie and Duke Ellington. On the west coast she hosted a television series for KTTV and did television commercials and film work.

A dynamic teacher, she is remarkable both for her sheer stamina and her innovative methods. In the early days of her studio, she taught twenty-one dance classes a week. Searching for ways of making classical dance relevant to her students, she often taught ballet to the soulful strains of Aretha Franklin and B.B. King.



NANCY OBRIEN holds B.A. and M.A. degrees from UCLA. She is a recipient of Boston Symphony Orchestra fellowships to Tanglewood and has done solo work with the Roger Wagner Chorale on tours in the United States, Russia and Israel as well as with the Los Angeles Master Chorale at the Music Center. She is a member of and soloist with I Cantori and is a piano instructor at El Camino College.



DAVID ROMANO has been a winner in the Metropolitan and San Francisco Opera auditions. As a result of the latter he was chosen to sing the title role in Rossini's *Il*

Barbiere di Siviglia with the Merola Opera in San Francisco's Stern Grove. He appeared as Germont in *La Traviata* with West Bay Opera, Tonio in *I Pagliacci* with the San Carlo Opera, and as Rambaldo in *La Rondine* with the Fresno Opera Association. He also appeared in the West Coast premiere of Benjamin Britten's *Death in Venice* with the San Francisco Spring Opera and in several programs on the San Francisco Opera "Brown Bag" series. On the lighter side, he co-starred with lyricist Sammy Cahn in *Words and Music* which played to critical acclaim in several major cities. He has performed with the Los Angeles Civic Light Opera in productions of *Wonderful Town*, *Camelot*, and *Kismet*. In his spare time he enjoys playing violin and viola in chamber music groups and is continuing to further his vocal knowledge under the guidance of opera star Giorgio Tozzi.



A fifth generation Californian, **ROBERT STACK** grew up among motion picture, concert, opera and radio favorites, many of whom were guests of his family during his childhood years — so it was natural that his first and only ambition was to follow in the pattern of these people whom he had come to regard as the most colorful personalities in the world. Bob's grandmother was the late Marina Perrini, a renowned singer who made a triumphant debut at La Scala in Italy, and his grandfather was Carlos Modini who sang throughout the capitals of the world. As a small child, he travelled to Europe with his mother, where he attended school in Italy and France. After six years, he returned to Los Angeles where he showed extensive versatility in the athletic field. At 16, he was National Skeet Champion, member of the all-American Team and held two world records. In 1971, he was inducted into the National Skeet Shooting Hall of Fame.

Bob's interest in dramatics evidenced itself first while he was in high school. He later entered the Henry Duffy School of the Theatre, and six months later was seen by talent scouts who signed him to a contract at Universal Studios. His first assignment was the male lead opposite Deanna Durbin in *First Love*. His career moved along until that Sunday morning in 1941 when the world exploded. He was commissioned an ensign in the Navy, became an aerial gunnery instructor and attained the rank of full lieutenant. After four years, he returned to Hollywood where his first postwar picture was *A Date with Judy*. He followed this with an auspicious list of top films ever since including the role that was one of his favorites, the airline pilot in *The High and the Mighty*. He garnered an Oscar nomination for his performance in *Written on the Wind*. In addition to motion pictures, Stack was one of the few leading Hollywood actors to accept the challenge of live television appearing in such shows as *Playhouse 90*, and *Theatre Guild Playhouse* before going on to star in the highly successful series *The Untouchables* and *The Name of the Game*.

DELICINA STEVENSON, soprano, is a graduate of Kansas University. She also studied with famed Lotte Lehmann, and at the Music Academy of the West with Martial Singher and Gwendolyn Koldofsky. Her extensive repertoire includes oratorio, opera, lieder and art songs, light opera and

spirituals. She is the recipient of many honors and awards including winner of the San Francisco Opera Auditions, Young Musician Foundation of Los Angeles and the Martha Baird Rockefeller Award. Besides her appearances with many festivals and opera companies in the United States, she has appeared with such major orchestras as the Detroit Symphony, Los Angeles Philharmonic, San Francisco Symphony and the National Symphony Orchestra of Washington, D.C.



She has performed under the batons of many famous conductors such as Erich Leinsdorf, Zubin Mehta, Eugene Ormandy and Helmuth Rilling of Germany. She performs as featured soloist with the Camerata of Los Angeles under the direction of H. Vincent Mitzfeldt. Last year she recorded, for M&K (Direct-to-Disc) Records, Beethoven's, "Ode to Joy" with the Camerata Symphony Orchestra. She performed as featured soloist in 36 European Cities in 1976 and 1978, with the Camerata, including a performance for the Queen of Spain.



BYRON WRIGHT is presently in his third season with the Los Angeles Master Chorale. Mr. Wright has a masters degree in vocal performance from California State University Northridge and was chosen as finalist in the 1975 Metropolitan Opera auditions. He has performed with the Seattle and Portland Symphonies along with the Master Chorale and the Los Angeles Philharmonic. Mr. Wright has been soloist with many of the major orchestras in the mid-U.S. along with the Irvine Master Chorale and the Immanuel Presbyterian Church of Los Angeles. He will perform with the Chicago Symphony this spring in Haydn's *Creation* and with the Ojai Festival.



DARLENE ROMANO received her M.A. from San Francisco State University where she was soloist in the Petrassi *Magnificat* and in the United States premiere of the *Te Deum* by Paisiello. She was chosen to sing *Sa Femme* in *Le Pauvre Matelot* and enjoyed the rare opportunity of coaching the opera with its composer, Darius Milhaud. Darlene has appeared in several leading roles with the Lamplighters, San Francisco's resident Gilbert and Sullivan company, and as Mimi in *La Boheme* on the San Francisco Opera "Brown Bag" series. Los Angeles audiences have enjoyed her in the American Opera Company productions of *Suor Angelica* and *Gianni Schicchi*. She has also performed with the Los Angeles Civic Light Opera in productions of *Kismet* and *The Sound of Music*.

THE ROMANOS have appeared on television in a segment of Norman Lear's *Fernwood 2-Nite*. They performed for the Viennese Cultural Society in a concert honoring Metropolitan Opera tenor Jan Peerce. In the summer of 1978 they made their debut with the San Diego Symphony as guest soloists in two "pops" concerts under the baton of Academy Award winner John Green. David and Darlene were also featured soloists last year on Roger Wagner's very successful three month tour of the United States and British Columbia. Tonight's concert marks their second collaboration with Dr. Wagner.