

22nd SEASON

LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SATURDAY EVENING, NOVEMBER 9, 1985 AT 8:00 PM
DOROTHY CHANDLER PAVILION

ST. MARK'S TO MOZART

ROGER WAGNER, Conductor
JEANNINE WAGNER, Assistant Conductor
ALISON HARGAN, Soprano
KIMBALL WHEELER, Mezzo-Soprano
JOHN DUYKERS, Tenor
NORMAN GOSS, Bass
WILLIAM BECK, Organ

PACIFIC SYMPHONY ORCHESTRA

Resident Professional Orchestra of Orange County

Keith Clark, *Music Director*

Endre Granat, *Concertmaster*

Jubilate Deo omnis terra, Alleluia for four choirs World Premiere	Roger Wagner (b. 1914)
Magnificat for three choirs	Andrea Gabrieli (1515-1586)
Sarabanda, Giga e Bandinerie for string orchestra	Arcangelo Corelli (1653-1713)
Pater Noster for double chorus	Jacob Handl (1550-1591)
Jubilate Deo	Giovanni Gabrieli (1553-1612)
Gregorian chant provided by the men of St. Charles Borromeo Choir Paul Salamunovich, <i>Director</i>	
Mid-Winter Songs	Morten Lauridsen (b. 1943)

INTERMISSION

Mass in C Minor

Wolfgang Amadeus Mozart
(1756-1791)

KYRIE
GLORIA
CREDO
SANCTUS
BENEDICTUS

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 photograph. / Programs 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

Roger Wagner has long been recognized as a leading exponent of and craftsman in the production of Renaissance choral music. Choirs are likewise indebted to him for his numerous deftly arranged carols, folksongs, shanties, and ballads. He has moreover composed secular and sacred music. In the latter category his *Mass in Honor of St. Francis* in the pre-Vatican II liturgical style received frequent performances. This evening marks the world premiere of his celebratory motet in the Venetian Choral idiom, *Jubilate Deo omnis terra, Alleluia* (Psalm 100) for four choruses. The motet will be prefaced by the chant melody used in the motet, which will likewise be recapitulated at the close of the motet.

Never before has a city's cultural resources been so magnificently exploited for the glorification of the Christian State as in Renaissance Venice. There, ecclesiastical and state ceremonial combined to produce art and music magnifying the city's patronal feasts, ducal coronations, and naval triumphs. Whether from the double choir lofts of St. Mark's Cathedral or from its balcony overlooking the Piazza, the Gabriellis, Andrea and Giovanni, employed organs, wind instruments and multiple choirs to enhance these festivals.

Andrea's twelve-voice three-choir *Magnificat*, published in 1587, set a standard for the Venetian polychoral style which would reverberate throughout Europe.

Giovanni produced the splendid *Jubilate Deo* as part of his *Sacrae Symphoniae* commissioned in 1597 to celebrate the coronation of the wife of Doge Marino Frimani. *Jubilate*, for two four-part choirs, one of women and one of men, has often been regarded as the greatest single motet ever composed.

Arcangelo Corelli (1653-1713) exerted tremendous influence throughout Europe on the formation of violin playing, both as a solo instrument and as an orchestral instrument. Such was the case even though the number of his compositions embracing trio sonatas, solo violin sonatas, and concerti grossi were small. The Sarabanda, Giga, and Badinerie are three movements for string orchestra typical of his vivacious and intimate style of expression.

The short-lived Slovenian composer Jacob Petelin (1550-91) has come down to us known as *Gallus*, the name he signed to the majority of his 445 motets. It is the Latin translation of Petelin, meaning 'rooster' which translated into German became the name we know him best by today, Handl. His service to bishop and



Arcangelo Corelli

emperor demonstrated his complete mastery of the contrapuntal art and of the Venetian polychoral style. His art is superbly exemplified in his great motet for double chorus on the Lord's Prayer, *Pater Noster*.

This evening's performance of Morten Lauridsen's *Mid-Winter Songs* provides increasing evidence that their composer is well on his way toward achieving that enviable reputation which has distinguished his teachers, among others, Halsey Stevens and Ingolf Dahl.

Born in 1943, a native of Washington State, Lauridsen attended Whitman College and the University of Southern California. He has since attained the rank of Associate Professor of Music Theory and Composition at USC.

A recipient of numerous grants, prizes, and commissions, he has composed for and been performed by such artists as Canadian Brass trumpeter Ronald Romm, the Yoav chamber Ensemble, Tchaikovsky Gold Medalist Nathaniel Rosen, the Pasadena Chamber Orchestra, and Geneva Gold Medalist Juliana Gondek. His many published works are performed throughout the United States and have been recorded on no less than four labels.

With respect to *Mid-Winter Songs* Lauridsen provides the following commentary.

"Robert Graves' poetry demonstrates a remarkable blend of historical scholarship and craftsmanship combined with a real warmth and understanding in writing about human conditions. In examining his complete works, six poems with related themes (Nature, Love and Winter) suggested cohesive musical setting.

"In contrast to recent abstract, atonal works (particularly my setting of Lorca texts for the Yoav Chamber Ensemble), the compositional approach in *Mid-Winter Songs* is more classic in terms of harmony, form and melody, and the emphasis is on a clear and lucid choral setting, making the text easily comprehensible to the listener.

"The warmth of the poetry is also reflected in the more consonant choice of melodic and harmonic intervals. The several distinct melodic themes recurring throughout the work tie the pieces together musically."

The *Mid-Winter Songs* were commissioned by the University of Southern California on the occasion of its Centennial in 1980 and premiered in 1981 by the USC Chamber Singers. On April 12, 1983, conductor Robert Duerr presented the *Mid-Winter Songs* in a version for chorus and orchestra, which he had commissioned, in Ambassador Auditorium with the Pasadena Chamber Orchestra and Chorus. The work was again presented in 1984 at the convention of the American Choral Directors Association by the Bend Kammerchor conducted by Jo-Michael Scheibe. Moreover, they have received the Phi Kappa Phi Award for Creative Work at USC and have been recorded by Rodney Eichenberger and the USC Chamber Singers in their album *Musica Sacra et Profana*.

Two choral/orchestral works exhibiting Mozart's most profound genius both remain unfinished torsos, the *Requiem in D* (K. 626) and the *Great Mass in C-minor* (K. 427/417a). Both remain enigmatic relics with respect to the circumstances of their composition and incompleteness. In all likelihood we shall never probe satisfactorily the reasons why they remained torsos, even though both in the course of the Twentieth Century have been the subjects of intense investigation respecting their origins and compositional fabric.

An excellently comprehensive article by P. Paul Crabb in the August, 1985 issue of *The Choral Journal* has furnished a lucid summary in Part One of the circumstances and influences in Mozart's life contributing to the Mass's composition and in Part Two, of the possible reasons why it was left incomplete.

Briefly, Mozart commenced the Mass in January, 1783, in fulfillment of a vow he had made to the Virgin Mary imploring her intercession in restoring health to his wife Constanza. There is no doubt that his marriage to her in 1782 was a love match and that he was very happy with her. He had made several attempts to go to Salzburg to introduce Constanza formally to his father, Leopold, and his sister, Nannerl. In the last analysis, the delays were probably caused by the press of his teaching duties, the continuing successful performances of his opera *The Abduction from the Seraglio* and Constanza's pregnancy. Mozart and Constanza, leaving their new-born son Raymond Leopold with a foster mother in Vienna (he died three weeks after their departure), arrived in Salzburg in mid-summer, 1783, and there they remained until after October. This lengthy sojourn would seem to put

to rest the supposition that Leopold and Nannerl bore enduring antipathy to Constanza.

The *Great Mass in C-minor* received its premier performance on October 25, 1783 in the Benedictine Abbey Church of St. Peter, Salzburg, with Constanza as one of the soprano soloists. Even at this time the Mass was most likely still incomplete, lacking the second half of the *Credo* from the "Crucifixus" onward and the whole of the *Agnus Dei*. How the missing parts were supplied at that October liturgy remains a matter of pure speculation. Mozart likely chose segments from others of his Masses. He never completed it, probably because it was not a commissioned work and because of the pressures exercised on him from his efforts in Vienna to secure recognition there in compositional areas more likely to earn him a living.

The Mass has survived in fragmentary autograph manuscripts and in an important published edition of 1840 by that collector of Mozart manuscripts, Johann Anton André. In 1901, Alois Schmitt produced a completed version of the *Great Mass* in which he supplied the missing parts of the Mass from sections of Mozart's other Masses and from a fragment of a Requiem of Johann Eberlin which he mistakenly attributed to Mozart.

In 1956, the renowned Mozart scholar H.C. Robbins Landon produced a much more authentic and definitive edition of the *C-minor Mass*. He simply resorted to the solution of leaving the work a majestic torso. It is this edition which prevails today in almost every performance or recording. It is the edition used in this evening's performance.

The Mass exhibits such a marked advance in Mozart's style that no previous Mass he composed, excellent though they may be in their own right, can hold a candle to it. What contributed to the *Great Mass in C-minor's* profoundly monumental and spiritual character? As Henri Gheon wrote fifty-one years ago (*In Search of Mozart*): "The moment the 'Kyrie' begins one feels oneself in the presence of a different art. Bach and Handel had passed that way. Maturity has come. It was a gigantic movement that Mozart designed." Certainly from 1934 to the present, Gheon's judgment of the *Mass in C-minor* has continually been reinforced: "Such as it is, the Mass is one of the very summits in the mountain chain of his masterpieces. It is time that it was given its true place between the *Mass in B-minor* of Bach and the *Missa Solemnis* in D of Beethoven."

If we are to appreciate the magnificent variety of style exhibited in this Cantata-style Mass, we must see in it Mozart's masterly assimilation of almost all the

streams of contemporary European musical art. Whether Italian, Austrian, or North German, he forged these musical elements into his unique and integrated style. Through it, he imbued the Mass texts with deeply spiritual understanding.

It is bootless to discuss whether the florid Italianate soprano arias, "Christe eleison," "Laudamus te," and "Et incarnatus est" are liturgical music. Mozart and his contemporaries would never have comprehended the distinction made by the reforming musical liturgist of the Nineteenth Century between "secular" and "sacred" musical style. Mozart simply brought to bear on the liturgical text all of the resources of his art in the context of accepted Austrian liturgical triumphalism.



Wolfgang Amadeus Mozart

Let us observe some of the contrasting characteristics of the Mass's Cantata movements. Gheon has asked in his penetrating analysis of the Mass whether the "Kyrie" and "Qui Tollis" movements have ever received a more profound expression of our innate spiritual unhappiness reflective of Augustine's words: "You have made us for yourself, O Lord, and our hearts cannot rest until they rest in Thee." All recognize the greatness of these settings.

Gheon then grappled with those so-called operatic thrills and embroideries of the "Et incarnatus est." This concerto for soprano, flute and orchestra is viewed by many as the quintessence of Mozart's supposed frivolous and worldly attitude in church music.

If I resort to Henri Gheon's analysis once again, it is because this perceptive Frenchman, converted from atheism to Catholicism, exhibits a subtle understanding of Mozart's approach to the Mass text from a perspective influenced by the ideals of Gregorian Chant and its free melodic flow, paragons of liturgical music

productive of prayer and praise.

"A subtle orchestra, modulating delicately, used every means to make it (the soprano's and flute's melodies) as irresistible, pleasing, and seductive as possible. But what incurable worldliness, it will be asked, made Mozart choose all the most profane resources of his art to express the profoundest mystery of the Catholic religion, the descent of the Holy Spirit upon the Virgin and the Incarnation of God? We have only to listen attentively. No one can deny that the orchestra, until the entry of the flute, possesses all the solemn grace becoming the Salutation of the Angel, and the delicacy relating to such a secret. It is a spiritual caress in which the senses are omitted. And can anyone deny the wonderful accuracy of expression of the opening phrases, "Et incarnatus est de Spiritu Sancto, etc."? One thing is clear enough, that the movement never for a moment forsakes the attitude of recollection from which it started. Without losing the spirit of mystery, it rises to pure melody, free melody, to melody for melody's sake, the untranslatable expression of beauty, purity, and joy.... a hymn of thanksgiving struggling to join the free and penetrating song of the angels. After all, Gregorian Chant does nothing else when it curls and uncurls its single thread of praise. And Mozart here was imitating it, inspired by pagan models."

By way of summary, Karl Geiringer provides us with a succinct overview of this great work together with an insight into its stylistic characteristics. "In its monumental grandeur and its decided leaning towards baroque polyphony, the *C-minor Mass* clearly reveals the tremendous influence of Bach and Handel, whose works Mozart was studying. Yet the Mass is anything but a mere copy of the past style. In all its parts, it is imbued with the peculiar sweetness and nostalgic tenderness which form so important a component of Mozart's own language; and within his sacred works, the *C-minor Mass* marks a peak of artistic achievement which Mozart was to exceed only in his very last work."

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.

Text for the Mid-Winter Songs
On Poems by Robert Graves

1. Lament for Pasiphae

Dying sun, shine warm a little longer!
My eye, dazzled with tears,
shall dazzle yours,
Conjuring you to shine and not to move.
You, sun, and I all afternoon
have laboured
Beneath a dewless and
oppressive cloud —
A fleece now gilded with our
common grief
That this must be a night
without a moon.
Dying sun, shine warm a little longer!
Faithless she was not: she was
very woman,
Smiling with dire impartiality,
Sovereign, with heart unmatched,
adored by men,
Until Spring's cuckoo with
bedraggled plumes
Tempted her pity and her truth
betrayed.
Then she who shone for all
resigned her being,
And thus must a night without a
moon.
Dying sun, shine warm a little longer!

2. Like Snow

She, then, like snow in the dark
night,
Fell secretly. And the world waked
With Dazzling of the drowsy eye,
So that some muttered "Too much
light,"
And drew the curtains close.
Like snow, warmer than fingers
feared,
And to soil friendly;
Holding the histories of the night
In yet unmelted tracks.

3. She Tells Her Love While Half Asleep

She tells her love while half asleep,
In the dark hours
With half-words whispered
low:
As Earth stirs in her winter sleep
And puts out grass and flowers
Despite the snow,
Despite the falling snow.

4. Mid-Winter Walking

Stirring suddenly from long
hibernation
I knew myself once more a poet
Guarded by timeless principalities
Against the worm of death, this
hillside haunting;
And presently dared open both
my eye.
O gracious, lofty, shone against
from under,
Back-of-the-mind far clouds like
towers;
And you, sudden warm airs that
blow
Before the expected season of the
new blossom,
While sheep still gnaw at roots
and lambless go —
Be witness that on waking, this
mid-winter,
I found her hand in mine laid
closely
Who shall watch out the Spring
with me.
We stared in silence all around us
But found no winter anywhere to
see.

5. Intercession in Late October

How hard the year dies: no frost
yet.
On Drifts of yellow sand Midas
reclines,
Fearless of moaning reed or
sullen wave.
Firm and fragrant still the
brambleberries.
On ivy-bloom butterflies wag.
Spare him a little longer, Crone,
For his clean hands and
love-submissive heart.

6. O Love, Be Fed With Apples While You May

O Love, be fed with apples while
you may,
And feel the sun and go in royal
array,
A smiling innocent on the
heavenly causeway,
Though in what listening horror
for the cry
That soars in outer blackness
dismally,
The dumb blind beast, the
paranoiac fury:
Be warm, enjoy the season, lift
your head,
Exquisite in the pulse of tainted
blood,
That shivering glory not to be
despised.
Take your delight in momentariness,
Walk between dark and dark — a
shining space
With the grave's narrowness,
though not its peace.

The composer gratefully acknowledges A.P. Watt, Ltd. (London), literary agent for Robert Graves, for permission to set the texts.

SOPRANO

Samela Aird
Sally Anderson
Leslie Bockian
Kathryn Breidenthal
Pamela Chapin
Sheila Coyazo
Jeanne Davenport
Carolyn Davis
Loretta De Lange
Claire Gordon
Barbara Hancock
Mary Hart
Laura Horwitz
Kathy Kerstein
Rae Macdonald
Paula Mandros
Rebecca Martin
Presocia Mirkil
Kathy Morrison
Frankie Nobert
Marilou Petrone
Ann Reid
Sherrill Sajak
Linda Sauer
Bonnie A. Smith
Donna Ulmer
Dolores Van Natta
Nancy Von Oeyen
Linda Williams

ALTO

Carol Ann Bakeman
Natalie Beck
Moni Berger
Kimberly Bernhardt
Helen Birch
Laura Boyd
Aleta Braxton
Christine D' Arc-Taylor
Charlotte De Windt
Laurie Gurman
Elizabeth Hazen
Mary Hinshaw
Nora Hostetler
Carole Keiser
La Vada Marlowe
Vivian E. Miller
Nancy OBrien
Cathy O'Connor
Georgetta Psaros
Connie Redifer
Carol H. Reich
Susan Rheingans
Karole Struebing
Salli Terri
Lori Turner
Mary Vance
Jeannine Wagner
Suzanne Wilkie
Barbara V. Wilson
Hanan Yaqub

TENOR

G. Brooks Arnold
Larry Ayers
Joseph Coyazo
Casey Criste
James Daugherty
Joseph Golightly
Alex Guerrero, Jr.
Robert Gurnee
Timothy Johnson
Gerald Jones
Kirk Lamb
Don Martin
Larry Minton
Jay Pearce
Kirk Prather
Marshall Ramirez
Stan Ray
Edward Reynolds
Michael Robillard
Scott Sandmeier
Robert Selland
Maurice Staples
George Sterne
Kirt Thiesmeyer
Scott Whitaker

BASS

Mark Beasom
Lenard Berglund
Andrew Black
David Chang
Kevin Dalbey
Larry Fish
John Gingrich
Jack Gittings
Bruce Goldes
Jonathan Grant
Hugh Grinstead
David Hill
Paul Hinshaw
Frank Hobart
Lyn Jones
Tony Katics
Kerry Katz
Craig Kingsbury
Kenneth Knight
David Kress
Stanley Kurtz
Donald Matthews
Robert Mc Cormac
Wilfred Mommaerts
Douglas Morrison
Jim Raycroft
Bob Seibold
William Struebing
Burman Timberlake
Donald Whitsitt
Earle Wilkie
Richard Williams
Neil Wilson
Burton York

MASS IN C-MINOR

I. KYRIE

(Chorus)

*Kyrie eleison
Christe eleison
Kyrie eleison*

Lord, have mercy upon us,
Christ, have mercy upon us,
Lord, have mercy upon us

II. GLORIA

(Chorus)

*Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis*

Glory be to God on high, and on
earth peace to men of good will

LAUDAMUS TE

(Mezzo)

*Laudamus te, benedicimus te,
glorificamus te*

We praise thee, we bless thee,
we glorify thee

GRATIAS AGIMUS

(Five-part Chorus)

*Gratias agimus tibi propter magnam
gloriam tuam*

We thank thee for thy great glory

DOMINE DEUS

(Soprano and Mezzo)

*Domine Deus, rex coelestis, pater
omnipotens, domine filii unigenite,
Jesu Christe altissime, domine Deus,
agnus Dei, filius patris*

Lord God, heavenly King, Father
Almighty, O Lord, the only begotten
Son, Jesus Christ Highest, Lord
God, Lamb of God, Son of the
Father

QUI TOLLIS

(Double Chorus)

*Qui tollis peccata mundi, miserere nobis,
suscipe deprecationem nostram. Qui
sedes ad dexteram patri, miserere nobis*

That takes away the sins of the world,
have mercy upon us, receive our
prayer. Thou that sittest at the right
hand of God the Father, have mercy
upon us

QUONIAM TU SOLUS SANCTUS

(Soprano, Mezzo, Tenor)

*Quoniam tu solus sanctus, tu solus
dominus, tu solus altissimus, Jesu
Christe*

For thou only art holy, thou only art
the Lord, thou only, Jesus Christ,
art most high

CUM SANCTO SPIRITU

(Chorus)

*Cum sancto spiritu in gloria Dei patris.
Amen*

With the Holy Ghost in the glory of
God the Father. Amen.

III. CREDO

(Five-part Chorus)

*Credo in unum Deum. Patrem
Omnipotentem. Et in unum Deum,
Jesus Christum, filium Dei unigenitum,
et ex patre natum ante omnia saecula,
Deum de Deo, lumen de lumine, Deum
verum de Deo vero, genitum non
factum, consubstantialem patri, per
quem omnia facta sunt, qui propter nos
homines et propter nostram salutem
descendit de coelis.*

I believe in one God. The Father
Almighty. 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 God, begotten,
not made, being of one substance
with the Father by whom all things
were made: who for us men and for
our salvation came down from
heaven

ET INCARNATUS EST

(Soprano; flute, Oboe, Bassoon
Obbligato)

*Et incarnatus est de spiritu sancto ex
Maria virgine, et homo factus est*

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

IV. SANCTUS AND OSANNA

(Double Chorus)

*Sanctus, sanctus, sanctus, dominus Deus
Sabaoth, pleni sunt coeli et terra gloria
ejus. Osanna in excelsis*

Holy, holy, holy, Lord God of hosts,
Heaven and earth are full of Thy
glory. Glory be to Thee, O Lord
most high

BENEDICTUS

(Solo Quartet)

Benedictus qui venit in nomine Domini
Blessed is he, who cometh in the
name of the Lord

About the Artists



Founder and 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. The Maestro observed his 70th birthday in January of 1984 and shows no signs of slowing down. Multi-talented, Wagner has also achieved recognition as a composer, arranger, symphonic conductor, and as an authority on the religious music of the Medieval and Renaissance periods (for which he has twice been knighted). 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 a coveted Grammy Award for his *Virtuoso* album. 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, 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 at 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 the 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.



MORTEN LAURIDSEN (b. 1943) attended Whitman College and the University of Southern California, where he studied composition with Halsey Stevens, Ingolf Dahl, Robert Linn and Harold Owen. A recipient of numerous grants, prizes and commissions, he has composed for and been performed by such artists as Canadian Brass Trumpetist Ronald Romm, the Yoav Chamber Ensemble, Tchaikovsky Gold Medalist Nathaniel Rosen, the Pasadena Chamber Orchestra and Chorus, and Geneva Gold Medalist Juliana Gondek. His many published works are performed throughout the United States and are recorded on the Protone, Opus, Patek-Phillipe and Orion labels. A native of the Pacific Northwest, he divides his time between his duties as Associate Professor of Music Theory and Composition at USC and his summer home on a remote island off the northern coast of Washington State.

ALISON HARGAN made her operatic debut as Pamina in *The Magic Flute* with the Welsh National Opera. Her operatic appearances have since included a Flower Maiden in *Parsifal* at the Royal Opera House, Covent Garden, under Sir Georg Solti (a role she has also recorded for Decca), the title role in Menotti's *Maria Golovin* and the Countess in Paesiello/Henze's *Don Quixote*, both at the Camden Festival, Handel's *Orlando* at the Wexford Festival, and most recently, highly praised performances as Servilia in Mozart's *La Clemenza di Tito*.

Alison Hargan has made her mark in



particular on the concert platform and has appeared with the Vienna Philharmonic, the Munich Philharmonic, the Los Angeles Philharmonic, the Philharmonia, English and Scottish Chamber Orchestra, the BBC Symphony Orchestra, the Royal Liverpool Philharmonic, the Birmingham Symphony and the Halle, under such conductors as Rozhdestvensky, Davis, Rattle, Pritchard, Jochum, Leinsdorf, Loughran and von Maticic.

Alison Hargan's most recent concert appearances have included *Mahler 2* with the Rotterdam Philharmonic and the Halle; Poulenc's *Gloria* with the Royal Philharmonic Orchestra under Simon Rattle; Benjamin Britten's *War Requiem* at the Royal Festival Hall, London; Beethoven's *Missa Solemnis* in Bern; Verdi's *Requiem* with the Scottish National Orchestra and *Das Verlorene Paradies* by Markewitsch, conducted by his son at the Musikverein in Vienna; Poulenc's *Gloria* and Ravel's *Scheherazade* in Holland; *Mahler 2* with the Philharmonia at the Royal Festival Hall; Mozart's *Requiem* with the Stuttgart Chamber Orchestra, and at the 1984 Granada Festival; Nicholas Maw's *Scenes and Arias* with Raymond Leppard at the 1984 Promenade Concerts; Frank Martin's *Mystere de la Nativite* at the 1984 Lucerne Festival; Beethoven's *Mass in C* in Lisbon; Mozart's *Requiem* in the Queen Elizabeth Hall; Tippett's *Child of Our Time* with the City of Birmingham Orchestra; Faure's *Requiem* with the Royal Philharmonic Orchestra; *Mahler 8* with Sir Colin Davis at the Royal Albert Hall; Bach's *B-minor Mass* with Menuhin at the Barbican, Beethoven's *Ninth Symphony* with the Halle Orchestra; Bach's *B-minor Mass* in Barcelona, *Mahler 8* in Venice and *Mahler 2* with the City of Birmingham Symphony Orchestra under Simon Rattle.

Future performances include Holst's *Choral Symphony* at the Norwich Festival; Strauss's *Drei Hymnen* with the BBC Philharmonic; Strauss's *Four Last Songs* in Dortmund; Stravinsky's *Pulcinella* and Britten's *Les Illuminations* in Spain, and Beethoven's *Ninth Symphony* with the Scottish Chamber Orchestra.



Since **KIMBALL WHEELER** made her 1982 New York Philharmonic debut under the direction of Zubin Mehta, she has been re-engaged on four separate occasions to appear with that orchestra. In 1985 she made her Israel Philharmonic debut performing the Bach *Magnificat* and will return in 1986 to sing again with the Israel Philharmonic on the gala opening concerts celebrating their 50th Anniversary Season.

Other distinguished conductors with whom Miss Wheeler has recently collaborated include Lukas Foss, Luciano Berio, David Zinman, Richard Westenburg, and John Nelson in repertoire ranging from Berlioz' *La Damnation de Faust* to Debussy's *La Damoiselle elue* and Mahler's *Das Lied von der Erde*. Later this season she will sing Bach under the direction of Helmuth Rilling and Elgar's *Dream of Gerontius* with Sir Charles Mackerras, and will debut with the Lausanne and Polish Chamber Orchestras.

Miss Wheeler's operatic career takes her frequently to Italy, where she has sung at the Maggio Musicale Fiorentino, the Rome Opera, and Teatro La Fenice in Venice, and to Mexico, where she recently performed Azucena in Verdi's *Il Trovatore*.

Winner of the 1984 pro Musicis Award, Miss Wheeler has presented solo recitals under this organization's sponsorship in New York City, Boston, Los Angeles and Washington, D.C. She performs regularly at prestigious festivals including the Venice Biennale, Aspen Music Festival, New England Bach Festival, Madeira International Bach Festival, and often appears at Lincoln Center, Carnegie Hall, and the Kennedy Center. Miss Wheeler has toured the Far East and South America as a featured soloist with the Roger Wagner Chorale and the Waverly Consort, and has recorded for the Angel, Columbia Masterworks, and Toshiba EMI labels.

A native of Southern California, Miss Wheeler holds degrees from Bennington College and California Institute of the Arts. She did additional post-graduate work at the Royal Conservatory of Brussels on a grant from the Belgian Ministry of Culture, and lives in New York City with her husband, conductor Jorge

Mester.

Following in the tradition of singers Marilyn Horne and Carol Neblett, Miss Wheeler is an alumna of the Los Angeles Master Chorale.



JOHN DUYKERS made his professional operatic debut with the Seattle Opera in 1966. During the past twelve years Duykers has performed regularly with San Francisco Opera and its affiliates in roles such as Rumpelstiltskin in Conrad Sousa's *Transformations*, Corn Man in Janice Gitek's *Aggita*, Lucano in *L'incoronazione di Poppea* and the Duke of Cornwall in the American premiere of Reimann's *Lear*, a role he repeated in the 1985 season of San Francisco Opera.

In the 1981-82 season, Duykers appeared with the Las Vegas Opera singing Cavaradossi in *Tosca*. In 1982 he appeared in *Salome* with San Francisco Opera, with Seattle Opera as Don Jose in *Carmen* and returned to Las Vegas for his first Pinkerton in *Madama Butterfly*. The 1983-84 season brought another *Tosca* with Sacramento Opera and his return to Seattle Opera as Alvaro in *La Forza del Destino*. In 1984-85 he appeared in the "Look-in" performances of Tulsa Opera once again as Don Jose in *Carmen*, he appeared in Arizona Opera's *Boris Godunov* and with the concert Opera of San Francisco as Malatestino in *Francesca da Rimini*.

Opera appearances in the 1985-86 season include his return to San Francisco for *Lear*, then "Look-ins" of *Aida* in Tulsa and Canio in *Pagliacci* with Mobile Opera.

John Duykers is a frequent recitalist and has appeared at many of the chamber music and contemporary music festivals such as the Sitka Festival in Alaska, Inverness Music Festival and the Gaudeamus Music Week Festival in the Netherlands.

Duykers is a noted interpreter of contemporary music, receiving critical acclaim for such roles as George III in *Eight Songs for a Mad King* by Peter Maxwell Davies, Esteban Montejo in the first English language performances of Henze's *El Cimarron*, creating the role of Juan Diego in *Las Nuestras Señoras de Guadalupe* of Garza with the Theater of the Per-

forming Arts in Tucson and the role of Duykers in *Duykers the First*, a solo work created for him by George Coates. The latter work played for an extended run in San Francisco and later at the festivals of Bordeaux, Amsterdam, Lille and Brussels. Duykers has collaborated with George Coates Performance Works, appearing with them in the Brooklyn Academy of Music's "Next Wave" Festival and Philadelphia's American Music Theater Festival.

In 1984, John Duykers was appointed to the Music Screening Panel for Opera and Music Theater of the National Endowment for the Arts.



NORMAN GOSS has made recent solo appearances in Southern California with the Early Music Ensemble of Los Angeles; the Van Nuys Civic Orchestra in Beethoven's *Ninth Symphony*; the Cambridge Singers; at the Wilshire Boulevard Temple, Los Angeles; and at St. James' Episcopal Church, Los Angeles, in Handel's *Messiah*, Bach cantatas, and Haydn and Mozart masses. Currently a soloist at Immanuel Presbyterian Church in Los Angeles, Mr. Goss was heard there in June in the Mozart *Requiem*. Mr. Goss has been a featured artist on the United Nations Concert Series and the Canadian Embassy Concert Series in Vienna, Austria, and has appeared in numerous concerts and churches in Austria and throughout the western United States.

Performances on the opera stage include the roles of Don Magnifico in Rossini's *Cenerentola*, the notary in Puccini's *Gianni Schicchi*, and Antonio in Mozart's *Marriage of Figaro*.

Mr. Goss, a graduate of California State University, Northridge, with an M.A. in vocal performance, is a student of Elisabeth Parham. Previous vocal studies have been with Karlheinz Tuttnert in Vienna, and with Lili Wexberg and Richard Clark in San Francisco.

Los Angeles Master Chorale Associates

The Master Chorale Associates is a volunteer organization committed to supporting the Los Angeles Master Chorale. The Associates offer support to the Master Chorale by involving itself in educational audience development programs and behind the scenes activities that allow for enjoyment and better understanding of the choral works performed and the numerous artistic endeavors undertaken by the Chorale.

During the last year, the Los Angeles Master Chorale Associates hosted pre-concert dinners with informative talks about each concert and included a dinner honoring guest conductor Robert Page; participated in a very successful 'Casino Chorale' fund-raising dinner auction, enjoyed participating with the school choirs at our Christmas concerts and acted as volunteers for special events at the Music Center.

We invite you to join our growing membership of friendly, enthusiastic music lovers by becoming a member of the Los Angeles Master Chorale Associates. The program for this coming season is an exciting one as we join the Chorale in song with Roger Wagner, our Resident Director, Guest Conductors William Hall, Paul Salamunovich and Paul Hill as we look to the 1986 Season under the new Music Director John Currie.

We look forward to hearing from you. A warm and musical welcome is assured, so please do not hesitate to call for further information. The telephone number is (213) 933-8261.

Sincerely,

Tania McKnight
President
Los Angeles Master Chorale Associates

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