

Sunday Evening, November 1, 1981 at 7:30 PM
Preview at 6:30 PM : Paul Belanger
Dorothy Chandler Pavilion

THE LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA ROGER WAGNER, MUSIC DIRECTOR

ROGER WAGNER, *Conductor*
DOROTHY WADE, *Concertmaster*
LORNE GREENE, *Narrator*
MAURITA PHILLIPS-THORNBURGH, *Soprano*
KAREN YARMAT, *Mezzo-Soprano*
DAVID ROMANO, *Tenor*
HERVEY HICKS, *Baritone*

A SONG OF FAITH, Opus 59

Louis Gruenberg

Dedicated to the memory of Mahatma Gandhi

WORLD PREMIERE

In celebration of the Los Angeles Bicentennial and the 36th anniversary of the founding of the United Nations.

- I Alleluia!
- II Alleluia!
- III Alleluia!
- IV Speaker
- V Speaker
- VI Heaven
- VII Sun
- VIII Moon
- IX Stars

Intermission

- X Mountains
- XI Wind
- XII Water
- XIII Rainbow
- XIV Fire
- XV Man

This premiere performance of *A Song of Faith* has been made possible, in part, through the sponsorship of the City of Los Angeles Cultural Affairs Department, the Los Angeles County Music and Performing Arts Commission, the California Arts Council, the National Endowment for the Arts, and Mrs. Herbert Hilmer.

Musical materials for this premiere have been prepared at the Edwin A. Fleisher Collection of the Free Library of Philadelphia.

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.

PROGRAM NOTES

by

Richard H. Trame, S.J., Ph.D.
Loyola Marymount University

The spiritual rhapsody, *A Song of Faith* found its inspiration in an assertion of Mahatma Gandhi. Its composer, Louis Gruenberg, in his *Conversations with Myself, 1950-1964*, considered Gandhi's statement, "I consider myself a Hindu, Christian, Moslem, Jew, Buddhist, and Confucian," to be "the strongest, most potent expression of human faith that has ever been uttered outside the Holy Bible." The composer consequently strove through this oratorio to further the "unification of men of all faiths under the Author of all their beliefs" and to "glorify all religions." In 1957 he set out to create *A Song of Faith* "with all humility" in order "to show my gratitude for life itself."

Born in Brest-Litovsk, Russia, on August 3, 1884, he arrived in the United States with his parents at the age of two. Early music lessons in New York qualified him at the age of 19 to study piano and composition in Berlin under the great Busoni. At the age of 28, in 1912, he made his debut as a pianist and embarked on tours of Europe and the United States. When he won the Flagler Prize in 1919 for his orchestral piece, *The Hall of Dreams*, he settled in the United States, abandoning a performing career for one of composition.

As a founder in 1923 of the League of Composers, he asserted his belief that a composer should develop native resources available to him. The influence exercised on him by jazz and the spiritual found expression in such works as the *The Daniel Jazz* (1924), *Jazz Suite for Orchestra* (1925), *Jazzettes* for violin (1926), and the popular *Jazzberries* of 1925 for piano. His interest in the spiritual resulted in 1926 in the publication of four volumes of skillful arrangements. The spiritual exercised influence in the composition of the sixth movement dealing with Heaven in the *Song of Faith*. His First Symphony of 1930 won the RCA Victor Prize.

Gruenberg's first compositions in 1912 and 1913 were the operas, *The Witch of Brocken* and *The Bride of the Gods*. The children's opera *Jack and the Beanstock* acquired moderate popularity. His greatest success, however, was *Emperor Jones* (1931) produced by the Metropolitan Opera of New York in 1933 with Lawrence Tibbett in the lead. The opera ran there for eleven performances and saw revivals in Chicago in 1946, in Rome in 1950, in Palermo in 1963, and in Detroit in 1979.

After a three-year stint from 1933 to 1936 as professor of composition at the Chicago Musical College, Gruenberg moved to California to try his hand at the composition of movie scores. His subsequent expertise in this field won him three Academy Awards for the musical scores of *The Fight for Life*, *So Ends Our Night*, and *Commandos Strike at Dawn*.

Gruenberg in the *Song of Faith* sought to musically depict the "Works of God." The segments of the work, its movements, at-

tempt to convey musical impressions of the heavens, sun, moon, stars, mountains, wind, water, rainbow, fire, and finally, to celebrate man himself as the summit of creation. The oratorio's concluding paean of praise was conceived "in the shape of a fugue in which all previous 'works' of the Lord are combined."

To effect this end, he selected texts from the sacred writings of living religions. An analysis of these texts, whether sung or narrated, reveals that a majority of fourteen quotations derive from books of the Old Testament, followed by eight from Chinese sources, five from Indo-Persian writings, three from the *Koran*, two from the New Testament, and a number of single excerpts from disparate texts.

Gruenberg clearly envisaged performing forces for his master work of Berliozian proportions. He scored it for large orchestra, narrator, soloists, and a chorus "of 400 voices (at least) to fully express my desire for an adequate performance." He likewise admonished these musicians to perform with precision and humility and without any trace of artifice.

The implications of satellite television broadcast inspired him to hope for a multimedia performance of the *Song of Faith* to the entire world. A satellite television production which he had seen, elicited this rhapsodic statement. "Since in my mind music alone could possibly unite the hundreds of religions, all basically alike (at any rate to me), the simultaneous presentation of a performance (of the *Song*) throughout the world offers vistas that are simply fantastic. Surely politics will never solve the differences between nations. Maybe music might. At any rate, my vision has been strengthened."

In another fervid statement he wrote: "The new satellite explosion of communication would bring one extraordinary opportunity to show *A Song of Faith* to the entire world at once. Thousands of voices! Pictures of great masses! All believing in the great Equalizer and all singing with humility, optimism, and joy! Great pictures of mountains, oceans, forests, stars, etc., could be shown during the various episodes. O Lord! What a possibility!"

These utterances so redolent of the gargantuan extravaganzas in the movie industry of his era punctuate the cinematic orientation of his later career and music. Yet for all his hopes and expectations, a performance of the *Song of Faith* was not realized in his lifetime. He died in his eightieth year on June 10, 1964, two years after the oratorio's completion.

This premiere performance of the *Song of Faith* may not embrace in its ambit Gruenberg's vast theatrical visions or even the massive Mahlerian forces he required for adequate production. It is rather intended to convey, during this city's bicentennial celebrations, within the limitations imposed, real appreciation for a work of an eminent musician Los Angeles recognizes as one of its own, and to awaken in the hearer some vistas into his grand and noble vision.

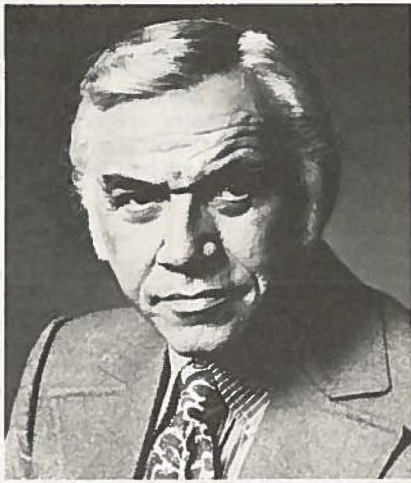


Music Director of both the Roger Wagner Chorale and the Los Angeles Master Chorale and Sinfonia Orchestra, **ROGER WAGNER** is known the world over as a symbol of the highest achievements in choral art. Dedicated to choral music since early childhood, his international reputation in that area has been enhanced by his work as a composer, arranger, and symphonic conductor, and he is a highly regarded authority on the religious music of the medieval and renaissance periods. He has been knighted twice for his contributions to sacred music. Radio, television, motion pictures, and recordings have all played an important part in his long and illustrious career. He has recorded over 60 albums and received the Grammy Award for his album, *Virtuoso*. In addition to directing the Los Angeles Master Chorale and Sinfonia Orchestra, Roger Wagner has been guest conductor of the Los Angeles Philharmonic and has appeared with leading orchestras all over the world.

The **LOS ANGELES MASTER CHORALE** and **SINFONIA ORCHESTRA**, founded 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 of the organization since its formation. Now embarking on its 17th season, the 125-voice ensemble is one of the finest in the United States and includes in its select membership the outstanding professional talent in the Southland.

The Master Chorale presented its first concert season at the Dorothy Chandler Pavilion in 1965, receiving significant critical acclaim. Under the leadership of Dr. Wagner, the Chorale has continued to present concert seasons of the world's choral masterworks at the Music Center, giving Los Angeles a unique reputation as the only city in the country supporting its own professional resident chorus in an annual series of choral programs.

Two seasons ago the Master Chorale joined the Los Angeles Philharmonic for the inaugural concert of Music Director Carlo Maria Giulini, in Beethoven's *Symphony No. 9*. The performance was carried live on public television and transmitted via satellite throughout the United States, Canada, Europe and Mexico.



LORNE GREENE Actor Lorne Greene's 14 years as Ben Cartwright on the television series *Bonanza* have made him a well-known figure in 97 countries. Not one for resting on laurels, however, Mr. Greene has starred in three series since then, including *Griff*, *Battlestar Galactica*, and the current *Code Red*. He has also guest-starred on several variety shows, narrated numerous specials, and appeared in feature films.

Born in Ottawa, Canada, Mr. Greene became active in the Drama Guild at Queen's University. After graduation, he received a fellowship to New York's famous Neighborhood Playhouse, where he studied with Sanford Meisner and Martha Graham. Returning to Canada, he worked in advertising and radio before becoming the chief news broadcaster for the Canadian Broadcasting Corporation. He also co-founded the Jupiter Theatre in Toronto and established the highly successful Academy of Radio Arts. Mr. Greene came to Hollywood via New York, where he ran into producer Fletcher Markle, who offered him the role of Big Brother in Studio One's version of *1984*. He went on to do a variety of American and British television shows, three Broadway plays, the Stratford Shakespeare Festival in Canada, and several Hollywood films.

Along with his current work in television and films, Mr. Greene frequently serves as master of ceremonies or speaker at civic and charitable functions and appears at parades, rodeos, and fairs. His civic-mindedness has been acknowledged by several awards, culminating in the prestigious Order of Canada, conferred upon him by his native land in 1971.

HERVEY HICKS has been heard as soloist in virtually every major U.S. concert hall, including leading opera and concert roles at Lincoln Center, Carnegie Hall, and the Kennedy Center. He has been soloist with the Chicago Symphony in five major works, including the Midwest premiere of Britten's *War Requiem*. More recently Mr. Hicks was the central protagonist in the new recording of the contemporary *Oratorio from the Book of Mormon*. Among his half-dozen appearances with the Utah Symphony was Maurice Abravanel's farewell in the *Verdi Requiem*. Symphony



audiences have heard him in Vaughan Williams' *Sea Symphony*, and ballet companies employ his services in *Carmina Burana*. A former Metropolitan Opera Auditions Winner, his study, touring, and lecture demonstrations with Boris Goldovsky have led to a career covering twenty leading roles in 150 cities.

Mr. Hicks entered the University of Illinois as a violin major and stayed to earn a B.S. in Music Education and Master of Music in Applied Voice degrees. He was awarded a Martha Baird Rockefeller Grant for advanced study of vocal pedagogy in New York City.



ALBERT MCNEIL is a native Californian — born in Los Angeles. He completed his undergraduate training at UCLA and went on to earn graduate degrees at the University of Southern California and to complete additional graduate studies at the University of Lausanne in Switzerland, the Westminster Choir College in Princeton, New Jersey, and Occidental College in Los Angeles. His career has embraced three areas: teaching, publications and performance.

He taught for 15 years in the Los Angeles Unified School District and in 1968 became a Professor of Music at the University of California's Davis Campus, where he directs the University Chorus and the Chamber Singers and heads the Music Education Program. Since 1975, he has been a visiting Professor of Music Educa-

tion at the University of Southern California where he teaches a class in Ethnomusicology during the fall semester each year.

Albert McNeil has been conducting concert singing groups and church choirs for most of his adult life. He has been Staff Choral Director for Greek Theatre Productions, Choral Director for the Los Angeles Bureau of Music, and Assistant to Dr. Jester Hairston on a number of motion picture productions. He is presently Director of Church Music for the Congregational Church of Christian Fellowship, Los Angeles. As Founder-Director of the Albert McNeil Los Angeles Jubilee Singers, he has conducted 1,000 concerts abroad for commercial impresarios and for the United States Department of State.



DAVID ROMANO made his operatic debut singing the baritone role of "Giorgio Germont" in *La Traviata* at age nineteen in San Francisco. He has been a winner in many vocal competitions, including the Metropolitan and San Francisco Opera auditions. As a result of the latter he was chosen to perform Rossini's *Il Barbiere di Siviglia* at Stern Grove.

Mr. Romano appeared in the west coast premiere of Britten's *Death In Venice* with the San Francisco Spring Opera Theater and in Puccini's *La Rondine* with the Fresno Opera Association. He appeared with conductor Roger Wagner as featured soloist on a tour of eighty cities, has been a soloist with the Los Angeles Master Chorale, and can be heard as soloist on the album "Encore" with the Roger Wagner Chorale.

On the lighter side, Mr. Romano has toured as co-star with lyricist Sammy Cahn in *Words and Music*. Los Angeles and San Francisco audiences have seen him in the Civic Light Opera productions of *Wonderful Town*, *Camelot*, *Kismet*, and *Bells Are Ringing*. Mr. Romano has appeared on television in Norman Lear's *Fernwood 2-Nite* and in the feature film *Goodbye Cruel World* with Dick Shawn. Since early 1980 he has performed in the hit musical *Evita* over 700 times. He most recently sang a duet with tenor Luciano Pavarotti in the MGM musical *Yes, Giorgio*, due to be released in 1982.

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A SONG OF FAITH

A Spiritual Rhapsody by

Louis Gruenberg
Opus 59

For chorus, orchestra, soloists and
narrator.

Dedicated to the memory of
Mahatma Gandhi

Gandhi: *I consider myself a Hindu,
Christian, Moslem, Jew,
Buddhist and Confucian*

PART ONE

INTRODUCTION: PARTS I-V

- I Chorus Alleluia!
- II Chorus Alleluia! Glory be to God on high, Alleluia.
- III Chorus Alleluia! How precious is Thy loving kindness, Oh Lord, Oh Lord, the children of men take refuge in the shadows of Thy wing, Oh Lord! They are satisfied with the abundance of Thy house, and Thou makest them drink of the river of the pleasures. For with Thee is the fountain of life: in Thy light do we see light.
(Psalm XXXVI)
- IV Speaker I ask you to drop your antipathies, your hatreds and your racial differences, and attempt to think in terms of the one family, the one life, and the one humanity.
(The Tibetan)
- V Speaker The marvels of the starry heavens, the day that follows the night, the rain that gives life to the dead night, the ship that sunders the sea, the horse that gallops, the motionless rose and still stone, the winds, the clouds, the glance of a woman, the smile of a child, the date that ripens; Oh Believers are the proof of Allah!
(Koran)
- I will now remember the works of the Lord and declare that I have seen.
(Ecclesiasticus)
- VI HEAVEN
Speaker Heaven covers all without partiality, the sun and the moon shine upon all without partiality.
(Confucius)
- Heaven is to be with God.
(St. Thomas Aquinas)
- Soprano Oh, I've never been to heaven, but I've been told the gates are pearls and the streets are gold.
- Men's voices Away in the kingdom! Children! Lord!

Soprano
and
Chorus

Oh, who is that all dressed in red, away in the kingdom? It is the children Moses led away in the Kingdom, Lord! Oh, who is that all dressed in blue, away in the kingdom? It is an Israelite just come through, away in the kingdom! Oh, who is that all dressed in black, away in the kingdom? It is a poor hypocrite turning back, away in the kingdom! Oh, mercy Lord! Oh, Lord! Oh, I have never been to heaven, but I've been told the gates are pearl and the streets are gold. Away in the kingdom! Children! Lord!

(Adapted from Negro Spirituals)

Soprano
solo

Chorus

VII SUN
Chorus
Speaker

Oh, Sun!
The sun that giveth light looketh upon all things; and the work of the Lord is full of His glory.

(Ecclesiasticus)

Chorus

Oh, Lord, Thou hast made the sun an eternal star, bestowing light on living men. Thou, God, are the people's light. Hast, dearest, seated in Thy shrine.
(According to the Bhagavad Gita)

Truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun.

(Ecclesiastes, Chapter 11)

If the radiance of a thousand suns were to burst forth at once in the sky, that would be like the splendors of the Mighty One.

(The Bhagavad Gita)

Thou, God! Are the people's light.

VIII MOON
Alto solo

The moon, the poetic, the mysterious moon. The moon reflects itself wherever there is a sheet of water. And all the moons in the water are embraced within the one moon.

(Jung-Chai-Ta-Shih)

He it is who made the night a garment of sleep for repose; and made the day for man to rise again. And He it was who sent the winds with glad tidings before His mercy.

(Koran)

The one moon reflects itself wherever there is a sheet of water and all the moons in the water are embraced within the one moon.
(Jung-Chai-Ta-Shih)

IX STARS
Speaker

And it is He, it is He, who made the stars for you that you might follow in the right way hereby in the darkness of the land and sea.

(Koran)

Men's
voices

Look! How the stars shine so luminously! Look! Behold the height of the stars, how high they are.

(Old Testament)

One star differeth from another star in glory.

(New Testament)

Oh, Lord, my God. Thou art very great! Oh, Lord, how manifold are Thy works! In wisdom has Thou made them all.

(Psalm XIX)

The marvels of the starry heavens, the day that follows the night, the rain that gives life to the dead night, the ship that sunders the sea, the horse that gallops, the motionless rose and still stone, the winds, the clouds, the glance of a woman, the smile of a child, the palm tree that bends, the date that ripens, Oh Believers are the proof of Allah! Listen! How the stars sing together! Is not God in the height of heaven? Behold the height of the stars, how high they are!

(Job)

Sing, Oh heavens, and be joyful, Oh earth.

(Old Testament)

How luminous! When I consider Thy heavens the work of Thy fingers, the moon and the stars which Thou has ordained; what is man that Thou are mindful of him?

(Psalm VIII, 3 & 4)

Sing, Oh heavens, and be joyful, Oh earth!

Speaker

When the morning stars sang together and all the sons of God shouted for joy.
(Job)

PART TWO

X MOUNTAINS

Speaker These mighty fingers pointing upwards, cry, this is the way to heaven!

Chorus Sing, Oh mountains, for the Lord hath comforted the people, and will have compassion upon His afflicted. Sing, Oh mountains, sing!
(Isaiah)

Bass solo In a holy place with a God I walk.

Men's voices He, our Father, He hath shown His mercy unto me.

Bass solo and Chorus In old age wandering with a God I walk, on a trail of beauty with a God I walk. With beauty before me I walk, with beauty behind me I walk, with beauty below me I walk, with beauty above me I walk, with beauty all around me I walk.
(Mountain song of the Navajo Indians)

Chorus Sing, Oh mountains; for the Lord hath comforted the people, and will have compassion upon His afflicted. Sing, Oh mountains.

Bass solo In a holy place with a God I walk.

Chorus He, our Father, He hath shown His mercy unto me. In peace I walk the straight road.

XI WIND

Speaker When the sky is clear and the wind hums in the fir trees, 'tis the heart of God Who thus reveals Himself.
(Shinto)

Soprano solo The sweet breath of the north wind.

Women's voices The sweet breath of the north wind.

Soprano solo The wind which resounded through the firmament is His breath. When the east winds resolve the cold; creatures that have been torpid during winter begin to move.

Women's voices Creatures that have been torpid during winter begin to move.

Soprano solo and women's voices The fishes rise up to the ice. The wild geese come.
(Li-Li from the Chinese)

Soprano solo and women's voices The sweet breath of the north wind.

Soprano solo The wind goeth towards the South, and turneth about unto the North; it turneth about continually in its course, and the wind returneth again in its circuits.

Women's voices The wind which resounded through the firmament is His breath.
(Ecclesiastes)

XII WATER

Speaker There is nothing in the world more soft and weak than water. Yet, for attacking what is hard and strong, nothing can surpass, nay equal it.
(Lao-Tau)

Chorus When the spring winds blow, the sweet rain falls, and all things live and grow; the feathered ones brood and hatch, the furry ones breed and bear; plants and trees bring forth all their glorious exuberances of foliage, birds lay eggs and animals produce their young. No action is visible outwardly and yet the work is completed.
(Hwai-nan-tzu-Taoism)

Chorus Come, come on, Oh clouds from above, down on the earth, by thousands of drops, by myriads of drops to destroy sickness, to destroy death, to destroy the sickness that kills. Come, come on, Oh clouds, come on, Oh clouds!
(From the Zend-Avesta)

Chorus Oh Lord, Thou are One, but many are Thy manifestations.
(Sikhism)

XIII RAINBOW

Tenor solo Oh, the Rainbow!
Oh Lord, Thou hast sent us a sign of Thy infinite compassion by sending us the rainbow which shines as a path of hope to heaven. And how beautiful, mystically beautiful the colors are.

XIV FIRE

Speaker And fire, the great gift from heaven!

Chorus Oh Lord! Preserve our homesteads from fire, lightning and hail! Oh Lord preserve our crops and the fruits of the earth! Oh Lord! Purify us! Forgive us! Oh Lord! Cleanse us! Burn our sins! Burn our sins! Oh Lord, cleanse us! Burn our sins!
(Selected from various holy books)

XV MAN

Speaker And the Lord God formed man of the dust of the earth and breathed into his nostrils the breath of life and man became a living soul.
(Genesis)

Chorus I will praise thee for I am fearfully and wonderfully made: marvelous are Thy works, and my soul knoweth right well.
(Talmud)

Speaker To have been cast in this human form is to us already a source of joy. How much greater joy beyond our conception to know that which is now in human form may undergo transitions with only the infinite to look forward to. Therefore let us rejoice in that which can never be lost, but that endures.
(Chuang-tse)

Chorus Alleluia! Alleluia!

Speaker God has made of one blood all nations of men to dwell on the face of the earth, that they should seek the Lord, if happily they may feel after Him and find Him.
(Acts XVIII, 24-27)

Chorus Ye, who believe in the unseen and who depend upon the guidance of the Lord, believe!

Chorus We are believers!

Speaker Be the peacemakers!

Chorus We are the peacemakers!

Speaker Oh, mankind, worship your Lord, who has created you, and those before you. We worship.

Chorus Seek help in patience and prayer!

Speaker We seek!

Chorus Wrong not, and you shall not be wronged.

Speaker We wrong not!

Chorus Become fearless!

Speaker We are fearless!

Chorus Have no doubts in your heart!

Chorus We do not doubt!

Speaker Love your Lord with all your strength!

Chorus We love the Lord with all our strength!

Speaker Serve God!

Chorus We serve!

Speaker Sing of God, the only pure One!

Chorus We sing! We sing!
(Sikhism)

Chorus Glory be to God on high. Alleluia! God whose glory fills the sky. Peace on earth to men forgiven. Fallen man is loved by heaven. Glory be to God on high, God whose glory fills the sky.

Chorus Oh Lord King of heaven, Lord of things that are to come. Maker of things below. Maker of things above. Lord of truth! Thou art yesterday, tomorrow, the Over Lord! Glory be to God on high! Alleluia! Alleluia! God, whose glory fills the sky. Alleluia! Alleluia! Alleluia! Alleluia!



MAURITA PHILLIPS-THORNBURGH is currently Master Voice Teacher and Artist-in-Residence at California Institute of the Arts in Valencia, California. A well-established soprano in the Southland, she recently performed the Los Angeles premier of *Sunlike* by Gerhard Samuel, and collaborated with composer Harold Budd and bass baritone Marvin Hayes in the premiere performance of *Past Regrets and Future Sorrows*. Ms. Thornburgh is the soprano of choice of Sir David Willcocks and Herbert Blomstadt when in this country. She has been featured soloist at the Ojai Festival and on national as well as international tours with

the Roger Wagner Chorale. She has appeared with the Ventura Symphony and choral group as soloist in the Mass in B Minor by J.S. Bach, *Pierrot Lunaire* by Arnold Schoenberg, as well as *Ancient Voices of Children* by George Crum, with her son, Eric, singing the boy soprano role. Ms. Thornburgh has received critical acclaim for her performance in *Jauchzet Gott* at the Long Beach Bach Festival. She has also served as soloist with the Los Angeles Philharmonic conducted by Erich Leinsdorf at the Hollywood Bowl and participated on the sound track for the film *Yes, Giorgio*, starring Luciano Pavarotti.



KAREN YARMAT A finalist of the Metropolitan Opera Western Regional Opera Auditions and a winner of the prestigious Young Musicians Foundation Debut Award, Karen Yarmat, California-born lyric mezzo, has performed with symphonies and opera companies from coast to coast.

After serving as an apprentice with the San Francisco Merola Opera and the Lyric Opera of Chicago, Ms. Yarmat appeared with the New York City Opera, Kansas City Lyric Theatre, Western Opera Theatre and the Wolf Trap Opera Company. Ms. Yarmat has also been a guest on numerous occasions with the Kansas City Philharmonic, the St. Paul Chamber Orchestra, the Cor-

pus Christi Symphony and the Los Angeles Philharmonic under the baton of such conductors as Sarah Caldwell, Leonard Bernstein and Erich Leinsdorf.

Next April Ms. Yarmat will sing a lead role in the world premiere of Lawrence Weiner's *Chipita Rodriguez*, an opera based on a Texas folk legend to be performed with the Corpus Christi Symphony. She is a frequent performer on the Monday Evening Concert Series of the Los Angeles County Art Museum, where she premiered a work by Gerhard Samuel and was accompanied at the piano by Aaron Copland in his *Twelve Songs of Emily Dickinson*.

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