

LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES

JOHN CURRIE • MUSIC DIRECTOR

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

23RD
GALA
SEASON

Saturday, November 8, 1986 Dorothy Chandler Pavilion

VERDI Requiem



JOHN CURRIE, *Conductor*
Deborah Ford, *Soprano*
Alice Baker, *Mezzo-Soprano*
Richard Leech, *Tenor*
Richard Cowan, *Bass-Baritone*
Stuart Canin, *Concertmaster*

Requiem Mass for Solo Voices, Chorus and Orchestra (1874) Giuseppe Verdi (1813-1901)

I REQUIEM and KYRIE
(Solo Quartet, Chorus)

II DIES IRAE

Dies irae (Chorus)

Tuba mirum (Chorus)

Mors stupebit (Bass)

Liber scriptus (Mezzo, Chorus)

Quid sum miser (Soprano, Mezzo, Tenor)

Rex tremendae (Solo Quartet, Chorus)

Recordare (Soprano, Mezzo)

Ingemisco (Tenor)

Confutatis (Bass)

Lacrymosa (Solo Quartet, Chorus)

I N T E R M I S S I O N

III OFFERTORIUM (Solo Quartet)

IV SANCTUS (Double Chorus)

V AGNUS DEI (Soprano, Mezzo, Chorus)

VI LUX AETERNA (Mezzo, Tenor, Bass)

VII LIBERA ME (Soprano, Chorus)

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THE REQUIEM OF VERDI — A CONDUCTOR'S NOTE

by John Currie

In performing an established masterpiece, the conductor should always attempt to reveal the composer's greatness in a way which is clear and exciting to the audience, especially to those who are hearing the work for the first time. In the case of the *Requiem*, Verdi considerably eases the conductor's task. As a man of the theater and a great melodist, he knew how to enthrall us with tunes and overwhelming effects which lead us to the work's deep and pleasurable experience. Add to this the fact that the *Requiem* is glorified by a warm human affection, the fruit of Verdi's respect and love for Manzoni, whose death inspired the work. Hence, for me, this is a work of great emotional and musical contrasts. These contrasts grip the first-time listener by their sheer violence, and confirm for the more experienced listener the work's impressive structure.

I. REQUIEM AND KYRIE

At the beginning Verdi must have wished his audience to listen with great intensity: the muttered prayer for peace and light is so quiet that it seems to come from another world. This is interrupted by a strong earthy hymn (*Te decet hymnus*) led in by the men's voices. The prayers return until a huge crescendo leads to the solo tenor's entry in a buoyant operatic ensemble (*Kyrie*). Eventually the strength fades, there are two magical statements of the name *Christe* and the first movement ends in peace. It may help some to know that in this movement the ideas of prayer and lamentation are in the minor while light and the appeal for mercy are in the major.

*Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in
Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.
Kyrie eleison,
Christe eleison,
Kyrie eleison.*

*Grant them eternal rest, O Lord;
and let perpetual light shine upon them.
A hymn will be sung unto You in Zion,
and a vow will be made to You in
Jerusalem.
Hear my prayer, O Lord, all flesh will
come unto You.
Lord have mercy on us,
Christ have mercy on us.
Lord have mercy on us.*

II. DIES IRAE

The *Dies Irae* is a doggerel hymn from medieval times, whose theme is anger and judgment. Verdi opens with a great cry of fear from orchestra and chorus and this terror theme comes round twice more in the movement. Thus, the long and varied Day of Wrath strikes the ear like this:

(1) The first cry of terror, finishing in whispered fear.

*Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!*

*Day of wrath, day of mourning,
when the world melts in fire,
as foretold by David and the Sibyl.
Man will be rent asunder
as the Judge descends to
sentence us all.*

(2) The trumpets of judgment sound on earth and from the heavens before the chorus's *Tuba mirum* . . .

*Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.*

*The trumpet, sending its wondrous sound
through the sepulchres of all lands,
will gather all before the throne.*

(3) The solo bass sings, quietly, of death and judgment, then the solo mezzo-soprano, like an operatic prophetess, announces the book of judgment.

*Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.
Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum sibylla.*

*Death and nature will stand stupefied
when all creatures are resurrected
to face their judgment.
The book will be brought forth,
wherein all is written,
from which all will be judged.
When the judge is seated,
all that is hidden will appear:
No sin will remain unpunished.
Day of anger, day of mourning,
when the world melts in fire,
as foretold by David and the Sibyl.*

(4) The terror chorus returns.

(5) The clarinets and bassoon begin a section of exquisite tenderness for three soloists (no bass).

*Quid sum miser tunc dicturus? What will I, poor sinner, say?
Quem patronum rogaturus, To whom will I plead?
Cum vix justus sit securus? When the just man is in need?*

(6) Suddenly the chorus basses interrupt with *Rex tremendae* . . . (Great King of majesty) contrasting with the appealing *Salva me* (save me) of the soloists. This is another great operatic style ensemble. (Those who know *Otello*, will remember Act 3).

*Rex tremendae majestatis, King of great majesty
Qui salvandos salvas gratis, who sends us salvation,
Salva me, fons pietatis. Save me, fount of mercy!*

(7) A duet for the two solo women (*Recordare*) leads to a tenor aria (*Ingemisco*), then a dramatic bass aria (*Confutatis*).

*Recordare, Jesu pie, Remember, good Jesus,
Quod sum causa tuae viae: that You did come to earth for me.
Ne me perdas illa die. Spare me on that day.
Quaerens me, sedisti lassus; In search of me, You became weary.
Redemisti crucem passus; You redeemed me, and suffered the cross:
Tantus labor non sit cassus. Such labor could not have been in vain.
Juste ludex ultionis, just judge,
Donum fac remissionis grant the gift of remission
Ante diem rationis. before the day of reckoning.*

*Ingemisco tamquam reus: I bewail my lot as one accused;
Culpa rubet vultus meus: Guilt colors my cheek;
Supplicanti parce, Deus. Lord, spare this supplicant.
Qui Mariam absolvisti, You who absolved Mary Magdalen,
Et latronem exaudisti, who gave ear to the thief,
Mihi quoque spem dedisti, have given me hope.
Preces meae non sunt dignae; My prayers are unworthy,
Sed tu, bonus, fac benigne, but You, who are good, grant
Ne perenni cremer igne. that I not perish in everlasting fire.
Inter oves lacum praesta. Place me among the sheep.
Et ab haedis me sequestra, Abase me not among the goats,
Statuens in parte dextra, but set me at Your right hand.*

*Confutatis maledictis Once the wicked have been confounded,
Flammis acerbis addictis, surrounded by the devouring flames,
Voca me cum benedictis. Call me with the blessed,
oro supplex et acclinis, I pray, a suppliant bending,
Cor contritum quasi cinis, My heart ground to ashes,
Cere curam mei finis. heed me in my final hours.
Dies irae, etc. Day of wrath, etc.*

(8) The terror chorus again (shortened).

(9) A dark and powerful ensemble (*Lacrymosa*) contrasts mourning with the gentle words *Pie Jesu*. At the end, the words *Requiem* are quietly repeated; then an extraordinary swell and a strange new key, like a ray of hope, for *Amen*, before final quiet chords.

*Lacrymosa dies illa, Mournful the day,
Qua resurget ex favilla when the guilty arise from the ashes
Judicandus homo reus. to be judged.
Huic ergo parce, Deus: Spare them, Lord,
Pie Jesu Domine: Good Lord Jesus,
Dona eis requiem. Amen. grant them rest. Amen.*

After terror and sadness, the Day of Wrath has ended. In a concert performance applause is appropriate here. Verdi would have expected it and in tonight's performance we have placed an intermission at this point.

III. OFFERTORIUM

The *Offertory* is written for orchestra with solo voices only. Here is the gentler side of the *Requiem*. The darker and more violent words of the poem (the pains of hell, the deep lake, the lion's mouth) are all but

ignored by Verdi. I believe that the music's atmosphere derives from the words *de morte transire ad vitam* . . . expressing the idea of a human journey to a new life of lightness and grace.

(1) Cellos and woodwind introduce a gentle ensemble. The soprano enters last with a long sustained note matched by airy orchestral sounds.

*Domine Jesu Christe! Rex gloriae! Lord Jesus Christ! the King of glory!
Libera animas omnium fidelium Deliver the souls of all the faithful
defunctorum departed
De poenis inferni, From the pains of hell
Et de profundo lacu! And from the deep pit!
Libera eas de ore leonis, Deliver them from the lion's mouth,
Ne absorbeat eas Tartarus, That hell engulf them not,
Ne cadant in obscurum. That they fall not into the darkness;
Sed signifer sanctus Michael, But may the holy standard-bearer, Michael,
Repraesentet eas in lucem sanctam: Lead them into the holy light;*

(2) *Quam Olim Abrahae* — a swift-moving quartet for the words of promise.

*Quam olim Abrahae promisisti Quich Thou didst promise to Abraham
Et semini ejus. And to his seed of old.*

(3) The famous tenor *Hostias*: his voice dominates the quartet.

*Hostias et preces tibi, Domine, laudis We offer Thee, O Lord, sacrifices and
offerimus. prayers of praise.
Tu suscipe pro animabus illis Do Thou accept them for those souls
Quarum hodie memoriam facimus. Whom we this day commemorate.
Fac eas, Domine, de mote transire ad Grant them O Lord, to pass from death
vitam. to the life eternal.*

(4) Traditional repeat of the words *Quam olim Abrahae*, with increasing emphasis on the idea of God's promise.

(5) The final bars are crowned by celestial shimmering strings, and last references to the theme by the solo clarinet and lower strings.

*Libera animas omnium fedelium Deliver the souls of all the faithful
defunctorum departed
De poenis inferni, From the pains of hell,
Fac eas de morte transire ad vitam. Grant them, to pass from death to the life eternal.*

IV. SANCTUS

The *Sanctus* is the great mystical song culled from words in the early Hebrew writings and re-cast by later traditions in the form set by Verdi. He ignores the traditional division into *Sanctus* and *Benedictus* to forge a movement of great happiness and splendor. The overall effect is of child-like happiness punctuated by ecstatic shouts of praise. The opening fanfare heralds a joyful fugue for double chorus. At the words *Pleni sunt coeli* . . . (Heaven and earth are full of thy glory) we hear the most peaceful, simplest and happiest music of the whole work, before the final elevated *Hosannas*.

*Sanctus, Sanctus, Sanctus Holy, Holy, Holy
Dominus Deus Sabaoth! Lord God of hosts!
Pleni sunt coeli et terra gloria tua. Heaven and earth are filled with Thy glory.
Hosanna in excelsis. Hosanna in the highest!
Benedictus qui venit in nomine Domini. Blessed is He that cometh in the name of the Lord.
Hosanna in excelsis. Hosanna in the highest.*

V. AGNUS DEI

Agnus Dei, the traditional prayer is set in three 'verses' with 'refrains'. The two women soloists sing the three verses

moving to the minor mode in the central verse. The orchestral ideas increase in richness towards a final simple coda. As with the *Offertorio*, the *Agnus Dei* is a movement of consolation and peace rather than death and judgment.

*Agnus Dei qui tollis peccata
mundi,
Dona eis requiem;
Agnus Dei qui tollis peccata
mundi,
Dona eis requiem sempiternam.*

*Lamb of God, who takest away the sins
of the world.
Give them rest.
Lamb of God, who takest away the sins
of the world,
Give them rest everlasting.*

VI. LUX AETERNA

Lux aeterna contrasts the ethereal sounds of soprano and strings with the dark recall of the word *Requiem* by the bass. The general warmth and lyricism of the movement is twice shattered at the word *aeternum*.

*Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum.
Quia pius es.
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Cum sanctis tuis in aeternum.
Quia pius es.*

*May light eternal shine upon them, O Lord,
With Thy saints forever,
Because Thou art merciful.
Eternal rest give to them, O Lord;
And let perpetual light shine upon them.
With Thy saints forever,
Because Thou art merciful.*

VII. LIBERA ME

Libera me, the final movement, contains some of the most moving and amazing music of the whole romantic repertory. Again it is operatic in style and encompasses shattering contrasts. The soprano leads the prayer in an atmosphere of desperation and tragedy; the chorus repeats the words as if echoing from a great distance.

The soprano expands the drama towards the quiet cadence at *timeo* (I am afraid). Suddenly the terror chorus is unleashed for the last time, eventually subsiding towards the work's most poignant passage: the soprano solo with chorus, recalling the opening prayer *Requiem aeternam dona eis domine . . .* The orchestra is silent. The effect is, for me, one of peacefulness shot through with intense longing. The soprano shatters the stillness she has herself created before the chorus launches into a violent and extensive fugue, still on the words *Libera me . . .* (Free me . . .). The dramatic contrasts of the chorus lead to a dark ending. The soprano's desperate prayer is muttered again before the final chords. The Manzoni Requiem of Verdi may contain many moments of optimism and joy, but the final resolution is that of a tragic drama.

*Libera me, Domine, de morte aeterna,
In die illa tremenda;
Quando coeli movendi sunt et terra!
Dum veneris judicare
Saeculum per ignem.
Tremens factus sum ego,
Et timeo, dum discussio venerit,
Atqua ventura ira.
Quando coeli movendi sunt et terra!
Dies irae, Dies illa.
Calamitatis et miseriae,
Dies magna et amara valde.
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Libera me, Domine, libera me.*

*From everlasting death, deliver me, O Lord,
In that awful day,
When the heavens and earth shall be moved:
When Thou shalt come to judge
The world by fire.
Dread and trembling have laid hold on me,
And I fear exceedingly because of the judgment
And the wrath to come.
When the heavens and earth shall be moved:
O that day, that day of wrath,
Of sore distress and of all wretchedness,
That great and exceeding bitter day.
Eternal rest give to them, O Lord;
and let perpetual light shine upon them.
Deliver me, O Lord, deliver me.*

THE REQUIEM OF VERDI— A HISTORICAL NOTE

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

Giuseppe Verdi composed his great *Requiem Mass* in memory of Alessandro Manzoni between May 22, 1873 and May 22, 1874. Manzoni had died on the first date noted at the age of eighty-eight. The *Requiem* as Verdi projected it was sung in St. Mark's Church, Milan, on the anniversary of the writer's demise. Verdi himself was then in his sixty-first year, having just recently impressed his stature on Europe's musical consciousness with his grand opera *Aida*.

One must ask why Verdi, holding Manzoni in such profound respect, produced this masterly *Requiem*. After he had met Manzoni for the first time in Milan in 1868 he exclaimed: "How can I express the new, inexplicable feelings of joy which the sacred presence of the man aroused in me? I would have knelt before him, if men worshipped men!" At the news of Manzoni's death he lamented: "Now all is over and with him ends the purest, holiest title to our fame."

Indeed, one could expect a high degree of kinship between two such supreme artists. Not only had Manzoni's *The Betrothed* (*I promessi sposi*) come to be recognized as a masterpiece of world literature, but in its final form it summarized Manzoni's efforts to found modern Italian literature on the unifying qualities of Dante's Tuscan Italian. *The Betrothed*, like Dante's *Divine Comedy*, in the words of Gaetano Mosca "left an indelible mark on the spirit of a people."

Verdi's reverence for the Manzoni of *The Betrothed* also rested on that fervent patriot's tireless writings and activities on behalf of Italian political unification. Verdi himself had consistently lent his talent and fame toward that achievement. His support for Count Camillo Cavour (1810-1861), Prime Minister of Piedmont/Sardinia, had marked his shift from his earlier adherence to an idealistic republicanism inspired by Giuseppe Mazzini. He adopted a more conservative, hardheaded, and realistic approach toward the realization of that cherished unification. Giuseppe Mazzini (1805-72) with his mystical republicanism had in the abortive revolutions of 1848 sparked Verdi to write a battle hymn, *Suono la tromba*. None the less, in the face of the Austrian monarchy's entrenched hold over northern Italy, republicanism had lamentably failed to achieve unity. Cavour's quite Machiavellian manipulation of the Sardinian kingdom's military and diplomatic resources by 1860 had expelled the Austrians and created the Kingdom of Italy. With the incorporation of the Papal States after French protective withdrawal in 1870 from Rome unification

of the whole peninsula was achieved with the capital at Rome.

Mazzini in founding Young Italy had exhibited strongly atheistic and pseudo-religious tendencies. Manzoni's patriotism manifested a strongly ethical and moralistic, even Jansenistically oriented, Catholicism. Verdi fell between the two in his convictions. He had little or no faith in Catholicism. Rather he manifested along with a distinctly typical contemporary anticlerical vein a rather sentimental attachment to some Catholic practices. Both as artist and patriot he with his highly developed sense of ethics and social justice could not but regard Manzoni as "the only great Italian after Rossini." Guiseppina, Verdi's wife, neatly summarized the similarity and difference between her husband and the venerated Writer. "There are some virtuous natures that need to believe in God; others equally perfect that are happy not believing in anything and simply observing rigorously every precept of strict morality, Manzoni and Verdi."

In 1873 when it thus came to honoring Manzoni, Verdi was not about to permit the kind of debacle which had characterized his efforts in 1868 to have a cooperatively composed *Requiem* honoring Rossini performed in Bologna. His contribution to that *Requiem* had been the *Libera Me*, often considered, though not without dispute, as containing the germinal ideas for the Manzoni *Requiem*.

Although the Manzoni *Requiem* may be considered as a "by-product" at this stage of Verdi's development, it stands with *Aida*, its immediate predecessor, as a culminating point in his career. *Aida* shines forth as Verdi's grand opera par excellence. In it he wove into a seamless garment all the characteristic features of his operatic development and style, deftly and beautifully composed, a perfect wedding of voices and orchestra.

Given all that Manzoni stood for as consummate artist and fervent patriot, given the glorious achievement of Italian political unification, and given the inherently dramatic text of the Mass for the Dead, Verdi rendered all three factors supreme tribute to his clearly demonstrated mastery of large movements employing a powerful choral and orchestral palette. That palette exhibits a direct Italian appeal to the emotions through the expressive power and beauty of the human voice, supported by the resources of a typical Italian opera orchestra here used by Verdi with great subtlety. The work rests solidly on a foundation of three centuries of Italian operatic development. This operatic style by the 19th Century pervaded all the Nation's musical forms, including church music over which it exercised a strongly debasing trend.

The establishment of the Italian

Caecilian movement in 1830 by Pope Pius VIII, his regulatory Bull coupled with the reform efforts of no less a composer than Gasparo Spontini (1784-1851), effected little in bringing about the elimination of the entrenched operatic element in the composition and performance of liturgical music. In its worst manifestation Spontini could lament that numerous church musicians simply adapted the text of the Mass Common to currently popular opera tunes to which the congregation, as Baini observed, had danced or by which it had been emotionally stirred the previous evening in dance hall or local opera house. Ecclesiastical censures of these debasing practices achieved little success until well after Verdi's *Requiem* was first sung in 1874.

However much Verdi may have esteemed and learned from Palestrina's music as the expression of the pure ideal of church musical composition, he could never in being true to himself have divested himself of his idiom of expression. It is bootless to judge the work according to the norms of Pius X's *Motu Proprio* of 1903 or by the adverse sensibilities of the contemporary German or English Protestant. The Verdi *Requiem* is no more a liturgical work than the *Missa Solemnis* of Beethoven. Verdi simply invested the Mass text with deeply felt sincerity and candor. He created a work worthy to stand by Manzoni's *The Betrothed* as a supreme expression of the Italian spirit.

It may prove quite unfashionable today to quote that ferociously partisan Viennese critic Eduard Hanslick, but his assessment of the Verdi *Requiem* is apropos and to the point. "Verdi's *Requiem* is a sound and beautiful work, above all a milestone in the history of his development as a composer . . . it is unmistakably Verdi, wholly and completely. The study of old Roman church music shines through it, but only as a glimmer, not as a model . . . Mourning and supplication, awe and faith; they speak here in language more passionate and individual than we (Germans) are accustomed to hear in the church. Verdi, following the better Neapolitan church music, had denied neither the rich artistic means of his time nor the lively fervour of his nature. He has, like many a pious painter, placed his own portrait on his sacred canvas. Religious devotion, too, varies in its expression; it has its countries and its times. What may appear so passionate, so sensuous in Verdi's *Requiem* is derived from the emotional habits of his people. . . ."

However Italian Hanslick viewed the essence of the *Requiem* to be, the work's true universality has been proved and it stands among the peaks of musical literature, sharing the grandeur of its inspiration, *I promessi sposi* of Manzoni.

About the Artists



JOHN CURRIE was born in Scotland and first studied conducting at the Royal Scottish Academy of Music where he garnered many awards. Since then his work with choruses and orchestras has become internationally recognized. In recent years he has appeared as guest conductor with the Saint Paul Chamber Orchestra, the Israel Sinfonietta, The National Orchestra of Belgium and the Scottish National Orchestra.

Mr. Currie has also earned a high reputation as a chorus master, working with Carlo Maria Giulini, Zubin Mehta, Claudio Abbado, Riccardo Muti and Sir George Solti, with orchestras ranging from the Israel Philharmonic to the Chicago Symphony. He has been chorus master of both the Edinburgh Festival Chorus and the Scottish National Orchestra Chorus. In 1981 he founded The Scottish Chorus which has appeared in Belgium, Israel and in Italy, including La Scala, Milan. Earlier, in 1968, he founded The John Currie Singers and Orchestra, with whom he conducted numerous world premieres. In opera he has conducted *Dido and Aeneas*, *Savitri*, *Orfeo*, all with Dame Janet Baker in the title roles, and Mozart's *Don Giovanni* and *Idomeneo*. In May, 1986, at the Perth Festival, Mr. Currie was highly acclaimed for a new production of Mozart's *The Marriage of Figaro* which he conducted, produced and translated.

1986-87 is the debut season of John Currie in his new position as Music Director of the Los Angeles Master Chorale and Sinfonia of Los Angeles.



DEBORAH FORD, soprano, a Philadelphia native, recently came to the attention of East Coast critics for her appearance in the new opera by Anthony Davis, *Malcolm X*, in its 1985 premiere at the Walnut Street Theater, in Philadelphia, with the American Music Theatre Festival.

Among her credits are performances with the Washington Choral Arts Society and the United Nations International Music Classics in New York City. This past spring found her portraying Victoria in *A Death In The Family*, by William Mayer, with the St. Louis Opera Theater, where she received high acclaim for her outstanding performance.

Ms. Ford received her vocal training at Westminster Choir College in Princeton, New Jersey, where she received the Bedford, Hayn, and Cornell Awards for outstanding vocal performance.

ALICE BAKER, mezzo-soprano, was born in

Detroit and now living in Los Angeles, Ms. Baker made her Hollywood Bowl debut with the Los Angeles Philharmonic in 1981 in a concert performance of Wagner's *Parsifal* under the baton of Erich Leinsdorf and returned there the



following year for Haydn's *Creation* with Christopher Hogwood. She sang the roles of Fortuna in the 1984 Long Beach Opera production of *L'Incoronazione di Poppea* and Rosina that same season in that company's *Il Barbiere di Siviglia*. Alice Baker has been heard throughout the state singing with the opera companies of San Diego, Sacramento, and Ventura, and in 1982 and 1984 she won the San Francisco Opera auditions, as well as the Metropolitan Opera auditions (Los Angeles district) in 1982. Last season she sang with the Los Angeles Master Chorale here at the Dorothy Chandler Pavilion, and she spent a year-long engagement with the Lyric Opera of Chicago in 1983 which included the title role in *La Cenerentola* and that of Dorabella in *Così fan tutte*. Ms. Baker recently spent a week in Zurich at the invitation of Elisabeth Schwarzkopf participating in master classes, and she makes her Rome Opera debut this February in the title role of *L'Italiana in Algeri*.



RICHARD LEECH, tenor, made his highly acclaimed debut with the New York City Opera in 1983 as Rodolfo in *La Boheme*, followed by equally distinguished performances as Alfredo in *La Traviata* and the Duke in *Rigoletto*. He made his Carnegie Hall debut that same season with the Opera Orchestra of New York singing the title role in Donizetti's *Dom Sebastien*.

This past season he made his Houston Grand Opera debut as Pinkerton in *Madama Butterfly* and returned there for Tamino in *The Magic Flute*, made his debut at Baltimore Opera as the Duke, returned to Tri-Cities Opera for their production of *Lucia*, and performed at Wolf Trap in the New York City Opera production of *Madama Butterfly*, again to critical acclaim and made his Hollywood Bowl debut in a concert version of *La Boheme* under Michael Tilson Thomas.

Current engagements include Puccini's *La Boheme*, Massenet's *Manon* and Donizetti's *Lucia* with New York City Opera, the staged premiere of Myron Fink's new opera, *Chinchilla* with Tri-Cities Opera, *Lucia* with Opera Omaha and Baltimore Opera, a debut with Pittsburgh Opera in *Rigoletto*, Rossini's *Stabat Mater* with the Denver Symphony, Berlioz' *Damnation of Faust* with the Fort Wayne Philharmonic, and Beethoven's *Ninth* with Los Angeles Philharmonic in the Hollywood Bowl.

In 1980 he was the winner of the Enrico Caruso Competition for young tenors in Milan,

and last year was the recipient of a grant from the Richard Tucker Foundation.



RICHARD COWAN, bass-baritone, made his professional operatic debut during the 1981 season with the Michigan Opera Theater as Angelotti in *Tosca* and has appeared with that company in subsequent productions of *Carmen* and *Anoush*.

Recent performances for the Ohio native include *La Gioconda* with the Miami Opera, and *Carmen*, *Arabella*, *Rinaldo*, *Die Frau Ohne Schatten*, *Manon* and *Lady Macbeth of Mtsensk* with the Lyric Opera of Chicago.

Richard Cowan is a graduate of Indiana University and a recipient of major grants from the National Institute of Music Theatre and the Sullivan Foundation. During 1985, he was also a winner of the Metropolitan Opera National Finals. His European debut occurred during the summer of 1985 in *Lulu* at the Teatro Comunale in Florence, Italy prior to his debut with the Los Angeles Opera Theatre in *Don Giovanni*.

During the 1985-86 season Mr. Cowan returned to the Lyric Opera of Chicago for *Die Meistersinger*, to the Miami Opera for *La Boheme*, made his first appearance with the Augusta Opera in *The Marriage of Figaro*, and last summer sang the role of Masetto in *Don Giovanni* at the festival in Aix-en-Provence.

His future engagements include appearances in *Lulu* for the Chicago Lyric Opera, *Tales of Hoffman* for the Florentine Opera, and two separate roles in the *Marriage of Figaro*: the Count in Grand Rapids and Figaro in Cleveland.



STUART CANIN, concertmaster, was also concertmaster of the San Francisco Symphony from 1970 to 1980. He was born in New York City where he studied the violin with famed pedagogue, Ivan Galamian.

In 1959 he was the winner of the highly coveted First Prize of the Paganini International Violin Competition in Genoa, Italy. He recently returned from Italy where he had been invited by the Italian government to give a series of recitals as part of the celebrations of the 200th anniversary of the birth of Niccolò Paganini. He has also been honored by his native city, New York, with its highest cultural award, the Handel Medal, in recognition of his musical achievements. Isaac Stern and Beverly Sills have also been recipients of this award.

As concertmaster of the San Francisco Symphony under Seiji Ozawa, Canin was featured as soloist with the orchestra on numerous occasions, including concerts in Moscow, Leningrad, Berlin, and Tokyo. As a recitalist, and as soloist with other major European and American orchestras, Canin has concertized extensively throughout the two continents.