

LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES JOHN CURRIE • MUSIC DIRECTOR

23RD GALA
SEASON

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

SATURDAY, APRIL 18, 1987 at 8:00 PM

DOROTHY CHANDLER PAVILION

MESSIAH

George Frideric Handel (1685-1759)

JOHN CURRIE, *Conductor*
ANDREA MATTHEWS, *Soprano*
CHRISTINE CAIRNS, *Mezzo-Soprano*
PAUL JOHNSON, *Tenor*
RICHARD COWAN, *Bass-Baritone*
STUART CANIN, *Concertmaster*
LADD THOMAS, *Harpsichord and Chamber Organ*

Overture

PART I

INTERMISSION

PART II

PART III

(There will be a brief pause after the *Hallelujah Chorus* which ends Part II.)

Portativ Organ by Winfried Banzhaf.

French Double by Roberts and Brazier, 1977. Courtesy of the Harpsichord Center.

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia of Los Angeles. 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.

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.

One of the discoveries of the 20th century has been that the splendors of Baroque music do not necessarily depend on massive resources. This is particularly true of the passions of Bach, which gain in dramatic power when performed by smaller groups. Certain works of Handel, however, — his coronation anthems and large-scale odes like "The ways of Zion do mourn" — were certainly written for massive resources combined specially for the occasion. *Messiah* belongs to both scales. The first performance in Dublin used a choir of 110 with a smallish orchestra and Handel directed an even bigger performance at Covent Garden. But the composer also authorized at least one other performance involving a very small choir, more than four soloists, and small instrumental ensemble.

This evening there is no attempt to produce an 'authentic' performance: there is no such thing. Handel speaks differently to each generation, and different aspects of this great baroque masterpiece emerge in different performances. As it happens, tonight's performance uses singing and playing strengths not dissimilar from those directed by Handel at the premiere. The listeners must judge for themselves whether our performance conveys the work's greatness with style and conviction. In the following paragraphs I will try to express some of the deep musical convictions I have reached after many years' study of the score.

First it must be said that a study of Handel's score (in facsimile) is an exciting and revelatory experience for a young conductor. It is quite easy to read, apart from a few scratchings-out and minor alterations, and on the whole the composer's intentions are thrillingly clear. True, his intentions regarding oboes and bassoon are less than precise, but the orchestral parts, discovered in 1896, clarify some of the queries.

The work unfolds a drama which has as its libretto a wonderfully flowing and brilliantly edited text from the English Bible. For me the division of the words into distinct areas — prophecies, suffering, resurrection, and so forth — is a prime factor in the pacing and interpretation of the work if one is to convey to the listeners its full power and flavor. For example, the whole nativity section is a 'scene' rather than a series of popular Handel numbers. This is not always too easy to convey to audiences who are bound, to some extent, to be waiting for the appearance of their next favorite aria or chorus. But there is one section in which there is seldom any difficulty: the Passion-tide scene in which Handel holds the listener in a long continuous scene of tragic human suffering. Significantly this is at the center of the whole work. Seen

in this light, the chorus "Behold the Lamb of God" becomes a powerful tragic overture to the second part of the Messiah epic, and chorus and soloists are integrated in a scene which uses the techniques of Bach's Passions.

Another feature which assists the conductor in shaping the whole narrative is the extraordinary increase in the inner richness of the score in the latter half of the work. Particularly in the "Halleluia" and "Amen" choruses, Handel works the inner parts with an intensity and care which, for me, is a characteristic of German rather than Italian or English masters. The inner string parts, the second trumpet part, and the Teutonic richness of the vocal polyphony perfectly express the elevation and triumph of the apocalyptic texts. We can see here the ancestry of the great choral works of Beethoven and the sonorous contrapuntal writing of Wagner's "Die Meistersinger".

It would be unthinkable to perform *Messiah* without incorporating the beautiful embellishments which were standard at cadence points in Handel's time, and the short cadenzas for which he leaves space. Unfortunately, one occasionally hears performances of this work in which the soloists' vocal lines are embellished almost to the point of destruction. I cannot believe that Handel wished his extraordinarily strong melodies to be treated in a way which could trivialize them. The subject matter of *Messiah* is too important for that. I am convinced, however, that the rhythms in "I know that my redeemer liveth" need to be matched gracefully between voice and orchestra so that the basic Baroque "affect" or emotion is performed undisturbed. The same is true of "The trumpet shall sound." Handel indulged in the 18th-century practice of indicating the musical figure in precise notation at the beginning of a song or movement, and assuming that the musicians would continue his intentions throughout, without his having to write tediously detailed notation in every bar. (Dots must be particularly difficult with a quill pen.) Hence, the trumpet aria should have a bouncy musical idea throughout. Handel knew the jubilant dotted-rhythm trumpet tunes of Purcell and it is, to me, highly unlikely that he would have expected the trumpet theme suddenly to smooth out into something more solemn after its initial lively theme. The aria is after all about the triumph of life over death.

One would rightly be considered presumptuous today were he to advance or dwell on any statement respecting the greatness of Handel's *Messiah*. That judgment has been confirmed by two hundred and forty years of acclaim. Perhaps the view of Handel's eminent American biographer, Paul Henry Lang, can serve to bring home to us this universal judgment. Even in his own time, Lang asserts, Handel considered *Messiah* an exceptional work since he clearly exempted it from his notorious habit of shifting music from one oratorio to another, a practice from which none of his other oratorios escaped.

Handel the composer was before all else a sound businessman. Up until 1739 he had through his creation and production of Italian *opera seria* managed to make a respectable living, if not a great fortune. But at that time general English enthusiasm for Italian opera flagged and the London public tired of Mr. Handel's productions. Even King George II relegated him to the has beens.

The failure of the operas *Serse* (Xerxes) and *Deidamia*, the latter of which closed after three performances, greatly disappointed Handel. Moreover his two ventures at the same time into oratorio, *Saul* and *Israel in Egypt*, likewise failed.

All see the resulting crisis for him as the greatest single turning point in his life. Even though *Israel* proved an initial failure, its composition provided the magic key unlocking the avenue toward all of Handel's subsequent success. His enthusiastic acceptance of the great English anthem and choral tradition in *Israel* henceforth placed the Chorus in the central role, a role in *Messiah* was never to surpass. For it is the choral achievement there upon which *Messiah's* fame justly rests. Lang gives little credence to the traditional stories about *Messiah's* composition which depict Handel closeted in his rooms at his house in Brook Street under an almost heavenly inspiration. Absorbed thoroughly and gazing half mystically into space, he frequently, it was observed, failed to eat his meals which had been quietly and unobtrusively left in his room.

Messiah was rather the product of a commission. William Cavendish, Third Duke of Devonshire and Lord Lieutenant of Ireland, invited Handel, perhaps in February of 1741, to Dublin to present a new work on behalf of three of the city's charitable organizations. Handel was well known there, since his works had previously graced charitable benefits. The three groups to benefit from his largess this time were the Societies for Relieving Prisoners, for the Charitable Infirmary, and for the Mercer's Hospital. They were all musical societies that raised funds to alleviate the horrendous conditions of the

FIRST PART

THE PROPHECIES

1. SINFONIA (Overture)

2. RECITATIVE

Comfort ye, comfort ye, my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her iniquity is pardoned.

The voice of him that crieth in the wilderness — Prepare ye the way of the Lord, make straight in the desert a highway for our God.

3. AIR

Every valley shall be exalted and every mountain and hill made low, the crooked straight, and the rough places plain.

4. CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it.

5. RECITATIVE

Thus saith the Lord of Hosts; yet once a little while and I will shake the heavens and the earth, the sea, and the dry land; and I will shake all nations and the desire of all nations shall come.

The Lord, whom we seek, shall suddenly come to His temple even the Messenger of the Covenant, whom ye delight in; behold, He shall come, saith the Lord of Hosts.

6. AIR

But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire.

7. CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

8. RECITATIVE

Behold! a Virgin shall conceive and bear a Son, and shall call His name Emmanuel, God with us.

9. AIR — WITH CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God.

Arise, shine: for thy light is come, and the glory of the Lord is risen upon thee.

10. RECITATIVE

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee and the Gentiles come to thy light and kings to the brightness of thy rising.

11. AIR

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

12. CHORUS

For unto us a child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

Irish poor and to pay off the debts of those in debtors' prison.

Handel now burst into furious activity, commencing *Messiah's* composition on August 22, 1741, and in the incredibly short time of twenty-four days had it completed and orchestrated. His inspiration continued and by October 29 he had likewise completed the first draft of the oratorio, *Samson*.

Freighted down with a trunkload of music and other impedimenta such as a portable organ, Handel and his company stepped ashore in Dublin on November 18, after having been delayed by tempestuous seas. Once arrived, however, in his quarters in Abbey Street, he set a brisk pace of concert production.

His business astuteness capitalized on the Dubliners' expectations of him. Two subscription series of six concerts each in the New Music Hall offered compositions he knew the Dubliners would find attractive, further whetting their appetite for what was to come; for a performance of *Messiah* was not part of these series. Meanwhile he was engaged with long and careful preparations for the upcoming premiere. The buzz of anticipation and excitement reached fever pitch on April 9, 1742.

Two Dublin newspapers reported on the open public rehearsal of Neale's New Music Hall on Fishamble Street. The rehearsal permitted opportunity for critical review. Both papers indicated that in the opinion of the "Best Judges" the new oratorio "was performed so well that it gave universal satisfaction to all present . . . and was allowed to be the finest Composition of Musick that was ever heard in this or any other Kingdom!" One may suspect a certain journalistic extravagance in these comments. It should be noted that these same "best judges" bestowed an almost identical encomium on the later performance of *Samson*.

Even though the New Music Hall was regarded as especially spacious, providing seven hundred seats, notice was placed in the papers requesting the ladies to avoid wearing hoops so as to make available for charity every possible seat.

The premiere on April 13, 1742 realized 400 Pounds, 127 of which was given to each of the three charities. After this performance Handel received ownership again of *Messiah*, thus permitting him to sell tickets for a subsequent performance.

The antipathy which the rather Puritanical London public expressed toward the propriety of producing in playhouses works using Biblical texts led Handel to attempt surreptitiously in 1743, after his return from Ireland, a production of his *New Sacred Oratorio*. The ruse failed and performances of *Messiah* in London were desultory, greeted rather savagely by the public, and generally unsuccessful until 1750. The breakthrough came that year when Handel mounted a successful benefit performance of the piece in the chapel

of the London Foundling Hospital. Hereafter it continued to be performed in such a religious context through the rest of the 18th century, fostering the totally unfounded belief in its character as sacred service music. Never again for various reasons was Handel to compose an oratorio of such a Christian-contemplative character.

Perhaps no other great musical work has in its history of performance been subjected to so much radical alteration. The tasteful Dublin premiere utilized a modest but competent chorus comprising members of Christ Church and St. Patrick's Cathedral. They were accompanied by Matthew Dubourg's small but accomplished Dublin State Band, made up of a few strings, two trumpets, and timpani. Handel was not able to write concertato for the instruments, although he later accommodated for London, where he had a large string band, by adding parts for oboes, bassoons, and horns.

In March, 1789 Mozart, awed by Handel's greatness, added instrumentation for two flutes, two clarinets, and three trombones to make the oratorio more palatable for Viennese audiences. Beethoven later tartly commented that "Handel would have survived without it."

Gargantuan transformations reached absurd proportions in the vulgar bowdlerized presentations of *Messiah* in London's Crystal Palace, where a chorus of 2000 singers was bolstered by a vast romantic orchestra. After Sir Thomas Beecham's "modernization" of the oratorio, scientific and scholarly musicologists have striven to return to authenticity. Grappling with a multitude of contemporary changes, additions and versions, they have made redoubtable efforts in this quest. Many modern audiences can now have the opportunity through reasonably authentic performances to bear out Beethoven's astute remark.

Julian Herbage in 1954 wrote a succinct and adequate summary of *Messiah's* stature. "*Messiah* stands apart from all Handel's other oratorios. Its text alone places it in a category by itself. But its setting also is more continuously inspired than anything else that Handel ever wrote. It is a spiritual epic that could have been conceived only by a composer with an instinctive sense for the dramatic in music. Its keynote is simplicity and directness of statement, but it is a simplicity in which are hid all the treasures of wisdom and knowledge."

THE NATIVITY

13. PIFA (Pastoral Symphony)
14. RECITATIVE
There were shepherds abiding in the field, keeping watch over their flocks by night. And lo! the Angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid.
15. RECITATIVE
And the Angel said unto them, Fear not; for, behold, I bring you tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.
16. RECITATIVE
And suddenly there was with the Angel a multitude of the heavenly host praising God, and saying —
17. CHORUS
Glory to God in the highest, and peace on earth, good will toward men.
18. AIR
Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! behold, thy King cometh unto thee!
He is the righteous Saviour, and He shall speak peace unto the heathen.
19. RECITATIVE
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.
20. AIR
He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.
Come unto Him, all ye that labour and are heavy laden, and He shall give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and he shall find rest unto your soul.
21. CHORUS
His yoke is easy, and His burden is light.

INTERMISSION

SECOND PART

THE PASSION

22. CHORUS
Behold the Lamb of God that taketh away the sin of the world.
23. AIR
He was despised and rejected of men; a Man of sorrows and acquainted with grief. He gave His back to the smiters and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.
24. CHORUS
Surely He hath borne our griefs, and carried our sorrows. He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.
25. CHORUS
And with His striped we are healed.

26. CHORUS
All we like sheep have gone astray; we have turned every one his own way. And the Lord hath laid on Him the iniquity of us all.
27. RECITATIVE
All they that see Him, laugh Him to scorn; they shoot out their lips and shake their heads, saying.
28. CHORUS
He trusted in God that He would deliver Him; let Him deliver Him if He delight in Him.
29. RECITATIVE
Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.
30. AIR
Behold, and see if there be any sorrow like unto His sorrow.
31. RECITATIVE
He was cut off out of the land of the living; for the transgressions of Thy people was He stricken.

THE RESURRECTION

32. AIR
But Thou didst not leave His soul in hell; nor didst Thou suffer The Holy One to see corruption.
33. CHORUS
Lift up your heads, O ye gates, and be ye lifted up, ye everlasting doors, and the King of Glory shall come in.
Who is the King of Glory?
The Lord strong and mighty, the Lord mighty in battle.
Lift up your heads, O ye gates, and be ye lifted up, ye everlasting doors, and the King of Glory shall come in.
Who is the King of Glory?
The Lord of Hosts, He is the King of Glory.

THE PREACHING OF THE GOSPEL AND CHRIST TRIUMPHANT

37. CHORUS
The Lord gave the Word. Great was the company of the preachers.
38. AIR
How beautiful are the feet of them that preach the Gospel of peace, and bring glad tidings of good things.
39. CHORUS
Their sound is gone out into all lands, and their words unto the ends of the world.
40. AIR
Why do the nations so furiously rage together, and why do the people imagine a vain thing?
The kings of the earth rise up, and the rulers take counsel together against the Lord and against His anointed.
41. CHORUS
Let us break their bonds asunder, and cast away their yokes from us.
42. RECITATIVE
He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

43. AIR
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
44. CHORUS
Hallelujah! for the Lord God, Omnipotent reigneth.
The kingdom of this world is become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever — King of Kings and Lord of Lords.
Hallelujah!

There will be a brief pause after No. 44

THIRD PART

THE LIFE OF THE WORLD TO COME

45. AIR
I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God.
For now is Christ risen from the dead, the first-fruits of them that sleep
46. CHORUS
Since by man came death.
By man came also the resurrection of the dead.
For as in Adam all die.
Even so in Christ shall all be made alive.
47. RECITATIVE
Behold! I tell you a mystery; we shall not all sleep; but we shall all be changed in a moment, in the twinkling of any eye, at the last trumpet.
48. AIR
The trumpet shall sound and the dead shall be raised incorruptible, and we shall be changed.

THE ADORATION OF THE LAMB

49. CHORUS
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength and honour and glory, and blessing.
Blessing and honour, glory and power, be unto Him that sitteth upon the Throne, and unto the Lamb for ever and ever.
Amen.

LOS ANGELES MASTER CHORALE

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO

Sally Anderson
Samela Aird Beasom
Nicole Brunel
Joan Beaumier
Kelly Calhoun
Pamela Chapin
Sara Chason
Donna Cox
Mary Daval
Jeanne Davenport
Diane Demetras
Rhonda Dillon
Denise Dumeyer
Pamela Erven
Claire Gordon
Barbara Hancock
Julia Hurn
Won-Jung Kim
Cathy Larsen
Nancy Milions
Susan Montgomery
Phoebe O'Brien
Marti Pia
Holly-Shaw Price
Sherrill Sajak
Peggy Scheeper
Sue Scott
Bonnie Smith
Christine Sorenson
Sarah Stokes
Kathryn Stukas
Kristine Sudderth
Nancy von Oeyen
Sara Willard
Tina Youngstrom

ALTO

Natalie Beck
Helen Birch
Sarah Bloxham
Aleta Braxton
Donna Covert
Charlotte de Windt

Marilyn Eginton
Sally Etcheto
Nancy Fontana
Laurie Gurman
Mary Hinshaw
Bridgid Kinney
Helen Leneman
Eileen Holt
Sara Conway-Jones
Joan Keesey
Mary Martin
Joanna Medawar
Erin Murphy
Nancy OBrien
Joyce Paxson
Halo Priest
Carol Reich
Cheryl Roach
Lori Turner
Jennifer Williams
Barbara Wilson
Hanna Yaqub

TENOR

James Beaumier
Chris Bowman
Jody Golightly
Alex Guerrero
Robert Gurnee
Charles Lane
Tim Leon
Larry Minton
Bill Nazarro
Keith Paulson
Jay Pearce
Kirk Prather
Marshall Ramirez
David Rivinus
George Scott
Maurice Staples
George Sterne
Robert Stribling
Thomas Trent
Scott Whitaker

BASS

Mark Beasom
Lenard Berglund
Andy Black
Gary Borchardt
William Campbell
David Chang
Fred Colman
Fred Crum
Kevin Dalbey
David Darling
Phillip Dorfman
Albert Eddy
Steve Fraider
John Gingrich
Kevin Greenhaw
Paul Hinshaw
Thomas Kao
Kerry Katz
Craig Kingsbury
Ed Levy
Roger Lindbeck
Bob McCormac
Lee Oliver
Jim Raycroft
Robert Seibold
Burman Timberlake
Don Whitsitt
Richard Williams

SINFONIA OF LOS ANGELES

FIRST VIOLINS

Stuart Canin, *Concertmaster*
Rene Mandel, *Assistant Concertmaster*
Irma Newmann
Julie Gigante
Harold Wolf
Josef Schoenbrun
Karen Jones
Arthur Zadinsky

SECOND VIOLINS

Clayton Haslop, *Principal*
Polly Sweeney
Roger Wilkie
Russ Cantor
Won Mo Kim
Jennifer Woodward
Constance Meyer
Lily Ho Chen

VIOLAS

Mihail Zinovyev, *Principal*
Linn Subotnick
Kenneth Burwood-Hoy
Harry Shirinian
Uwe Ender

CELLOS

Frederick Seykora, *Principal*
Robert Adcock
David Shamban
Sebastien Toettcher

BASSES

David Young, *Principal*
Suzanne Ailman

OBOES

Joel Timm, *Principal*
Kathleen Robinson

BASSOON

Michael O'Donovan, *Principal*

TRUMPETS

Malcolm McNab, *Principal*
Kenneth Larson

TYMPANI

Kenneth Watson

LIBRARIAN

Katherine Dolan

PERSONNEL MANAGER

Stuart Canin

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, Ricardo 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 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.



ANDREA MATTHEWS (Soprano) has received many prizes in competitions and

has given art-song recitals in many parts of the U.S.A.

Operatic roles include Susanna in *The Marriage of Figaro*, Despina in *Così fan tutte*, Pamina in *The Magic Flute*, Serpette in *La Finta Giardiniera*, the title role in *Manon*, Gilda in *Rigoletto* and Marguerite in *Faust*. As an apprentice with the San Diego Opera in 1982, she appeared in *La Bohème* as Mimi, in *Gianni Schicchi* as Lauretta and in *Werther* as Sophie.

Ms. Matthews has appeared with the Philadelphia Orchestra, the Minnesota Orchestra, the Mostly Mozart Festival, the New York Oratorio Society and at Carnegie Hall, where she debuted in the Faure *Requiem*.

Other appearances include those with the New York Choral Society in the Brahms *German Requiem*, Haydn's *The Creation* and Mendelssohn's *Elijah*, with the Pro Arte Chorale in the *Requiem* of both Brahms and Faure and the Respighy *Laud to the Nativity* and with the Brooklyn Philharmonia in the Mozart *Requiem*. She has also performed with the Virginia Opera, the Northeastern Pennsylvania Philharmonic, the Philadelphia Orchestra and in the concert-version *Fidelio* with the New Mexico Symphony and the Beethoven Society in New York.

A native of Massachusetts and a graduate of Princeton University, Ms. Matthews currently resides in Manhattan.



CHRISTINE CAIRNS (Mezzo-soprano) was born in Ayrshire, Scotland and studied viola and singing at the Royal Scottish Academy of Music and Drama. At the Academy she won several major awards, including that of the Worshipful Company of Musicians of London.

Her busy schedule has included engagements ranging from recital tours in Germany and Austria to concerts in Israel, Greece, Jordan, Poland, Portugal, Italy and the United States. Her operatic debut was at La Scala, Milan in 1982. Since then she has sung the roles of Popova in Walton's *The Bear*, Bridget in Kenneth Leighton's *Colomba* and Cherubino in Mozart's *The Marriage of Figaro*.

Miss Cairns has sung under the direction of André Previn with the Los Angeles Philharmonic, the Vienna Philharmonic (with whom she made her first recording) and the Royal Philharmonic Orchestra. She also has performed with the Saint Paul Chamber Orchestra led by

John Currie, the Basle Symphony Orchestra, the B.B.C. Symphony Orchestra and the Medici String Quartet.

Future engagements include concerts with the London Philharmonic Orchestra, a Henry Wood Promenade Concert and performances in Paris with the Ensemble Intercontemporain.



PAUL JOHNSON (Tenor) graduated from California State University, Los Angeles and has done graduate work at both the American Institute of Musical Studies in Graz, Austria and at C.S.U.L.A.

In opera, Mr. Johnson served apprenticeships with the Santa Fe Opera in 1981 and the Long Beach Grand Opera in 1980. He has sung the roles of Ferrando in *Così fan Tutte*, Parpignol in *La Bohème*, Almaviva in *Barber of Seville*, Alfredo in *La Traviata* and Nanki-Poo in *The Mikado*, among others.

His extensive oratorio repertoire includes Beethoven's *Mass in C*, Bach's *Magnificat*, Gounod's *St. Cecelia Mass*, Mozart's *Requiem* and Handel's *Messiah*.

Mr. Johnson is the recipient of many awards, including the Ventura County Symphony Association Young Artist in 1983, the William Matheus Sullivan Musical Foundation in 1981, and the Euterpe Opera Award in 1980 and '81.

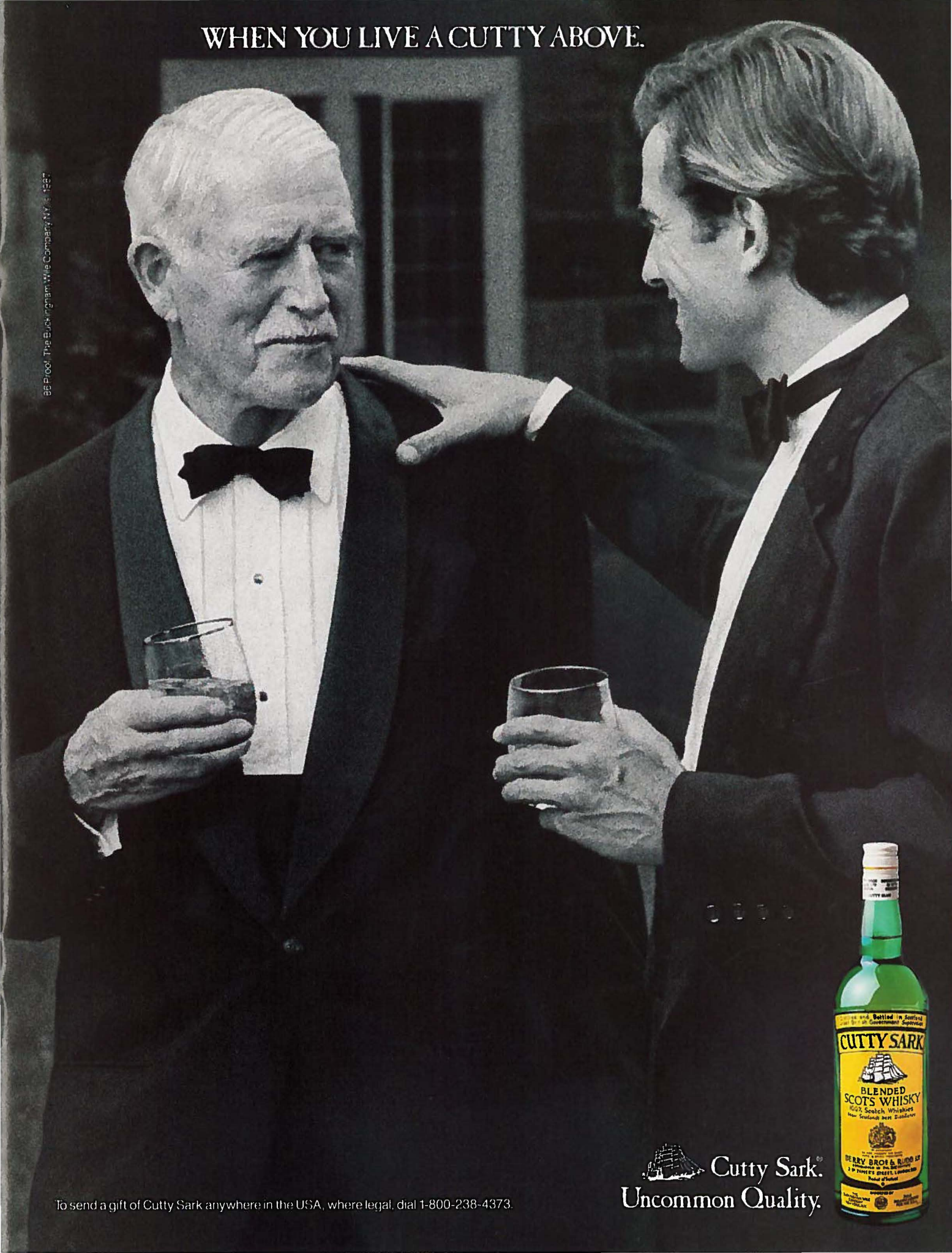
Mr. Johnson records for the Nonesuch label.



RICHARD COWAN (Bass-baritone) returns to the Master Chorale after appearing last November in Verdi's *Requiem*. He 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 productions of *Carmen* and *Anoush*.

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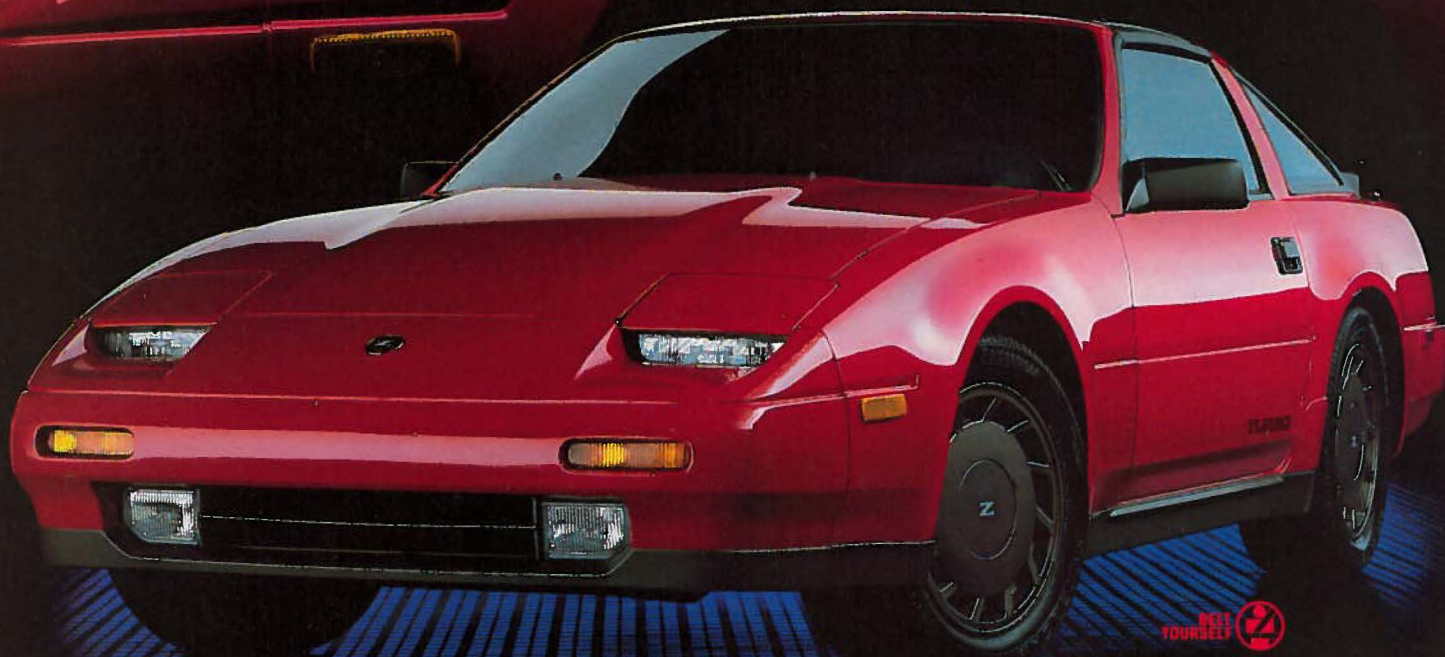
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PURE SHAPE. Make an already superb sports car better. That's the challenge the Nissan 300 ZX presents to its designers. For 1987, they met the challenge by refining its shape. Lowering the rocker panels. Rounding the front end. Integrating the front air dam. Smoothing every line. Flushing every seam. Nissan calls it ground effects styling. You'll call it sleek. Slippery. Sensuous. It turns you on even before you turn it on.

Nissan didn't stop at the sheet metal. They tightened the suspension. With firmer shocks and springs. A re-engineered power steering system for quicker response. And a beefed-up sway bar for glued-to-the-ground stability. The result: a Z-car of unprecedented handling.

PURE POWER. Power. That's what a Z-car is really all about. Convincingly delivered by one of the world's most advanced engines: Nissan's 3.0-liter V-6. Electronic multiport fuel injection. 5-speed manual. Or 4-speed automatic overdrive. Turbo. Or non-turbo. The 1987 300 ZX moves fast. Stops quick. Without fade. Thanks to vented disc brakes now at all four wheels.

Feel the need for speed? Take the 200 hp turbocharged Z. With a lower rear axle gear ratio to get off the line quicker than ever.

PURE Z. It's a driver's car. For the driver who understands shape. Demands performance. Respects power.

The 1987 300 ZX. Pure Z. Your Z. Awesome.



THE QUALITY AND PERFORMANCE IS 300 ZX.

THE NAME IS NISSAN

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.

Mr. 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 also was the 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* and to the Miami Opera for *La Boheme*. He also made his debut with the Augusta Opera in *The Marriage of Figaro* and 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.



LADD THOMAS (*Harpsichordist*) has performed throughout the United States, Canada and Mexico, as well as in Germany, Austria, Yugoslavia and Italy. He has appeared with such conductors as Zubin Mehta, Gennady Rozhdestvensky and Eduardo Mata. His performances at national and regional conventions of the American Guild of Organists have included many world premieres of compositions for organ.

Mr. Thomas, a professor of music and chairman of the Organ Department at the University of Southern California, holds a bachelor's degree from Occidental College and a master's degree in theology from the School of Theology at Claremont.

Currently serving as president of the Ruth and Clarence Mader Memorial Scholarship Fund, he also has held several offices in the American Guild of Organists.

Recordings include those with the Los Angeles Philharmonic on London-Decca, with the Roger Wagner Chorale on Angel, with the William Hall Chorale on Owl, and with the Los Angeles Brass Society

and the Los Angeles Brass Quintet on Avant and Western International.

As organist of the First United Methodist Church of Glendale since 1960, Mr. Thomas is heard on weekly broadcasts. The Ladd Thomas Fund for Church Music was recently established at the School of Theology in Claremont in honor of his 20 years of service to the church.



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 Santa 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.

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The Los Angeles Master Chorale is a member of the Association of Professional Vocal Ensembles, A.P.V.E.

LOS ANGELES MASTER CHORALE

Los Angeles Master Chorale Associates

Twenty two years ago the Los Angeles Master Chorale Associates was formed as the support group for the Los Angeles Master Chorale, the resident choral company that was formed at the opening of the Music Center: twenty two years of traditions, wonderful friendships and beautiful music. Please join us as one of a growing number of friendly, enthusiastic music lovers by becoming a member of the Los Angeles Master Chorale Associates.

The Program for the coming season is an exciting one. John Currie, the new Music Director of the Master Chorale, is presenting concerts that will enthrall. For as little as \$25.00 membership, you can become part of a tradition with a future — the Master Chorale Associates — and enjoy music, fun and friends.

We look forward to meeting you.

Sincerely,

Tania McKnight
President
Los Angeles Master Chorale Associates

Membership Form

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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Please return this completed membership form with your check to:

Los Angeles Master Chorale Associates
135 N. Grand Avenue
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Thank you! We are delighted you are joining us.

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