

22nd SEASON

# LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SATURDAY EVENING, FEBRUARY 15, 1986 at 8:00 PM  
DOROTHY CHANDLER PAVILION

## VALENTINES

**PAUL SALAMUNOVICH**, Guest Conductor  
**JEANNINE WAGNER**, Assistant Conductor  
**CELESTE TAVERA**, Soprano  
**MATTHEW SCULLY**, Tenor  
**ALBERT DOMINGUEZ**, Pianist  
**MICHAEL ZEAROTT**, Pianist  
**ENDRE GRANAT**, Concertmaster

Women of St. Charles Choir, Paul Salamunovich, Director

**I HATE AND I LOVE**  
**LIEBESLIEDER WALTZES**

Dominick Argento (b. 1927)  
Johannes Brahms (1833-1897)

## INTERMISSION

**NÄNIE**  
**HYMNUS AMORIS**

Johannes Brahms  
Carl Nielsen (1865-1931)

The Los Angeles Master Chorale is a member of the Association of Professional Vocal Ensembles, APVE.

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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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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.

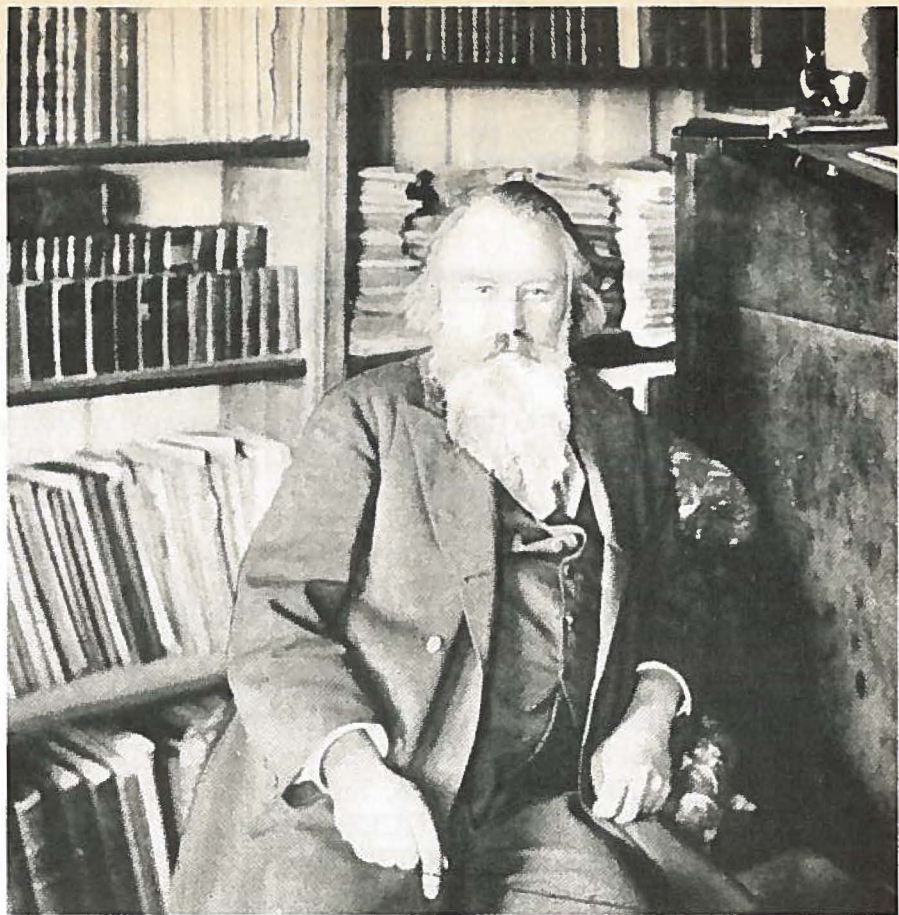
## PROGRAM NOTES

by

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

When one considers how early in his life Mozart achieved compositional expertise and accomplishment, one might consider his life-long admirer Dominick Argento to have commenced his musical career at a ripe old age. In 1941, at the age of 14, Argento found stimulation in a biography of George Gershwin to become a composer. Until his entrance in 1947, at the age of twenty, into the Peabody Conservatory, he was largely self-taught. His subsequent breadth of instruction may be assessed when after studying under such recognized men as Alan Hovhaness, Howard Hanson, Henry Cowell, Bernard Rogers, and Luigi Dallapiccola, he achieved his doctorate in 1957 at the Eastman School of Music and joined in 1958 the faculty of the University of Minnesota. Here he has continually exercised great influence on the musical and operatic life of the University, the Twin Cities, and the United States. His Fulbright Award of 1951, two Guggenheim grants in 1957 and 1963, the ASCAP award of 1973, and the Pulitzer Prize in Music of 1975 for his song cycle *From The Diary of Virginia Woolf* testify to his ever increasing facility and depth as a composer. As David Ewin in his book *American Composers* remarks: "Argento has demonstrated an exceptional gift in writing for the voice and a Verdian respect for the demands of good theater in writing opera." Most successful of his works in these areas are the operas *The Boor* (1957) *Postcard from Morocco* (1971), and the *Voyage of Edgar Allan Poe* (1975-76), among several others. His song cycles also include besides the one noted above, *Six Elizabethan Songs* (1961), *The Revelation of St. John the Divine* for tenor, male chorus brass and percussion (1966) and his recent *I Hate and I Love* (1982).

*I Hate and I Love* is a virtuoso work for mixed chorus and percussion, based on poems of the Verona-born Roman, Catullus (84- ca. 54 B.C.). The title of the work comes from Poem 85 *Odi and Amo*, one of a series of love poems in which in his inimitably cryptic and lyric fashion this First Century manipulator of Latin gives vent to all facets of ardent love, infatuation, passion, and remorse through structural brilliance and sureness of taste. These poems are grouped together under the designation of *The Lesbia poems*. Although various women appear to have been designated by Catullus's name Lesbia, the woman who inspired most of them was Clodia, daughter of Appius Claudius Pulcher and wife of Metellus Celer, Governor of Cisalpine Gaul. Catullus's relationship with her endured between 59 B.C. when Metellus died—perhaps poisoned by Clodia—and 54 B.C. when Catullus dis-



Johannes Brahms

appears from history.

I Hate and I Love. You ask perhaps the Reason?

I don't know. But I feel it happen and am tortured.

In his treatment of the Roman's poetry Argento clearly demonstrates his musical objectives: "I want my work to have emotional impact; I want it to communicate, not obfuscate. I am always thinking of my audience, how they will hear it, and what it will mean to them." David Ewin succinctly summarizes Argento's style: "Though he has used such advanced techniques as serialism, Argento often turns to past methods and procedures in his search for well-sounding melodies, dramatic strength, and communicability with audiences."

Two cities exercised significant impact on the early course of Johannes Brahms' life. The success in 1858 of his First Piano Concerto in D (Op. 15), performed in his native Hamburg, marked his definitive appearance as a recognized composer/performer. This success led him to anticipate his appointment as director of his city's Philharmonic concerts. He was, however, passed over twice in 1863 and again in 1867 for the post. In his disappointment and chagrin he left Hamburg for good and settled in Vienna in 1868, no longer touring except to perform and conduct his own works.

The *Liebesslieder Waltzes* (Op. 52) evolved as a loosely bound wreath of love songs

composed between 1868 and 1869 for vocal quartet and piano duet on texts selected from G.F. Daumer's *Polydora*. They provide startling evidence of how rapidly Brahms had assimilated the old Viennese dance-song or laendler in Franz Schubert's tradition. In them he appealed directly to popular taste exhibiting his most genial and charming moods. These waltzes received their first performance in Vienna on January 5, 1870.

The paramount importance of the four-hand accompaniment their publisher highlighted rather cavalierly when he indicated in order to increase their sale that they could be played without vocal performance. Indeed Brahms himself later orchestrated nine of the *Liebesslieder Waltzes* into an ingratiating suite in which he displayed the greatest economy in the use of the small orchestra. In this orchestral suite he indicated the *ad lib* character of the vocal parts. Nevertheless, they have seldom been performed except in their vocal setting, more often than not by chorus rather than by quartet.

In these eighteen romantic love poems Brahms presents us with a fitting musical Valentine bouquet.

Two factors converged in Brahms' life around 1880 to bring into existence *Nanie*. He had on his two journeys there been entranced by the classical beauty of Italy

and by the neo-classical paintings of his friend, Anselm Feuerbach. Feuerbach died prematurely in January, 1880. After Brahms had heard Herman Goetz's setting of Schiller's poem *Nänie* performed by the Gesellschaft der Musikfreunde on February 14, 1880, he created a work deserving a place among the master's most characteristic and poetic creations. He further expressed his affection for Anselm by dedicating this work of serenity, tranquility, and resignation to Anselm's stepmother, Henrietta.

*Nänie* may be seen in its sentiments as an extension of those expressed by Brahms through selected Scripture texts in the *German Requiem*. Here while Biblical images are replaced by those of Greek classical mythology, the same consoling view of death prevails wherein love heals all loss.

The work is in ABA structure, the three movements composed in a major key. The orchestral Prelude ushers in the themes with the exquisite oboe melody to be taken up in fugal fashion by the chorus. Its serenity rises to a more dramatic aspect in the center section as the name of Achilles is hailed. Even goddesses cannot soften the decrees of Hades, and the work subsides in resignation.

The thoughts of the poem which inspired Brahms to this mature and lovely choral work may be paraphrased thus: Even Beauty must die and nothing which men or gods can do move the ruler of Hades. Venus could not save the wounded Adonis, nor could the pleas of Achilles' mother Thetis and her Nereids preserve him for all their weeping. For the perfect must die, beauty must fade, but an elegy for them on the lips of the loved ones is glorious.

Carl Nielsen is generally regarded as Denmark's most important modern composer, a writer of six famed symphonies and an autobiographer of note. The *Hymnus Amoris* was first contemplated by Nielsen as early as 1891 and written between the First and Second Symphonies. It was inspired by a painting of Titian he and his sculptress wife observed in Italy on their honeymoon, depicting a man jealously killing his loved one.

Nielsen in his Preface to the published score of the *Hymnus Amoris* of 1897 states: "Even though I consider it best that works of art, both in plastic and in painting and music speak for themselves in their own medium, nevertheless I find it necessary to provide some few remarks especially with respect to the use of the Latin language in the text, since a number of my friends have expressed their wonder at this use."

"My idea was to let the power of love be praised for all centuries, its perfection and transcendence to be seen as the reflection of the supernatural. I am in debt to Dr. Axel Olric who gave to my

loose contours particularly strong form and color. I am also indebted to professor J.L. Heiberg who knew how to embody the poetry in a Latin translation (from the Danish)."

"I am responsible for the selection of the Latin language for as a monumental language it lifts us high above mere subjective and personal feelings and more fittingly embodies the universal power of love delineated through a polyphonic choir. Besides Latin can more easily than either Danish or German bear with repetitions of the text. In presentations of the work, therefore, I suggest that the Latin text be furnished with a translation."

The *Hymnus Amoris* marks Nielsen's emergence into maturity. It is in fact his first extensive choral work, the product of his prolonged study of Palestrina and other masters of vocal polyphony. His specification of "polyphonic choir" thus reflects this study and mastery of choral counterpoint.

*Hymnus Amoris* falls into four movements and a coda. The score requires a four-part mixed chorus, a children's and angelic choir here sung by the women of the St. Charles Choir, six solo voices, and orchestra.

Hugh Ottaway in 1977 provided an apt summary of the work's segments. The first section is concerned with childhood. "Love gave me life" sing the children's choir, and the mothers (SSAA) respond "Love gave you life/It clothes you as you grow up." The second section begins with the tenor and soprano soloists: "Love is my hope and my desire." The chorus carries this to a bigger, broader climax, expressing youthful love. When the music sinks to *pp* the third section begins with a fugato for men's voices: "Love is my spring of water, Goodness flowers on its banks." The soprano enters to express "Love is my grief" but the women's voices of the chorus take up the men's words, and another weighty climax is reached in the music. The slower, more tranquil fourth section represents the Aged "Love is my peace." The coda involves all the voices beginning with the angelic choirs in a final paean to love.

Love in all its dimensions finds apt treatment in Nielsen's music, life-giving love, life-receiving love, love of young man and woman, enduring love, fulfilling love, tranquil love, peace-bringing love, angelic love, and finally love as the reflection of the heavenly order of God's love.

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Join the Master Chorale with Guest Conductor Paul Hill of Washington, D.C. for *The Italian Heritage*, music of Vivaldi, Persichetti, Rossini, and Cherubini, on Saturday, March 15, 1986 in the Dorothy Chandler Pavilion.

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SOPRANO

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

ALTO

Carol Ann Bakeman  
Natalie Beck  
Moni Berger  
Kimberly Bernhardt  
Helen Birch  
Laura Boyd  
Aleta Braxton  
Christine D'Arc-Taylor  
Margie Glassman  
Laurie Gurman  
Elizabeth Hazen  
Mary Hinshaw  
Nora Hostetler  
Carole Keiser  
LaVada Marlow  
Vivian Miller  
Nancy O'Brien  
Georgetta Psaros  
Connie Redifer  
Carol Reich  
Susan Rheingans  
Karole Struebing  
Salli Terri  
Lori Turner  
Mary Vance  
Jeannine Wagner  
Suzanne Wilkie  
Barbara Wilson  
Charlotte de Windt  
Hanan Yaqub

TENOR

G. Brooks Arnold  
Cris Bowman  
Casey Criste  
Galen Darrough  
James Daugherty  
Joseph Golightly  
Alex Guerro  
Robert Gurnee  
Tom Johnson  
Gerald Jones  
Kirk Lamb  
Donald Martin  
Larry Minton  
Keith Paulson  
Jay Pearce  
Kirk Prather  
Marshall Ramirez  
Stan Ray  
Edward Réynolds  
Michael Robillard  
George Scott  
Robert Selland  
Maurice Staples  
Kirt Thiesmeyer  
Scott Whitaker

BASS

Mark Beason  
Lenard Berglund  
Andrew Black  
David Chang  
Kevin Dalbey  
Steven Fraider  
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  
Samuel Lorenzo  
Donald Matthews  
Robert McCormac  
Wilfred Mommaerts  
Douglas Morrison  
Jim Raycroft  
Bob Seibold  
William Streubing  
Burman Timberlake  
Don Whitsitt  
Earle Wilkie  
Richard Williams  
Neil Wilson  
Burton York

## I HATE AND I LOVE

(*Odi et amo*)

Dominick Argento (b. 1927)

### I

I hate and I love. Perhaps you will ask how that can be possible. / I do not know; but that is what I feel and it torments me.

### II

Let us live, my Clodia, and let us love, / And let the censorious whispers of the old / Be to us as worthless as the gold of fools.

Suns can set, then rise anew: / But once our own brief light had dimmed / We shall sleep an eterna night.

### III

Greetings, miss, with nose not small, / Foot not pretty, eyes not black, / Fingers not slender, mouth never resting, / Speech neither musical nor elegant— / Best greetings to you, miss!

And in Florence they call you a beauty? / And compare you with my own Clodia?

O what a gross and ignorant age!

### IV

My woman says she will be no one's but mine, / Not even should Jupiter himself wish to seduce her.

She says: but what woman says to lover— / Write it on the wind or swift-running water.

### V

Was it a lioness from the mountains of Libya / Or was it Scylla who barks from the depths of her groin / Who gave birth to you with a heart so cold, so black, / A heart that feels only contempt for the voice of / Him who pleads to you in vain?

You: with a heart so fierce?

### VI

You promise me, my dearest life, that this our love / Will endure, will be joyous and never-ending.

O great gods, make what she promises be true / And make it come from the bottom of her heart, / So that all our lives we will be able to keep / This sacred vow of eternal love.

### VII

Wretched Catullus, put an end to this madness! / That which is over and lost, you must count lost forever: / Those radiant days that once shone upon you / When you hastened to follow the girl wherever she led you— / That same girl whom you loved as no other woman will ever be loved— / (Wretched Catullus, put an end to this madness!) / The countless desights in the sports of love, / When what you desired, she desired and desired just as much. / (Wretched Catullus!) / O, radiant indeed were the days that one shone upon you!

Now suddenly she no longer wants your love, and you, being helpless, must / give up this longing, cease to pursue her, / Put an end to this torment and madness! / (Wretched Catullus!)

O immortal gods, if you truly have pity, / Tear out from my heart this pestilence, this plague / Wose insidious gnawing has driven all joy from the breast.

I no longer ask that this woman should love me, / Nor do I ask the impossible, that she be chaste. / My only wish now is that I be healed, and this / Terrible pain be assuaged.

### VIII

I hate and I love. Perhaps you will ask how that can be possible. I do not know; but that is what I feel and it torments me.

*Liber Catulli Veronensis*  
(freely translated  
by the composer)

*"In selecting texts for musical settings I have been drawn more to prose than to poetry, especially biographical prose such as journals, diaries, and letters, because I find that private statements on the human condition and human passions in the straightforward, simpler language of personal documents are more amenable to musical treatment. The texts I have chosen from Catullus are, of course, poetic and public, but I was attracted to them precisely because they are so autobiographical and particular.*

*"The love for Clodia — a married woman 10 years his senior, beautiful, cultured, elegant, and incurably dissolute — is one of the central themes in the poetry of Catullus. Many of his poems record the tempestuous affair: from infatuation to jealousy; blissful contentment to betrayal; reconciliation to resignation — and all of these experienced not just once, but repeatedly. The circular nature of this chain of emotions prompted me to cast the music as a cycle which stops (rather than concludes) at the point where it started and might very well begin all over again.*

*"The decision to use only percussion for the accompaniment was made primarily to avoid any specific historical connotations; like the human voice, percussion instruments can be both ancient and modern, a quality of timelessness they share with Catullus' poetry which, two thousand years before Freud, was examining the thin line that separates love from hate and the perplexing ambiguities of those passions."*

— Dominick Argento

## NÄNIE

(Schiller)

Auch das Schöne muss sterben! Das Menschen und Götter bezwinget, / Nicht die ehrene Brust rührt es des stygischen Zeus. / Einmal nur erweichte die Liebe den Schattenbeherrscher, / Und an der Schwelle noch, streng, rief er zurück sein Geschenk. / Nicht stillt Aphrodite dem schönen Knaben die Wunde / Die in den zierlichen Leib grausam der Eber eritzt. / Nicht errettet den göttlichen held die unsterbliche Mutter, / Wenn er, am skäischen Thor fallend, sein Schicksal erfüllt. / Aber sie steigt aus dem Meer mit allen Töchtern des Nereus, / Und die Klage hebt an um den verherrlichten Sohn. / Siehe, es weinen die Götter, es weinen die Göttinnen alle, / Dass das Schöne vergeht, dass das Vollkommene stirbt. / Auch ein Klaglied zu sein im Mund der Geliebten, ist herrlich, / Denn das Germeine geht kalnglos zum Orkus hinab.

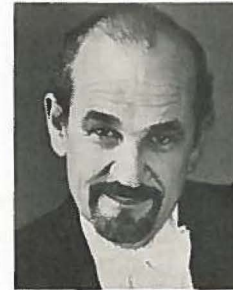
Even Beauty must perish: though mortals and gods it have vanquished, / Not the fast-steelèd heart it moves of the Stygian Zeus. / Only once, at the pleading of Eros, the Ruler of Hades relented; / Ruthless, e'en then, he recalled from the threshold of freedom his boon. / No balm Aphrodite could bring to the fair boy, sore wounded, / There where his tender flesh, fierce and cruel, the wild boar had torn; / Nor the mother immortal give life to her god-like hero / When at the gates of Troy falling, his fate he fulfilled. / But she doth rise from the sea, with all the daughters of Nereus, / And lifting her voice in lament, mourns for her glorified son. / See how they weep, the Immortals, see the goddesses all, they are weeping / For that Beauty must fade, that the Perfect must die! / To be even a long of lament on the lips of the loved one, is glory; / For know, 'tis the common lot to go down to Orkus unsung!

Carl Nielsen  
1865-1931

# WHO'S WHO



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 71st birthday in January of 1985 and continues to maintain a busy, active schedule. 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 a significant role in his long and illustrious career. He has recorded over 60 albums and received a coveted Grammy Award for his *Virtuoso* album. Wagner has also appeared as guest conductor for leading orchestras all over the world.



**PAUL SALAMUNOVICH'S** choral involvement with Roger Wagner began at age 13 as a singer in Wagner's Boy's Choir and subsequently included a Charter membership in the Roger Wagner Chorale and a 24-year position, ending in 1977, as Associate Conductor of the Chorale. Salamunovich has been involved in a number of professional organizations and enterprises having sung, arranged and conducted choral segments of motion picture sound tracks for such studios as Warner Bros., Universal and Columbia. His communication techniques, infectious energy and love for choral music have led to a constant stream of invitations over the past 25 years to conduct choral festivals, workshops and clinics throughout this country and abroad. Salamunovich holds the position of

## HYMNUS AMORIS (Hymn of Love)

### CHILDHOOD Chorus (Children)

Love gives me life,  
It clothes me as I grow up,  
It bathes me every day with joy, etc.

(Mothers)

Love gave you life,  
It clothes you as you grow up,  
It bathes you every day with joy, etc.

(Children)

Love gives me life, etc.

### YOUTH

Tenor solo, Soprano solo and Chorus

Love is my hope and my desire  
It shines for me like a star,  
I seek its fullness always, etc.

### MANHOOD Men's Chorus

Love is my spring of water,  
Goodness flowers upon its banks,  
Love is my strength, etc.

Soprano solo (An unhappy wife)

Love is my grief,  
Nothing has wounded me more deeply,  
Yet nothing is more dear, etc.

Chorus

Love is my spring of water, etc.

### OLD AGE

Tenor solo, Baritone solo, Bass solo, (Old men)

Love is my peace,  
And the glow of my sunset,  
It pours its bounty on me, that I may give it back.  
Love is my peace.

Chorus (Angels)

Source of light for the lowly,  
Lightning in a darkened land,  
Beacon broken in a thousand rays  
Torch of sacred wonders!  
Source of light, etc.

Soprano solo, Tenor solo, Chorus (Mankind)

Hear and see the plains of earth  
Resounding to the song of heaven  
While the highlands of the light  
Echo to the voice of love

Chorus (Angels)

Love gives me life,  
Fulfills my longing,  
It is the spring of goodness,  
Lovely peace is its name.  
Wonders!

(Mankind)

Source of light for the lowly,  
Fire flashing in heaven.  
Matchless, life-bestowing love  
Hail, we thank you!  
Love

Amor mihi vitam donat,  
adolesco in fasciis eius,  
et quotidie me gaudio saturat, etc.

Amor tibi vitam dedit,  
adolesciscis in fasciis eius,  
et quotidie me gaudio saturat, etc.

Amor mihi vitam donat, etc.

Amor est votum meum et desiderium,  
prelucet mihi instar sideris,  
pienitudinem eius semper quzero, etc.

Amor est fons meus,  
virtus super ripas eius floret  
amor est robur meum, etc.

Amor est dolor meus,  
nil me altius vulneravit,  
nil tamen carius, etc.

Amor est fons meus, etc.

Amor est pax mea,  
est aurora mea vesperi,  
opes mihi largitus, ut ipse largiar.  
Amor est pax mea.

Lucis fons ex humili,  
strae terrae fulgur,  
nille fracta radiis  
nira fax divina!  
Lucis fons, etc.

Ecce! audite! caeli cantus  
errae campi reboant,  
ucis sublimes regiones  
vox amoris personat.

Amor vitam dedit,  
eplet desideria,  
caturigo est virtutis,  
pax amoris nomen est,  
Divina!

ucis fons ex humili  
gne splendor caeli,  
mor alme, unice,  
ve, tibi grates!  
Amor!

Professor of Music at Loyola Marymount University in Los Angeles and is in his 37th year as Director of Music at St. Charles Borromeo Church in North Hollywood and his 17th year at St. Basil's in Los Angeles. In recognition of his contributions in the field of sacred music he was knighted by the Vatican in 1969 with the citation "Knight Commander in the order of St. Gregory". In June of 1985 the St. Charles and St. Basil Choirs, by invitation of the papal Church Music Society, conducted a tour of Europe in conjunction with the 8th International Convention of Sacred Music, the high point being a private audience at which the choirs sang for Pope John Paul II in the Clementine Hall of the Vatican Palace.

This evening's concert marks the second appearance of Paul Salamunovich as guest conductor of the Chorale, the first being eleven years ago tonight.

Founded by Roger Wagner, together with the late Z. Wayne Griffin and the Los Angeles Junior Chamber of Commerce, the **LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA** became a resident company of the Music Center in 1964. Dr. Wagner has been Music Director of the ensemble 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 annual series of choral programs. The Master Chorale presented its first concert at the Dorothy Chandler Pavilion in January of 1965 (Bach's *B Minor Mass*). In addition to performing in its own concert series, the Master Chorale also appears regularly in joint performances with the Los Angeles Philharmonic, both in the orchestra's annual series at the Music Center and in the Philharmonic's summer series at Hollywood Bowl. In 1973, the Master Chorale sang 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 undertook a 15-day tour of major Soviet cities, under the U.S. State Department's cultural exchange program with Russia. In the summer of 1984 the Master Chorale participated in three programs during Olympic Arts Week at Hollywood Bowl, preceding the opening ceremonies of the XXIIIrd Games of the Olympiad. And in the fall of 1985 the Master Chorale was selected as choral ensemble for ten performances with the Deutsche Oper of West Berlin during its engagement at the Music Center



Garson Kanin gave **EFREM ZIMBALIST, JR.** his first professional role with Spencer Tracy in the Broadway production *The Rugged Path*. Zimbalist went on to appear in American Repertory Theatre productions of *Henry VIII*, *Androcles and the Lion*, *What Every Woman Knows*, and *Yellow Jack*. He also appeared with Eva Le Gallienne in *Hedda Gabler*. The versatile Zimbalist tried his hand at producing. In association with Chandler Cowles, he produced the combined showing of Gian-Carlo Menotti's operas *The Medium* and *The Telephone* at the New York Barrymore Theatre. Three years later he produced *The Consul* and won the New York Theatre Critic's Award and The Pulitzer Prize for the Best Musical of 1950. During that same year, he appeared in his first film, *House of Strangers* with Edward G. Robinson. For the next four years he gave up acting to serve as assistant to his father at the Curtis Institute of Music in Philadelphia, where he devoted much of his time to studying and composing music. In the summer of 1953, he returned to acting and joined a stock company in New Jersey. He was awarded the lead in the daytime series *Concerning Miss Marlowe* with Louise Albritton. After the series, he returned to the Broadway stage and played the French lover in *Fallen Angels*. At the insistence of Joshua Logan, Zimbalist flew to Hollywood for a screen test at Warner Brothers, which subsequently landed him a contract and the lead role opposite Natalie Wood in *Bombers B-52*, followed by co-starring roles in *Band of Angels*, *The Deep Six*, *Violent Road*, *Too Much Too Soon*, *Home Before Dark*, *Crowded Sky*, *A Fever in Blood*, *By Love Possessed*, and *The Chapman Report*. His extensive acting background and popularity landed him the lead in *77 Sunset Strip* which ran for six years, and *The F.B.I.* portraying 'Lewis Erskine' for nine years. His many other credits include *Airport 75*, *The Black Dahlia*, *The Gathering, Part Two*, *A Family Upside Down*, *The Savage Bees*, *The Best Place To Be* and *Scruples*, to name a few.

"I've never thought of myself as coming from a show business family," says **STEPHANIE ZIMBALIST**. Her thespian bent was actually sparked not in Los Angeles, but 3,000 miles away at Brown Ledge Camp in Vermont, where she went on to become a junior counselor in the theatre department. In her senior year of



high school, at Foxcroft in Middleburg, Virginia, Stephanie decided to return to Los Angeles to study at the Strasberg Institute, with Peggy Feury, and at Dance Center West. She then attended the drama division of the Juilliard School in New York City, followed by Canada's Banff School of Fine Arts. Since 1976, she has been featured in several television movies—14 to date including the Emmy Award—winning *The Gathering*, *Forever*, and two NBC mini series: *Centennial* and *The Golden Moment*. After her theatrical debut in the Los Angeles premiere of *Festival*, a musical with Gregory Harrison, Stephanie played Miranda in the Los Angeles Mark Taper Forum's production of *The Tempest* with Anthony Hopkins, followed by *American Mosaic* at the Aquarius Theatre in Los Angeles. She was last seen on the boards as Anya in *The Cherry Orchard* at the Long Wharf Theatre in New Haven, Connecticut. Stephanie made her film debut in *The Magic of Lassie* with James Stewart, and starred in *The Awakening* with Charlton Heston. In *Remington Steele* she plays a clever private investigator who resorts to a unique extreme to maintain her own business: she "invents" a male superior. When questioned about her other family members, whose achievements are diverse, Stephanie smiles. "The pursuit of excellence, in whatever endeavor, is my family's credo."



Hailed for her rich, lyrical soprano **CELESTE TAVERA** joins the Master Chorale in two concert programs this season. Miss Tavera has an extensive list of repertoire and performances throughout Southern California. She has performed with the Long Beach Opera, Five Penny Opera, Euterpe Opera, in addition to college performances. Her operatic roles include Manon, Gretel, Susanna in *The Marriage of Figaro*, Papagena, and Yum Yum among others in the lyric soprano repertoire. Her concert appearances include the Capistrano Valley Symphony,

the La Mirada Symphony, and the Ventura Symphony. Awards have included the Western Region Finals of the Metropolitan National Council Auditions, the Pasadena Opera Guild Scholarship Award, and the Euterpe Opera Guild Scholarship Award. Miss Tavera has studied with Egidia Bonessi, Fritz Shetsler, James Low, and Ernest St. John Metz among others.



**LESLIE RICHARDS**, a national winner of the 1980 Metropolitan Opera Auditions, has also been the recipient of the William Mattheus Sullivan Foundation Award, a Martha Baird Rockefeller Foundation Grant, the Cyril Magnin Award and was a 1984 winner of the Richard Tucker Foundation Study Grant.

Leslie Richards made her professional opera debut with San Diego Opera in Verdi's *I Lombardi* in 1979. The following year she participated in the Merola Opera Program of San Francisco Opera beginning a long affiliation with that company. In five seasons with San Francisco Opera, she has appeared in *Jenufa*, *Die Frau ohne Schatten*, *Lucia di Lammermoor*, *Il Trovatore*, *L'Incoronazione di Poppea*, *Les Dialogues des Carmelites*, *Die Walkure*, *La Cenerentola* with Marilyn Horne, Clotilde in *Norma* with Joan Sutherland, *Otello* and *Rigoletto*. Among her most acclaimed and memorable performances was as Dalila in *Samson et Dalila* stepping in at the last minute for Marilyn Horne.

As an Affiliate Artist and Adler Fellow with San Francisco Opera Miss Richards was featured in presentations of the San Francisco Opera Center's Spring Showcase and the world premieres of Tchem's *Tartuffe* and Mollicone's *Imperor Norton* for the American Opera Project.

The fall of 1984 brought her European recital debut at the Festival Autunno Musicale a Como where she was received with great acclaim. She then appeared with San Francisco Opera as Maddalena in *Rigoletto*. She made her debut with Fort Worth Opera as Amneris in *Aida* in April 1985.

**STEPHEN AMERSON** is rapidly building a reputation as an excellent young tenor with a vocal flexibility which allows him to excel in both popular/contemporary music and classical literature. He has earned a Bachelor's Degree in Music Theory and Composition, and a Master's degree in Church Music with an emphasis on vocal performance. Until 1984,



Stephen studied with the late Allan Rogers Linquest of Santa Barbara, California. Presently, he is studying with Nina Hinson. He also studied opera and voice at the Cincinnati Conservatory of Music and UCLA. He serves as the Minister of Music at the First Baptist Church of Van Nuys, California. Mr. Amerson has been a featured soloist with virtually every major performing organization in Southern California including the Los Angeles Philharmonic, Los Angeles Master Chorale, Long Beach Symphony, William Hall Chorale, Orange County Master Chorale, Ojai Festival, Los Angeles Opera Theatre, the Ventura Symphony and Master Chorale, and the Pacific Symphony.



A native of Southern California **MATTHEW SCULLY** received his Bachelor's and Master's degree in music from the University of Southern California School of Music. Mr. Scully has been heard in most of the major theaters and concert halls in the Southern California area, among them the Dorothy Chandler Pavilion, the San Gabriel Civic and Pasadena Civic Auditoriums as the featured soloist with the William Hall Chorale and Orchestra. Mr. Scully has also appeared in recital at the Wilshire Ebell Theater.

For the last several years Mr. Scully had appeared in both operatic roles and as soloist with the Carmel Bach Festival Orchestra and Chorale. He has been heard as featured soloist with the Belvedere Arts Society Chorus and Orchestra in Las Vegas, with the Riverside Master Chorale and Orchestra; with the Orange Coast Chorale and Orchestra; and with the Sacramento Symphony. In addition the tenor has recently returned from a national tour as the featured soloist for the Roger Wagner Chorale. Mr. Scully appeared several times this last season in the prestigious Monday Evening Concerts at the L.A. County Museum of Art.

On the operatic side, Mr. Scully has

appeared on many of the stages in the southwestern United States and in a variety of operas, specializing in Mozart roles as well as buffo roles. In addition, he received critical acclaim both here and abroad (Germany and Austria) for his performances as Belmonte in Mozart's *Abduction from the Seraglio*. In addition, the tenor has performed leading roles with the Euterpe Opera of Los Angeles, Riverside Opera in Riverside, Pocket Opera in San Francisco as well as the United States Premiere of the Henri Pousseur opera.

Mr. Scully has won first prize in the Pasadena Opera Guild, twice first prize winner in the Metropolitan Opera District Finals, winner in the Viktor Fuchs vocal competition, and semi-finalist in the Mobile-Austria competition held each year in Austria. In addition, the tenor was given the award "Co-Winner" along with Marilyn Horne, as the outstanding vocal performance for the year by an artist in the Southern California area. (*Tempo Music Magazine* 1982.)



Winner of the 1984 Lili Boulanger Memorial Fund Auditions in Boston and the 1985 Viktor Fuchs Vocal Competition in Los Angeles, baritone **RODNEY GILFRY** is rapidly becoming an artist in great demand. Recognized for his tremendous agility, range and sensitivity, he has received high acclaim for his performances of opera, oratorio, recital and concert repertoire throughout the western United States. Winner of the 1983 Opera Guild of Southern California Auditions, the 1983 and 1984 Metropolitan Opera Los Angeles District auditions and the 1984 Ventura County Symphony Young Artist Competition, Gilfry is a pupil of Martial Singher in Santa Barbara, California; and recently participated in an exclusive series of master classes with Elizabeth Schwarzkopf in Zurich, Switzerland. Gilfry has appeared as soloist with the Orchestra of Santa Fe, the Long Beach Symphony, the Los Angeles Philharmonic at the Hollywood Bowl, the William Hall Chorale at the Dorothy Chandler Pavilion in Los Angeles, at the San Luis Obispo Mozart Festival and at the Oregon Bach Festival in Eugene. He has performed under the batons of such renowned conductors as Helmuth Rilling, Herbert Blomstedt, and Christopher Hogwood. Gilfry, a native of Southern California, holds a bachelor's degree from California State University at Fullerton, and a Master of Music degree from the University of Southern California.

## 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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Dues are only \$25.00 per year for an exciting year of music and friendship.

Please make your check payable to: Los Angeles Master Chorale Associates.

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Thank you! We are delighted you are joining us.

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