

20th ANNIVERSARY CELEBRATION
LOS ANGELES MASTER CHORALE



AND SINFONIA ORCHESTRA
ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SATURDAY EVENING, MARCH 31, 1984 AT 8:30 PM
PREVIEW AT 7:30 PM BY NATALIE LIMONICK
DOROTHY CHANDLER PAVILION

LOS ANGELES CHAMBER ORCHESTRA
GERARD SCHWARZ, Music Director

JEANNINE WAGNER, Assistant Conductor
KATHRYN GAMBERONI, Soprano
KATHERINE CIESINSKI, Mezzo-Soprano
DAVID GORDON, Tenor
ROGER ROLOFF, Baritone

ORFEO ED EURIDICE, Act II

Christoph Willibald von Gluck
(1714-1787)

Vienna version of 1762
Libretto by Ranieri Calzabigi

Katherine Ciesinski, Orfeo

Kathryn Gamberoni, Euridice

INTERMISSION

MASS IN A FLAT, D. 678

Franz Schubert (1797-1828)

Kyrie
Gloria
Credo

Sanctus
Benedictus
Agnus Dei

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer affiliate committees provide substantial support for its activities. These concerts are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the Cultural Affairs Department of the City of Los Angeles, the National Endowment for the Arts, and the California Arts Council.

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PROGRAM NOTES

by

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

Besides his *Unfinished Symphony* Franz Schubert (1797-1828) in his lifetime left more than eighty other works unfinished. The *Mass in A Flat* (#5, D 678) barely escaped this fate. He commenced the *Kyrie* in November, 1819 and apparently worked on it, if at all, intermittently until he noted the concluding date of September, 1822 for the *Dona nobis pacem*.

What motivated him to complete this Mass is unknown, but some suggest that he may have been offered an opportunity to have it performed. Even this surmise appears a flimsy speculation. The assertion that the *Mass in A Flat* received its premiere performance in the Alt-Lerchenfelder Church in Vienna is denied by Wilhelm Altmann. In his Preface to the Eulenburg score of the Mass Altmann asserts that no complete performance of the Mass occurred for forty years after its completion. Indeed it remained unpublished until 1875, with the revised version published only in 1887.

When Schubert set aside the Mass in 1819, he likewise set aside his *Lazarus* or *The Festival of Resurrection*, an intended three-act religious drama. No less a critic than Johannes Brahms upon hearing two fragments of *Lazarus* testified to the torso's being one of Schubert's most intriguing compositions. The *Mass in a Flat* also shared company in its time of composition with the creation of the greatly esteemed *Trout Quintet* and the immortal *Unfinished Symphony*. It was dedicated to his brother Ferdinand.

Considerable ambivalence exists among Schubert's biographers and commentators respecting the quality and place his sacred works possess and occupy among his compositions. Most view his production in this area to be at the worst perfunctory and religiously vapid, while at best characterized by inspired lyricism and strikingly original passages. These latter passages particularly in the colorful use of the orchestra and the settings of the *Et incarnatus est* and the beginnings of the *Sanctus* presage future romantic approaches of Nineteenth-Century Mass settings, especially those of Bruckner. Both Brahms and Bruckner freely acknowledged the impact Schubert's lyric romanticism exercised on them.

These same biographers and commentators exhibit a similar ambivalence regarding the relative merits of the two mature Masses, that in A Flat (#5) and #6

in E Flat of June, 1828, his last large work. Some assert the unqualified greatness of the E Flat Mass, while others such as Roger Fiske judge it a failure. There is no doubt, however, about the true distinction enjoyed by the *Mass in A Flat*. All echo the judgment of Rosenthal and Loft: "The A Flat Mass . . . shows clearly the hand of the Master who could later compose so monumental a structure as the "Great C Major Symphony." In this Mass may also be discerned the composer's jubilant self-confidence, a mood so appropriate at this time in Schubert's life when some of his finest works were produced . . . and when his genius was beginning to find widespread recognition."

Although Schubert subsequent to the completion of the A Flat Mass made several melodic emendations here and there, he completely revised the extended and demanding fugue on the words "Cum Sancto Spiritu . . . Amen" at the conclusion of the exalted *Gloria*. In his second version he created a milder, less demanding contrapuntal/homophonic setting. The original version's fugue, however, extending as it does for two hundred measures, dispels once for all the judgment that he was an inept contrapuntalist. But for all of its skilled manipulation of the themes, the fugue taxes our attention span and interest.

Of Schubert's Masses in general and of the A Flat Mass in particular we may echo Rosenthal and Loft's judgment. His Masses give evidence of strong religious devotion. They are filled with the most beautiful melodies ranging from quiet adoration and thanksgiving to apocalyptic visions of death and redemption. The A Flat and E Flat Masses can fill the greatest cathedrals with the solemnity, pagantry, and mysticism of the Roman Rite.

Since the end of World War II, revived interest in Baroque *opera seria* of the Seventeenth and Eighteenth centuries has tended to obscure the significant role traditionally ascribed to Gluck and his *azione teatrale Orfeo ed Euridice* in the evolution of modern opera. In Gluck's day the conventions surrounding the composition and production of *opera seria* had stifled much of its viability as a dramatic form. Ranieri Calzabigi (1714-95), *Orfeo's* librettist, formulated for the Austrian Chancellor Prince Kaunitz then fostering Austrian cultural rejuvenation, for the director of the court theater Count Durazzo and other Vienesse literati the principles of opera reform adopted by Gluck. These norms fostered the revitalization of sung drama. Briefly the collaborators, Gluck

and Calzabigi, wished to launch both libretto and music on fresh waters advancing the dramatic action and eliminating the suffocating barnacles of convention.

That Gluck has garnered the lion's share of the plaudits for this reform testifies to the undying beauty and power of his music. Calzabigi's absolutely vital contribution to this successful enterprise realized in *Orfeo* rested on his belief that the libretto, unlike Metastasio's widely used poems, should be specifically written for a distinct composer for whom and with whom he continually collaborates.



That *Orfeo ed Euridice* exists in two versions highlights even for Gluck's day the fact that certain operatic conventions still exerted influence on him. The original Italian version of Calzabigi, premiered in Vienna, October 5, 1762, cast *Orfeo* vocally for the contralto castrato Gaetano Guadagni. Indeed the role was written specifically for this artist whose profoundly sensitive interpretation of it assured the opera's success. When Gluck's revised *Orfeo* to a French text by P. L. Moline was staged in Paris on August 2, 1774, he had had to submit to French operatic taste and cast *Orfeo* for a tenor while adding more ballet music. Subsequent "modernizations" of the opera have even seen *Orfeo* sung by a baritone with an admixture of music from both versions.

Gluck himself described the principles which he applied to his composition of opera. Although he is speaking of *Alceste*, his words are equally applicable to *Orfeo*. "I have striven to restrict the music to its true office of serving poetry by means of expression and by following the situation of the story, without inter-

rupting the action or stiffling it with a useless superfluity of ornaments, and I believe that it should do this in the same way as telling colors effect a correct and well-ordered drawing. . . Furthermore, I believe that my greatest labor should be devoted to seeking a beautiful simplicity, and I have avoided making displays of difficulty at the expense of clearness, nor did I judge it desirable to discover novelties if it were not naturally suggested by the situation and the expression, and there is no rule which I have not thought it right to set aside willingly for the sake of an intended effect." (Eric Bloom's translation, in Einstein, 1936).

Modern audiences often find it difficult to hear a male role sung in the counter-tenor or contralto register. Nevertheless Gluck's whole tonal pattern and key system for *Orfeo* underlies the role precisely in the contralto vocal range. The essential critique of the French version has been that the adjustments required to suit the tenor vocal range severely damaged this tonal system. Listeners then should as far as possible divorce themselves from their modern prejudices and thrill to the exquisite wedding of all musical elements so wondrously unified by Gluck's genius. Outside of France, Eighteenth-century audiences enthusiastically accepted the original version's whole vocal and orchestral revelation. This evening's concert performance opens for us the possibility of joining them in their original artistic experience.

The Opera's Second Act opens with a solemn orchestral prelude impressively reinforced by the presence of trombones announcing Orpheus' arrival in Hades at the River Styx. The Furies threaten him in dance and ominous music in which Gluck portrays the intimidating barks and growls of the three-headed dog Cerberus. The Furies passionate "no's" to Orpheus' entreaties gradually subside to his enchanting pleadings.

Orpheus is admitted to the Elysian Fields. The orchestra, previously so turbulent and menacing, now depicts the peace and serenity of the scene. In the French version Gluck added to this ballet what is probably the most exquisite flute melody of all times. The aria by one of the Blessed Spirits (sometimes sung by Euridice) voices their felicity. Dazzled by the beauty of the Elysian Fields, Orpheus sings and plays so persuasively of his longing for reunion with Euridice that the Blessed Spirits bring her forth. Their mutual joy is characterized by the return of the lovely ballet music as the Act closes.

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William Struebing
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James White
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Earle Wilkie

Gluck: Orfeo, Act II
Libretto by Ranieri Calzabigi
Vienna Version, 1762

SCENE I

A forbidding, rock-strewn entrance to the netherworld from which smoke and flames are spewing forth. Orpheus plays on his lyre and the Monsters and the Furies, in astonishment, try to drown out the sound of his music with frenetic dances – at the same time attempting to frighten him.

CORO
Chi mai dell'Erebo
Fra la caligini,
Sull'orme d'Ercole
E di Piritoo
Conduce il piè?

CHORUS
Who dares to come to the netherworld
Through the awful mists?
Who dares approach
In the footsteps of Hercules
Through the fire of Hell?

Dance of the Furies

CORO
Chi mai dell'Erebo
Fra le caligini,
Sull'orme d'Ercole
E di Piritoo
Conduce il Piè?
D'orror L'ingombrino
Le fiere Eumenide,
E lo spaventino
Gli urla di Cerbero,
Se un Dio non è.

CHORUS
Who dares to come to the netherworld
Through the awful mists?
Who dares approach
In the footsteps of Hercules,
Through the fires of Hell?
If he be
No God
He will be shrieved with horror
By the fiery furies,
Terrified by the shrieks of Cerberus.

The ballet swirls around Orpheus; the dancers trying to terrify him even more. Then Orpheus and the Chorus sing.

ORFEO
Deh! placatevi con me,
Furie, Larve, Ombre sdegnose!

ORPHEUS
Be merciful to me!
Furies, Spectres, Scornful phantoms!

CORO
No!...No!...

CHORUS
No!...No!...

ORFEO
Vi renda almen pietose
Il mio barbaro dolor!

ORPHEUS
At least have pity
On my desperate sorrow!

CORO
Misero giovane!
Che vuoi, che mediti?
Altro non abita
Che lutto e gemito
In queste orribili
Soglie funeste!

CHORUS
Miserable youth!
What do you want with us?
Nothing but
Cries and moans
Dwell in this
Terrible place!

ORFEO
Mille pene, ombre moleste,
Come voi sopporto anch'io;
Ho con me l'inferno mio,
Me lo sento in mezzo al cor.

ORPHEUS
Disdainful phantoms, I too endure
A thousand tortures.
The fire within me
Pierces my very heart.

CORO
Ah quale incognito
Affetto flebile,
Dolce a sospendere
Vien l'implacabile
Nostro furor?

CHORUS
Ah what strange
Mournful
Emotion holds us back now,
And subdues
Our fury?

ORFEO
Men tiranne, ah! voi sareste
Al mio pianto, al mio lamento,
Se provaste un sol momento
Cosa sia languir d'amor.

ORPHEUS
Tyrants, ah, if you knew
My pain, my sorrow,
If you felt for but a moment
What it is to languish for love!

CORO
Ah quale incognito
Affetto flebile,
Dolce a sospendere
Vien l'implacabile
Nostro furor?...

CHORUS
Ah what strange
Mournful
Emotion holds us back now,
And subdues
Our fury?...

Le porte stridano
Su i neri cardini;
E il passo lascino
Sicuro e libero
Al vincitor.

The Monsters and Furies begin slowly to leave and Orpheus begins his journey toward the inferno.

SCENE II

Orpheus comes upon the Elysian Fields where he finds the Heroes and Heroines and Euridice in the land of the Blessed Spirits.

Dance of the Blessed Spirits

ORFEO
Che puro ciel! che chiaro sol!
Che nuova serena luce è questa mai!
Che dolce, lusinghiera armonia
Formano insieme
Il cantar degli augelli,
Il correr de ruscelli,
Dell'aure il susurrar!
Questo è il soggiorno
De' fortunati Eroi.
Qui tutto spira un tranquillo contento,
Ma non per me.
Se l'idol mio non trovo,
Sperar nol posso!
I suoi soavi accenti,

Gli amorosi suoi sguardi, il suo bel riso,
Sono il mio solo, il mio diletto Eliso!
Mà in qual parte ei sarà?
Chieda si a questo,
Che mi viene a incontrar, stuolo felice.
Euridice dov'è?

CORO
Giunge Euridice!
Vieni a'regni del riposo,
Grand'eroe, tenero sposo;
Raro esempio in ogni età!
Euridice Amor ti rende;
Già risorge, già riprende
Tutto il fior di sua beltà.

Dance of the Heroes

ORFEO
Anime avventurose,
Ah, tollerate in pace le impazienze mie!
Se foste amanti,
Conoscerete a prova
Quel focoso desio,
Che mi tormenta,
Che per tutto è con me.
Nemmeno in questo
Placido albergo
Esser poss'io felice,
Se non trovo il mio bene.

CORO
Ecce Euridice!
Torna, o bella, al tuo consorte,
Che non vuol che più diviso
Sia da te, pietoso il ciel.
Non lagnarti di tua sorte,
Che può dirsi un altro Eliso
Uno sposo sì fedel.

Euridice is escorted toward Orpheus by the Heroes and Heroines and the joyful couple are reunited; Orpheus carefully avoiding Euridice's eyes with his own. Together they start toward the interior.

Schubert: *Mass in A Flat*

The doors creak
On their black hinges;
And allow him who overcame our fury
To pass freely
And unharmed.

ORPHEUS

How pure the skies! How clear the sun!
What lovely light this is!
What gentle sounds of harmony
Come together
The happy singing of angels
The murmurings of brooks,
Sharing the sweet air!
Here is the happy land
Of fortunate Heroes.
Here is a spirit of contentment,
But not for me.
My idol is not with me
It is not possible!
Her enchanting voice, the sweetness of her
eyes
Her incomparable smile
These alone give me Elysian happiness!
But where is she?
But I see a group of Blessed Spirits,
I will put my question to them.
Have you seen Euridice?

CHORUS

Euridice is coming now!
Welcome to the land of the departed,
Great hero, faithful husband;
Paragon of loving fidelity.
Euridice is restored to you by Amore;
She is reborn, in all her beauty
She will return.

ORPHEUS

My friends,
Ah, forgive my impatience!
If you knew my love,
My unhappiness,
The fires which torment me
You would
Understand me.
I will never
Be happy again
If I cannot have
My beloved.

CHORUS

Here is Euridice!
Return, oh lovely one, to your husband.
Because he would not live without you
The Gods have been merciful.
Rejoice in your good fortune.
With so faithful a husband
You will find another Elysium.

KYRIE

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord have mercy, Christ have mercy, Lord have mercy.

GLORIA

Gloria in excelsis et in terra pax hominibus bonae voluntatis: Laudamus te, benedicimus te, glorificamus te, adoramus te, gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens, Domine Jesu Christe, Fili unigenite, Domine Deus, Filius Patris. Agnus Dei qui tollis peccata mundi, miserere nobis. Quoniam tu solus sanctus, tu solus altissimus, tu solus Dominus. Cum sancto Spiritu in gloria Dei patris. Amen.

We praise thee, we bless thee, and on earth peace to men of good will. We praise thee, we bless thee, we glorify thee, we worship thee, we give thanks to thee for thy great glory. O Lord, heavenly King, God the Father Almighty, O Lord, the only begotten Son, Jesus Christ, Lord God, Son of the Father. Lamb of God thou takest away the sins of the world, have mercy on us. For thou art holy, thou art most high, thou only art the Lord. With the Holy Ghost in the glory of God the Father. Amen.

CREDO

Credo in unum Deum, in factorem coeli et terrae, visibilibus omnium et invisibilibus. Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero. Credo per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de caelis.

I believe in one God, maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds, God of God, light of light, very God of very God, by whom all things were made; who for us men and for our salvation come down from heaven.

Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in caelum sedet ad dexteram Patris, et iterum venturus est cum gloria iudicare vivos et mortuos, cuius regni non erit finis.

And was crucified also for us under Pontius Pilate, suffered and was buried. And on the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of God the Father; and he shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end.

Credo in Spiritum Sanctum, Dominum et vivificantem qui ex Patre Filioque procedit qui cum Patre et Filio simul adoratur qui cum Patre et Filio conglorificatur, qui locutus est per Prophetas. Confiteor unum baptisma in remissionem peccatorum mortuorum. Et vitam venturi saeculi. Amen.

And I believe in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. I confess one baptism for the remission of sins and I look for the resurrection of the dead. And the life of the world to come. Amen.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of Your glory. Hosanna in the highest!

BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is He who comes in the name of the Lord. Hosanna in the highest!

AGNUS DEI

Agnus Dei, qui tollis peccata mundi: miserere nobis. Dona nobis pacem.

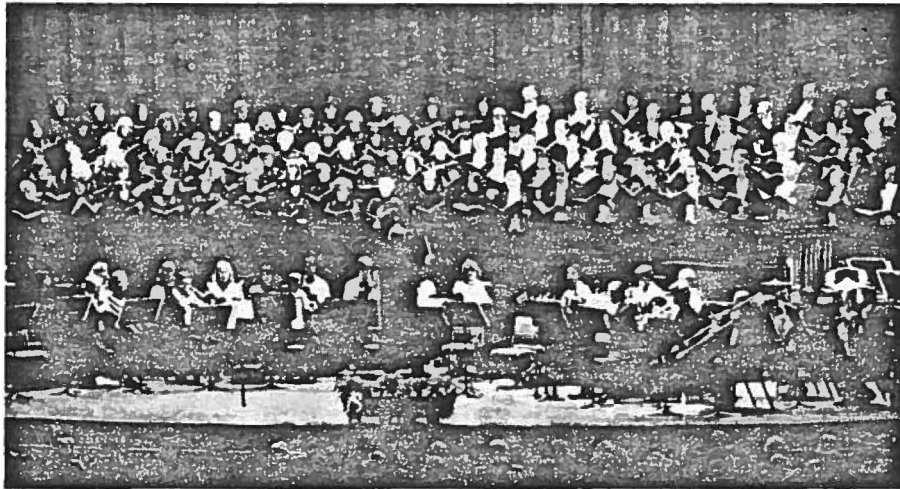
Lamb of God, who takest away the sins of the world: have mercy on us. Grant us peace.

WHO'S WHO



GERARD SCHWARZ, one of America's outstanding conductors, celebrates his seventh year as Music Director of the Los Angeles Chamber Orchestra. He is also Music Director of New York's Y Chamber Orchestra and New Jersey's Waterloo Music Festival and Music School. In 1982 he was the first conductor to be appointed Music Advisor to Lincoln Center's Mostly Mozart Festival and recently became Music Advisor to the Seattle Symphony for the '83-'84 season.

In the summer of 1983, Mr. Schwarz conducted the American premiere of Wagner's second opera, *Das Liebesverbot*, at the Waterloo Music Festival; the Mostly Mozart Festival Orchestra at Avery Fisher Hall and the Kennedy Center; and the Los Angeles Chamber Orchestra at the Casals Festival in Puerto Rico.



THE LOS ANGELES CHAMBER ORCHESTRA, celebrating its 15th anniversary this year, can point to a distinguished record of achievement since its founding in 1969 at the Los Angeles Music Center. Boasting a roster of some of Southern California's most talented musicians under the musical directorship of Gerard Schwarz since 1978, the ensemble performs some 60 concerts each season in the Greater Los Angeles area, many of them featuring the most distinguished international soloists.

In the coming season, Mr. Schwarz makes his debut with the English Chamber Orchestra in London and at the Leeds Festival; in St. Paul with the St. Paul Chamber Orchestra and with the Buffalo Philharmonic. Reengagements include those with the Hong Kong Philharmonic, Syracuse Symphony and Vancouver Symphony (five weeks), and he leads 14 performances with the Seattle Symphony. A highlight of Mr. Schwarz's seventh season with the Y Chamber Symphony are three all Beethoven concerts with Alfred Brendel at Carnegie Hall and Kennedy Center.

In his seventh season with this Orchestra, Mr. Schwarz conducts two world premieres: Starer's *Concerto a quattro* and Schwantner's *Distant Runes and Incantations for Piano and Chamber Orchestra*. He will direct the Music Today Series at New York's Merkin Hall for the third consecutive year.

The dynamic musician has guest conducted such orchestras as Washington, D.C.'s National Symphony, San Francisco, Detroit, St. Louis and Vancouver symphonies and the Louisville and Hong Kong Philharmonics. He made his operatic conducting debut last season with the Washington Opera when he directed 11 performances of Mozart's *Abduction from the Seraglio*. Mr. Schwarz has appeared at the Aspen, Madeira Bach and White Mountains Festivals.

Born in New Jersey, he served as Music Director of the Eliot Feld Dance Company from 1976 through 1980 and was chosen to succeed Neville Marriner as Music Director of the Los Angeles Chamber Orchestra in 1978. Gerard Schwarz's recordings on the Delos, Nonesuch and Angel labels have received highest critical acclaim.

The Orchestra tours regularly from coast to coast and represented American orchestras at the 1980 Winter Olympics in Lake Placid. They have performed highly acclaimed concerts at Carnegie Hall, John F. Kennedy Center in Washington, D.C., the prestigious Casals Festival in Puerto Rico and have made two transcontinental tours with Helmuth Rilling and his Gaechinger Kantorei of Stuttgart, the latter tour taking them to a highly praised week of concerts in Argentina.

The **LOS ANGELES MASTER CHORALE**, 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 since its formation. Currently celebrating its 20th anniversary season at the Dorothy Chandler Pavilion, the 125-voice ensemble is one of the finest in the United States and includes in its select membership the outstanding vocal 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.

In 1978 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.



The acclaim **KATHERYN GAMBERONI** has received during her 1982-83 season makes it clear why she was chosen by *Opera News* as one of 1983's "Young American Artists on the Rise": She made her debut with the San Francisco Opera in the fall of 1982 as Barbarina in *The Marriage of Figaro* and Mascha in *Pique Dame*. She sang Blonde in *The Abduction from the Seraglio* with both the Washington Opera and Glimmerglass Opera and Norina in *Don Pasquale* also at Glimmerglass. With the Los Angeles Opera Theater she appeared as Kitty in the U.S. Premiere of *Anna Karenina* and as Adina in *The Elixir of Love*.

Miss Gamberoni's future engagements, include her debut at Carnegie Hall in October, 1983, as Guadalupe in *La Perichole*. She returns to Los Angeles as Sophie in *Der Rosenkavalier* in the fall of 1984 and has already been engaged to sing Adina in *The Elixir of*

Love with the Seattle Opera in February, 1985.

Kathryn Gamberoni is a native of Butler, Pennsylvania and a graduate of the University of Cincinnati. In addition to her *Opera News* award, she is the recipient of a 1982 Rockefeller grant and a 1983 National Opera Institute career grant.

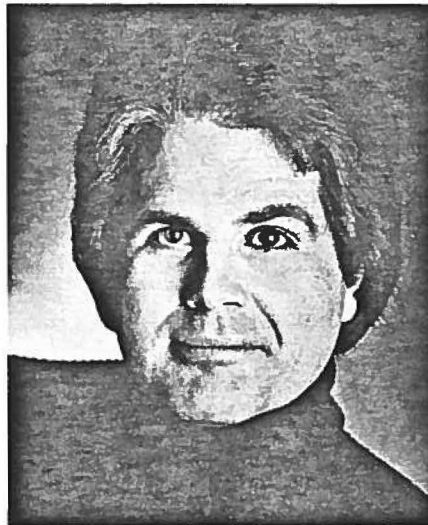


A First Prize winner of the Geneva International Competition, and Grand Prize winner of the Concours International de Chant de Paris, American mezzo soprano KATHERINE CIESINSKI pursues a finely integrated career on opera, recital and chamber music stages. Over the past few seasons, she has appeared with the Santa Fe Opera as the Countess Geschwitz in the American premiere of the complete version of Berg's *Lulu*, in Barber's *Vanessa* in the PBS television production at the Spoleto Festival, with the Lyric Opera of Chicago's production of *Faust*, as Charlotte in *Werther* with the San Diego Opera; Oktavian in *Der Rosenkavalier* with the Opera Company of Boston, and with the Opera Company of Philadelphia in productions of *Così fan tutte*, *Faust*, *Anna Bolena*, and *La Favorita*. She has appeared with the Vienna Philharmonic, the RAI Milano, the Orchestra du Capitole de Toulouse, as well as in concert and recital in Paris, Salzburg, Cologne, Zurich, Graz and Hamburg.

In addition to her appearances during the 1982-83 season with the symphony orchestras of Chicago, Houston, Boston, Dallas, Philadelphia, Cleveland and Baltimore, she made her debut with the Dallas Civic opera as Oktavian in *Der Rosenkavalier*; travelled to China for *Così fan tutte*, and performed in *Die Fledermaus* with the Minnesota Opera and in *Xerxes* for the Handel Festival at Kennedy Center.

In January, 1983, Miss Ciesinski sang Dukas' *Ariane et Barbe Bleue* with Radio France at the Theatre de Champs Elysees in Paris and performed with the Paris Opera as Dorabella in *Così fan tutte*, a production which travelled to the Kennedy Center in the fall of 1983. She also returned to the Dallas Opera for *La Forza del Destino*.

Philadelphia-born tenor DAVID GORDON received his musical education at the College of Wooster, Ohio, and McGill University in Montreal, Canada, and studied with the American teacher-performer Dale Moore. A frequent concert soloist, his repertoire includes over 40 major works plus recital and chamber music programs spanning 8 languages and nearly 8 centuries. He has appeared as soloist with Concert Royal, the Emerson String Quartet, the Folger Consort, and the New York Renaissance Band. Also in demand as an orchestral soloist he recently sang concert performances of *La Vida Breve* with the National Symphony Orchestra under Rafael Frühbeck de Burgos, and has performed with the orchestras of St. Louis, Montreal, Salzburg, Vienna, and of the Grant Park Concerts in Chicago. He has appeared at the Festivals of Salzburg and Spoleto USA, and was a featured soloist in the International Schubert Year concerts in Vienna. David Gordon's versatility is further demonstrated by his highly regarded performances in the field of contemporary music. 1982 marked his third season as a member of the 20th Century Consort, the resident contemporary music ensemble of the Smithsonian, highlighted by the March World Premiere of *Into Eclipse*.



Since his operatic debut in 1973 with the Lyric Opera of Chicago, Mr. Gordon has been a regular member of the company, performing there frequently in the company of such singers as Placido Domingo, Nicolai Ghiaurov, Leonie Rysanek and Sir Geraint Evans. In addition, he performs principal roles with the San Francisco Opera, the Houston Grand Opera and the Washington (D.C.) Opera. From 1975 through 1979 he was a leading tenor of the Landestheater in Linz, Austria, where he sang over 300 performances of 22 roles.



Heldenbariton ROGER ROLOFF has received wide acclaim for his sensitive and distinctive portrayals of the Wagner/Strauss roles as well as for those in contemporary works such as Hamilton's *Anna Karenina*.

Highlights of the 1983/84 season included a return engagement with the Opera Orchestra of New York singing Jupiter in Strauss' *Die Liebe der Danaë* at Carnegie Hall, *Die Winterreise* at Wellesley College, a return to Kentucky Opera for *La Bohème*, the Beethoven *Symphony No. 9* with the Louisville Symphony, and the Schubert *Mass in A flat* with the Los Angeles Master Chorale. Summer 1984 he sings the *Ring* Wotans for his Seattle Opera debut and in the fall sings Scarpia at the Staatstheater in Hanover for his European debut.

Mr. Roloff's 1982/83 season included three U.S. premieres: the Old Duke in Strauss' *Gunterram* with the Opera Orchestra of New York at Carnegie Hall, Friedrich in Wagner's early opera *Das Liebesverbot* with the Waterloo Festival, Gerard Schwarz conducting, and Karenin with the Los Angeles Opera Theater. In addition, he sang Wotan in Boston Lyric Opera's staged *Ring* cycle in New York and Boston, and in the National Symphony concert version of *Rheingold*; *Rheingold* and *Walküre* excerpts with the Kansas City Symphony, and Apollo in Gluck's *Alceste* for Kentucky Opera.

Winner of the 1982 Liederkrantz Foundation First Prize for Wagnerian Scholarships, he has also received grants from the Sullivan and Rockefeller Foundations. A native of Illinois, Mr. Roloff graduated from Illinois Wesleyan University. He now lives in New York City.

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SATURDAY, APRIL 28 AT 2:00 P.M.
(Preview at 1:00 p.m. with Daniel Cariaga)
Join the Roger Wagner Chorale, now in
its 37th year, concluding its spring tour
of the United States with the music you
love to hear.
Roger Wagner conducting.

J.S. Bach: MASS IN B MINOR

SUNDAY, APRIL 29 AT 7:30 P.M.
(Preview at 6:30 p.m. with Jim Svejda)
A grand close for the 20th Anniversary
season! One of the truly great choral
masterpieces of all time—Bach's Mass in
B Minor—which opened the Chorale's
first season in January, 1965.
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