

21st SEASON
LOS ANGELES MASTER CHORALE
AND SINFONIA ORCHESTRA
ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SATURDAY EVENING, MARCH 30, 1985 AT 8:30 PM
DOROTHY CHANDLER PAVILION

ROBERT PAGE, Guest Conductor
JEANNINE WAGNER, Assistant Conductor
KAAREN ERICKSON, Soprano
GLENN SIEBERT, Tenor
RICHARD CRIST, Baritone

FRANZ JOSEPH HAYDN (1732-1809)

THE CREATION

OVERTURE, Depicting Chaos

PART THE FIRST

PART THE SECOND

RAPHAEL, Richard Crist
GABRIEL, Kaaren Erickson
URIEL, Glenn Siebert

Intermission

PART THE THIRD

URIEL, Glenn Siebert
ADAM, Richard Crist
EVE, Kaaren Erickson

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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PART THE FIRST

- 1) *Introduction:*
"Representation of Chaos" (for Orchestra)
- 2) *Recitative (Raphael):*
In the beginning, God made Heaven and earth; and the earth was without form, and void; and darkness was upon the face of the deep.
Chorus:
In the Spirit, God mov'd upon the face of the waters; and God said, Let there be light; and there was light.
Recitative (Uriel):
And God saw the light, that it was good; and God divided the light from the darkness.
- 3) *Aria with chorus (Uriel):*
Now vanish'd by the holy beams
The ancient, ghostly, shuddering blackness;
The first of days appears.
Confusion yields, and order shines most fair.
Aghast the fiends of hell confounded fly!
Down they sink in the deep abyss to endless night.
Chorus:
Convulsion, rage and terror engulf their monstrous fall!
A new created world springs forth at God's command.
- 4) *Recitative (Raphael):*
And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.
Then furious raged the blast of the tempest,
And clouds swirling, scattered like chaff in the wind.
The lightnings slashed the heavens asunder
And crashing thunder resounded on high.
From waters rose at His command
The all-refreshing rain,
The devastating hail,
The light and flaky snow.
- 5) *Aria (Gabriel) and Chorus:*
What wonder doth His works reveal
To Heaven's hosts in joyful throng;
And loud resounds throughout the skies
The praise of God, and of the second day.
- 6) *Recitative (Raphael):*
And God said, Let the waters under the heavens be gathered together to one place, and let the dry land appear: and it was so. And God called the dry land Earth, and the gathering of the waters called He the seas; and God saw that it was good.
- 7) *Aria (Raphael):*
Rolling in foaming billows,
Tumultuous swells the raging sea.
Highland and headland uplifted,
Through clouds their tow'ring summits rise.
Through broad and ample plains full flows the gathering stream and winding wanders.
Softly murmuring, gently glides
Through silent glade the crystal brook.
- 8) *Recitative (Gabriel):*
And God said, Let all the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.
- 9) *Aria (Gabriel):*
Now robed in cool refreshing green,
The fields a new enchantment wear.
And more to charm the sight,
Arise the flow'rs in bright array.
Here herbs of ev'ry leaf abound,
With fragrant sweet delight.
The burden'd boughs their golden fruit afford;
Here arbors spread their vaulted cooling shade.
And lofty hills are crown'd with kingly groves.
- 10) *Recitative (Uriel):*
And the heav'nly host proclaim'd the third day,
praising God and saying:
- 11) *Chorus:*
Awake the harp, ye choirs, awaken,
Loud let the praise of God be sounded.
Rejoice in the Lord, the mighty God;
Surely the heavens and earth
Has he girded with splendor and light.
- 12) *Recitative (Uriel):*
And God said, Let there be lights in the firmament of Heav'n, to divide the day from the night, to give their light upon the earth; and let them be for signs and for seasons, and for days and for years. He made the stars also.
- 13) *Recitative (Uriel):*
In shining splendor radiant now
The sun bestrides the sky.
A wondrous, joyful bridegroom,
A giant proud and glad,
He runs his order'd course.
With softer steps and wistful shimmer,
Steals the moon through still enshadow'd night;
The boundless vaults of heav'ns domain
Shine with unnumber'd magnitude of stars.
And the sons of God rejoic'd in the fourth day
In chorus divine, praising God's great might, and saying:
- 14) *Chorus with solo trio:*
The heavens are telling the glory of God,
With wonders of His work resounds the firmament.
Reveal'd are His ways by day unto day,
By night that it gone to following night.
In ev'ry land abounds the word,
Ev'ry ear will hearken, never tongue be dumb.

PART THE SECOND

- 15) *Recitative (Gabriel):*
And God said: Let the waters bring forth abundantly ev'ry moving creature that hath life, and fowl that fly above the earth in the open firmament of heaven.
- 16) *Aria (Gabriel):*
On mighty wings now circling soars the eagle proud.
And cleaves the air with swift exulting flight to greet the sun.
At morn the lark his cheerful welcome sings;
Adoring coos the tender turtle dove.
From ev'ry bush and grove pours now
The nightingale her sweetest carol;
No grief has ruffled yet her breast,
Not yet to sorrow has been tun'd
Her charming rondelay.

- 17) *Recitative (Raphael):*
 And God created great whales, and ev'ry living creature
 that moveth; and God blessed them, saying:
 Be fruitful all, and multiply, ye creatures of the sky, and
 fill the air with singing.
 Multiply, ye creatures of the waters, and fill
 each wat'ry deep;
 Be fruitful, grow, and multiply;
 Rejoice in the Lord your God.
- 18) *Recitative (Raphael):*
 And the angels struck their immortal harps, and sang
 the wonders of the fifth day.
- 19) *Trio:*
 In fairest raiment now, with virgin green adorn'd,
 The rolling hills appear.
 From deep and secret springs, in fleeting crystal flow,
 The cooling brook doth pour.
 In joyful garlands borne, on wheeling tides of air,
 Upwings the feather'd host.
 The myriad feathers' gleam reflects in shimmering flight
 The golden sun's pure light.
 From sparkling waters leap the fish,
 And twisting flash in ceaseless motion round,
 From deepest ocean home waltzes up Leviathan,
 In foaming waves to play.
 How many are Thy works, O God!
 Who may their number tell?
- 20) *Trio and Chorus:*
 The Lord is great and great is His might,
 And ever stand His name.
- 21) *Recitative (Raphael):*
 And God said: Let earth bring forth ev'ry living creature
 after his kind, cattle, and creeping things, and beast of
 the earth after his kind.
- 22) *Raphael:*
 Straight opening her fertile womb, the earth brings forth
 at God's command unnumber'd living creatures, in
 perfect forms and fully grown
 Triumphant, roaring, stands the lion there.
 With a lightning leap, the tiger appears.
 Bounding with branching head,
 The nimble stag.
 With snorting and stamping, flying mane,
 uprears in might
 The noble steed.
 In pleasant pastures, quietly the cattle graze on
 meadows green.
 And o'er the ground, as growing there,
 Abide the fleecy, gentle sheep.
 As clouds of dust arise,
 In swarms assemble
 The host of insects.
 In long dimension
 Creeps, with sinuous trace,
 The worm.
- 23) *Aria (Raphael):*
 Now shines the brightest glory of Heaven,
 Now spreads the lavish attire of earth.
 The air is filled with soaring processions,
 The water swell'd by swarming legions,
 The ground is trod by beasts immense,
 But all the work was not complete;
 There wanted yet that wondrous being
 That God's design might thankful see,
 And grant His goodness joyful praise.

- 24) *Recitative (Uriel):*
 And God created man in His own image, in the image of
 God created He him: male and female created He them.
 And God breathed into his nostrils the breath of life, and
 man became a living soul.
- 25) *Aria (Uriel):*
 In native worth and honor clad,
 With beauty, strength and courage form'd,
 Toward Heaven raised uprightly,
 Stands a man, the lord and king of nature all.
 His broad and arching noble brow
 Proclaims of wisdom's deep abode,
 And in his eyes with brightness shines
 The soul, the breath and image of his God.
 And to his breast he softly holds
 One of and for him form'd,
 His other self, his pure delight,
 With virgin grace so sweetly giv'n
 As springtime's charms bestow'd,
 She loves him, yields her joy and bliss.
- 26) *Recitative (Raphael):*
 And God saw ev'rything that He had made,
 And behold, it was very good; and the heavenly choir,
 loud rejoicing, raised their song of praise, and hailed the
 sixth day.
- 27) *Chorus:*
 Fulfilled at last the glorious work;
 The Maker sees with sure delight.
 Let all our joy resound aloud,
 Eternal praise to Him accord.
- Trio:*
 From Thee, O Lord, doth all proceed,
 All nature must Thy bounty wait.
 If open be Thy hand,
 Its fullness feedeth all.
 But if Thy face be turned away,
 A ghostly terror fills the night;
 The living breath is gone,
 And dust returns to dust.
 Thy breath, O Lord, is felt again
 And life awakes, with sweet surprise,
 Renew'd is all the earth, refresh'd its charm and might.
- Chorus:*
 Fulfilled at last the glorious work,
 Eternal praise to Him accord.
 Glorious be His name forever,
 For He alone doth reign exalted.
 Alleluia!



Joseph Haydn

PART THE THIRD

28) *Introduction:*

"Morning" (for Orchestra)

Recitative (Uriel):

In rosy mantle, bright awak'd by sweetest tones, the morning young and fair.

From Heaven's vaulted realm streams purest harmony to earth below. Behold the happy pair as hand in hand they go: As from their eyes radiant shines the thanks they owe. Full soon their tongues shall tell the louder praise of God: Let then our voices ring united with their song.

29) *Duet (Eve and Adam):*

By Thee with grace, o bounteous Lord,
are earth and heaven stor'd.
This world so great, so wonderful,
Thy mighty hand has fram'd.

Chorus:

Oh blessed be His holy might,
His praise we sing eternally.

Adam:

Thou star of morning, Oh how fair thy tidings
of the day;
What radiance rare, O sun, is thine,
Thou eye and soul of all.

Chorus:

Proclaim, in your extended course,
Your maker's pow'r and glory bright.

Eve:

And thou, the tender queen of night,
and all ye starry host,
Proclaim in ev'ry land, proclaim His praise
In heaven's harmonies.

Adam:

Ye mighty elements, by his pow'r
your endless changes make;
Ye misty vapors, which the wind doth spin
and roll thro' heaven,

Eve, Adam and Chorus:

Oh sing the praise of God the Lord!
Great is His name, and great His might.

Eve:

Soft flowing fountains, tune His praise,
and trees adoring bow;
Ye fragrant plants, ye flowers fair,
with sweetness fill the air.

Adam:

Ye that on highest mountains climb,
and ye that lowly creep,
Ye whose flight doth cleave the skies and
ye that swim the deep.

Adam, Eve and Chorus:

Ye creatures of our God and king,
Praise Him, all ye breathing life!

Adam and Eve:

Ye shadow'd woods, ye hills and vales,
Your thanks with ours unite
And echo loud from morn to eve
Our joyful hymn of praise.

Chorus:

Hail mighty God, Creator, hail!
The world springs forth at Thy command,
Adoring earth and heaven stand.
We praise Thy name forevermore.

30) *Recitative (Adam):*

Now is our duty well fulfill'd.
Our Maker have we duly thank'd.
Now, follow me, companion of my life!
Thy guide I'll be, and ev'ry step wakes
New delight within my breast,
Shows wonders ev'rywhere
Then surely thou shalt know
What boundless realms of joy
The Lord hath given us.
Him praise we evermore,
Him serve with heart and mind.
Come, follow me,
Thy guide I'll be.

Eve:

O thou for whom I live!
My arm, my shield, my all!
Thy will to me is law.
So doth our Lord ordain:
That I obey thee
Is my joy and glory.

31) *Duet (Adam and Eve):*

Adam:

Sweet companion! Here beside thee
Softly fly the golden hours.
Ev'ry moment is rapture.
Naught of sadness lingers near.

Eve:

Dearest husband, here beside thee
Floods of joy o'erflow my heart,
That thou lov'st me is my blessing,
Thine forever is my life.

Adam:

The dew-freshen'd morning,
O bright awakening.

Eve:

The coolness of evening
Sweetly restoring.

Adam:

How rich the taste of round and ripen'd fruit!

Eve:

How charming the scent of gay and fragrant flow'r!

Together:

But without thee what is to me
The morning dew, the evening cool?
The ripen'd fruit, the fragrant flow'r?
With thee is every joy exalted,
With thee delight is ever new,
With thee is rapture everlasting,
Thine be my love and life.

32) *Recitative (Uriel):*

O happy pair! And happy evermore, if false conceit
betray ye not the more to covet than ye have, and more
to know than ye should.

33) *Chorus:*

Sing to God, ye hosts unnumber'd,
Thanks, all thanks for wonders new created.
Praise His Name in song unending.
Loud in festival rejoicing!
The Lord is great, He reigns forevermore.
Amen.

Translated by Robert Shaw and Alice Parker

PROGRAM NOTES by

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

When Joseph Haydn's *The Creation* received its first private premiere performances on April 29 and 30, 1798, the Princess Eleonore von Liechtenstein in attendance at one of them described the event very much in terms of a Hollywood movie premiere or a concert appearance of a popular rock star. By this time, indeed, Haydn, now lionized by the Viennese public, had become an internationally recognized composer, the proud recipient of an Oxford University Doctorate in Music.

These premieres took place in Prince Schwartzberg's sumptuous palace in the Neuer Market. The populace crowded the approaches to the palace to see the arrival of "all the elegant Polish, English, and Viennese ladies." The press of onlookers required the removal of the wooden market stalls and bails of merchandise from the square while twelve policemen and eighteen mounted guards maintained order!

The reviewer for the newspaper *Neuer deutscher Merkur* reflected that "three days have passed since that enrapturing evening and still the music sounds in my ears and in my heart." How many of the original audience, we wonder, hastened back to the Schwartzberg Palace for the two more private performances the following week on May 7 and 10?

The public had to wait until March 19, 1799 (Tuesday of Holy Week and feast of St. Joseph, Haydn's patron) when the greatest crowd ever seen there crammed the Burgtheater and box office receipts totalled an unprecedented 4088+ florins.

Bedlam appears to have prevailed outside and inside the theatre that day. By 4 p.m. the box office was already besieged by ticket seekers who had been in line, some of them since 1 p.m., for a concert scheduled to begin at 7 p.m. When the Oratorio commenced, the power of the music quickly quelled all the previous confusion of shouting and jockeying for places, so that, as a contemporary writer wrote, "apart from the frequent applause you would have thought that the theatre was empty of people."

The Creation was to be performed almost annually in Vienna from that time until the present, even when the adverse remarks of Nineteenth and early Twentieth Century critics chided respectable music lovers for listening to "arrant (literary) nonsense with which Haydn's music is associated."

Two rival impresarios, Salomon and Ashley, produced *The Creation* in London during March and April, 1800, while later in that year it was heard at the Three Choirs Festival in Worcester.

The French premiere occurred in Paris, Christmas eve, 1800. If it had not been for his coachman's appreciation of Napoleon's scrupulous punctuality in arriving at events and thus speeding the First Consul's carriage through the narrow Rue Niçaise toward the Théâtre des Arts, Napoleon would not have escaped assassination that evening. During the

performance, the dazed and rattled Napoleon finally awoke to the power of Haydn's music as it described a newly created work, a New Order. Its message struck a sympathetic chord in this founder of a New Order for France.

Five hundred ducats raised by Baron Gottfried van Swieten and noble friends, and Haydn's memories of his having heard Handel's *Israel in Egypt* and *Messiah*, easily persuaded the Master to commence work on *The Creation* early in 1797. Its composition followed shortly after he had completed his choral version of the *Seven Last Words of Christ*. It was interrupted during the year for the composition of his string quartets, Opus 76 and his great Volklied, *Gott erhalte*, the Austrian National Anthem, known to English listeners as the hymn "Glorious things of Thee are spoken." When his compositional inspiration flagged, Haydn resorted to prayer, often in the form of reciting the Rosary. He observed that this procedure never failed to rekindle his spirit.

However much the libretto was derived from the Bible and Milton's *Paradise Lost*, Baron van Swieten, that indefatigable promoter of Bach and Handel, fashioned a German libretto which, though catering to the enfeebled Viennese literary taste of the day, proved an ideal vehicle for Haydn's music.

Whatever Masonic symbolism Van Swieten incorporated into it, such as shaping the Oratorio into three acts instead of the more usual two, using three narrators as redolent of the "Three Symbolism" of Masonry, Brother Haydn could just as well see in it Christian Trinitarian symbolism. Any emphasis on God the Great Architect of the Universe did not inhibit Haydn from glorifying the Biblical Yahweh as Creator. Nor did the Oratorio's lack of a redemptive message, which contemporary clerics complained about, bespeak anything more than Haydn's overwhelming joy at God's creative activity before the advent of Original Sin made redemption mandatory. Nor were the Masonic and Eighteenth Century Enlightenment humanitarian ideals expressed by the Oratorio incompatible with Haydn's Catholicism. But, alas, Haydn too encountered that same prejudiced attitude from the Austrian clergy about the oratorio's viability which Handel had experienced from the Anglican clergy in London when the question of propriety of location arose for performance.

During his London sojourns, Haydn had been hugely impressed with the massive performances of Handel's oratorios. The immediate result of this contact was his choral arrangement of the *Seven Last Words*. But this work was more a series of contemplative choral meditations than a strict oratorio. Even with its desultory choral passages his work of 1774-5 *Il ritorno di Tobia* had been an unsuccessful foray into Italian-style oratorio. Thus *The Creation* was consciously composed with the massive choral manner of Handel's *Israel in Egypt* and *Messiah* in mind, two quite untypical Handelian oratorios.

Haydn, like Handel, now desired to write a work meant for the whole nation. Hence he insisted with Van Swieten on a German text, however well it might be fitted to English words. In accommodating him with the libretto, Van Swieten did not hesitate to furnish the Master with his insightful suggestions on the music. Haydn frequently accepted his librettist's musical ideas, particularly respecting programmatic details such as roaring lions, etc. Moreover, the orchestration exhibits such a colorful wealth of these details that the influence of *Israel in Egypt* is clearly felt. For all of his somewhat domineering character, Van Swieten proved to be an ideal collaborator with Haydn.

Not to be outdone by contemporary English practices respecting the presentation of Handel's oratorios, Haydn's forces at the first public presentation amounted to about 400 singers and instrumentalists. He scored the work for five soloists, chorus, and the largest orchestra he had ever used. It embraced a full complement of woodwinds, brass, timpani, and strings. Beethoven would not write for a larger ensemble. Moreover, Haydn used this orchestra in a way distinctly different from that of his earlier symphonies. We have, as Robbins Landon asserts, "a new kind of instrumentation" producing "a distinctly nineteenth century music." In his masses, Haydn had a new form that went further than the symphony, and here in the Oratorio was something fit to close the career of music's greatest craftsman."

The Creation comprises three parts. After the harmonically and instrumentally superb representation of Chaos, the Archangel Raphael announces the bringing of order out of Chaos as the first four days of Creation are presented. Gabriel announces Part II with the fifth day of Creation, the peopling of the verdant Earth and vast seas with their various inhabitants. Uriel proclaims the good news of the creation of Adam and Eve who in turn praise the Lord of Creation.

For appraisals of Haydn's *Creation* we turn to the respected Haydn scholars, H. C. Robbins Landon and Karl Geiringer. "... after its first recording in 1949," Robbins Landon notes, "the Oratorio has very quickly become a standard choral work and one of its composer's most admired and most loved compositions. That it brought real comfort, consolation, and joy to thousands of Viennese and very soon, other Europeans, is clear from every document quoted above. Never in the history of music, not even Handel with his *Messiah*... had a composer judged the temper of his time with such smashing success."

And Geiringer: "*The Creation* testified to the breadth of Haydn's inner world. In this work, childlike naivete, joy in the world of the senses and gentle humor are combined with profound faith, nobility of expression and hymn-like fervor. The diversity inherent in this spiritual landscape may account for the strong echo that the work, since its first performance, has evoked in the hearts of listeners."

MEMBERS OF THE LOS ANGELES MASTER CHORALE

Soprano

Sally Anderson
Elke Bank
Leslie Bockian
Kathryn Briedenthal
Jeanne Davenport
Loretta De Lange
Claire Gordon
Rose Harris
Laura Horwitz
Rae Macdonald
Becky Martin
Kathy Morrison
Frankie Nobert
Diane Radke
Phyllis Reed
Bonnie Smith
Dolores Van Natta
Nancy Von Oeyen
Linda Williams

Alto

Carol Ann Bakeman
Natalie Beck
Frances Cash
Charlotte De Windt
Marilyn Eginton
Nancy Fontana
Mary Hinshaw
Carole Keiser
La Vada Marlowe
Nancy OBrien
Carol Reich
Karole Struebing
Salli Terri
Jeannine Wagner
Suzanne Wilkie
Barbara Wilson
Hanan Yaqub

Tenor

Tom Clark
James Daugherty
Robert Gurnee
Gerald Jones
Kirk Lamb
Jim Mandell
Donald Martin
Larry Minton
Marshall Ramirez
Michael Robillard
Scott Sandmeier
George Scott
Robert Selland
Maurice Staples
Kirt Theismeyer
Tom Trent
Kenneth Westrick

Bass

Bill Beck
Andrew Black
David Chang
Fred Crum
Kevin Dalbey
John Gingrich
Paul Hinshaw
Frank Hobart
Wardell Howard
Kerry Katz
Craig Kingsbury
Kenneth Knight
Douglas Morrison
Cameron Sheffield
William Struebing
Jim White
Donald Whitsitt
Earle Wilkie

WHO'S WHO

The LOS ANGELES MASTER CHORALE and SINFONIA ORCHESTRA, founded by Roger Wagner, together with the late Z. Wayne Griffin 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. Wagner's pioneering efforts gave Los Angeles a unique reputation as the first major city in the country to support its own professional resident chorus in a regular series of choral programs.

The Master Chorale presented its first concert at the Dorothy Chandler Pavilion in January of 1965, receiving significant critical acclaim. In addition to its own annual concert series, the Master Chorale appears regularly as chorus in residence in joint performances with the Los Angeles Philharmonic in the orchestra's annual series at the Music Center and its summer series at Hollywood Bowl.

In 1973 the Master Chorale was invited to sing along with Eugene Ormandy's Philadelphia Orchestra, under Wagner's direction, at the Presidential Inauguration Concert at Kennedy Center in Washington, D.C. In 1974 Wagner and the Master Chorale, under U.S. State Department auspices, joined 23 Russian musicians for a 15-day tour of major Soviet cities, the first such merger of American and Soviet artists. And in 1978 the Master Chorale joined the L.A. Philharmonic for Carlo Maria Giulini's inaugural concert, carried live on public television and transmitted via satellite throughout the United States, Canada, Europe and Mexico.



The 1984-85 season will mark **ROBERT PAGE's** sixth as Assistant conductor of the Cleveland Orchestra and his 14th as its Director of Choruses. He has been Director of the Blossom Festival Chorus since the summer of 1973. During his association with the Orchestra, Mr. Page has conducted numerous premiere performances at Severance Hall subscription concerts. At Blossom Music Center he conducts Cleveland Orchestra Festival's Sunday and Pops series concerts. As Director of Choruses of the Cleveland Orchestra, Mr. Page holds the Frances P. and Chester C. Bolton Chair.

Regarded as one of the most distinguished choral conductors of our time, Mr. Page was Director of Choral Activities at Temple University from 1956 to 1975 and for twelve seasons was Music Director and Conductor of the Mendelssohn Club of Philadelphia. From 1975 to 1980 he was Chairman of the Department of Music at Carnegie-Mellon University in Pittsburgh. He became Music Director of the Mendelssohn Choir of Pittsburgh in September 1979 and has served as Chorus Master and Conductor for productions of the Cleveland Opera Company.

Mr. Page has appeared as guest conductor with the orchestras of Philadel-

phia, Pittsburgh, Minnesota, New Orleans, Chautauqua, San Antonio, Columbus, Toledo and Erie. In March 1980, he made his debut in Los Angeles with the Roger Wagner Chorale and the Los Angeles Chamber Orchestra and in 1984 conducted Bernstein's *Candide* in a triumphant debut at Kansas City's Lyric Opera. In April 1982, at the request of Alberto Ginastera, he conducted the opening concerts of the season at the Teatro Colon in Buenos Aires in a program featuring Ginastera's *Turbae*. Mr. Page led the Cleveland premiere of Penderecki's *St. Luke Passion* in 1980, having conducted the Philadelphia premiere of that work with the Philadelphia Orchestra in 1973.

On July 1, 1980, Mr. Page conducted the Cleveland Orchestra, Chorus and Children's Chorus in *The Sounds of Summer* at Blossom Music Center, which was taped by WKYC-TV for telecast. He conducted the same forces on June 30, 1981, in *Broadway Comes to Blossom*, also taped by WKYC-TV.

A native of Texas, Robert Page graduated magna cum laude from Abilene Christian College. He received his Master of Music degree from Indiana University and has done doctoral study at New York University. He was awarded an honorary Doctor of Music degree by Beaver College in 1975.

Current and forthcoming engagements of **KAAREN ERICKSON** include a return to San Francisco Opera as Micaela in *Carmen*, her New York City Opera Debut as Pamina in *The Magic Flute*, the title role of *Jenufa* with the Seattle Opera and concerts with the Handel and Haydn Society of Boston, Houston Symphony, Springfield Symphony, Santa Barbara Symphony and the Los Angeles Master Chorale, and a solo recital at Ambassa-

dor College in Pasadena, California. She made a stunning debut with the Cleveland Orchestra when, at the last moment she substituted for an indisposed soprano and sang the difficult Schoenberg *String Quartet No. 2*.

Next season, she makes her Metropolitan Opera Debut as Susanna in a new production of *Le Nozze di Figaro*, her Carnegie Hall Recital Debut, returns to



the Seattle Opera for Fiordiligi in *Così fan tutte* and sings Susanna in another new production of *Le Nozze di Figaro*, with the Nice Opera.

Recent engagements included Gilda (*Rigoletto*) with Seattle Opera, Houston Grand Opera, and Munich State Opera, Ellen Orford in *Peter Grimes* with Seattle Opera, Pamina with the German Opera in Berlin, Annchen in *Der Freischütz* in Nantes, France and Bach's *St. Matthew Passion* with Robert Shaw and the Festival of Masses, Britten's *Spring Symphony* and *Les Illuminations* with the Oakland Symphony, Handel's *Messiah* with Robert Shaw and the Atlanta Symphony (subsequently recorded for Telarc Records) and, in Europe has appeared in recital in Vienna, with the German Bach Soloists in Munich, at the Hamburg State Opera's annual Beethoven *Ninth*, with the Budapest Philharmonic in Vienna, and in Mahler's *Symphony #8* in Venice.

A protegee of baritone Martial Singher, she scored a major triumph when she won first prize at the prestigious Munich International Competition.

American lyric tenor GLENN SIEBERT's 1984-85 Season includes return engagements with the St. Louis and Baltimore Symphonies as soloist in *Messiah* which he also sings with the Rochester Oratorio Society, concerts with the Los Angeles Master Chorale, Yakima and Flint Symphonies, the Fort Wayne Philharmonic and *Così fan tutte* with the Lyric Opera of Kansas City. During the summer of 1984 he performed at the Grant Park, Newport, Platteville, Missouri River and Monadnock Music Festivals and in the Minnesota Orchestra's Summerfest.

Last season Mr. Siebert made his debut with Kentucky Opera in two productions—as Peter Quint and the



Prologue in *The Turn of the Screw* and as Don Ottavio in *Don Giovanni*; performed Almaviva in *Il Barbiere di Siviglia* with Augusta Opera and as special guest artist with Texas Opera Theater; sang Ferrando in *Così fan tutte* with the Opera Theater of Rochester and Pennsylvania Opera Theater and enjoyed return engagements with the Seattle and St. Louis Symphonies, a debut with the Baltimore Symphony, concerts with Music of the Baroque in Chicago and *Messiah* with the Northwest Indiana Symphony.

Highlights of his 1982-83 Season included a most auspicious debut at the Taiwan Arts Festival in Taipei singing Ferrando in *Così fan tutte*, *The Pirates of Penzance* with Opera Theatre of Saint Louis in their winter season and appearances as guest soloist with the Seattle and St. Louis Symphonies and at the Lindsborg Bach Festival. During the summer of 1983, he made his Minnesota Orchestra debut, performed recitals and chamber music at the Newport Music Festival, sang *Don Giovanni* with Opera Theatre of Saint Louis and was soloist at the Grant Park Festival.

A native of Wisconsin, Mr. Siebert received his Master of Music degree from Indiana University while studying voice with Margaret Harshaw. A versatile performer he has sung such roles as Orestes in Easton's *The Cry of Clytemnestra* with San Francisco Spring Opera and Medoro in the American professional premiere of Haydn's *Orlando Paladino* with Pennsylvania Opera Theatre. He made his debut with Opera Theatre of Saint Louis in *H.M.S. Pinafore* and has appeared with the Florentine Opera of Milwaukee (*Macbeth*), Mississippi Opera (*Don Giovanni* and *Die Fledermaus*), and Chicago Opera Theater (*La Rondine*).

Equally at home on the concert stage Mr. Siebert has performed a wide variety of repertoire ranging from Bach and Handel to Britten and Honegger. On radio he has been heard in Bach's *Magnificat* with the St. Paul Chamber Orchestra, Beethoven's *Scottish Trios* with the Milwaukee Symphony and in recital from the War Memorial in Milwaukee.

Since making his operatic debut in the Opera Company of Boston's American stage premiere of *Les Troyens*, bass RICHARD CRIST has performed exten-

sively with that company and with the opera companies of Santa Fe, Philadelphia, Orlando, Memphis, Virginia and Lake George. He made his European debut in the Lyons Opera production of *Die Soldaten* in February 1983. Mr. Crist appears frequently as oratorio soloist with major symphonies including those of St.



Louis, Pittsburgh, Denver, Kalamazoo, the National Symphony in Washington D.C. and the Cleveland and Minnesota Orchestras. Highlights of the current season include performances of *Messiah* with the Pittsburgh Symphony and the Minnesota Orchestra, Beethoven's *Ninth Symphony* with the American Symphony at Carnegie Hall and with the Stamford Symphony, *Saint Matthew Passion* with the Flint Symphony and the Fort Wayne Philharmonic, Bach's *B minor Mass* in Charlotte, Handel's *Acis, Galatea e Polifemo* at the Metropolitan Museum of Art in New York and the title role of *Le Roi d'Ys* with Opera Orchestra of New York among others.

Last season Mr. Crist sang holiday performances of *Messiah* at Lincoln Center and Carnegie Hall in New York and with the Northwest Indiana Symphony, the Verdi *Requiem* with the Symphonies of Tucson and Kalamazoo, the Beethoven *Ninth* with the Lexington Philharmonic, Dvorak's *Stabat Mater* with the Toronto Mendelssohn Choir, returned to the Handel Festival at the Kennedy Center, sang three productions with the Opera Company at Philadelphia, *Tosca* with Orlando Opera and debuted in Manila as soloist in the Ninth Annual Bamboo Festival.

A native of Harrisburg, PA, Mr. Crist received his Master of Music degree from the New England Conservatory of Music and also studied at the Curtis Institute. Earlier in his career he performed with the Goldovsky Opera Theater, Opera New England, the Virginia Opera and Mobile Opera. His concert appearances include all the major Bach and oratorio societies from Clarion Concerts and the Beethoven Society in New York, the Rochester Oratorio Society, Washington Choral Arts Society and the Bach Festival of Bethlehem. In 1981, he sang *Le Nozze di Figaro* with San Francisco Spring Opera. His 1983 performance of *Pique Dame* with the Opera Company of Philadelphia was filmed for the PBS-TV Network.

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UPCOMING CONCERT

Join Roger Wagner and the Los Angeles Master Chorale for the season finale, Bach's glorious *St. Matthew Passion* on Saturday evening, April 27, 1985 at 8:30 p.m. in the Dorothy Chandler Pavilion.

Master Chorale Associates

The Master Chorale Associates is a group of actively involved lovers of music who gather for interesting and entertaining musical and social events including all Master Chorale performances. The Associates also are involved in encouraging the continued growth and development of the Los Angeles Master Chorale through a variety of fund-raising and publicity functions. For further information about the Associates, telephone the Master Chorale office at (213) 972-7282.