

LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES

JOHN CURRIE • MUSIC DIRECTOR

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

26TH SEASON
1989-90 — THE 2ND
QUARTER CENTURY

THE MUSIC CENTER
25TH
Anniversary

SATURDAY, OCTOBER 28, 1989 at 8:00 PM
CURTAIN RAISER PREVIEW at 7:00 PM
with THE MORAVIAN TROMBONE CHOIR
DOROTHY CHANDLER PAVILION

Americana!

JOHN CURRIE *conducting*

STUART CANIN, *Concertmaster*

This concert is sponsored, in part, through the generosity of

BULLOCKS

BULLOCKS WILSHIRE

Imagnin

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia. 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 Los Angeles Master Chorale Associates, a volunteer organization, provides substantial support to the Master Chorale's 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 California Arts Council, and the National Endowment for the Arts.

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 photographs. / 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.

CONDUCTOR'S NOTES BY JOHN CURRIE

To give a grand survey of American music in all its aspects — native, imported commercial, non-commercial, early and contemporary — would take a life-time of concerts. Hence the lighter title of this concert: AMERICANA. In it we hope to visit a number of pleasant musical areas which have become beloved and are typically American in history, style, and flavor. All national flavors are defined as much by foreigners as by the nationals themselves. What is typically German, English, Norwegian or whatever, is crystallised (and, alas, often caricaturised) by outsiders. I would like to think, then, that our program tonight would be recognised by members of any nation as a broad selection of typically American music. I also hope that the selection is broad enough not only to please by its variety, charm, and familiarity, but also to give some inkling of those indefinable things, national spirit and character.

From senior living composers who have entered the Americana hall of fame, I could not but choose, in one of his dimensions, Copland. In his long life, he has come to typify much that is essentially American in music. Here is the European tradition invested with the wide open spaces of a new land with its own folk-music and its own distinctive view of man's nobility. *The Tender Land* may not have made its way internationally as a whole work, but those "Americana" sections which we sing and play tonight are known and loved everywhere, as is the strong heroic *Fanfare For The Common Man*. (Copland, however, is a large and complex artist, and music in one of his other dimensions, cerebral and less extrovert, would not be recognised as belonging in a program of this title.)

Different, although of the same generation, is the music of Barber, whose late-Romantic glow has an unmistakably American color. I felt it would be right to choose slow music to represent him here. His setting of Hopkins' *Heaven-Haven* is typical both of the dissonance and sonority of Romantic American unaccompanied choral music. Structurally it is a perfect miniature, the climax perfectly placed. For me, *Heaven-Haven* is to the symphonic music of Barber what a motet of Bruckner is to his huge symphonies. The very familiar *Adagio For Strings* holds the same place in the U.S.A. as do Elgar's *Nimrod* variation and Vaughan

Continued on page L-11

Program

MUSIC OF AARON COPLAND (b. 1900)
 Fanfare for the Common Man
 From the Tender Land
 Stomp Your Foot!
 The Promise of Living

EARLY AMERICAN MUSIC OF THE MORAVIAN CHURCH
 Harken, Stay Close to Him John Friedrich Peter (1746-1813)
 To Us A Child Is Born Johannes Herbst (1753-1812)
 (arr. Jeffrey Reynolds)
 All The World Shall Sing His Praise Francis Florentine Hagen (1815-1907)

TWO WORLD PREMIERES Gordon Getty (b. 1933)
 Victorian Scenes Settings of poems by Tennyson and Housman
 All Along the Valley Tennyson
 Loveliest of Trees Housman
 With Rue My Heart Is Laden Housman
 Along the Field As We Came By Housman
 The Time Draws Near . . . Tennyson
 Blow, Bugle, Blow Tennyson
 Annabel Lee Poem by Edgar Allan Poe Gordon Getty

AMERICAN SPIRITUALS
 Little David, Play On Your Harp arr. Currie
 Set Down, Servant arr. Shaw
 Joshua Fit de Battle Ob Jericho arr. Currie
 Go Down, Moses arr. Currie

INTERMISSION

MUSIC OF GEORGE GERSHWIN (1898-1937)
 Promenade (Walking The Dog)
 Solo Clarinet: James Kantor
 From Porgy and Bess
 Summertime Soloist: Rose Marie Harris, Soprano

MUSIC OF SAMUEL BARBER (1910-1981)
 Adagio for Strings
 Heaven-Haven Poem by Gerard Manley Hopkins

AMERICAN FOLK-SONGS
 Ching-A-Ring Chaw arr. Copland
 Simple Gifts arr. Copland
 The Boatmen's Dance arr. Copland

SONGS OF STEPHEN FOSTER (1826-1864)
 Jeanie with the Light Brown Hair arr. Currie
 The Glendy Burk arr. Currie

THE AMERICAN BROADWAY TRADITION
 From My Fair Lady Lerner and Loewe
 Overture
 Embassy Waltz
 The Ascot Gavotte
 Wouldn't It Be Lovely
 With A Little Bit of Luck
 Get Me to the Church on Time
 Concert Finale
 I Could Have Danced All Night

John Currie wishes to acknowledge Mr. Jeffrey Reynolds for his research and assistance with the Moravian music being performed this evening.
 The audience is cordially invited to a post reception in the Grand Hall to meet John Currie, the Artists, and members of the Chorale and Sinfonia.
 The Los Angeles Master Chorale is a member of CHORUS AMERICA.

CONDUCTOR'S NOTES

continued from page L-9

Williams' *Fantasia On A Theme Of Tallis* in Britain. The string movement, like *Heaven-Haven*, is an amazing fusion of lyrical intensity and structural design. Its sanctified place in any gallery of Americana is, of course, now doubly assured after its highly effective use in the Vietnam War film *Platoon*.

The music of Gordon Getty, from the generation after Copland and Barber, seemed appropriate for inclusion under "Americana." The two premieres tonight are typical Getty. Direct, attractive, seemingly naive in musical idiom, they appeal by simplicity. These songs join one of the traditional streams of the American choral and orchestral repertoire.

In the realms of early Americana, the choice is wider than you may expect. Here I have not gone for the early military music, political songs, music of Spanish influence, nor for the early sacred music of the somewhat unskilled Mr. Billings. Rather, to represent all the religious musical traditions which planted themselves here, I have chosen the music of the Moravian Church. Those of you who heard their trombone choir, before the concert on the plaza, and later as the Curtain-raiser, will have had a taste of their trombone tradition. But we now include, also, two examples of the Moravians' love of and delight in choral and orchestral music. I have included one work by an early immigrant (Peter) and one by a later fully assimilated composer, Hagen. After much suffering in early days in Europe their joyful tradition continues here today.

In the area of folk-song, we have stayed with the now standard arrangements by Copland. They have never been surpassed for liveliness and invention, without destroying the essential character of the songs. Similarly, from the vast repertoire of black spirituals I have chosen four titles which are known the world over, two in unaccompanied arrangements (the one by Shaw is particularly fine) and two with orchestra.

Hovering somewhere around folk, drawing-room ballad, and early music theatre, are the songs of Stephen Foster. Written in a time when social attitudes were different, and describing a romanticized South (which he had scarcely visited), why have these songs survived as world-famous Americana? Because, dammit, the man wrote good tunes. His list of world-wide hits is lengthy: *Swanee River*, *Old Black Joe*, *Beautiful Dreamer*, *Camptown Races*, and so on. Tonight we include *Jeanie With The Light Brown Hair*, typically slow and sentimental, and one from his fast, perky, "Southern" genre, *The Glendy Burk*. I have tried to preserve the original flavor of these gems of Americana. Foster has suffered cruelly from swinging re-arrangement. The original harmony and piano accompaniment has been preserved in both songs, with the addition of

some simple orchestral backing.

If there is any lingering doubt that Foster was a "commercial" composer, that can be swept aside in the case of Gershwin and composers of the American Musical generally. Here is the style which, supremely, typifies "Americana" to the rest of the world. And yet Gershwin does not quite fit. For that reason, I have included his less well known orchestral *Promenade* side by side with the very familiar, but beautiful, *Summertime*, from *Porgy And Bess*. *Promenade* is a mixture of urbanity, wit, and elegant orchestral restraint. And yet its roots are so distinctly American, with its sideways glance at the soft-shoe shuffle, and its gently jazzy clarinet solo. The selection from *My Fair Lady* stands for that unique world of American show business where theatrical and melodic talent combines happily with profits. Why *My Fair Lady*? Why not?

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

In August, 1942, Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, requested Aaron Copland, as one of ten invited international composers, to produce a Fanfare. These ten Fanfares would in one way or another celebrate various facets of World War II. They would serve to introduce in parrotic fashion each of the Orchestra's 1942-43 concerts. Copland's *Fanfare* was premiered on March 12, 1943.

Wrestling with various titles for his effort, some seven of them, Copland finally decided on *Fanfare For The Common Man*. In 1944 he incorporated this *Fanfare* into the third movement of his *Third Symphony*.

Fanfare's success and popularity is succinctly summarized by William Schumann: "By now it is hard to imagine anyone who has not been stirred by the noble sound of the *Fanfare For The Common Man*."

Copland's opera *The Tender Land* was commissioned in 1953 by Rogers and Hammerstein and produced in New York in 1954. Subsequently in 1957 Copland excerpted selections from the not-too-successful opera for chorus and orchestra. *Stomp Your Foot* is a choral square dance with all the characteristics of a vigorous hoedown. *The Promise Of Living* is from the opera's thanksgiving quintet and glorifies neighborly love and cooperation.

The Moravian Church, also known as the United Brethren, traces its origin back to the 15th Century Czech theologian John Hus.

The first group of Moravians to come to America arrived in 1735 at Savannah, Georgia. In 1740-41, however, they abandoned Georgia for Bethlehem, Pennsylvania, which then became their center and the fountain-head of numerous subsequent Moravian communities. The strong musical tradition of the Brethren

flowed out of the Church's renewal of 1722 which placed strong emphasis on both congregational and concerted music. Early Moravian composers were influenced by C.P.E. Bach, J.A.P. Schutz, Reichardt and Hiller among others; later ones by Haydn, Weber, and Mendelssohn. Moravian music has only recently begun to be known in the wider circle and mainstream of American sacred music.

Dutch-born Johann Friedrich Peter, while studying for the Moravian ministry in Germany, devoted a great amount of his time toward mastering music. Ordained to the ministry in 1780, ten years after his arrival in North America, he appears to have given music precedence over his pastoral duties and other secular occupations. His sacred music output includes nearly 100 anthems and sacred songs, most of which have elaborate orchestral accompaniment. "He was beyond question," asserts Karl Kroeger of the Moravian Music Foundation, "the most talented composer in America during his day." *Harken, Stay Close To Him* is scored for two equal voices, two flutes, bassoons and strings.

Johann Herbst was 51 when he sailed with his wife for America in 1786, bringing with him a large library of choral music. His own compositions date from 1765 and manifest him to be a gifted melodist. They consist of about 180 anthems for mixed chorus with instrumental accompaniment. *To Us A Child Is Born* is scored for double four-part mixed brass.

Of the three Moravian composers represented in this concert program, Francis Florentine Hagen is a native American. Inhibited by an accident in 1870 from pursuing the Moravian ministry further, he devoted the rest of his life to composition. His works signaled some revival of Moravian music which had been in decline since the 1840's. Some dozen harmonically daring anthems, a delightful overture for orchestra, and the beloved *Morning Star* for children's voices made his name known and respected. *All The World Shall Sing His Praise*, in this evening's arrangement by Clarence Dickinson, is scored for four-part mixed chorus and strings.

Musicologists disagree among themselves as to the origins of the Spiritual. Some see African origins in transformations effected by the Black slaves. Others see both the White and Black Spiritual transformed through religious meetings in the South from European sources.

Black Spirituals fall into various categories. Some are slow-paced "sorrow songs" exemplified by *Sometimes I Feel Like A Motherless Child*, or *Were You There When They Crucified My Lord*.

The rhythmically vital quick-paced "jubilees" are often characterized by call-and-response settings with a more positive, hortatory, and optimistic text. Such are *Little David*, *Play On Your Harp*; *Set Down, Servant*; and *Joshua Fit The Battle Of Jericho*.

The origins of one famed Spiritual offers insight into how some arose from the Blacks' historical circumstances.

When on April 14, 1861 Fort Sumpter fell to Confederate forces, large numbers of slaves fled to the Union-held Fort Monroe, commanding the entrance to Chesapeake Bay. General Butler rebuffed demands that the slaves be returned to their masters, stating that they were "contraband of war." In the Spetember following, Rev. Lewis Lockwood went to Fort Monroe on behalf of the Y.M.C.A. to investigate the ex-slaves deplorable poverty with an eye to its relief. There he became the first to report on hearing "Contraband Singing," a name which came to characterize the Black's singing there, especially of the great "Contraband Freedom Hymn" *Go Down, Moses or Let My People Go*. Numerous versions of this Spiritual were published beginning with the December 14, 1861 version. The version derived from that publication with which we are most familiar today was published by the Fisk Jubilee Singers in their great collection of 1872 entitled *Jubilee Songs*. Indeed, the 1861 publication marked the first true Black Spiritual to be published with its music.

Gershwin's *Promenade*, published only in 1960 as a piano piece, was originally an instrumental interlude in the movie *Shall We Dance*. The interlude, entitled *Walking The Dog*, features Fred Astaire and Ginger Rogers actually doing just that to Gershwin's music.

On February 26, 1934, George Gershwin wrote to the librettist and co-lyricist Du Boss Heyward that he had begun to compose the music for Act I of the American folk-opera *Porgy and Bess*. He observed that he was starting with the composition of that act's songs and spirituals. Hence, the well-beloved lullaby *Summertime*, heard shortly after the opening & Jasbo Brown Blues, was the first composed of the opera's songs. *Porgy and Bess* premiered at the Alvin Theater, New York, October 10, 1935.

Samuel Barber derived his ever popular *Adagio for Strings* from the second movement of his *String Quartet* composed in 1936. The same movement Barber again transformed in 1967 into his choral *Agnus Dei: Lamb of God*. While in Italy during 1935 Barber had the opportunity of showing Arturo Toscanini some of his composition. Subsequently in 1938 Toscanini performed with the N.B.C. Symphony Orchestra Barber's *First Essay for Orchestra* (1937) and the *Adagio*. He then recorded the *Adagio*, launching it as Barber's most popular and frequently performed composition.

1989 marks the centenary of the death of Gerard Manley Hopkins, an English Jesuit, whose stature as one of the 19th Century's most significant poets constantly grows. At Oxford in 1864 while wrestling with his decision to convert to Catholicism, Hopkins produced *A Nun Takes The Veil*, a haunting

evocation of the peace of cloistered life away from life's storms and "out of the swing of the sea."

Samuel Barber in 1937 enhanced the poem's sentiments with his setting entitled *Heaven Haven*. He incorporated it into *Four Songs* Opus 13 (1940), which were premiered by the Philadelphia Orchestra on April 4, 1941.

Copland incorporated the old minstrel song *Ching-A-Ring Chaw* coming from the 1830's into the second set of his *Old American Songs*. Choral arrangements of it were made in various voicings by his accomplished collaborator, Irvine Fine.

Boatmen's Dance incorporated into the first set of *Old American Songs* (1950), was a banjo melody by Dan D. Emmett, the composer of *Dixie*. It was first published in 1843. Included also in that first set was the Shaker song of 1837, *Simple Gifts* or as it is also known, *T'is The Gift To Be Simple*.

Stephen Foster's songs, close to 200 of them, comprise two general categories: songs of the "hearth and heart" and "Ethiopian" songs for minstrel shows. In the former classification Foster manifested familiarity with several different European song traditions of the 19th Century. *Jeanie With The Light Brown Hair* falls within the Irish popular and folksong tradition. It is one of five songs Foster composed in witness to his affection for his wife, Jane McDowell, whom he married in 1850. Published in 1854, its sentiments express genuine longing for his wife, at that time separated from him.

While *The Glendy Burk*, published in 1860, is in the words of one biographer "a song by no means equal to *O Susanna* (1848) or *De Camptown Races* (1850), it is at least a reminder of the youthful Foster."

By 1860 Foster had drifted away from the use of Negro dialect in his songs. In *The Glendy Burk*, however, it reappears, testimony to his having probably visited the moored Ohio River steamboat once again to hear the Black deckhands' and stevedores' jargon.

Gabriel Pascal, the celebrated Hungarian movie producer, had to await the death of George Bernard Shaw in 1950 before he could even think of proceeding to produce a Musical from Shaw's play *Pigmalion*. While Shaw had grudgingly granted leave for Pascal to make *Pigmalion* into a movie, he adamantly forbade any tampering with the play's "own verbal music" with a view to a musical setting.

Even before Pascal could get rights from the Shaw estate to produce the proposed musical, he approached Noel Coward, Cole Porter, and Rodgers and Hammerstein, among others, to compose the work. All turned him down. He then approached Lerner and Loewe who agreed. Pascal, however, himself died before the two finally secured legal clearance. They then renewed their collaboration to create *My Lady Liza*, later to be renamed *My Fair Lady*.

When they commenced work on the play's transformation Lerner observed, "It was a big surprise — we hardly had to enlarge the plot. We just added what Shaw had happening off-stage."

While Rex Harrison was the obvious choice for Henry Higgins, Eliza Doolittle's casting according to Shaw's injunction that she be between 18 and 20 created problems. The invited box office bombshell Mary Martin rejected the part because she did not like the five songs Lerner and Loewe played for her. Then after auditioning some fifty English girls, they chose Julie Andrews, in spite of her qualms about her rightness for the part!

My Fair Lady opened at the Mark Hellinger Theater in New York, March 15, 1956. It ran for 2,717 performances and by December, 1958 had earned a record \$10 million.

COMPOSER'S NOTES BY GORDON GETTY

Victorian Scenes

The six choruses collected as *Victorian Scenes* were begun as separate a cappella works. *All Along the Valley* was published in this form in 1959, and the rest in 1982 and 1983. Accompaniments were an afterthought, evolving bit by bit from discreet pitch cues to full melodic partners with lives of their own.

The idea of performing the choruses together was there from the start. In source and spirit, all six are campfire songs. So it isn't by chance that all the poems are resonant of nature when "natural philosophy" and melancholy were the special genius of English verse.

We northerners are not so long accustomed to cities as our Mediterranean cousins. In the end we would rather trust the forests and mountains, the sea and stars, the immense and self-replenishing. It was ever so in England, and never more so than when Victorians were attempting a gallant stand against the skepticism inherent in their own science. The two generations that separate our poets are simply another proof of the persistence and compass of the vision that unites them.

Annabel Lee

By all accounts, Poe's marriage was as idyllic as his life outside it was desperate. But his wife-cousin bore the lung disease that had killed his mother when he was two. By the spring of 1846 her condition was dangerous. A neighbor at that time happened to see Poe in a cherry tree, tossing the fruit down to Virginia. She was laughing as she caught them in her lap. All at once blood came from her lips. Poe leapt down and carried her into the house.

In January 1847, Virginia Clemm Poe died of tuberculosis. Like Poe's mother, she was twenty-four. They had been married over ten years. She was buried near their home in Ford-

Continued on page L-14

About the Artists



JOHN CURRIE, *Conductor*, was born in Scotland and first studied conducting at the Royal Scottish Academy of Music where he gained many awards. Since then his work with choruses and orchestras has become internationally recognised.

He has appeared as guest conductor with the Saint Paul Chamber Orchestra, the Scarlatti Orchestra of Naples, the Jerusalem Symphony, the Israel Sinfonietta, the National Orchestra of Belgium, and the Scottish National Orchestra. Very recent foreign appearances have included a public concert and broadcast as guest conductor of the B.B.C. Scottish Symphony Orchestra.

Previously he had won a high reputation as a chorusmaster, working with Giulini, Mehta, Abbado, Muti, Barenboim, and Solti, with orchestras ranging from the Israel Philharmonic to the Chicago Symphony. He has been Chorusmaster of the Edinburgh Festival Chorus and the Scottish National Orchestra Chorus, as well as Chorus Director and Musical Associate at Scottish Opera. In 1981 he founded the Scottish Chorus which appeared in Belgium, Israel, and Italy, including La Scala. Earlier in 1968, he founded the John Currie Singers and Orchestra, with whom he conducted many world premieres.

In opera he has conducted *Dido And Aeneas*, *Savitri*, *Orfeo* (all with Dame Janet Baker in the title roles) and many Mozart operas, including *Idomeneo*. Mr. Currie also appears regularly at Scotland's acclaimed Perth Festival, having recently conducted and staged *The Marriage Of Figaro*, and *Così Fan Tutte*. Future engagements in this special series include *Don Giovanni* and *The Magic Flute*.

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 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.

Mr. Canin recently returned from the People's Republic of China where as a guest of the Chinese government he gave Master Classes to young Chinese violin students at the Shanghai Conservatory of Music. While in Shanghai, Mr. Canin performed as soloist with the Shanghai Symphony Orchestra.



GORDON GETTY, honored as Outstanding American Composer at the John F. Kennedy Center for the Performing Arts in 1986, has been garnering high praise for performances of his works in major concert halls and at music festivals across the country and overseas since 1982. His Emily Dickinson song cycle, *The White Election*, recently released on DELOS CD to extraordinary international acclaim in a performance by Kaaren Erickson, following the premiere by her at the Etheredge Center in Aiken and performed at the Morgan Library in New York, at the Herbst Theatre in San Francisco and the Seattle Opera. Judith Blegen performed it in Vienna and Mignon Dunne performed excerpts in Alice Tully Hall, as well as many other performances by a wide variety of singers around the world.

Gordon Getty's opera, *Plump Jack*, based on Shakespeare's *Falstaff*, has been performed in concert version by the San Francisco Symphony and the Los Angeles Music Center Opera, and more recently at the Spoleto Festival in Italy (July 4, 1989) with a performance scheduled for Charleston, S.C. in June, 1990. A workshop staging of *Plump Jack* at Hopkins Center, Dartmouth College, to be

LOS ANGELES MASTER CHORALE

directed by Christopher Digby-Day of the English National Opera in London, precedes the premiere of *Plump Jack* as a fully staged opera by the Marin Opera of San Rafael, in San Francisco's Palace of Fine Arts Theater on March 9, 11, 1990. Gordon Getty's waltzes, *Ehemals* and *Tiefer und Tiefer* were performed by Andre Previn and the Los Angeles Philharmonic in October, 1988, and will be performed, along with *Madeline*, by the Vienna Staatsoper Orchestra in Vienna in February, 1990.

Born in Los Angeles in 1933, Mr. Getty has lived in San Francisco since 1945. He graduated from the University of San Francisco in 1956 with a B.S. degree in English Literature, having studied piano with the late Robert Vetsles and voice with Easton Kent. Following six months of active duty in the army and four years in the family businesses, he studied theory in 1961 and 1962 at the San Francisco Conservatory of Music. Five short piano pieces were published by Belwin in 1954, adding to an a cappella chorus on a poem by Tennyson, written in the Persian Gulf in 1958 and published by Composers Press/Opus in 1959, which marks the genesis of what has now become *Victorian Scenes* and *Annabel Lee*, both works being premiered this evening by the Los Angeles Master Chorale and Sinfonia of Los Angeles under John Currie.

Among the festivals where Gordon Getty's music has been performed are Aspen, Tanglewood, Newport, the Casals Festival in Puerto Rico, the Miami Festival of New Music, and Spoleto. As visiting composer at colleges and universities across the country, Mr. Getty has participated in workshop performances of his music at the University of California at Santa Barbara, the University of New Mexico at Albuquerque, the Eastman School of Music in Rochester, and the University of Maryland where he received an Honorary Doctorate of Fine Arts, adding to Honorary Doctorates of Music from Pepperdine University, the San Francisco Conservatory of Music and the Mannes College of Music. Among commissions offered and under consideration, the most recent is one for the Robert Shaw Choral Festival in Quercy, France, for the summer of 1990.

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 Orchestra and the Los Angeles Music Center Opera.

At the close of the Chorale's 1988-89 season, it gave its 500th performance with the Los Angeles Philharmonic and over 200 in its own series. During the 1989-90 Music Center

season, the ensemble will perform in *Tosca*, *The Marriage of Figaro*, and *Queen of Spades*.

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 135-member ensemble has performed throughout the United States, in Europe and in the Soviet Union.

In 1986, after a world-wide search, John Currie of Edinburgh, Scotland became the Chorale's second Music Director. Mr. Currie is currently in his fourth season with the Chorale, and since his arrival in 1986, has conducted the Chorale and Sinfonia in acclaimed performances of many major works, and has collaborated with distinguished conductors for the Chorale's appearances with the Los Angeles Philharmonic Orchestra at the Dorothy Chandler Pavilion and at the Hollywood Bowl.

American Dream Ball

Join Los Angeles luminaries at our annual gala benefit on Saturday, November 11, at 7:00 pm in the Crystal Ballroom of The Biltmore Hotel. An elegant evening of dining, dancing, guest artist and special surprises. Black tie. Tickets to benefit the Los Angeles Master Chorale are \$250 per person. For more information, please call (213) 275-4085.

The Los Angeles Master Chorale is deeply grateful to the following companies and individuals for their generous support of our Annual Benefit.

American Dream Ball Grand Patron
Carter Hawley Hale Stores, Inc.

American Dream Ball Patrons
Ernst & Young
Gelson Foundation
Great Western Bank
Hirsch/Bender and Associates
Jane & Edward Mc Aniff
Rutter, O'Sullivan, Greene & Hobbs
Mrs. Frank Roger Seaver

COMPOSER'S NOTES

continued from page L-12

ham. A friend reported that "Many times . . . was he found at the dead hour of a winter night, sitting beside her tomb almost frozen in the snow . . ." *Annabel Lee* was finished by mid-1849. Poe's own death at forty followed within the year.

The poem is a unique challenge. Critics will not need their spectacles to find its faults of taste. But any who are not moved by it might as well give up reading poetry, or at least romantic poetry. It invites us to re-examine our prejudices against sentimentality. It puts us through the wringer, like it or not. Mawkish and melodramatic, towering and harrowing, it will not leave us in peace.

Each of us recognizes the kingdom by the sea, where the angels cannot be trusted. We knew it before we knew any other world, the world of first helplessness, first beauty, a homeland older than memory. We cannot return without pain. And each of us recalls something of ourselves in the haunted innocent whom the gods, out of mercy, had made mad.

10TH ANNUAL MESSIAH SING-ALONG

Sunday, December 10, 7:00 PM

Monday, December 11, 8:00 PM

To mark ten years of the best Los Angeles Sing-Alongs, founder Roger Wagner returns to lead you, the audience, Sinfonia orchestra and soloists on this heart-warming occasion. Don't be disappointed. Order your tickets now for this traditionally sold-out event.

CHRISTMAS ROUND THE WORLD

Saturday, December 16, 2:00 PM
(Non-subscription concert)

Sunday, December 17, 7:00 PM

An enchanting, traditional holiday program with the Chorale and guest ethnic groups in colorful national costume and the resounding Pacific Handbell Ensemble. John Currie hosts this all-family celebration.



LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO

Samela Aird Beason
Meril Benjamin
Nicol Brunel
Kelly Calhoun
Pamela Chapin
Sarah Coley
Marilyn Colyar
Martha Cowan
Mary Daval
Denise Dumeyer
Mary Dunn
Pamela Erven
Janice Frey
Tanya Fries
Carol Gentry
Catherine Grimshaw
Pamela Hall
Barbara Hancock
Rose Harris
Marie Hodgson
Cecily Jaynes
Laura Anne Keverian
Suzanne La Comb
Cathy Larsen
Michelle Nelson
Phoebe O'Brien
Nelda Old
Frances Pampeyan
Marti Pia
Grazyna Pitrowski
Cecilia Ramirez
Laura Ravine
Linda Sauer
Bonnie Smith
Christine Sorenson
Carol Stephenson
Sarah Stokes
Gina Surratt
Inyong Um
Duanna Verstraeten
Nancy von Oeyen

Natalie Beck
Helen Birch
Sarah Bloxham
Aleta Braxton
Kay Carrillo
Asha Cheriyian
Sue Christman
Kathleen Corcoran
Cheryll Desberg
Marilyn Eginton
Joni Ellis
Sally Etcheto
Michelle Fournier
Amy Fogerson
Eileen Holt
Kyra Humphrey
Joan Keeseey
Sara Minton
Judy Mussay
Nancy OBrien
Halo Priest
Carol Reich
Cheryl Anne Roach
Juliette Singler
Claudia Sobol
Mary Stark
Kathy Stewart
Mary Ella Van Voorhis
Jennifer Williams
Laurie Williams
Barbara Wilson
Diana Zaslove

TENOR

Geoffrey Alan Alch
Jack Burke
Agostino Castagnola
Sung Cho
Douglas Conkin
Roy Dunbar
Jim Ellfeldt
Donnelly Fenn
Paul Gibson
Joseph Golightly
Frank Gutierrez
John Klacka

ALTO

Nicole Baker

Charles Lane
David Larson
John McCormack
Earl Mounger
Bill Nazarro
R. Paul Neumann
Shu Osada
Keith Paulson
Jay Pearce
Kirk Prather
Marshall Ramirez
Patrick Ridolfi
George Sterne
Gary Walker
Jay Yepp
Benedict Yim

BASS

Mark Beason
Lenard Berglund
Richard Bernstein
Andrew Black
Howard Cohen
Kevin Dalbey
Ed Fayyad
Steven Fraider
Michael Freed
Bruce Goldes
John Golitzin
Stephen Grimm
Paul Hinshaw
Jan Holmquist
Lewis Johnson
Thomas Kao
Kerry Katz
Edward Levy
Roger Lindbeck
Joseph Marino
Bob McCormack
Lee Oliver
Jim Rayeroft
John Reinebach
William Roberts
David Schnell
Burman Timberlake
Eli Villanueva
Richard Williams

SINFONIA PERSONNEL

VIOLINS

Stuart Canin, *Concertmaster*
Polly Sweeney, *Principal*
Patricia Aiken
Rebecca Barr
Jean Bradford
Joseph Brooks
Robert Brosseau
Russel Cantor
Ronald Clark
Ronald Folsom
Susan Johns
Karen Jones
Razdan Kuyumjian
Dimitrie Leivici
Constance Meyer
Maria Newman
Carolyn Osborne
Claudia Parducci
Christopher Reutinger
Guillermo Romero
Anatoly Rosinsky
John Santullis

VIOLAS

Kenneth Burwood-Hoy,
Principal
Teruko Brooks
Wesley Cease
Valerie Dimond
Harry Shirinian
Linn Subotnick

CELLOS

John Walz, *Principal*
Virginia Burward-Hoy
Todd Hemmenway
Richard Naill
David Shamban
Sebastien Toettcher

BASSES

Suzanne Ailman, *Principal*
Timothy Barr
Steven Edelman
Bruce Morgenthaler
Margaret Storer

FLUTES

Sheridan Stokes, *Principal*
Gary Woodward

OBOES

Thomas Boyd, *Principal*
Salvator Spano

CLARINETS

James Kanter, *Principal*
Deborah Kanter

BASSOONS

Charles Koster, *Principal*
Andrew Radford

FRENCH HORNS

Brian O'Connor, *Principal*
Richard Klein
Marni Johnson
Philip Yao

TRUMPETS

Malcolm McNab, *Principal*
Kenneth Larsen
Andrew Ulyate

TROMBONES

James Sawyer, *Principal*
William Chang
Donald Waldrop

TUBA

Tommy Johnson

TIMPANI

Theresa Diamond, *Principal*

PERCUSSION

Kevin Willmering
Wade Culbreath

HARP

Ann Stockton

CELESTE

Maryanne Ivanoff

LIBRARIAN

Katherine Dolan

PERSONNEL MANAGER

Stuart Canin

MUSIC FOR MIDWINTER

Sunday, January 28, 1990, 7:00 PM

Pergolesi *Magnificat*

Lauridsen *Mid-Winter Songs*

Haydn *Mass in Time of War*

Pergolesi's setting of the *Magnificat* is alive with Baroque buoyancy and sheer happiness. Following last season's performance of Haydn's *Harmonie Messe* the Los Angeles Times spoke of "the Chorale at its best" we now offer his equally exuberant *Mass in Time of War*. The centerpiece of the evening is the world premiere of the new version of *Mid-Winter Songs* by the brilliant young Los Angeles composer Morten Lauridsen.



LOS ANGELES MASTER CHORALE

LOS ANGELES MASTER CHORALE ASSOCIATION BOARD OF DIRECTORS 1989-90

EXECUTIVE COMMITTEE

Clifford A. Miller, *Chairman of the Board*
Marshall A. Rutter, Esq., *President*
Edward J. McAniff, *Vice President*
Raymond Neevel, *Vice President*
Nicholas S. Winslow, *Vice President*
Everett F. Meiners, Esq., *Secretary*
William M. Ruddy, *Treasurer*
John A. Adams, *Chairman, Long Range Planning Committee*
Elizabeth Levitt Hirsch, *Chairman, Benefit Committee*
Mrs. Harrison Price, *Chairman, Program Committee*

DIRECTORS

Theodore E. Calleton	William A. Mann
Theodore G. Congdon	Donald J. Nores
J. Lyle Cunningham, Jr.	Jan Posey
George W. Fenimore	John R. Queen, Jr.
Mark Foster	Mrs. Charles I. Schneider
Stephen F. Harbison, Esq.	Mrs. David N. Schultz
Deborah Herman	Mrs. David Selby
Mrs. Boyd Hight	Mrs. Larry B. Thrall
Mrs. Albin C. Koch	Morton M. Winston
Mrs. Peter Kuyper	

HONORARY DIRECTORS

Mrs. Geraldine Smith Healy
Mrs. Herbert Hilmer
Charles Luckman
Mrs. Frank Roger Seaver
Mrs. Meredith Willson

EX-OFFICIO MEMBERS

John Currie, *Music Director*
Maurice Staples, *General Manager*
Jan Powers, *President, Master Chorale Associates*
Erik Laykin, *President, Junior Society*

ADMINISTRATION

Maurice Staples, *General Manager*
Rae Macdonald, *Production Manager*
Ruth Castillo, *Secretary*
Phyllis Reed, *Sales Representative*
Elizabeth Huebner, *Public Relations*
Maryanne Ivanoff, *Rehearsal Pianist*

Dorothy Chandler
Pavilion House Staff

GERALD SCHAUB
Master Carpenter

CARMINE D. MARINELLI
Master of Properties

PETER PERRICONE
Master Electrician

JEFF DES ENFANTS
Master Audio

RONALD BRUGUIERE
House Manager

Dear Master Chorale Supporters

Welcome to the 1989-90 Season of the Los Angeles Master Chorale. This season represents the beginning of the Chorale's second quarter century at the Dorothy Chandler Pavilion, and we are delighted to have you join us.

As members of the Master Chorale Associates, we act in a variety of capacities to support the Chorale. We support the Music Center Unified Fund with a grass-roots letterwriting campaign to raise money for all the Music Center's operating companies and we support the Master Chorale's annual benefit ball. We sponsor activities designed to express our appreciation for and introduce us to the performing members of the Chorale. Our Curtain-Raiser Preview Dinners provide the opportunity for concert attendees to socialize and to explore the music being performed by the Chorale. This year we also sponsored a premiere film screening of the 1988 Academy Award nominee for the best foreign film, the Belgian film *The Music Teacher*, honoring the Belgian Consul General at our benefit reception. Our traditional annual holiday party in December for our members is always well received.

Our activities are diverse, and the involvement opportunities range from the purely social to serious charitable fund-raising. We hope that you will consider joining our membership as we support the Los Angeles Master Chorale/Sinfonia Orchestra and the Music Center. For more information, please call the Master Chorale office at 213-972-7282.

Thank you and enjoy the concert.

Sincerely yours,

Jan Powers, *President*
Los Angeles Master Chorale Associates

Membership Form

(Please print)

NAME: _____ (Dr., Mr., Ms., Miss)

ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____

TELEPHONE: (Day) () _____

(Evening) () _____

Dues are \$35.00 per year. Please make your check payable to:
Los Angeles Master Chorale Associates.

Please return this completed membership form with your check to:

Los Angeles Master Chorale Associates
135 North Grand Avenue
Los Angeles, CA 90012

Thank you! We are delighted you are joining us.

LOS ANGELES MASTER CHORALE ASSOCIATES 1989/90 Board Members

Jan Powers, *President*
Joseph Sanders, *First Vice President/Membership*
Iiona M. Cunningham, *Second Vice President/Unified Fund*
Bonnie Grinstead, *Third Vice President/Hospitality*
Anne Eastwood, *Volunteer Coordinator*
Elizabeth Kalifon, *Assistant Fund Chair/Unified Fund*
Nancy Markus, *Corresponding Secretary*
Phyllis Rothrock, *Recording Secretary*
Gloria Moore, *Treasurer*
Carole Davis, *Parliamentarian*
Bernice Wilson, *Historian*
Elizabeth Kalifon, Ruth Opolion, Elda Turnacliiff, *Area Committees*
Tania McKnight, Anne Price, Barbara Schneider, Beverly Thrall, *Special Projects*
Anna Currie, *Member at Large*
Maurice Staples, *General Manager, Los Angeles Master Chorale (Ex officio)*