

Los Angeles Master Chorale

and Sinfonia of Los Angeles John Currie • Music Director

Roger Wagner, Founder and Music Director Laureate



Twenty-Fifth
Anniversary Season

SATURDAY, OCTOBER 29, 1988 at 8:00 PM

CURTAIN RAISER PREVIEW AT 7:00 PM with
DR. CHRISTOPHER HAILEY

DOROTHY CHANDLER PAVILION

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JOHN CURRIE *Conducting*
STUART CANIN, *Concertmaster*

Katherine Luna, *Soprano*
Jonathan Mack, *Tenor*
Nickolas Karousatos, *Baritone*
Los Angeles Children's Choir, Rebecca Thompson, *Director*

ANTONIN DVOŘÁK *Te Deum* Opus 103
(1841-1904)

AARON COPLAND Four Dance Episodes from *Rodeo*
(b. 1900) Buckaroo Holiday
Corral Nocturne
Saturday Night Waltz
Hoe-Down

INTERMISSION

CARL ORFF *Carmina Burana*
(1895-1982)

Twenty-fifth Anniversary Banners gifted by:
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CONDUCTOR'S NOTES BY JOHN CURRIE

Dvořák's *Te Deum* is one of the most joyful and celebratory of all the settings of this ancient hymn. Although it has close ties with the United States (see the historical notes) its appeal is strongly Czech, containing strong elements of folk-song and dance.

The first movement opens dramatically with festive solo drums. The strings take up an earthy dance figure leading to the sonorous choral entry. In all this, as later in the work, the suggestion of tolling bells is never far distant. The movement relaxes for the soprano solo "Sanctus," supported by quietly chanting men's voices. During this quieter episode, the dance melody heard at the beginning is now quoted gently by solo woodwinds, including the English horn. The opening drumming and dancing returns briefly and jubilantly to end the movement.

The second movement (the bass solo "Tu Rex Gloriarum") is ushered in by the brass, without a break. The powerful operatic lines of the soloist are punctuated by two thoughtful choral passages, the first by the women's voices, the second by the men.

The third movement is a strong, folksy scherzo for chorus and orchestra without soloists. Sections of the chorus call to one another, building to dramatic cries of "et rege eos." The movement ends gently with sections of the chorus quietly calling "per singulos dies" (day by day) and "in saeculum saeculi" (world without end).

The fourth movement is joined to the third. It opens as a fine, essentially operatic scene for solo soprano and chorus, "Dignare Domine." Soprano and bass soloists join in a blessing (not in the usual *Te Deum* text) punctuated by ecstatic cries of "Alleluia" from the chorus. The final emotional cadence from the voices leaves the orchestra to conclude the festivities with the happy drum patterns and dance melody we heard at the beginning of the work.

Continued

Los Angeles Master Chorale

Carmina Burana is one of the few Twentieth-century choral works to gain almost universal popularity. Orff deliberately restricted himself to a direct and apparently very simple melodic and harmonic style. Indeed, the work's immediate musical energy, charm and excitement, coupled with the appeal of lyrics ranging from the sensually tender to the downright raunchy, have given rise to some musical snobbery from those who claim to be offended by its accessibility, sheer popularity and glorious vulgarity.

Personally, I have no doubt that *Carmina* is a work of genius, full of subtleties in structure, orchestral color, and word setting. That it is also popular and entertaining (and uses secular rather than sacred texts) simply adds to its great basic strengths. No musical note is needed if the audience is prepared to respond to the words in their earthiness and humor. But those who already know the work may care to listen afresh to the wonderful orchestration which illumines the deceptively simple melodies and harmonies. Orff never fails to make even his most vamping accompaniments sound glittering and alluring. I would advise the first-time listener to follow the translations if convenient, but above all revel in the primitive rhythms and tunefulness of the music. This is a celebration of life itself. Perhaps a short list of my own particular "highlights" will also enhance your enjoyment: the glorious confidence which defies bad luck in the first and last movements; the hilarious springy rhythms of the dance which opens the "On the lawn" section; the rumbustiousness of the drinking scenes; the wonderful stratospheric cadenza of the solo soprano as she surrenders totally to love; and, above all, the comic portrait of the roasting swan, the only tenor solo. How Orff must have enjoyed casting a tenor in the role of a spitted swan, skewered from stem to stern, and making him sing of his overheated plight in the most preposterously high notes ever written for that voice.

One last minor note. The sections of the work which are in Latin have traditionally been pronounced as German or "school" Latin. Some years ago discussing this at the Edinburgh Festival, Riccardo Muti assured me that the aged Orff had insisted on Italianate pronunciation for Muti's recording. This, declared Orff, was what he had always intended. Tonight, the Mas-

ter Chorale and soloists will use the more mellifluous Italian pronunciation for the Latin sections.



HISTORICAL NOTES BY
RICHARD H. TRAME, S.J. PH.D.

Antonin Dvořák's *Te Deum* was first performed in New York City on October 21, 1892 at a belated celebration of the fourth centenary of Columbus' discovery of the New World. The work illustrates Dvořák's conscientious acceptance of contractual obligations he had undertaken with Mrs. Jeannette Thurber, wife of a millionaire New York grocer. She had founded in 1885 the National Conservatory of Music. She enthusiastically offered Dvořák the Directorship of the Conservatory with relatively light teaching duties and no significant administrative burdens for the then princely salary of \$15,000 a year. Lengthy negotiations across the Atlantic on the matter showed Dvořák to be a cautious and astute business man. Indeed, due to the subsequent financial straits suffered by Mr. Thurber, Dvořák ultimately did not receive full payment of the proposed salary.

Mrs. Thurber, realizing the imminent advent of the Columbus centenary, had commissioned for a fee of \$1000 the composition of Joseph Rodman Drake's (1795-1820) poem, *The American Flag*. The poem's very late arrival at Prague, however, in the summer of 1892, hindered its completion in time for the centennial performance. Dvořák forestalled any disaster by the provident composition of his *Te Deum*. Even then this work was not performed until October 21, nine days after the Centennial.

He did not complete *The American Flag* until after his composition of the *New World Symphony* (#9) in 1893. The secular cantata received its premier performance in New York on May 4, 1895, a few days after Dvořák had sailed for

home in Prague. The *Te Deum* marks Dvořák's last religious composition on a liturgical text, it having been preceded by his *Requiem* of 1890 and *Stabat Mater* of 1877. Perhaps it is his most original contribution to church music and his truest confession of faith. Some see in its choral techniques Dvořák's affinity to Bach's spirit.

The *Te Deum*'s structure is that of a choral symphony exhibiting four movements, rather than the more traditional three subdivisions. Dvořák scored it for soprano and bass soloists, mixed chorus and standard romantic orchestra. An English adaptation of the text was furnished in 1937 by Ralph Vaughan Williams.

The *Te Deum* is aptly and briefly described by Dvořák's excellent modern biographer, John Clapham [*Dvořák* (N.Y., W.W. Norton, 1979) p. 112]: "His approach to the text was certainly novel, and resulted in a delightful blend of simple and direct diatonic writing, verging on the primitive, coupled at times with sections that are adventurous in both melody and harmony. The cantata opens with a forthright display of jubilation that reminds us of a peal of bells, set against a conflicting triplet rhythm for the kettledrums [*Te Deum laudamus* . . .] In the second part the noble bass solo, "Rex gloriae" is set between fine passages for bass choir; and the section '*Te ergo quaesumus* . . .' a verse which affected the composer deeply because of the phrase 'redeemed by Thy precious blood' is entrancingly set for sopranos and altos over a pulsing accompaniment and with violins soaring above like an angelic choir. The third part [*Aeterna fac cum sanctis tuis* . . .] turns into a kind of dance. In the final section [*Dignare, Domine* . . .] the opening material returns to become the basis for an ecstatic conclusion."

Aaron Copland (1900-) was a mature 42 when in April, 1942, Agnes de Mille telephoned him to inform him of her latest idea for a ballet. When she broached the topic for a cowboy ballet, Copland reacted: "Oh no! I've already composed one of these [*Billy The Kid*]. I don't want to do *another* cowboy ballet. Can't you write a script about Ellis Island!"

De Mille, observed Copland, then "got up and loped about her studio showing me some of the steps she was going to use." After duly considering that this proposed cowboy ballet was to be a con-

siderably different one from Eugene Loring's choreography of *Billy The Kid*, Copland agreed to compose it. De Mille's scenario indicated that her ballet would not evince epic emotions or be about empire builders. Rather it would be a "pastoral, a lyric joke, a Taming of a Shrew."

Copland states that in May, 1942, when he left for Tanglewood, *Rodeo* was in his head, and he had only to write it down, which he did by September. Sol Hurok, however, wanted a longer title for advertising purposes. Hence the subtitle, *The Courting of Burnt Ranch*, furnished some inkling of the story's content. A tomboy cowgirl, infatuated with the Head Wrangler and Champion Roper of Burnt Ranch, strives to impress him through her dressing and acting like a man. Not impressed, he rides off leaving her in tearful fury. At a ranch dance shortly thereafter, invited town girls, whom our heroine despises, attract the attentions of the men at the dance with their lovely dresses and charm. In chagrin the tomboy, wearing her dungarees and boots, retreats to her room there to change into her party dress. When she reemerges, she becomes the belle of the ball to win the Roper as her partner.

Rodeo became a smash hit with over 73 performances in 1942-43 alone. In 1943, Copland extracted an orchestral suite from the ballet entitled *Dance Episodes from Rodeo* (op. 47a). It was first heard under Arthur Fiedler with the Boston "Pops" at Tanglewood, May 28, 1943, and in New York under Alexander Smallens at Lewisohn Stadium with the N.Y. Philharmonic on June 22 that same year.

Darius Milhaud writes of *Rodeo*: "What strikes one immediately in Copland's work is the feeling of the soul of his own country, the wide plains with their soft colourings, where the cowboy sings his nostalgic songs in which, even when the violin throbs and leaps to keep up with the pounding dance rhythms, there is always a tremendous sadness, and underlying distress, which nevertheless does not prevent them from conveying the sense of sturdy strength and sun-drenched movement. His ballet *Rodeo* gives perfect expression to this truly national art."

Carl Orff (1895-1982) could not have highlighted better his developed philosophy of music composition than by his selection of twenty-five piquant secular

poems from the Thirteenth-century manuscript found in 1803 in the German Benedictine Abbey of Beuron for his *Carmina Burana*. Before 1936, he had composed several works under the strongly romantic influence of Richard Strauss, Arnold Schoenberg, and Alexander Scriabin. Most of these Orff later destroyed or repudiated. *Carmina Burana*, as he firmly asserted in 1937, after its first performance in Frankfurt, "begins my complete works."

By 1936, Orff had thus come to reject that complex highblown Romanticism which had characterized much of his early work. This Romanticism emerged from the harmonic vagaries and thematic principles of Wagnerian music drama. It subsequently developed into the chromatically lush harmonies of Strauss and Mahler and culminated in the Twelve-tone system of the Second Viennese School. Orff broke with this tradition of opera and music composition because of his concern for the growing estrangement it was producing between modern music and the listening public. With this frame of mind he returned to the principles of Monteverdian opera and further manifested artistic kinship with Stravinsky and Hindemith.

Using Stravinsky's *The Wedding and Oedipus Rex* as models for *Carmina Burana*, Orff described his work in its subtitle translated from the Latin "Secular songs to be sung by singers and choruses accompanied by instruments and magical tableaux," a "scenic cantata," his own type of 'gesamtkunstwerk.'

The stage sketch for the first production of this precedent-shattering work depicts the chorus seated statically in tiers behind several gothic arched openings. These tiers form a broad V on either side of a huge figure of Dame Fortune, Empress of the World, dominating a great wheel of fortune. That wheel of fortune was familiar to its age's poets in the romanesque outer rims of those spoked and traceried rose windows of numerous churches. In the sketch too, soloists, dancers and mimes occupy the forefront of the stage. The primitive power and attractiveness, however, of Orff's music have made *Carmina Burana* heard more often in concert than in its proper quasi-operatic setting.

Selecting from over 200 poems in the manuscript, Orff found 25 which furnished exuberant material for his musical concepts. Their straightforward rhythmic

and rimed contents in vulgar Latin, medieval French or German exhibited and fully demonstrated Orff's personal style.

That style has been succinctly summarized by David W. Eagle. He observes that the cantata has a direct and immediate appeal because of its basic simplicity and its primitive rhythmic drive. Harmony is reduced to unisons, octaves, thirds, and fifths. There is no polyphony or counterpoint. Melodic figurations are repeated obsessively and hypnotically. "Since melody and harmony are relatively unimportant, we often find," observes Eagle, "entire sections based on a single harmony The rhythmic ostinato is the thing, but rhythms are kept simple with each pattern being repeated until it is exhausted or another pattern begins. Elements of Nineteenth-century popular songs are mixed with quasi-Gregorian chant, secular medieval song and dance in an eclectic hodgepodge."

The three main sections of *Carmina Burana*, framed between a prologue and an epilogue entitled *Fortune, Empress of the World*, are: in the Springtime, in the Tavern, and in the Court of Love. Soloists, children's choir, large and small mixed chorus are accompanied by an orchestra providing the most novel musical interest, not only in its distinctive instrumentation which emphasizes wind and percussive instruments, but also in the use of the clearly profiled individual tone colors of the different instruments.

The prominent German commentator, Karl Schumann, provides an excellent summary overview of the more philosophical aspects of Orff's achievement. "Evocative melody, unambiguous rhythms, and primitive pictures in sound are the basic features of these profane songs; the tendency is toward universality and objectivity. No individual destiny is touched upon — there is no *dramatis personae* in the normal sense of the term. Instead, primeval forces are invoked, such as the ever-turning wheel of fortune, the revivifying effect of love and those elements in man which prompt him to enjoyment of earthly and all too-earthly pleasure. The principle figure is man as a natural being delivered over to forces stronger than himself. This universality of intention corresponds to Orff's concept of his 'synthesis of the arts [gesamtkunstwerk]' as a unified combination of movement, song, dance, sound and magical enchantment."

TEXTS

DVORAK 'TE DEUM'

Tu Deum laudamus, te Dominum confitemur.

Tu aeternum Patrem omnis terra reueratur.

Tibi omnes Angeli et coeli et uniuersae potestates

Tibi Cherubim et Seraphim incesabili voce proclamant:

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth!

Pleni sunt coeli et terra maiestatis gloriae tuae.

Tu gloriosus Apostolorum chorus, Sanctus Dominus Deus Sabaoth.

Tu prophetarum laudabilis numerus, Sanctus Dominus Deus Sabaoth.

Tu Martyrum candidatus laudat exercitus.

Sanctus Dominus Deus Sabaoth.

Tu per orbem terrarum sancta confiteur Ecclesia.

Patrem immensae maiestatis. Venerandum verum et unicum

Filium Sanctum quoque Paraclitum Spiritum.

Tu Deum laudamus, te Dominum confitemur.

Tu aeternum Patrem omnis terra reueratur.

Tu Patris sempiternus Tu Patris est Filius.

Tu ad liberandum suscepturus hominem,

non horruisti Virginis uterum

Tu dericte mortis aculeo,

aperuisti credentibus regna coelorum.

Tu ergo quaesumus, tuis famulis subueni,

quos pretioso sanguine redemisti.

Tu ad dextram Dei sedes in gloria Patris.

Iudei credideris esse venturus.

Aeterna fac cum Sanctis tuis in gloria numerari.

Saluum fac populum tuum, Domine: et benedic haereditati tuae.

Et rege eos, et extolle illos usque in aeternum.

Per singulas dies benedicimus te. Et laudamus nomen tuum in saeculum.

In saeculum saeculi.

Dignare Domine, die isto sine peccato nos custodiri.

Miserere nostri, Domine!

Fiat misericordia tua, Domine, super nos quemadmodum

We praise Thee, O God, we acknowledge Thee to be the Lord:

All the earth doth worship Thee, the Father everlasting.

To Thee all Angels cry aloud, the heavens and all the powers therein:

To Thee cherubim and seraphim continually do cry:

'Holy, Holy, Holy, Lord God of Sabaoth

Heaven and earth are full of the majesty of Thy glory.'

The glorious company of the apostles.

'Holy, Lord God of Sabaoth'

The goodly fellowship of the prophets,

'Holy, Lord God of Sabaoth'

The noble army of martyrs, praise thee

'Holy, Lord God of Sabaoth'

The Holy Church throughout all the world doth acknowledge Thee:

The Father of an infinite majesty:

Thine honourable true and only Son:

Also the Holy Ghost, the Comforter.

We praise Thee, O God, we acknowledge Thee to be the Lord:

All the earth doth worship Thee, the Father everlasting.

Thou art the King of Glory, O Christ: Thou art the everlasting Son of the Father.

When Thou tookest upon Thee to deliver man,

Thou didst not abhor the Virgin's womb.

When Thou hadst overcome the sharpness of death,

Though didst open the Kingdom of Heaven to all believers.

We therefore pray Thee, help Thy servants,

Whom Thou has redeemed with Thy precious blood.

Thou sittest at the right hand of God, in the glory of the Father.

We believe that Thou shalt come to be our Judge.

Make them to be numbered with Thy saints in glory everlasting

O Lord, save Thy people, and bless Thine heritage

Govern them, and lift them up forever.

Day by day we magnify Thee: and we worship Thy name,

Ever world without end.

Vouchsafe, O Lord, to keep us this day without sin.

O Lord, have mercy upon us

O Lord, let Thy mercy lighten upon us

speravimus in te.

Miserere nostri, Domine.

In te, Domine, sperari: non confundar in aeternum.

Miserere nostri, Domine!

Benedicamus Patrem et Filium cum Sancto Spiritu.

Alleluja!

Laudemus et superexaltemus eum in saecula.

Alleluja!

As our trust is in Thee

O Lord, have mercy upon us

In Thee have I trusted: let me never be confounded

O Lord, have mercy upon us.

We bless Thee Father, Son and Holy Spirit

Alleluja!

We praise and exalt Thee forever.

Alleluja!

ORFF 'CARMINA BURANA'

Fortuna imperatrix mundi

Chorus

O Fortuna, relut luna statu variabilis, semper crescis aut decrescis; vita deestabilis nunc obdurat et tunc curat ludo mentis aciem, egestatem, potestatem dissolvit ut glaciem.

Sors immanis et inanis, rota tu volubilis, status malus, rana salus semper dissolubilis, obumbrata et relata michi quoque niteris; nunc per ludum dorsum nudum fero tui sceleris.

Sors salutis et virtutis michi nunc contraria, est affectus et defectus semper in angaria. Hac in hora sine mora corde pulsus tangite; quod per sortem sternit fortem, mecum omnes plangite!

Chorus

Fortune plango vulnere stillantibus ocellis, quod sua michi munera subtrahit rebellis. Verum est, quod legitur, fronte capillata, sed plerumque sequitur Occasio calvata.

Luck, Empress of the World

Chorus

O luck, like the moon changeable in state, you are always waxing or waning; hateful life is one moment hard and the next moment watches over the mind's acumen in gambling; poverty, power, it melts like ice.

Fate monstrous and empty, a whirling wheel you are; if badly placed health is vain—it can ever be dissolved; overshadowed and veiled you harass me too; now at the gaming table my bare back I bring to your villainy.

The luck of health and strength is against me, is attacked and ruined all the time, in your service. In this hour without delay sweep the sounding strings; and for that which, by lot, overthrows the strong man, weep with me, all of you!

Chorus

I weep for the wounds of luck, with brimming eyes, because her gifts to me she rebelliously takes away. Truly it is written that the head may be hairy but often there follows a season of baldness.

*In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corruui
gloria privatus.*

*Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice—
caveat ruinam!
nam sub axe legimus
Hecubam reginam.*

Prima Vere

Small Chorus

*Versis leta facies
mundo propinatur,
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.*

*Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipatur flore.
Zephyrus nectareo
spirans it odore.
Certatim pro bratio
curramus in amore.*

*Cytharizat canticis
dulcis Philomena,
flore ridet vario
prata iam serena,
salit cetus arium
silve per amena,
chorus promit virginum
iam gaudia millena.*

Baritone

*Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis,
ad amorem properat
animus herilis
et iocundis imperat
deus puerilis.*

*Rerum tanta novitas
in solempni vere
et veris auctoritas
iubet nos gaudere;
vias prebet solitas,
et in tuo vere
fides est et probitas
tuum retinere.*

*Ama me fideliter,
fidem meam nota:
de corde totaliter
et ex mente tota
sum presentialiter
absens in remota,
quisquis amat taliter,
volvitur in rota.*

On the throne of luck
I used to sit joyfully,
with prosperity's manifold
flowers I was crowned;
but however much I flourished
happy and blessed,
now I have tumbled from the top,
robbed of glory.

The wheel of chance spins;
one man is abased by its descent,
the other carried aloft;
all too exalted
sits the king at the top—
let him beware ruin!
For beneath the wheel we read
that Hecuba is queen.

In Springtime

Small Chorus

The gay face of spring
is set before the world;
the sharpness of winter
now flees defeated;
in various apparel
Flora reigns,
and in the euphony of the woods
she is hymned in song.

Laid in Flora's lap
Phoebus anew
laughs; with many a
flower he is now wreathed.
Zephyr with honeyed
scents blows on his way.
To vie for the prize
of love let us hurry.

Warbles in song
sweet Philomel;
with manifold flowers laugh
the cheerful meadows now;
a flock of birds flits
through the pleasant woods,
and a chorus of maidens offers
now joys in thousands.

Baritone

Soothes all things the sun
pure and fine;
sown anew is the world's
face by April;
towards love hastens
the master's heart,
and over happy folk rules
the boy-god.

So much newness
in this rite of spring,
and spring's power
orders us to be glad.
It offers ways we know,
and in your springtime
it is faithful and right
to keep your lover.

Love me faithfully;
mark how I trust you:
with all my heart
and with all my mind
I am with you
even when I am far away.
Whoever loves as I do
is turned on the wheel.

Chorus

*Ecce gratum
et optatum
rer reducit gaudia,
purpuratum,
florei pratum,
sol serenat omnia.
lamiam cedant tristitia!
Estas redit,
nunc recedit
hyemis sevitia.*

*Iam liquescit
et decrevit
grando, nix et cetera;
bruma fugit,
et iam sugit,
rer estatis ubera;
illi mens est misera,
qui nec viril,
nec lascivil
sub estatis dextera.*

*Gloriantur
et letantur
in melle dulcedinis,
qui conantur,
ut ulantur
premio Cupidinis;
simus jussu Cypridis
gloriantes
et letantes
pares esse Paridis.*

Uf dem Anger

Tanz

Orchestra

Chorus

*Floret silva nobilis
floribus et foliis.*

Semichorus

*Ubi est antiquus
meus amicus?
Hinc equitavit,
eia, quis me amabit?*

Chorus

*Floret silva undique,
nah mir gesellen ist mir we.*

Semichorus

*Gruonet der wald allenthalben,
wa ist min geselle also lange?
Der ist geriten hinne,
o wi, wer sol mich minnen?*

Semichorus

*Chramer, gib die varre mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Deht mich an,
jungen man!
lat mich in gefallen!*

*Minnet, tugentliche man,
minnetliche frouwen!
minne tuot in hoch gemuot
unde lat iuch in hohen eren schouwen.
Seht mich an,*

Chorus

See, pleasant
and longed-for
spring restores delight;
a blaze of colour
the meadow is in bloom;
the sun lights up everything.
Now let sadness be gone!
Summer returns,
now withdraws
the wildness of winter.

Now melts
and vanishes
hail, snow and the rest;
fog disperses,
and now sucks
spring at summer's breasts.
He is a miserable soul
who does not enjoy life
nor lusts
under the reign of summer.

They give glory
and are glad
in the honey of sweetness,
who strive
to use
Cupid's prize;
let us, at Venus's command,
glory
and be glad
that we are Paris's equals.

On The Lawn

Dance

Orchestra

Chorus

The noble wood is in bloom
with flowers and leaves.

Semichorus

Where is my old
lover?
He rode hence;
alas! who will love me?

Chorus

The wood is everywhere in bloom,
I long for my lover.

Semichorus

If the wood is everywhere green,
why is my lover so long?
He has ridden away from here;
alas, who shall love me?

Semichorus

Shopkeeper, give me the colour
to redden my cheeks
So that I may catch the young men,
thanks to you, for love-making.
Look at me,
young men!
Let me please you!

Make love, good men,
lovable women!
Love makes you courageous,
and lets you stand in high honour.
Look at me,

Los Angeles Master Chorale

jungen man!
lat mich in gefallen!

Wol dir, werlt, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sichertiche.
Sekt mich an,
jungen man!
lat mich in gefallen!

young men!
 Let me please you!

Welcome, world, that is
 so full of joys!
 I will be your subject,
 always secure in your love.
 Look at me,
 young men!
 Let me please you!

Reie

Round Dance

Chorus

Chorus

Svaz hie gal umbe,
daz sint alles megede
die wellent an man
allen disen sumer gan!

Here they go round and round,
 they are all maidens,
 they do not want a man
 all this summer long!

Semichorus

Semichorus

Chume, chum, geselle min,
ih enbile harte din,
in enbile harte din,
chume, chum, geselle min.

Come, come my mistress,
 I entreat you sore,
 I entreat you sore,
 come, come my mistress.

Suzer rosenvarver munt.
chum unde mache mich gesunt,
chum unde mache mich gesunt,
suzer rosenvarver munt.

Sweet, rosy-hued mouth,
 come and make me well,
 come and make me well,
 sweet, rosy-hued mouth.

Chorus

Chorus

Svaz hie gal umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!

Here they go round and round,
 they are all maidens,
 they do not want a man
 all this summer long!

Chorus

Chorus

Were diu werlt alle min
von deme mere unze an den Rin,
des wolt ih mi darben,
daz diu chünegin von Engellant
lege an minen armen.

Were all the world mine
 from the sea to the Rhine,
 I would starve myself of it
 so that the queen of England
 might lie in my arms.

In Taberna

In the Tavern

Baritone

Baritone

Estuans interius
ira vehementi
in amaritudine
Loquor mee menti:
factus de materia,
cinis elementi,
similis sum folio,
de quo ludunt venti.

Burning inwardly
 with mighty anger,
 in my bitterness
 I speak to my own mind.
 Made of matter,
 my element is ash,
 I am like a leaf
 that the winds toy with.

Cum sit enim proprium
riro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.

For, since it is right
 that a wise man
 sets upon rock
 his foundation stone,
 I am a fool, like
 a gliding stream,
 under whose course
 nothing endures.

Feror ego veluti
sine naula naris,
ut per vias aeris
vaga fertur aris;
non me tenent vincula,
non me tenet clavis,
quero mihi similes
et adiungor parvis.

I am borne like
 a ship without a sailor,
 as, through the paths of the air,
 a stray bird is carried;
 chains do not hold me,
 a key does not make me fast;
 I seek those like myself,
 and I am at one with vicious folk.

Mihi cordis gravitas
res videtur gravis;

The heaviness of my heart
 seems a weighty matter;

iocus est amabilis
dulcorque favis;
quicquid Venus imperat,
labor est suavis,
que nunquam in cordibus
habitat ignavis.

sporting is pleasant,
 and sweeter than honeycombs;
 whatever Venus may command,
 the task is delightful;
 she never dwells in hearts
 that are lazy.

Via lata gradior
more iuventutis,
inplicor et rittis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam gero cutis.

On a broad road I walk
 like any young man,
 and I am bound up in vices,
 unmindful of virtue,
 greedy for pleasure
 more than for health,
 dead in spirit,
 I take care of my skin.

Cignus ustus cantat:

The roasted swan sings:

Tenor

Tenor

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.

Once I dwelt on the lakes,
 once I appeared beautiful,
 when I was a swan.

Male Chorus

Male Chorus

Miser, miser!
modo niger
et ustus fortiter!

Wretch that I am!
 Now black
 and roasting fiercely!

Tenor

Tenor

Giral, regiral garcifer;
me rogos uril fortiter:
propinal me nunc dapifer,

The spit turns and re-turns,
 my funeral pyre burns me fiercely;
 now the serving boy approaches me.

Male Chorus

Male Chorus

Miser, miser!
modo niger
et ustus fortiter!

Wretch that I am!
 Now black
 and roasting fiercely!

Tenor

Tenor

Nunc in scutella iaceo,
et volitare nequeo,
dentes fredentes video:

Now I lie on a salver,
 and I cannot fly away;
 I see champing teeth.

Male Chorus

Male Chorus

Miser, miser!
modo niger
et ustus fortiter!

Wretch that I am!
 Now black
 and roasting fiercely!

Baritone

Baritone

Ego sum abbas Cucaniensis,
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

I am the Abbot of Cucany,
 and my deliberation is among drinkers,
 and my desire to be in the school of Decius,
 and whoever seeks me early in the tavern,
 by evening he will go out bare,
 and thus stripped of his clothes he will cry:

Baritone and Male Chorus

Baritone and Male Chorus

Wafna, wafna!
quid fecisti sors turpissima?
Nostre vile gaudia
abstulisti omnia!

Wafna, wafna!
 vilest fate, what have you done?
 The joys of my life,
 all of them, you have taken away!

Male Chorus

Male Chorus

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiat.

When we are in the tavern,
 we do not mind what the place may be
 but we hurry to the gambling
 which always makes us sweat.
 What goes on in the tavern
 where money is the butler,
 you had better ask here;
 if I tell you, then listen.

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,

Some gamble, some drink,
 some enjoy doing both.
 But of those who stay to gamble,

*ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem,
sed pro Baccho militunt sortem:*

*Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ler pro viris,
qualer pro Christianis cunctis,
quinqutes pro fidelibus defunctis,
series pro sororibus vanis,
septies pro militibus silvanis.*

*Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undicies pro discordantibus,
duodecies pro penitentibus
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.*

*Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit relax, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.*

*Bibit pauper et egrotus,
bibit erul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.*

*Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.*

Cour d'Amours

Boys

*Amor rotat undique,
captus est libidine.
Iuvenes, iuencule
coniunguntur merito.*

Soprano

*Siqua sine socio,
caret omni gaudio;
tenet noctis infima
sub intimo
cordis in custodia:*

Boys

fit res amarissima.

Baritone

*Dies, nax et omina
michi sunt contraria,
virginum colloquia
me fay planszer,
oy surenz suspirer,*

some of them are stripped,
some are clothed,
and others covered with money-bags.
Nobody there's afraid of death,
but they draw lots in Bacchus's honour.

Once for the buyer of the wine
free men drink out of it;
twice they drink for those in gaol,
after that, three times for the living,
four times for all Christians,
five times for those who died in the Faith,
six times for the weak sisters,
seven times for the forces on forest duty.

Eight times for errant brothers,
nine times for monks dispersed,
ten times for sailors,
eleven times for quarrellers,
twelve times for penitents,
thirteen times for those going a journey,
the same for the Pope as for the king,
everyone drinks without licence.

The mistress drinks, the master drinks,
the soldier drinks, the cleric drinks,
this man drinks, that woman drinks,
the servant drinks, the maid-in-waiting drinks,
the quick man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the regular drinks, the stray customer drinks,
the greenhorn drinks, the wise man drinks.

The poor man drinks, and the invalid,
the exile drinks, and the man nobody knows,
the boy drinks, the greybeard drinks,
the president drinks, and the deacon,
the sister drinks, the brother drinks,
the old man drinks, the mother drinks,
that woman drinks, this man drinks,
a hundred drink, a thousand drink.

Six hundred pence are too few
to last, when unbridled
and unceasingly they are all drinking.
Let them cheerfully drink the maximum,
people plague us all so,
and so poor we shall be.
Let those who plague us be confounded,
and not be accounted with the righteous.

Court of Love

Boys

Love flies everywhere,
he is seized by desire.
Young men, young girls,
are rightly coupled together.

Soprano

The girl without a lover
does without any pleasure;
she keeps the last watches of night
alone
in custody of her heart:

Boys

It is the bitterest fate.

Baritone

Day, night and all things
are against me;
the chatter of maidens
makes me weep;
often I sigh,

plu me fay temer.

*O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolor,
attamen consulite
per roster honur.*

*Tua pulchra facies,
me fay planszer milies.
pectus habet glacies.
a remender,
statim virus firem
per un baser.*

Soprano

*Stetit puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.*

*Stetit puella,
tamquam rosula;
facie splenduit,
os eius floruit.
Eia.*

Baritone and Chorus

*Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.*

*Manda liet,
manda liet,
min geselle
chumet niet.*

*Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.*

*Manda liet,
manda liet,
min geselle
chumet niet.*

*Vellet deus, vellent dei
quod mente proposui:
ut eius virginea
reserassem vincula.*

*Manda liet,
manda liet,
min geselle
chumet niet.*

Men

*Si puer cum puellula
moraretur in cellula,
fella coniunctio.
Amore suscescente,
pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.*

Double Chorus

*Veni, veni, venias,
ne me mori facias,
hyrea, hyree, nazaza,
trillirivos . . .*

and it makes me more fearful.

O my friends, go on playing,
and tell me, you who know,
spare me in my sadness;
great is grief,
at least advise me,
in your kindness.

Your beautiful face
makes me weep a thousandfold.
Ice is your breast.
To cure me,
I would at once be made alive
by a kiss.

Soprano

A girl stood
in a red shift;
if anyone touched it,
the shift trembled.
Eia.

A girl stood
like a rosebud;
her face was radiant,
her mouth in flower.
Eia.

Baritone and Chorus

Around my heart
there is much sighing
for your beauty,
which wounds me pitifully.

*Manda liet,
manda liet,
my lover
does not come.*

Your eyes are bright
as the rays of the sun,
as the splendour of lightning
that gives light in darkness.

*Manda liet,
manda liet,
my lover
does not come.*

May God will, may the gods grant
what I have planned in my mind:
that her virginal
bonds I may unchain.

*Manda liet,
manda liet,
my lover
does not come.*

Men

If a boy with a girl
tarries in a little room,
happy their mating.
As love rises,
and from between them both
weariness is driven far away,
an indescribable playfulness begins
in their limbs, their arms, their lips.

Double Chorus

Come, come, do come,
do not make me die,
hyrea, hyree, nazaza,
trillirivos . . .

Los Angeles Master Chorale

*Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!*

*Rosa rubicundior,
lilio candidior,
omnibus formosior,
semper in te glorior!*

Soprano

*In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quid rideo,
collum iugo prebeo;
ad iugum tamen suare transeu.*

Chorus

*Tempus est iocundum,
o virgines,
modo congaudele
ros iuvenes.*

Baritone

*Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
norus, norus amor
est, quo pereor.*

Women

*Mea me confortat
promissio,
mea me deportat
negatio.*

Soprano and Boys

*Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
norus, norus amor
est, quo pereor.*

Men

*Tempore brumali
vir patiens,
animo vernali
lascivians.*

Baritone

*Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
norus, norus amor
est, quo pereor.*

Women

*Mea mecum ludit
virginilas,
mea me detrudit
simplicitas.*

Soprano and Boys

*Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
norus, norus amor
est, quo pereor.*

Your beautiful face,
the glance from your eyes,
the tresses of your hair,
o what a glorious creature!

Redder than the rose,
whiter than the lily,
more beautiful than anything.
I am always proud for you!

Soprano

In the uncertain balance of my mind
the opposites waver,
desirous love and modesty.
But I choose what I see,
I offer my neck for the yoke;
to so sweet a yoke I submit.

Chorus

This is joyful time,
o you maidens;
rejoice now,
you young men.

Baritone

*Oh, oh, oh,
I am bursting all over;
now for love of a girl
I burn all through;
a new, a new love
it is for which I die.*

Women

I become stronger
when I promise,
I am downcast
when I refuse.

Soprano and Boys

*Oh, oh, oh,
I am bursting all over;
now for love of a girl
I burn all through;
a new, a new love
it is for which I die.*

Men

In winter time
man is patient
in the springtime breezes
he is desirous.

Baritone

*Oh, oh, oh,
I am bursting all over;
now for love of a girl
I burn all through;
a new, a new love
it is for which I die.*

Women

It wantons with me, my
virginity,
it thrusts me down, my
simplicity.

Soprano and Boys

*Oh, oh, oh,
I am bursting all over;
now for love of a girl
I am burning all through;
a new, a new love
it is for which I die.*

Chorus

*Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereor.*

Baritone, Boys and Chorus

*Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
norus, norus amor
est, quo pereor.*

Soprano

*Dulcissime,
totam tibi subdo me!*

Blanziflor et Helena

Chorus

*Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa!*

Fortuna imperatrix mundi

Chorus

*O Fortuna,
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem
dissolvit ut glaciem.*

*Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.*

*Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!*

Chorus

Come, my mistress,
with delight,
come, come, my pretty,
now I am dying.

Baritone, Boys and Chorus

*Oh, oh, oh,
I am bursting all over;
now for love of a girl
I am burning all through;
a new, a new love
it is for which I die.*

Soprano

My sweetest one,
I give my all to you.

Blanchefleur and Helen

Chorus

*Hail, most beautiful,
precious jewel,
hail, glory of maidens,
radiant maiden,
hail, light of the world,
hail, rose of the world,
Blanchefleur and Helen,
noble Venus.*

Luck, Empress of the World

Chorus

*O Luck,
like the moon
changeable in state;
you are always waxing
or waning;
hateful life
is one moment hard
and the next moment watches over
the mind's acumen in gambling;
poverty, power,
it melts like ice.*

*Fate monstrous
and empty,
a whirling wheel you are;
if badly placed,
health is vain—
it can ever be dissolved;
overshadowed
and veiled
you harass me too;
now at the gaming table
my bare back
I bring to your villainy.*

*The luck of health
and strength
is against me,
is attacked
and ruined
all the time, in your service,
In this hour
without delay
sweep the sounding strings;
and for that which, by lot,
overthrows the strong man,
weep with me, all of you!*

Translation by William Mann



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About the Artists



JOHN CURRIE, *Conductor*, was appointed Music Director of the world-renowned Los Angeles Master Chorale and Sinfonia in 1986. Currently celebrating its 25th Anniversary Season, the 141-member ensemble will present five concerts, as well as the popular *Messiah* Sing-Along, during the 1988-89 season at the Dorothy Chandler Pavilion.

Mr. Currie, who was born in Scotland and studied conducting at the Royal Scottish Academy of Music, is internationally recognized for his work with both choruses and orchestras. He has served as chorus master of both the Edinburgh Festival Chorus and the Scottish National Orchestra Chorus. In 1968, he founded The John Currie Singers and Orchestra. Thirteen years later, in 1981, he founded The Scottish Chorus, which has performed throughout the world. He has also served as chorus master for such orchestras as the Israel Philharmonic and the Chicago Symphony, collaborating with Carlo Maria Giulini, Zubin Mehta, Claudio Abbado, Riccardo Muti and Sir Georg Solti.

Mr. Currie has appeared as guest conductor with the Saint Paul Chamber Orchestra, the Israel Sinfonietta, The National Orchestra of Belgium and the Scottish National Orchestra. He has also conducted numerous operas, including productions of *Dido and Aeneas*, *Savitrì* and *Orfeo* — all with Dame Janet Baker singing the title roles. Mr. Currie appears regularly at Scotland's acclaimed Perth Festival, having conducted and staged Mozart's *Così Fan Tutte* and *Marriage of Figaro* during the past two seasons. Future engagements include stage directing and conducting Mozart's *Don Giovanni* and *Magic Flute*, and Britten's *Curlow River*.

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 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 Freiburg, 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.



KATHERINE LUNA, *soprano*, has, in a few short years, established herself as an important young artist winning accolades from critics and audiences alike. Ms. Luna first came to the attention of the New York public and press when she scored a triumph in the title role of *Suor Angelica* at the Juilliard School's American Opera Center. She was then engaged to sing Nedda in *I Pagliacci* with the New Jersey Opera — a role she had previously performed opposite James McCracken at the State University of New York. Ms. Luna has appeared in Mexico City, as soloist in the Beethoven *Ninth*, and has given solo recitals at Lincoln Center's Tully Hall and at Carnegie Recital Hall.

A native of Long Island, Ms. Luna studied at the Mannes College of Music and spent three summers in their Mozart project, after which she entered the Juilliard School's American Opera Center.

During the 1988-89 season, Ms. Luna will make her debut with the Florentine Opera of Milwaukee as Micaela in *Carmen*. She will also sing the title role in Bellini's *Beatrice di Tenda* with the Opera Orchestra of New York, in their 'Young Artists' performance.

This evening marks her debut with John Currie and the Los Angeles Master Chorale.



JONATHAN MACK, *lyric tenor*, graduated from the University of Southern California with degrees in both French Horn and Voice. Prior to beginning his operatic career, he was a featured soloist on

Los Angeles Master Chorale

national tours with both the Roger Wagner Chorale and the John Biggs Consort.

Mr. Mack is active on the concert, recital, and operatic stages in both Europe and America. He served as resident lyric tenor in Dortmund and Kiel and has appeared as guest artist in Stuttgart, Heidelberg, Lubeck, and Hannover. He began his operatic career in the Los Angeles Opera Theater's production of *Albert Herring*. He performed with the Los Angeles Music Center Opera singing Narraboth in *Salome*, Cassio in *Otello*, and the principal tenor role in Handel's *Alcina*. He will join the Los Angeles Music Center Opera again to sing the roles of Krudrjas in Janáček's *Katya Kabanova*, Ferrando in Mozart's *Così Fan Tutte*, and Andres in Berg's *Wozzeck*. He will also repeat his roles in *Salome* and *Otello*.

In addition to his operatic work, Mr. Mack has performed as a featured soloist under such distinguished conductors as Carlo Maria Giulini, Helmut Rilling, Michael Tilson Thomas, Raymond Leppard, Robert Shaw, Roger Wagner, and Lukas Foss. Mr. Mack has sung at the Ojai Festival and the Carmel Bach Festival.



NICKOLAS KAROUSATOS, *baritone*, has been heard on operatic and concert stages throughout Europe and America. He has appeared in *Don Pasquale* in Brussels and as both Valentin and Figaro in *Barber of Seville* with the San Carlos in Lisbon. Also he has performed *La Traviata* at the Frankfurt Opera and *Tannhauser* with Strasbourg's Opera du Rhin. His American engagements have included performances with the Ft. Worth Opera, the Kentucky Opera, the Portland Symphony, the Hartford Symphony and the Baltimore Opera.

A native of Washington, D.C., Mr. Karousatos is a graduate of the Juilliard School of Music. While at Juilliard, he appeared in the American Opera Center's productions of *The Magic Flute*, *Manon*, *Montezuma*, and *The Hero*. He has received numerous awards, including the Eleanor Steber Foundation Vocal Competition and Mexico's Oralia Dominguez Com-

petition. He has also been awarded grants from the Liederkrantz Foundation and the National Institute for Musical Theater.

During the 1988-89 season, he will perform with the Miami Opera, Portland Main Symphony, Hartford Symphony, and Baltimore and Austin Operas.

This evening marks his debut with Maestro John Currie and the Los Angeles Master Chorale.

The LOS ANGELES MASTER CHORALE AND SINFONIA has played a unique role in the cultural life of Los Angeles for a quarter of a century. A resident company of the Music Center, it is the only professional chorus in the United States which has both its own series and serves as the resident chorus for other performing arts organizations, including the Los Angeles Philharmonic and the Music Center Opera.

By the end of the 1988-89 season, the Chorale's 25th Anniversary Season, it will



The LOS ANGELES CHILDREN'S CHORUS was founded in 1986. It is composed of sixty-five boys and girls ages eight to fifteen years old who reside throughout Los Angeles County. The children are honors choristers from Polytechnic School, Pasadena Presbyterian Church, and All Saints Episcopal Church. The Los Angeles Children's Chorus was founded to provide a core of children capable of singing the most demanding choral works for trebles, chorus, and orchestra. The choir provides an opportunity to learn discipline needed for the performance of great works, to explore the variety of fine literature written for young voices, and to develop the individual child's voice to its highest potential.

In the two years since its founding, the chorus has performed the Mahler *Third*

have given its 500th performance with the Los Angeles Philharmonic and over 200 in its own series. In this season alone, the ensemble will sing in 49 performances with the Music Center Opera.

Conductor Roger Wagner founded the Master Chorale in 1964 with the support of the Los Angeles Chamber of Commerce and local businessmen Z. Wayne Griffin and Louis Dee Statham. In January, 1965, the Master Chorale singing Bach's *B Minor Mass*, first filled the Dorothy Chandler Pavilion. Since then, the 141-member ensemble has performed throughout the United States, in Europe and in the Soviet Union.

In 1986, conductor John Currie of Edinburgh, Scotland, became the Chorale's second Music Director. In addition to his conducting responsibilities, Mr. Currie is actively involved in the Chorale's community outreach program giving lectures on the Chorale throughout Southern California.

Symphony with the USC and Pacific Orchestras; Britten's *War Requiem* with the William Hall Chorale; Vaughan Williams's *Hodie* with the Valley Master Chorale; and Britten's *Midsummer Night's Dream* with the Los Angeles City Opera. They were featured last season with the Los Angeles Master Chorale in Bach's *St. Matthew Passion*. This year they may be heard again in the Los Angeles Master Chorale's Annual Christmas Concert; in the spring with the William Hall Chorale singing the *St. Matthew Passion* and with the Orange County Master Chorale singing Britten's *War Requiem* at the Orange County Performing Arts Center. Rebecca Thompson is founder, director of the chorus. Assistant Director and accompanist for the group is Stephanie Mowery.

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO

Samela Aird Beasom
Joan Beaumier
Meril Benjamin
Nicol Brunel
Pamela Chapin
Martha Cowan
Mary Daval
Diane Demetras
Denise Dumeyer
Mary Dunn
Pamela Erven
Carol Gentry
Catherine Grimshaw
Pamela Hall
Barbara Hancock
Rose Harris
Cecily Jaynes
Cathy Larsen
Linda Lind
Eileen Milnes
Carol Newbarr
Phoebe O'Brien
Judy Olesen
Frances Pampeyan
Marti Pia
Holly Shaw Price
Laura Ravine
Judy Rust
Linda Sauer
Bonnie Smith
Christine Sorenson
Carol Stephenson
Sarah Stokes

Ricky Stouch

Kathryn Stukas
Gina Surratt
Inyong Um
Elizabeth Van Gelder
Duanna Verstraeten
Nancy Von Oeyen
Judith Weed

ALTO

Natalie Beck
Helen Birch
Sarah Bloxham
Aleta Braxton
Kay Carrillo
Asha Cheriyan
Sue Christman
Kathleen Corcoran
Marilyn Eginton
Sally Etcheto
Amy Fogerson
Michelle Fournier
Eileen Holt
Joan Keesey
Mary Martin
Sara Minton
Erin Murphy
Judy Mussay
Nancy OBrien
Halo Priest
Paula Rasmussen
Carol Reich
Cheryl Anne Roach
Claudia Sargisian

Mary Stark

Kathy Stewart
Jennifer Williams
Laurie Williams
Barbara Wilson
Diana Zaslove

TENOR

James Beaumier
Chris Bowman
Chris Campbell
Agostino Castagnola
Douglas Conklin
Roy Dunbar
Jim Ellfeldt
Donnelly Fenn
Paul Gibson
Jody Golightly
Frank Gutierrez
Randy Hart
Elias Kalivas
Charles Lane
David Larson
Earl Mounger
Bill Nazarro
Keith Paulson
Jay Pearce
Kirk Prather
Marshall Ramirez
Patrick Ridolff
David Rivinus
George Scott
George Sterne
Gary Walker

Nathan Wine
Jay Yepp

BASS

Mark Beasom
Lenard Berglund
Andy Black
David Chang
Fred Colman
Kevin Dalbey
Phillip Dorfman
Ed Fayyad
Marty Feldman
Steven Fraider
Ken Gould
Kevin Greenhaw
Paul Hinshaw
Thomas Kao
Kerry Katz
Craig Kingsbury
Kenneth Knight
Edward Levy
Roger Lindbeck
Joseph Marino
Robert McCormac
Lee Oliver
Jim Raycroft
William Roberts
David Schnell
Robert Seibold
Burman Timberlake
Eli Villanueva
Richard Williams

SINFONIA PERSONNEL

VIOLINS

Stuart Canin,
Concertmaster
Rene Mandel,
Assistant
Concertmaster
Polly Sweeney,
Principal
Rebecca Barr
Blanche Belnick
Russ Cantor
Ron Clark
Octavian Crishan
Ronald Folsom
Frank Foster
Julie Gigante
Alan Grunfeld
Gwen Heller
Lisa Johnson
Karen Jones
Connie Kupka
Razdan Kuyumjian
Brian Leonard
Constance Meyer
Claudia Parducci
Christopher Reuttinger
Anatoly Rosinsky
Rebecca Rutkowski
Steven Scharf
Josef Schoenbrun
Harold Wolf

OBOES

Joel Timm,
Principal
Kathleen Robinson
Salvatore Spano

CLARINETS

Dominick Fera,
Principal
Virginia Loe
Ralph Williams

BASSOONS

Michael O'Donovan,
Principal
Rose Corrigan
Charles Coker

FRENCH HORNS

James Thatcher,
Principal
William Alsup
Brian O'Connor
Richard Klein

TRUMPETS

Malcolm McNab,
Principal
Kenneth Larson
Andrew Ulyate

TROMBONES

William Booth,
Principal
Andrew Malloy
Terry Cravens

TUBA

Tommy Johnson

TIMPANY

Thomas Raney

VIOLAS

Kenneth Burward-Hoy,
Principal
Wesley Cease
Valerie Dimond
Cynthia Morrow
Daniel Neufeld
Teruko Schoenbrun
Harry Shirinian
Linn Subotnick

CELLOS

John Walz,
Principal
Todd Hemmenway
Barbara Hunter
Jerome Kessler
Roger Lebow
Sebastian Toettcher

BASSES

David Young,
Principal
Suzanne Ailman
Timothy Barr
Bruce Morganthaler
Meyer Rubin

FLUTES

Sheridan Stokes,
Principal
Geraldine Rotella
Susan Greenberg

PERCUSSION

Dale Anderson,
Principal
Kevin Willmering
Theresa Dimond
Wade Culbreath
Peter Wolf

PIANOS

Grant Gershon
Maryanne Ivanoff

CELESTE

Maryanne Ivanoff

LIBRARIAN

Katherine Dolan

PERSONNEL MANAGER

Stuart Canin

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