

LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES

JOHN CURRIE • MUSIC DIRECTOR

23RD GALA
SEASON

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

SATURDAY, JANUARY 31, 1987 at 8:00 p.m.

ROGER WAGNER AT THE OPERA

ROGER WAGNER, Guest Conductor

ANNIE KIM, Soprano

GEORGETTA PSAROS, Mezzo-Soprano

LYNN BELL, Tenor

STUART CANIN, Concertmaster

Complete texts for program follow on page 15

- Aida** Giuseppe Verdi (1813-1901)
Overture • Celeste Aida • Gloria all'Egitto (Triumphal Chorus)
- Madama Butterfly** Giacomo Puccini (1858-1924)
Humming Chorus
- Samson et Dalila** Camille Saint-Saens (1835-1921)
Mon coeur s'ouvre a ta voix
- Il Trovatore** Giuseppe Verdi
Vedi! Le fosche notturne spoglie (Anvil Chorus)
- Faust** Charles Gounod (1818-1893)
Salut demeure chaste et pure • Vin ou bière • Je ris de me voir (Jewel Song) • Ainsi que la brise legere

INTERMISSION

- Carmen** Georges Bizet (1838-1875)
Habañera • À Deux Cuartos! • Les Voici! Les Voici! Voici la quadrille!
- Louise** Gustave Charpentier (1860-1956)
Depuis le Jour
- Tannhauser** Richard Wagner (1813-1883)
Beglückt darf nun dich (Pilgrims' Chorus)
- Lohengrin** Richard Wagner
Treulich bewacht bleibet zurück (Wedding Chorus)
- Die Meistersinger** Richard Wagner
Wach' auf • Heil Sachs, Hans Sachs

Flowers by Flower View Gardens.

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PROGRAM NOTES

by

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Aida (1871): *Overture*

While preparations were in progress for the Egyptian premier of *Aida* in 1871 Giulio Ricordi seems to have persuaded Verdi to compose an Overture for the Italian production of the Opera. Should its composition not prove successful the original Prelude would serve. Here Verdi for once failed to achieve his goal. Two quotations summarize his views respecting this Overture. To Ricordi he wrote: "You will see that at the end of the Overture, when the trombone and double basses shout out the melody of the priests and the violins and woodwinds scream Amneris's jealousy, Aida's melody is played fortissimo by the trumpets. That moment is either a mess, or an effect. But it cannot be an effect if the trumpets don't have attack, sonority, and brilliance." And to Emilio Usiglio the Conductor: "The orchestra was good, alert and responsive, and the piece could have reached port safely, if it had been more solidly constructed; but the orchestra's excellence only revealed more clearly the pretentious tastelessness of this so-called overture." Verdi repudiated the work. Toscanini during the centenary anniversary of Verdi's birth studied the work in 1913, but it was not until 1940 that he performed it with the N.B.C. Symphony, deeming it at least worthy of historical interest. In his performance Toscanini played it in E Flat Major a tone higher than the original instrumentation.

Celeste Aida

Early in the Opera Radames upon hearing of the threat of the Ethiopians to Thebes consults the High Priest Ramfis as to the content of the Oracle of Isis. A "young and brave" commander would head the Egyptian army. Battle music and thoughts of victory in Radames mind melt into the thought of his life's other passion Aida, and he sings the Romanza, *Celeste Aida*. It is the last such type aria Verdi will compose. It is of French origin in design, not Italian, here reduced by Verdi to exquisite and finely chiselled simplicity.

Triumphal Chorus

The choral fanfares and proclamations forming part of the whole Triumphal Scene of Act II, Scene II constitute the centerpiece which characterizes *Aida* as grand opera par excellence. The victorious army will enter upon a brilliantly staged ancient Egyptian scene while priest, people, courtiers and pharaoh salute the glory of Egypt. Verdi uses various combinations of voices and choruses to enhance the majesty of the scene which culminates when two columns of soldiers preceded as Verdi prescribed by trumpets enters. His research had convinced him that on such occasions the

Ancient Egyptians had used long silver trumpets. The harmony of the march and choral themes lent an archaic feeling to the whole episode.

Madama Butterfly (1904): *Humming Chorus*

Madama Butterfly proved to be Puccini's favorite musical child. It was the opera, he observed, he never tired of rehearsing. Lieutenant Pinkerton having resolved to "marry" the geisha Butterfly, while cynically toasting his future American bride, sends Goro off to make the Japanese marriage arrangements. When the marriage broker returns, he points out Butterfly and her girlfriends approaching up the hill. They sing of the beauty of the sky, sea, and flowers, a fitting setting for Butterfly's approaching wedding. This exquisite scene as the women wind their way up the hill has been recognized as one of Puccini's most effective. Through it he created immediate sympathy for his heroine.

Samson et Dalila (1877): *Mon coeur s'ouvre a ta voix*

In the Second Act of Saint Saen's masterly opera of 1877, the High Priest of the Philistine deity Dagon through insinuation and craft persuades Dalila to ferret out the secret of Samson's strength. Using all the wiles of her feminine charm and beauty she finally elicits from Samson his declaration of ill-fated love. In exaltation and in sensuous phrases she sings this famed aria not only of the joy Samson's voice floods her with, but at the same time in veiled manner of her victory over him.

Il Trovatore (1853): *Anvil Chorus*

Verdi's exceedingly dramatic and popular opera belongs to his highly productive second period, the companion piece to *Rigoletto* and *La Traviata*. It contains more widely known melodies than perhaps any other opera. Certainly among these gems is the Anvil Chorus, opening the Second of the Opera's four acts. As dawn breaks in the Biscayan mountain camp of the gypsies, the men begin their work at their forges swinging their hammers in rhythm as they sing the stirring chorus. After the women bring them wine, they resume the chorus in lusty praise of gypsy life, of wine and women. The chorus serves as a prelude to Azucena's tragic narration before Manrico of her mother's execution.

Faust (1859): *Salut demeure chaste et pure*
Having made his fateful pact with Mephistopheles, Faust is led to Marguerite's garden where he is to meet her, now not in vision but in reality. After his rival, Siebel, leaves his bouquet of flowers at her doorstep, Mephistopheles withdraws to permit Faust an opportunity to explore the emotions of his heart in this aria. Riches beyond measure dwell in the one of divine innocence and beauty

within the cottage. Faust will shortly see her adorned with the jewels Mephistopheles leaves behind for her.

Kermesse Scene: Opening Chorus

Earlier in Act I with the vision of Marguerite before him, Faust had impetuously signed the transforming pact with the devil. He now finds himself in a German village square, a youth among youths. Here a fair or kermis is in progress. The boisterous students launch into a rollicking drinking song (*Vin ou biere*). Eventually all present join them. The scene serves to launch Faust on his pursuit of worldly happiness and of Marguerite.

Je ris de me voir (*The Jewel Song*)

Rousing herself from her thoughts about her brother's absence in the army, Marguerite spies the jewel box left by Mephistopheles. As she tries on earrings, bracelets, and other bejeweled bobbles, she sings of her happiness in this lovely aria. As it reaches its joyous climax Martha enters to express her surprise at Marguerite's glittering adornment, shortly after which Faust enters.

Ainsi que las brise legere

After signing his pact, Faust waxing impatient that Mephistopheles had not yet shown him Marguerite in reality, is tantalized by the flirting village girls during the dance. Villagers have entered the square singing the well-known chorus *Ainsi...* Eventually Faust espies his love but his shyness brings defeat to his first approach to her. As the waltz music closes the Act, Mephistopheles observes Faust's need for lessons in amorous pursuits.

Carmen (1875): *Habañera*

While soldiers lounge about the square in Seville and as Don Jose appears with the changing of the guard, Carmen makes her entrance in dramatic fashion. The cigarette girls had preceded her into the square. Importuned by soldiers as to which of them Carmen will favor, she sings in this aria of the power and fickleness of love — love an untamed bird or like gypsy life lawless and untrammelled. In dialogue with the chorus Carmen repeats and emphasizes her defiant sentiments. She ends with the men still continuing their pleas.

A deux Cuartos! • Les Voici! Les Voici! Voici la quadrille!

The festive day of the bullfight in Seville is heralded with brilliant Spanish music. An excited throng awaits the grand procession of toreadors, picadors, and retinues about to enter the bull ring. This scene of gaiety highlights with melodramatic effect the passionate overtures of Don Jose pleading for Carmen's love, her rejection of him, and her murder at his hands.

Louise (1900): *Depuis le jour*

Louise is the story of young lovers frustrated by the heroine's heartless and unfeeling parents. The denouement occurs when Louise frees herself tragically from the coils of her parents' possessive obsession. Act Three opens with Louise beginning her life with Julien her lover in his cottage on Montmartre. While standing in the garden gazing at Julien she sings her aria of happiness and love.

Tannhauser (1845): *Pilgrims' Chorus*

Tannhauser has finally succeeded in breaking Venus's spell of love over him. He is determined to leave the Venusburg. He counters her scornful reproaches with a declaration of his confidence in the help of the Virgin Mary. At this declaration Venus shrinks away. Tannhauser finds himself in a peaceful valley adjacent to a shrine of the Virgin Mary. Penitent pilgrims on their way to Rome for reconciliation approach singing their majestically fervent chorus, pass by the spellbound Tannhauser, leaving him to ponder his condition on his knees.

Lohengrin (1850): *Wedding Chorus*

At the conclusion of Act Two of Wagner's last "opera" Elsa and Lohengrin, escorted by King Henry and his retinue enter the Cathedral of Antwerp in Brabant to be married against a backdrop of the ominous shadow of venomous Ortrud and vengeful Telramund. Act Three opens with its immortal prelude bringing curtain up on a festive bridal chamber. The bridal procession enters led by taper-bearing pages. The whole company sings the famed Wedding Chorus while Elsa and Lohengrin, their robes of state removed by pages, receive the King's blessing. He and his entourage then depart to the strains again of the Chorus.

Die Meistersinger (1868): *Wach 'auf! es nahet gen den Tag*

Walther von Stolzing under the tutelage of Hans Sachs has completed his prize song preparatory to the great contest of the Meistersingers. The fateful festival day has arrived. After the procession of the guilds and the Meistersingers to the scene of judgement, Hans Sachs, Master of Masters, is acclaimed by all present in this majestic hymn.

Finale: *Heil Sachs, Hans Sachs*

Walther triumphs with his Prize Song set to Sach's words. Eva crowns him with the wreath of victory. When he would spurn the gold Master's chain, Sachs intervenes to persuade Walther to accept it from Pogner. Through it Walther will serve the cause of preserving and furthering the sacred standards of German art. Eva now removes the wreath from Walther's head and crowns Sachs with it as the whole assemblage pays homage to their beloved shoemaker of Nurnburg in the dazzling choral finale.

Texts

AIDA

Celeste Aida

*Se quel guerrier io fossi!
Se il mio sogno si avverasse!
Un esercito di prodi da me guidato,
e la vittoria,
e il plauso de Menfi tutta!
E a te, mia dolce Aida,
tornar de lauri cinto,
dirti: per te ho pugnato,
per te ho vinto!
Celeste Aida, forma divina,
mistico sero di luce e fior,
del mio pensiero tu sei regina,
tu di mia vita sei lo splendor.
Il tuo bel cielo vorrei ridarti,
le dolci brezze del patrio suol,
un regal sero sul crin posarti,
ergerti un trono vicino al sol, ah!*

Heavenly Aida

Mr. Bell

RADAMES

What if I were that warrior!
And my dream were accomplished!
I, the chosen leader of a glorious army—
victory, and the acclamation
of all Memphis!
To return to you, Aida,
my brow entwined with laurel,
to tell you for you I battled,
for you I conquered!
Heavenly Aida, beauty resplendent,
radiant flower blooming and bright,
queenly you reign over me,
bathing my spirit in beauty's light.
I would return your bright skies,
the soft airs of your native land,
place on your fair brow a diadem,
build you a throne next to the sun, ah!

Gloria all' Egitto

Glory to Egypt

PEOPLE

*Gloria all'Egitto, ad Iside
che il sacro suol protegge!
Al re che il Delta regge
inni festosi alziam!
Gloria! Gloria al re!*

Glory to Egypt, and to Isis,
who protects its sacred soil.
To the king who rules the Delta
we raise our festive songs!
Glory! Glory to the king!

WOMEN

*S'intrecci il loto al lauro
sul crin dei vincitori!
Nembo gentil di fiori
stenda sull'armi un vel.
Danziam, fanciulle egizie,
le mistiche carole,
come d'intorno al sole
danzano gli astri in ciel.*

Let laurel and lotus be entwined
on the victors' brows!
Let a gentle shower of flowers
veil their grim arms of war.
Dance, Egyptian maidens,
and sing your mystic praises,
as the bright stars of night
dance around the sun.

PRIESTS

*Della vittoria agl'arbitri
supremi il guardo ergete;
grazie agli dei rendete
nel fortunato di.*

To the supreme arbiters of victory
raise your eyes;
give thanks to our gods
on this triumphant day.

WOMEN

*Come d'intorno al sole
danzano gli astri in ciel.*

As the bright stars of night
dance around the sun.

MEN

Inni festosi alziam al re.

We raise our songs to the king.

PRIESTS

*Grazie agli dei rendete
nel fortunato di.*

Give thanks to our gods
on this triumphant day.

PEOPLE

*Vieni, o guerriero vindice,
viene a gioir con noi;
sul passo degli eroi
i lauri, i fior versiam!*

Come, O avenging warrior,
mingle your joys with ours;
scatter the heroes' path
with laurel and flowers!

PRIESTS

*Agli arbitri supremi
il guardo ergete.
Grazie agli dei rendete
nel fortunato di.*

To the supreme arbiters
raise your eyes.
Give thanks to our gods
on this triumphant day.

PEOPLE

*Vieni, o guerrier, a gioir con noi, ecc.
Gloria al guerrier, ecc.*

Come, O warrior, etc.
Glory to the warrior, etc.

PRIESTS

Grazie agli dei rendete, ecc.

Give thanks to our gods, etc.

PEOPLE

Gloria all'Egitto, ecc.

Glory to Egypt, etc.

PRIESTS

Grazie agli dei rendete, ecc.

Give thanks to our gods, etc.

SAMSON ET DALILA

Miss Psaros

Mon coeur s'ouvre a ta voix *My heart opens to your voice*

DALILA

*Mon coeur s'ouvre a ta voix comme
s'ouvrent les fleurs
Aux baisers de l'aurore!
Mais, o mon bien-aimé, pour mieux
sécher mes pleurs,
Que ta voix parle encore!
Dis-moi qu'a Dalila tu reviens pour
jamais!
Redis a ma tendresse
Les serments d'autrefois, ces serments que
j'aimais!
Ah! réponds a ma tendresse!
Verse-moi, verse-moi l'ivresse!*

My heart opens to your voice as the
flowers open
to dawn's kisses!
But, o my beloved, the better to dry
my tears,
let your voice speak once more!
Tell me that you are coming back to
Delilah for ever!
Remind me once again
of the promises of bygone days,
those promises I loved!
Ah! answer my tenderness,
fill me with ecstasy!

*Ainsi qu'on voit des blés les épis onduler
Sous la brise légère,
Ainsi frémit mon coeur,
prêt a se consoler
A ta voix qui m'est chère!
La flèche est moins rapide à porter le
trepas,
Que ne l'est ton amante à voler dans tes
bras!
A voler dans tes bras!
Ah! réponds à ma tendresse!
Verse-moi, verse-moi l'ivresse!
Samson! Samson! Je t'aime!*

Like ears of corn rippling
in the gentle breeze,
so flutters by heart,
ready to take comfort
from your beloved voice!
The arrow is less swift in carrying
death
than is your lover to fly into your
arms!
to fly into your arms!
Ah! answer my tenderness!
Fill me with ecstasy!
Samson! Samson! I love you!

IL TROVATORE

Anvil Chorus

Vendì! Le fosche notturne spoglie *See! The endless sky casts off*

GYPSIES

*Vedì! Le fosche notturne spoglie
de' cieli sveste l'immensa volta;
sembra una vedova che alfin si toglie
i bruni panni ond'era involta.
All'opra—dagli, martella!
Chi del gitano i giorni abbella?
La Zingarella!*

See! the endless sky casts off
her somber nightly garb,
like a widow who lays aside at last
the sad black veils of mourning.
To work—strike, my hammer!
Who brightens the life of the gypsy?
The gypsy maiden!

MEN

*Versami un tratto;
lena e coraggio il corpo e l'anima
traggon dal bere.*

Pour me a drink;
body and soul take strength and
courage
from wine.

ALL

*Oh, guarda, guarda!
Del sole un raggio
brilla piu vivido nel tuo bicchiere!
All'opra, all'opra—
Chi del gitano i giorni abbella?
La Zingarella!*

Oh, look there, look there!
A ray of sun
flashes brighter in your glass.
To work, to work—
Who brightens the life of the gypsy?
The gypsy maiden!

FAUST

Mr. Bell

Salut! demeure chaste et pure *Hail! Chaste and pure dwelling*

FAUST

Quel trouble inconnu me pénètre! *What unknown emotion now fills
me?*

Je sens l'amour s'emparer de mon être. *I feel that my whole being is in the
grip of love.*

O Marguerite! a tes pieds me voici! *O Marguerite, here I am your feet!*

*Salut! demeure chaste et pure, où se
devine* *Hail, chaste and pure dwelling
where*

*La présence d'une âme innocente et
divine!* *One can feel the presence of an
innocent and holy soul.*

Que de richesse en cette pauvreté! *What wealth in this very poverty!*

En ce réduit, que de félicité! *What bliss in this humble cottage!*

O nature, c'est là que tu la fis si belle! *O Nature, this is where you created
her beauty!*

*C'est là que cette enfant a grandi sous
ton aile,* *This is where the maid grew up
beneath your wing,*

A dormi sous tes yeux! *Slumbered under your gaze!*

*Là que, de ton haleine enveloppant son âme,
Tu fis avec amour épanouir la femme
En cet ange des cieux!* *Here, too, breathing into her soul,
You lovingly turned this angel of heaven
into a fresh-blooming woman!*

C'est là . . . oui . . . C'est là! *This is the place . . . yes . . . here it is!*

Salut! demeure chaste et pure, etc. *Hail, chaste and pure dwelling, etc.*

Vin ou bière

Wine or Beer

La kermesse

The Fair

FIRST STUDENTS:

*Vin ou bière,
Bière ou vin,
Que mon verre
Soit plein!
Sans vergogne,
Coup sur coup,
Un ivrogne
Boit tout!*

*Wine or beer,
Beer or wine,
May my glass
Ever be full!
Unashamedly,
Glass after glass,
A drunkard
Drinks everything!*

WAGNER:

*Jeune adepte
Du tonneau,
N'en excepte
Que l'eau,
Que ta gloire,
Tes amours,
Soient de boire
Toujours!*

*Youthful addict
Of the barrel
Nought but water
Must be barred from it!
May your glory,
Your heart's desire
Be to drink
Now and forever!*

FIRST STUDENTS:

Jeune adepte etc.

Youthful addict, etc.

SOLDIERS:

*Filles ou forteresses,
C'est tout un, morbleu!
Vieux burgs, jeunes maitresses,
Sont pour nous un jeul
Celui qui sait s'y prendre
Sans trop de façon
Les oblige à se rendre
En payant rançon!*

*Girls or fortresses,
It's all one, by God!
Old citadels and young mistresses
Are fair game for us!
Whoever is clever
And unscrupulous enough,
Forces them to surrender
And pay a ransom!*

BURGHERS:

*Aux jours de dimanche et de fête,
J'aime à parler guerre et combats;
Tandis que les peuples là-bas
Se cassent la tête.
Je vais m'asseoir sur les coteaux
Qui sont voisins de la rivière,
Et je vois passer les bateaux
En vidant mon verre!*

*On Sundays and holidays
I like to talk of war and battles,
While distant peoples
Are cracking each other's pates.
I go and sit on the banks
Which overlook the stream
And watch the boats float past
As I empty my glass!*

YOUNG GIRLS:

*Voyez ces hardis compères,
Qui viennent là-bas;
Ne soyons pas trop sévères,
Retardons le pas.*

*Look at these bold fellows
Coming over there;
We must not be too cruel,
Let's walk slower.*

SECOND STUDENTS:

*Voyez ces mines gaillardes
Et ces airs vainquerurs!
Amis, soyons sur nos gardes!
Tenons bien nos coeurs!*

*Look at their impudent miens
And victorious looks!
Friends, we must be on our guard
And hold fast to our hearts!*

MATRONS:

Voyez après ces donzelles
 Courir ces messieurs!
 Nous sommes aussi bien qu'elles,
 Sinon beaucoup mieux!

Look at those gentlemen
 Rushing after these hussies!
 Aren't we just as fine as they,
 Not to say much handsomer?

YOUNG GIRLS:

On voudrait plaire,
 Mais c'est en vain.
 De votre colère
 Nous ne craignons rien.
 Front que se renfrogne
 Rougit, voilà tout!
 Un galant m'accepte,
 Je le prends au mot.
 Certes, l'on doit croire
 A vos beaux discours!
 Un galant m'accepte, etc.

They would like to bewitch,
 But they try in vain
 We have nothing to fear
 From your wrath
 A lowering brow
 Merely grows redder!
 Should a lad want me,
 I take him at his word
 One must surely trust
 All your fine speeches!
 Should a lad, etc.

MATRONS:

Vous voulez plaire,
 On le sait bien.
 Le mot est fin.
 Soyez sans vergogne,
 Comme ils sont sans goût.
 Il faut être inepte,
 Je le dis tout haut,
 Pour se faire gloire
 De telles amours.
 Il faut être inepte, etc.

You want to bewitch,
 It's plain to see.
 What a fine notion!
 Be as shameless
 As they are tasteless.
 One must be a fool,
 I do declare,
 To pride oneself
 On such suitors.
 One must be a fool, etc.

BURGHERS:

Allons, voisin,
 Vidons un verre de vin.
 Ma femme grogne
 Sur tout.
 Toujours, il faut l'en croire.
 Ma femme grogna, etc.

Come, neighbour, let us empty
 A glass of wine.
 My wife scolds
 About everything
 She must always be right
 My wife scolds, etc.

SECOND STUDENTS:

De cette affaire
 Voyons la fin.
 Voyez leur colère,
 Voyez leur maintien.
 Leur front se renfrogne,
 Elles ont du goût!
 Gageons qu'on m'accepte,
 Dès le première mot.
 Gageons qu'on m'accepte, etc.

Let us see this thing
 Through to the end
 See how cross they are,
 See how they behave
 Their brows are lowering,
 They have good taste!
 Let us wager I am accepted
 Atr the very first word
 Let us wager, etc.

FIRST STUDENTS:

Vive le vin!
 Vin ou bière,
 Bière ou vin,
 Que mon verre
 Soit plein!
 Sans vergogne,
 Coup sur coup,
 Un ivrogne,
 Boit tout.
 Jeune adepte
 Du tonneau,
 N'en excepte
 Que l'eau!
 Que ta gloire,
 Tes amours,
 Soient de boire
 Toujours!

Hooray for wine!
 Wine or beer,
 Beer or wine,
 May my glass
 Ever be full!
 Unashamedly,
 Glass after glass,
 A drunkard,
 Drinks everything!
 Youthful addict
 Of the barrel
 Nought but water
 Must be barred from it!
 May your glory,
 Your heart's desire
 Be to drink
 Now and forever!

SOLDIERS:

Vive la guerre,
 métier divin!
 Pas de beauté fière,
 Nous savons leur plaire,
 En un tour de main.
 Allons en besogne,
 Sans peur ni vergogne,
 A l'assaut partout.
 De ce grand précepte,
 Fier soldat n'excepte
 Femme ni château,
 Et, couvert de gloire,
 Chante la victoire
 Au bruit des tambours.
 De ce grand précepte, etc.

Hurray for war,
 This godly calling!
 No proud beauties for us!
 We know how to please them
 In the twinkling of an eye!
 Let's go about our task,
 With neither fear nor shame,
 let's attack on all sides!
 From that firm precept
 A soldier excludes
 No woman nor castle,
 And basking in glory
 he celebrates victory
 To the sound of the drums.
 From that firm precept, etc.

Miss Kim
MARGUERITE

Je ris de me voir

Ah! I laugh to see

Les grands seigneurs ont seuls des airs
 si résolus,
 Avec cette douceur!
 Allons! n'y pensons plus!
 Cher Valentin, si Dieu m'écoute,
 Je te reverrai!
 Me voilà toute seule!
 (Elle aperçoit le bouquet).
 Un bouquet!
 C'est de Siebel, sans doute!
 Pauvre garçon!
 (Apercevant la cassette.)
 Que vois-je là?
 D'ou ce riche coffret peut-il venir?

None but great lords possess such a
 resolute mien
 Together with such gentleness!
 Come now! Think of it no more!
 Dear Valentin, if God heeds me,
 I shall see you again!
 Here I am quite alone!
 (She suddenly sees the posy.)
 A posy?
 From Siebel, no doubt.
 Poor lad!
 (Her eyes fall on the casket.)
 What is this I see?
 Whence could this rich casket have
 come?

Je n'ose y toucher, et pourtant . .
 Voici la clef, je crois!
 Si je l'ouvrais! Ma main tremble! Pourquoi?

I dare not touch it and yet . .
 Here is the key, I think.
 What if I opened it? My hand
 shakes, why?

Je ne fais, en l'ouvrant, rien de mal, je
 suppose!
 (Elle ouvre la cassette.)
 O Dieu! que de bijoux!
 Est-ce un rêve charmant

It is not wrong to open it, I imagine.

Qui m'éblouit, ou si je veille?
 Mes yeux n'ont jamais vu de richesse
 pareille!

(She opens the casket.)
 O Goodness! What a lot of jewels!
 Is this some bewitching dream
 which dazzles me,
 Or am I really awake?

(Elle place la cassette tout ouverte sur
 une chaise et s'agenouille pour se
 parer.)

(She places the open casket on a
 chair and kneels in front of it.)

Si j'osais seulement
 Me parer un moment
 De ces pendants d'oreille!
 Ah! Voici justement,
 Au fond de la cassette, un miroir!
 Comment n'être pas coquette?

If only I dared
 Adorn myself, for a moment,
 With these ear-rings!
 Ah! there is a mirror
 At the bottom of the casket!
 How could one help admiring
 oneself?

(Elle se pare des boucles d'oreille, se leve
 et se regarde dans le miroir.)

(She puts on the ear-rings and looks
 at herself in the mirror.)

Ah! je ris de me voir
 Si belle en ce miroir!
 Est-ce toi, Marguerite?
 Réponds-moi, réponds vite!
 Non! non! Ce n'est plus toi!
 Ce n'est plus ton visage!
 C'est la fille d'un roi,
 Qu'on salue au passage!

Ah! I laugh to see how lovely
 I look in this mirror!
 Is it really you, Marguerite?
 Answer me, answer me quickly!
 No, no, it is you no longer,
 It is no longer your face!
 This is the daughter of a king,
 To whom everyone bows as she goes
 past.

Ah! s'il était ici!
 S'il me voyait ainsi!
 Comme une demoiselle
 Il me trouverait belle!
 Achevons la métamorphose!
 Il me tarde encore d'essayer
 Le bracelet et le collier.
 (Elle se pare du collier d'abord, puis du
 bracelet.)

Ah, if only he were here,
 If only he could see me thus!
 He would find me as handsome
 As any young lady!
 Let's complete the transformation!
 I am longing to try on as well
 The bracelet and the necklace!
 (She puts them on, first the neck-
 lace, then the bracelet)

Dieu! C'est comme une main
 Qui sur mon bras se pose!
 Ah! je ris de me voir, etc.

Gracious! It feels like a hand
 Clasping my wrist.
 Ah! I laugh to see, etc.

Ainsi que la brise légère

Just as the light breeze blows

Ainsi que la brise légère
 Soulève en épais tourbillons
 La poussière des sillons,
 Que la valse nous entraîne!
 Faites retentir la plaine
 De l'éclat de vos chansons!
 Ainsi que la brise légère, etc.
 Valsons! . .

CHORUS:

Just as the light breeze
 Blows up into thick whirling clouds
 The dust of the furrows,
 Let the waltz carry us away!
 Make the whole plain resound
 With the clamour of your songs!
 Just as the light breeze, etc.
 Let us waltz!

YOUNG GIRLS:

Qu'est-ce donc? . .

What is it? . .

OTHER YOUNG GIRLS:

Marguerite,
Qui de ce beau seigneur refuse la
conduite! . .

Marguerite
Who has declined this fine lord's
company!

ALL:

Valsons encor! Valsons toujours!
Ainsi que la brise légère,
Soulève en épais tourbillons

Let's waltz again! Let's waltz forever!
Just as the light breeze
Blows up into thick whirling clouds
The dust of the furrows,
Let the waltz carry us away!
Make the whole plain resound
With the clamour of your songs!
Until they are gasping for breath,
Until they are dying,
A god drags them in his wake,
The god Pleasure!
The earth is spinning
And flying away from them!
What a noise, what bliss
In every eye!
The earth is spinning, etc.

La poussière des sillons,
Que la valse vous entraîne!
Faites retentir la plaine
De l'éclat de vos chansons!
Jusqu'à perdre haleine,
Jusqu'à mourir,
Un dieu les entraîne.
C'est le plaisir!
La terre tourne,
Et fuit loin d'eux!
Quel bruit, quelle joie
Dans tous les yeux!
La terre tourne, etc.

CARMEN

Habanera
Miss Psaros

CIGARETTE GIRLS AND YOUNG MEN

La voilà,
La voilà, la voilà,
Voilà la Carmencita!

Here she is,
Here she is, here she is,
Here is Carmencita!

YOUNG MEN

Carmen! sur tes pas, nous nous pres-
sons tous;
Carmen! sois gentille, au moins réponds-
nous
Et dis-nous quel jour tu nous aimeras!
Carmen, dis-nous quel jour tu nous aimeras!

Carmen! Here we all are close
around you;
Carmen! Be nice, just answer us:
Tell us what day you'll love us!
Carmen, tell us what day you'll love us!

CARMEN

Quand je vous aimerai?
Ma foi, je ne sais pas.
Peut-être jamais, peut-être demain;
Mais pas aujourd'hui, c'est certain.
L'amour est un oiseau rebelle
que nul ne peut apprivoiser,
et c'est bien en vain qu'on l'appelle,
s'il lui convient de refuser.
Rien n'y fait, menace ou prière,
l'un parle bien, l'autre se tait;
et c'est l'autre que je préfère,
il n'a rien dit mais il me plaît.
L'amour! l'amour! l'amour! l'amour!

When I will love you?
I have no idea!
Never, perhaps; perhaps tomorrow;
But not today; that is certain.
Love, love is a rebel bird
that nobody can ever tame,
and you call him quite in vain
if it suits him not to come.
Nothing helps, nor threat nor prayer.
One man talks well, the other's mum;
it's the other one that I prefer.
He's silent but I like his looks.
Love! Love! Love! Love!

GIRLS AND YOUNG MEN

L'amour est un oiseau rebelle, etc.

Love, love is a rebel bird, etc.

CARMEN

L'amour est enfant de Bohême,
il n'a jamais, jamais connu de loi;
si tu ne m'aimes pas, je t'aime;
si je t'aime, prends garde à toi! etc.

Love, Love is a gypsy child,
it has never, never known a law;
love me not, then I love you;
if I love you, you'd best beware! etc.

GIRLS AND YOUNG MEN

Prends garde à toi!
L'amour est enfant de Bohême, etc.

Beware!
Love, love is a gypsy child, etc.

À Deux Cuartos! À Deux Cuartos!
For Two Cuartos! For Two Cuartos!

STREET VENDORS

À deux cuartos! À deux cuartos!
À deux cuartos! À deux cuartos!
À deux cuartos! À deux cuartos!
À deux cuartos! À deux cuartos!
Des éventails pour s'éventer!
Des oranges pour grignoter!
Le programme avec les détails!
Du vin! De l'eau! Des cigarettes!
Des éventails pour s'éventer!
Des oranges pour grignoter!
Le programme avec les détails!
Du vin! De l'eau! Des cigarettes!
À deux cuartos! À deux cuartos!
À deux cuartos! À deux cuartos!

For two cuartos! For two cuartos!
For two cuartos! For two cuartos!
For two cuartos! For two cuartos!
For two cuartos! For two cuartos!
Fans for fanning!
Oranges for nibbling!
Program with details!
Wine! Water! Cigarettes!
Fans for fanning!
Oranges for nibbling!
Program with details!
Wine! Water! Cigarettes!
For two cuartos! For two cuartos!
For two cuartos! For two cuartos!

À deux cuartos! Voyez! a deux cuartos!
Señoras et Caballeros!

Des oranges, vite!
En voici,
Prenez, prenez, mesdemoiselles.
Merci, mon officier, merci!
Celles-ci, Señor, sont plus belles.
Des éventails pour s'éventer!
Des oranges pour grignoter!
Le programme avec les détails!
Du vin! De l'eau! Des cigarettes!
Holà! des éventails!
Voulez-vous aussi des lunettes?

A deux cuartos! A deux cuartos!
A deux cuartos! A deux cuartos!
Voyez! a deux cuartos!
Señoras et Caballeros!
À deux cuartos! À deux cuartos!
À deux cuartos! Voyez! Voyez!

For two cuartos! Look! For two cuartos!
Señoras and Caballeros!

Oranges, quick!
Here you are,
Choose your oranges, ladies.
Thank you sir, thank you!
These are better, Señor.
Fans for fanning!
Oranges for nibbling!
Program with details!
Wine! Water! Cigarettes!
Holà! Fans!
Would you like a pair of opera-
glasses, too?
For two cuartos! For two cuartos!
For two cuartos! For two cuartos!
Look! for two cuartos!
Señoras and Caballeros!
For two cuartos! For two cuartos!
For two cuartos! Look! Look!

Les Voici! Les Voici!

Les voici! les voici!
Voici la quadrille!
Les voici! Oui, les voici!
Voici la quadrille!
Les voici! voici la quadrille,
la quadrille des Toréros!
Sur les lances, le soleil brille!
En l'air, en l'air toques et sombreros!
Les voici! voici la quadrille, etc.
Voici, débouchant sur la place,
voici d'abord marchant au pas,
l'aguazil a vilaine face!
À bas! à bas! à bas! à bas!
À bas l'aguazil- à bas!

Oui! à bas! à bas! à bas!
Et puis saluons au passage,
saluons les hardis Chulos!
Bravo! viva! gloire au courage!
Voici les hardis Chulos!
Voyez, les Banderilleros,
voyez quel air de crânerie!
Voyez! Voyez! Voyez!
Voyez! quels regards,
et de quel éclat étincelle la broderie
de leur costume de combat!
Voici les Banderilleros!
Une autre quadrille s'avance!
Voyez les Picadors!
Ah! comme ils sont beaux!
Comme ils vont du fer de leur lance,
harceler le flanc des taureaux!

L'Espada! L'Espada! Escamillo! Escamillo!
C'est l'Espada, la fine lame,
celui qui vient terminer tout,
qui paraît à la fin du drame
et qui frappe le dernier coup!
Vive Escamillo! Ah! bravo!
Les voici! voici la quadrille, etc.

Here They Are!

THE CROWD

Here they are! Here they are!
Here is the cuadrilla!
Here they are! Yes, here they are!
Here is the cuadrilla!
Here they are! Here is the cuadrilla,
the cuadrilla of the Toreros!
On the lances, the sun glitters!
In the air, caps and sombreros!
Here they are! here is the cuadrilla, etc.
Here, coming into the square,
here, first of all, keeping step,
the bailiff with his nasty face!
Down! Down! Down! Down!
Down with the bailiff! Down with
him!
Yes! Down! Down! Down!
And then, let us salute as they pass,
let us salute the bold Chulos!
Bravo! Viva! Hail to their courage!
Here are the bold Chulos!
See, the Banderilleros,
see them swagger!
Look! Look! Look!
See their proud glances,
and see the bright sparkle
of their embroidered fighting costumes!
Here are the Banderilleros!
Another cuadrilla is coming!
See the Picadors!
Ah! How handsome!
With the tips of their lances
they're going to prick the flanks of
the bulls!
L'Espada! L'Espada! Escamillo! Escamillo!
That's l'Espada, with his fine blade,
the one who will end it all,
who appears at the end of the drama
and strikes the last blow!
Viva Escamillo! Ah bravo!
Here they are! here is the cuadrilla, etc.

LOUISE

Miss Kim

Depuis le Jour
Depuis le jour où je me suis donnée,
toute fleurie semble ma des-
tine' . . . Je crois rêver sous un ciel
de féerie, l'âme encore grisée de ton
première baiser.

E'er since the day

E'er since the day when unto thee I
gave me, radiant with flowers
seems my pathway before me. I
seem to dream 'neath a fairyland
heaven, while my soul still is
drunk with the joy of thy first
kiss.

TANNHAUSER

Pilgrims' Chorus

Beglückt darf nun dich

Blest, I may now look on Thee

THE OLDER PILGRAMS

Beglückt darf nun dich. O Heimat, ich schauen und grüssen, froh deine lieblichen Auen; nun lass ich ruhn den Wanderstab, weil Gott getreu ich gepilgert hab!

Blest, I may now look on thee, oh, my native land, and gladly greet thy pleasant pastures; now I lay my pilgrim's staff aside to rest because, faithful to God, I have completed my pilgrimage!

Durch Sühn, und Buss hab ich versöhnt

Through penance and repentance I have propitiated

den Herren, dem mein Herze fröhnt, der meine Reu' mit Segen krönt,

the Lord, Whom my heart serves, Who crowns my repentance with blessing,

den Herren, dem mein Lied ertönt! Der Gnade Heil ist dem Büsser beschieden,

the Lord to Whom my song goes up! The salvation of pardon is granted the penitent,

er geht einst ein in der Seligen Frieden!

in days to come he will walk in the peace of the blessed!

Vor Höll und Tod ist ihm nicht bang, drum preis ich Gott mein Lebenlang. Halleluja! Halleluja! In Ewigkeit!

Hell and death do not appal him, therefore will I praise God my life long. Alleluia! Alleluia in eternity!

LOHENGRIN

Wedding Chorus

Treulich bewacht bleibt zurück
Treulich bewacht bleibt zurück,
Wo euch der Segen der Liebe buwahr!
Siegreicher Muth, Minne und Glück
Eint euch in Treue zum seligsten Paar.
Streiter der Tugend, bleibe daheim!
Zierde der Jugend, bleibe daheim!
Rauschen des Festes seid nun entronnen,
Wonne des Herzens sei euch gewonnen!
Duftender Raum, zur Liebe geschmückt,
Nahm euch nun auf, dem Glanze entrückt.
Treulich bewacht bleibt zurück,
Wo euch der Segen der Liebe bewahr!
Siegreicher Muth, Minne und Glück
Eint euch in Treue zum seligsten Parr.

Stay ye alone, thrice happy pair
Stay ye alone, thrice happy pair,
Here is the chamber, which love
gently lights.
All that is brave—all that is fair—
Love, now triumphant, forever unites.
Champion of virtue, here thou'lt
remain—
Flow'r of all beauty, here thou'lt remain.
Now the loud mirth of rev'ling is ended.
Night, bringing peace and calm
bliss, is descended.
Fann'd by the breath of happiness, rest,
Clos'd to the world, by love only
bless'd.

DIE MEISTERSINGER

Wach' Auf!

Awake, The Day Draws Nigh!

"Wach' auf! es nahet gen den Tag;
Ich hör' singen im grünen Hag
Ein' wonnigliche Nachtigal,
Ihr' Stimm' durchdringet berg und Tal;
Die Nacht neigt sich zum Occident,
Der Tag geht auf von Orient,
Die rotbrünstige Morgenröth'
Her durch die trüben Wolken geht."
Heil! Heil! Heil,
Nürnberg's teu'rem Sachs!
Heil dir, Sachs! etc.,
Heil! Heil!

PEOPLE
"Awake! The day draws nigh,
I hear singing in the verdant hedge
A lovely little nightingale,
Its voice resounds o'er hill and dale.
Night is sinking in the west,
Day arises in the east,
The fiery morning glow
Pierces the melancholy clouds."
Hail! Hail! Hail!
To Nuremberg's Sachs!
Hail Sachs! etc.,
Hail! Hail!

Ehrt Eu're Deutchen Meister

Honor Your German Masters!

Ehrt eu're deutschen Meister,
Dann bannt ihr gute Geister;
Und gebt ihr ihrem Wirken Gunst,
Zerging' in Dunst
Das heil'ge röm'sche Reich,
Uns bliebe gleich
Die heil'ge deutsche Kunst!
Heil! Sachs!
Nürnberg's teu'rem Sachs!

PEOPLE
People
Honour your German Masters!
Thus you will conserve the powers
of good,
And if you nourish these powers,
Though the Holy Roman Empire
Dissove in mist,
For us there would remain
the Holy German Art!
Hail Sachs!
Nuremberg's dear Sachs!

About the Artists



ROGER WAGNER, founder of both the Roger Wagner Chorale and the Los Angeles Master Chorale and Sinfonia Orchestra, is an international symbol of the highest achievements in choral art. As Music Director of the Roger Wagner Chorale and Music Director Laureate of the Master Chorale, he maintains an active schedule at the age of 73. Wagner recently completed concert tours of the eastern United States and the Orient. The multi-talented composer, arranger and symphonic conductor has been knighted twice in recognition of his knowledge of the religious music of the Medieval and Renaissance periods. Radio, television, motion pictures and recordings also have played major roles in his long and illustrious career. A recipient of a Grammy award for his *Virtuoso* album, Wagner has recorded over 60 albums. He also has appeared as a guest conductor for leading orchestras in all parts of the world.



LYNN BELL has recently returned from a successful tour of the Orient as leading soloist with the Roger Wagner Chorale where he appeared in the major concert halls of Tokyo, Tsukuba, Kumamoto, Tonami and Nara, Japan as well as the major concert halls of Hong Kong, China, Taiwan and Korea. Mr. Bell was widely acclaimed throughout his tour, receiving standing ovations.

Mr. Bell is from Arizona where he studied voice and appeared for several years with the Phoenix Civic Light Opera Company. He sang lead roles in *The Student Prince*, *The Desert Song*, *Oklahoma!*, and *Carousel*. He came to Los Angeles in 1981 to further his studies and perform in opera. He studied with Belgian tenor, Roger Binon, later with Marshal Singher for three years and presently studies with Giorgio Tozzi. His coach in operatic repertoire and art songs has been Ms. Carmela Conadela. Mr. Bell's repertoire includes the leads in *Lucia Di Lammermoor*, *Rigoletto*, *La Boheme*, *La Traviata*, *Gianni Schicchi*, *Madame Butterfly* and arias and art songs from new and obscure works in Italian, French, Spanish, German and Neapolitan dialects.

Since coming to Los Angeles he has performed *Serenade for Tenor*, *Horn and Strings*, by Benjamin Britten; and has appeared in leads in operas and concert series with the American Theatre of the Opera and with the Ventura Opera Company.

Mr. Bell makes his first appearance at the Music Center tonight.



A Korean born soprano and now living in Los Angeles, ANNIE KIM made her debut with the Los Angeles Philharmonic in 1984 in concert performances of *Walt Disney's 30th Anniversary Celebration* as Snow White under the baton of Sir Lanchberry. Her concert work includes repeated engagements with the Los Angeles Master Chorale, San Francisco Masterworks Chorale, The Orange County Pacific Symphony and Chorale, William Hall Chorale and as a soloist with Roger Wagner Chorale appearing in national and international tours.

Miss Kim's training in opera includes AIMS program where she was critically acclaimed for her role as Marguerite in *Faust* under the direction of Thomas Fulton at the Metropolitan Opera's celebration of their 100th anniversary. Other roles include Pamina in *The Magic Flute* with the Euterpe Opera Company, Yum Yum in *The Mikado* with the West Coast Opera, Angele Didier in *The Count of Luxembourg* with the Zachary Society, the role of a young girl in *Le Nozze di Figaro* with the Berlin Opera Company, performed in Los Angeles and most recently a recital broadcast live on KFAC radio, sponsored by the City of Los Angeles Cultural Affairs Department and KFAC.



GEORGETTA PSAROS has been engaged by the Royal Opera House, Covent Garden, the Geneva Opera and the English National Opera Company at the London Coliseum and is a winner of the Ebe Stignani Gold Medal at Parma, Italy. In concert, she has sung with the major English orchestras at the Royal Festival Hall, Queen Elizabeth Hall in London, and the Suisse Romande orchestra in Geneva. Ms. Psaros has given lieder recitals throughout Europe as well as BBC, Swiss, French and American radio broadcasts.

She has starred as Ino in Handel's *Semele*, as Rosina in Rossini's *Il Barbiere di Siviglia*, conducted by Sir Charles Mackerras, enjoyed principal roles in Verdi's *La Traviata* with Carlo Maria Giulini, in Wagner's *Parsifal* with Pierre Boulez and in concert with selections from Gluck's *Orfeo* and Mozart's *La Clemenza di Tito* under Sir John Pritchard.

Her American debut was made in 1978 at the Carnegie Recital Hall in New York and since then, her engagements here have included tours of the United States and the Orient as soloist with Roger Wagner under whose baton she has sung the alto solos in Mendelssohn's *Elijah*, Handel's *Messiah* and in Bach's *St. Matthew Passion* and *Magnificat* with the Los Angeles Master Chorale and Sinfonia Orchestra and as a guest with the Pacific Chorale and Symphony.

Ms. Psaros has recorded for EMI and Toshiba.



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.



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.

Before joining the San Francisco Symphony,

Canin was concertmaster and violin soloist of the Chamber Symphony of Philadelphia. He has also served as concertmaster of the Casals Festival orchestra in San Juan, Puerto Rico, the Mostly Mozart Festival Orchestra at Avery Fisher Hall in New York City, and the San Francisco Opera.

For many years Canin was a chamber music artist with the Aspen Music Festival in Aspen, Colorado. In addition, he has participated in the Spoleto Festival in Spoleto, Italy, and Charleston, S.C., and the Sante Fe Chamber Music Festival.

He has served as professor of violin at prestigious conservatories in this country and abroad, among them the Oberlin Conservatory and the Musikhochschule in Freiberg, Germany.

At present he pursues an active concert career as well as being on the faculty of the University of California at Santa Barbara. He is also a member of the Artist Faculty of the Summer Music Festival of the Music Academy of the West in Santa Barbara, California.

The LOS ANGELES MASTER CHORALE AND SINFONIA OF LOS ANGELES has been a resident company of the Music Center since its founding in 1964 by Roger Wagner, together with the late Z. Wayne Griffin and the Los Angeles Junior Chamber of Commerce. Dr. 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, 1965, with a performance of Bach's *B Minor Mass*. In addition to performing 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 the Hollywood Bowl. In 1973, the Chorale appeared with the Philadelphia Orchestra at the Presidential Inauguration concert at Kennedy Center in Washington, D.C. In 1974, the Chorale undertook a 15 day tour of major Soviet cities, under the U.S. State Department's cultural exchange program with Russia. In summer of 1984, the Chorale participated in three programs during Olympic Arts Week at Hollywood Bowl, preceding the opening ceremonies of the XXIIIrd Games of the Olympiad. In the fall of 1985, the Master Chorale was selected as choral ensemble for ten performances with the Deutsche Opera of West Berlin during its engagement at the Music Center. This past spring, the Master Chorale joined the Philharmonic on their East Coast tour to New York's Carnegie Hall and Philadelphia's Academy of Music where they performed Britten's *Spring Symphony* with André Previn. In the fall of 1986, the Master Chorale became the official chorus for the inaugural season of the Los Angeles Music Center Opera, participating in productions of Verdi's *Otello*, Puccini's *Madama Butterfly* and Handel's *Alcina*. John Currie of Edinburgh, Scotland became the Chorale's second Music Director in September 1986, succeeding Roger Wagner, who became Music Director Laureate. Seventeen guest conductors have led the Master Chorale since its founding and during these years the Chorale has performed a broad range of repertoire including virtually all the masterpieces of choral-orchestral literature, as well as several world premieres and important contemporary choral scores.