

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

SUNDAY, JANUARY 28, 1990 at 7:00 P.M.
CURTAIN RAISER PREVIEW at 6:00 P.M.
with MaryAnn Bonino
DOROTHY CHANDLER PAVILION

MUSIC FOR MIDWINTER

JOHN CURRIE *conducting*
Stuart Canin, *Concertmaster*
Cynthia Westphal Johnson, *Soprano*
Paula Rasmussen, *Mezzo Soprano*
Bruce Johnson, *Tenor*
Peter Van Derick, *Baritone*

This evening's performance of *Mid-Winter Songs* is made possible, in part, through the generous support of Chorus America. The Audience is cordially invited to a post concert reception in the Grand Hall to meet John Currie, the Artists, and members of the Chorale and Sinfonia. Reception mineral water graciously donated by

S.PELLEGRINO



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

The *Magnificat* of Pergolesi, like all the works in his short, brilliant life, cannot be tributed with absolute certainty to this Neapolitan master. However, most scholars and conductors, on internal evidence feel sure that the *Magnificat* is Pergolesi's own work. Its Italian melodiousness, the brief, exhilarating choruses, and the skilled use of the "cantus-firmus" melody are the work of a master. It remains one of the most delightful settings in the Baroque sacred repertoire.

The later Masses of Haydn, with *Creation* and the last symphonies, are the peaks of Viennese Classicism. Composed in 1796, in the final decade of his long life, *Paukenmesse* (literally "drum-mass), sometimes called *Mass in Time of War*) has all the qualities of courage and optimism which Haydn bequeathed to his pupil Beethoven.

A short, solemn Largo leads to the buoyant *Kyrie*. The festive *Gloria* includes the slow "qui tollis" for solo bass with 'cello solo, but its overall mood is symbolized in the bubbling, happy 'amens' at the end. The *Credo* respects tradition in the tragic 'et incarnatus est' and in a momentary thought on death (or, rather, the dead ones) after the Resurrection, but is generally spirited and fresh. The *Sanctus* and *Benedictus* follow a regular classical pattern, except that the 'hosanna' music does not return: those words return, beautifully, at the end of the *Benedictus*. It is from the *Agnus Dei* that the "drum" nickname comes. An ominous drum threatens the prayer, the trumpets of war burst forth and, in a desperate moment, the drum is suddenly joined by jubilant trumpets in a 'dona nobis pacem' which is a song of victory. Throughout the work this idea is given constant expression in the fast, brilliant writing for the violins.

The version used tonight features the clarinets as later added by Haydn, and not only in the *Credo*.

Program

Magnificat

Giovanni Battista Pergolesi (1710-36)

<i>Magnificat</i> (My Soul Doth Magnify The Lord)	Chorus
<i>Il et misericordia</i> (And His Mercy Is Upon Them)	Soloists & Chorus
<i>Deposuit Potentes</i> (He Hath Put Down the Mighty)	Chorus
<i>Suscepit Israel</i> (He Hath Helped Israel)	Duet: Tenor & Bass
<i>Sicut Locutus Est</i> (As It Was Promised)	Chorus
<i>Sicut Erat In Principio</i> (As It Was in the Beginning)	Chorus

Mid-Winter Songs on Poems by Robert Graves

Morten Lauridsen (b. 1943)

Lament for Pasiphaë
Like Snow
She Tells Her Love While Half Asleep
Mid-Winter Waking
Intercession in Late October

INTERMISSION

Missa in Tempore Belli (1796) (Paukenmesse)

Franz Joseph Haydn (1732-1809)

Kyrie
Gloria
Gloria in excelsis Deo
Qui tollis peccata mundi
Quoniam tu solus sanctus
Credo
Credo in unum Deum
Et incarnatus est
Et resurrexit
Et vitam venturi saeculi
Sanctus
Benedictus
Agnus Dei
Agnus Dei qui tollis peccata mundi
Dona nobis pacem

The *Magnificat in B flat* presents the music historian with somewhat of a dilemma. The edition of the work performed this evening and edited by Virginia Stroh and Buryl Red attributed it to Giovanni Batista Pergolesi (1710-36). Publishing in 1963 these editors assert: 'Since no holograph exists, it is impossible to determine positively the composer of this *Magnificat*. However the editors after comprehensive research over a period of years feel that the evidence is sufficient to conclude that the *Magnificat* is the work of Pergolesi.' In pursuing their research the editors consulted prestigious libraries in New York, Washington, London, Bergamo, Naples, and Munich, where older editions or manuscripts exist.

Subsequently, however, musicologists do not appear convinced of Pergolesi's authorship. In the 1980 edition of *The New Groves Dictionary of Music and Musicians*, Hanns Bertold Dietzart tributes the work to Pergolesi's teacher in Naples, Francesco Durante (1684-1755), it having been composed in 1746 at the same time he had produced an eight-part *Requiem* for Rome.

Indeed the highly respected Karl Gustav Fellerer in his *History of Catholic Church Music* (1961) quotes a musical example from this *Magnificat* which he attributes to Durante and uses to illustrate his views on the prevalent style of Neapolitans who 'produced a purely musical type of expression in church music on the basis of personal interpretation of the sense and sound of the text, but to the neglect (in this *stile moderno*) of its grammatical and accentual formation. Contrast and expressiveness in both melody and harmony characterized this art. It was used for choral settings and for solo works, but in both the emotional factor was foremost.' Neapolitan composers were often then derided as 'sentimental,' a word used in those days to contrast them with the composers of the older school who adhered to the strict rules of harmony and counterpoint.

It must likewise be noted that Helmut Huckle and Marvine Payner in the *New Groves* article on Pergolesi clearly consider

our *Magnificatto* be by Durante.

How explain the attribution to Pergolesi? So popular had his works become as a result of the reputation he enjoyed from his intermezzo *La Serva Padrona* and the Sequence *Stabat Mater* that after his death at the age of 26 innumerable works were ascribed to him. Some have wryly remarked that if all such attributions were authentic Pergolesi would have had to be more productive and longer-lived than Mozart.

Durante spent most of his career as head of two great Neapolitan conservatories. He was an exceedingly successful teacher, some of his pupils being Pergolesi, Jomelli, Piccini, and Paisiello, to name the more celebrated. Along with Alessandro Scarlatti (1660-1721) and Leonardo Leo (1694-1744) Durante ranks as one of the founders and chief representatives of the Neapolitan school. Nicolas Slonimsky characterizes Durante's music as possessed of breadth, vigor and resourcefulness of style, more than by marked originality.

Pergolesi spent the larger portion of his tragically brief life in the service of the Neapolitan nobility. In 1734 he conducted in the Church of San Lorenzo at Rome a Mass he had produced as a votive offering for the victims of a severe earthquake at Naples in 1733. This performance served greatly to enhance Pergolesi's reputation since it was sung before a huge audience who had little opportunity to hear a Neapolitan 'number' or cantata type Mass. It was, however, derisively described by the Roman critic Ghezzi as 'musica spaventosa' dreadful music.

Pergolesi enjoyed only limited success in his lifetime, his posthumous reputation marking a new phenomenon in music history. The *Magnificat in B flat* is scored for solo quartet, four-part choir with violins, cellos, basses, and keyboard continuo. It comprises six movements. All employ the Chorus with the soloists except the brief fourth movement 'Suscepit Israel' for tenor and bass duet.

During 1794-95 London lionized Joseph Haydn. Here the performance of those culminating works of his symphonic art in the second set of the Solomon Symphonies (No.'s 93-104) clearly manifested him as Europe's greatest living composer. Oxford University awarded him a Doctorate in Music.

London's elite urged him to make the city his home. Haydn would gladly have done so had it not been for the obligation he felt toward his Esterhazy patrons. In 1794 Prince Anton died. Haydn then requested of his successor, Prince Nicholas II, leave to remain in London for a year to fulfill his obligations to the impresario Solomon and other patrons. Reluctantly he now in 1795 felt obliged to return to Vienna. To return, indeed to the services of a debauched Prince who openly condemned Haydn's music and showed him disrespect. Shortly after his return Haydn had reacted to the Prince's criticisms at a rehearsal with the remark, 'Your Highness, it is my job to decide this.' Perhaps Beethoven may have absorbed some of his vaunted attitudes of independence from mentor Haydn. The recipient of an Oxford doctorate likewise resented being hailed as 'Haydn' by servants and a prince half his age. Fortunately Princess Marie Hermenegild, who had the highest regard for Haydn's achievements, insisted on the distinguished composer's receiving the proper 'Herr Doctor' from husband and servants alike.

It is thus to Prince Nicholas II and his wife Marie Hermenegild that we owe that magnificent set of six Masses dating from 1796 to 1802. For they were all composed to celebrate annually the Princess's birthday. Haydn conducted these Masses on the recurring September 8 in the Berg Church of the Esterhazy castle at Eisenstadt some 30 miles distance from Vienna.

From before 1749 up until 1782 Haydn had already composed eight of his 14 Masses. The *St. Cecelia Mass* of 1766 was a huge Cantata-style Baroque creation *a la* the Bach *B Minor Mass*. The *Maria-zeller Mass* of 1782 clearly foreshadowed the art of the last six Masses.

The fourteen year hiatus between 1782 and 1796 occurred both because of the inhibiting liturgical reforms decreed by the 'enlightened' 'sacristan' Emperor Joseph II (personal rule 1780-90.) and the exigencies of Haydn's creative life.

It is uncertain and disputed whether the *Mass in Time of War* (The *Paukenmesse*) or the *Heiligmesse* dedicated to the recently canonized Capuchin Brother, Saint Bernard of Offida, was the first composed of the famed six. While the original instrumentation of the first four of

these six Masses reflect the orchestral and vocal forces available then to him in Eisenstadt, the *Mass in Time of War* is more elaborately scored and features more solo voice work. The reason for this may have been the Mass that Haydn had conducted on St. Stephen's day, 1796, in the Church of the Piarist Fathers in Vienna. Here he would have had access to fuller orchestral forces and vocal talent. Similarly Haydn by 1797 appears to have secured a better knowledge of the Eisenstadt forces since in his *Heiligmesse* he exercised caution with respect to instrumentation and vocal forces, providing very little solo work in it. It would seem, then, that the *Mass in Time of War* was sung at Eisenstadt in 1797, the *Heiligmesse* being the first sung. However, there is no unanimity on the matter.

Why is this *Mass in C* given its commonly known title in *Time of War*? Napoleon and the French Revolutionary armies after their striking victories of 1796-97 over the Austrian forces in Italy were on the march in 1797. They had advanced into Styria, a southern province of the Empire, aiming toward the conquest of Vienna.

Haydn gave singular expression to the tense apprehension this approach engendered, building his Mass toward that extraordinary setting of the concluding *Agnus Dei*. Contemporary Georg Griesinger described this climax. 'In this Mass the words, *Agnus Dei, qui tollis peccata mundi*' are played in a curious fashion with the kettledrums [he quotes Haydn himself] as if one heard the enemy approaching in the distance. At the closing words '*dona nobis pacem*' Haydn has all the instruments enter in a very striking way.' One notes, too, how strikingly the trumpets sound, especially in that plea 'give us peace.'

Haydn's unusual music here was not lost on Beethoven who utilized the idea in an even more grandiose fashion in the same movement of his *Missa Solemnis*.

After 1795 Haydn had adamantly refused to compose any more symphonies. The twelve great London or Solomon symphonies (No.s 93-104) he viewed as marking the culmination of his art in that genre. In the six great Masses of 1796-1802 he applied to their composition with consummate skill the integrative principles of classic sonata and symphonic form. Thus, larger portions of the Mass text become a series of sym-

phonies, so to speak, while their melodic characteristics approximate symphonic motif-like themes. Some of these Masses are furnished like a symphony with a solemn slow introduction. A further high degree of integration Haydn established between the chorus and soloists and between voices and orchestra, so that in a real sense the singers constitute one of the 'choirs' in the makeup of the whole ensemble.

The eminent Haydn scholar, H.C. Robbins Landon at the end of his book *The Symphonies of Haydn* (1958) concludes his whole study by stating: 'We must . . . acknowledge that the six Masses often reach spiritual heights which even the finest of his symphonies do not attain . . . [he furnishes some examples from the various Masses] such as the unearthly beauty of the 'Incarnatus' from the *Mass in Time of War*. The late Masses, in their steadfast unity of purpose and greatness of expression, are indeed a transfiguration of his style, and it is fitting that these works, Haydn's true symphonic legacy, should close the long half-century of his artistic life.'

The original scoring of the Mass called for a flute, 2 oboes, 2 clarinets in C and B flat, 2 bassoons, 2 trumpets, alternating with 2 horns in C and A, timpani in C-G, strings, organ soli and choir. The flute, clarinets and horns he added as supplemental instrumentation.

COMPOSER'S NOTES BY
MORTEN LAURIDSEN

Described by Los Angeles *Times* critic John Henken as 'an evocative cycle, pungently scored, rhythmically varied, and highly flattering to a good chorus . . . accessible in the best sense,' by *Daily Breeze* critic Cynthia Netzer as 'glorious . . . , poetry in motion,' and by the press at its Australian premiere as 'a remarkable cycle . . . Morten Lauridsen is among the cream of the American contemporary crop of choral composers,' the *Mid-Winter Songs* on Poems by Robert Graves is quickly becoming a standard work in the contemporary choral literature.

Commissioned by the University of Southern California to celebrate its Centennial in 1980 and premiered by the USC Chamber Singers conducted by Rodney Eichenberger, the piano/vocal setting of

the work has had numerous performances throughout the United States and abroad during the past decade. The orchestral version was commissioned and premiered by the Pasadena Chamber Orchestra and Chorus directed by Robert Duerr at the Ambassador Auditorium in 1983, and presented again by Roger Wagner and the Los Angeles Master Chorale and Sinfonia Orchestra at the Dorothy Chandler Pavilion in 1985.

Composer Morten Lauridsen provides the following commentary regarding the *Mid-Winter Songs*.

'In the summer of 1979, after receiving the USC commission to compose a piece for the Chamber Singers, I took volumes of poetry to my Waldron Island home in a search for possible texts, including the complete works by the English poet, Robert Graves. In reading Graves, I became very much taken with the richness, elegance and extraordinary beauty of his poetry and his insights regarding the human condition. Six diverse poems with a common 'Winter' motif (a particular favorite of mine) suggested a cohesive musical setting and led to the composition of the *Mid-Winter Songs*. The principal musical materials for the entire cycle, especially the intervals of an ascending major ninth and a descending major second, are derived from the opening choral setting of 'Dying sun' and recur throughout the work, which is cast in an over all arch form within a flexible tonal framework.

The six movements of the piano/vocal version are reduced to five in the recently refashioned orchestral version containing an expanded setting of 'Intercession in Late October' presented this evening for the first time. I am deeply grateful to Maestros Eichenberger, Duerr, Wagner and Currie and the Los Angeles Master Chorale for their championing of the *Mid-Winter Songs* and to Chorus America for its generous grant assisting tonight's performance.'

The *Mid-Winter Songs* is recorded by the USC Chamber Singers, conducted by Rodney Eichenberger, on their two-record album, *Musica Sacra et Profana* on the Opus label, and is published by Opus Music Publishers, Inc., Evanston, Illinois. The composition was awarded the Phi Kappa Phi Creative Writing Prize in 1984.

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 recognized.

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.



Recent performances of composer **MORTEN LAURIDSEN's** critically acclaimed art songs and large choral works throughout the United States, including the Kennedy Center, Alice Tully, Merkin, and Carnegie recital halls in New York, Ambassador Auditorium, the Dorothy Chandler Pavilion, Segerstrom Hall and the Schoenberg Institute, as well as in Europe, Australia, and Canada, have established him as a significant new contributor to the contemporary vocal repertoire. His *Madrigali: Six 'Fire Songs' on Italian Renaissance Poems* and the *Mid-Winter Songs* were named as among the most outstanding contemporary choral compositions in a survey for the 'Choral Journal', and his earlier *Four Madrigals on Renaissance Texts* has long been on the Music Educator's National Conference 'Most Recommended' list.

His prize-winning song cycle, *A Winter Come* on poems by Howard Moss, was praised as a 'superb, deeply felt cycle' by the 'Washington Post' at its 1987 East-

Coast Premiere at the Kennedy Center. Two songs from *A Winter Come* were selected by the noted interpreter of contemporary art song, Paul Sherry, for inclusion in the Peer-Southern 20th Century American Songbook, *Vote for Names!* (with songs by Charles Ives, Ned Rorem, and Virgil Thomson, among others). The Yoav Chamber Ensemble, founded by conductor/clarinetist Yehuda Gilad, with soprano Juliana Gondek, cellist Michael Mathews and pianist Arlene Shrut, commissioned Lauridsen's setting of Housman's *Be Still, My Soul, Be Still*, and his *Cuatro Canciones Sobre Poesias de Federico Garcia Lorca*, featured recently by both the Almont and York ensembles.

Lauridsen's compositions have also been premiered by Tchaikovsky Gold Medalist Nathaniel Rosen, Canadian Brass trumpeter Ronald Romm, pianists Roger Vignoles and Ralph Rodney Eichenberger, and the Pasadena Chamber Orchestra directed by Robert Duerr.

Lauridsen's works are published by Peer-Southern (New York), Opus Music Publishers, Inc., Robert King, Neil A. Kjos, Augsburg and *Editio Helios* and are recorded on the Orion, Protone and Opus labels. Among his numerous grants and prizes are several awards from the American Society of Composers, Authors and Publishers.

Morten Lauridsen has long been associated with the University of Southern California School of Music, where he is currently Professor of Music Theory-Composition and where he studied with Ingolf Dahl, Halsey Stevens and Robert Linn. A native of the Pacific Northwest, he divides his time between Los Angeles and his summer home on a remote island off the northern coast of Washington State.



CYNTHIA WESTPHAL JOHNSON, soprano, has performed a wide spectrum of music including oratorio, opera and recitals. She has performed at the Long Beach

Bach and San Luis Obispo Mozart Festivals and with the LA Chamber Orchestra Bach Soloists, the Saddle-back Concert Chorale, Orange Coast Chorale, Tucson Symphony Orchestra, and Euterpe Opera.

As a member of the Los Angeles Vocal Arts Ensemble, Ms. Johnson appeared with Spokane Symphony Orchestra in an evening of Sondheim highlights. She received critical acclaim for her performance of Beethoven's Ninth with the Pacific Symphony and Bach's Christmas Oratorio with Friends University and the Wichita Symphony Orchestra.

As a recitalist, she has appeared at the J. Paul Getty Museum, and made a return appearance there last summer with the Los Angeles Baroque Orchestra singing the Egmont songs of Beethoven. A native of Southern California, Ms. Johnson received her degree from California State University, Long Beach.



PAULA RASMUSSEN, mezzo soprano, has recently been seen in the Los Angeles Music Center Opera productions of "Mahogany" and "Orpheus In The Underworld." She has also sung the Messiah and Aaron Coplands "In The Beginning" with the Pasadena Pro Musica, where she is a resident soloist.

Other credits include performing as a soloist with the Los Angeles Master Chorale, Euterpe Opera, U.S.C. Opera, Aspen Music Festival and the Los Angeles Contemporary Music Festival.

A graduate of California Institute of the Arts, she is currently singing in San Francisco and will begin the Merola/Western Opera Theater tour this summer.

BRUCE JOHNSON, tenor, has appeared in numerous opera and operetta roles with companies including the San Diego Opera, Virginia Opera, Riverside Opera and the San Diego Civic Light Opera. Among these roles



are Almaviva in *The Barber of Seville*, Belmonte in *The Abduction from the Seraglio*, Ferrando in *Così fan tutte*, Camille in *The Merry Widow*, Nemorino in *The Elixir of Love*, and Prince Karl Franz in *The Student Prince*. He received critical acclaim for his Telemachus in *The Return of Ulysses* at Long Beach Opera.

Mr. Johnson has been actively involved as a concert soloist and recitalist during his career. His concert appearances include performances with several orchestras, festivals and choral societies on the west coast, including the Long Beach Symphony, the Long Beach Bach Festival, the Irvine Camerata, the San Luis Obispo Symphony, the Batiquitos Festival of the Arts and the Orange Coast Chorale. As a recitalist he recently won the Young Artist of the year Award from the National Association of Teachers of Singing, Los Angeles Chapter.

In fall 1989, Mr. Johnson made his first appearance with the Los Angeles Music Center Opera in Kurt Weill's *Rise and Fall of the City of Mahagonny*.



PETER VAN DERICK, baritone, studied voice at San Francisco State University and at The Academie National de Musique Maurice Ravel under the renowned French singer, Pierre Bernac. His orchestral and oratorio repertoire includes the Bach Passions, *St. John* and *St. Matthew*, Mozart's *Mass in C*, Orff's *Carnina Burana*, and Handel's *Messiah* as well as works by Beethoven, Bloch, Bruchner, Dvorak and

Salieri. In recent seasons, Mr. Van Derick has performed with the opera companies of San Diego, New York City, Dallas, Sacramento, Virginia, and Nice, France in leading roles in *Aida*, *Il Traviatore*, *Der Rosenkavalier*, *I Pagliacci*, *Tosca*. In 1987 he joined the Los Angeles Music Center Opera Artists in Residence program singing in *Midsummer Night's Dream*, *Macbeth*, *La Boheme*, and *Tristan und Isolde*. In November 1989, Mr. Van Derick made his Carnegie Hall debut in Strauss's *Friedenstag*. He was baritone soloist in the Master Chorale's 1989 *Messiah* Sing-Alongs in the Dorothy Chandler Pavilion. In September 1990 he will open the Aachen, Germany opera season singing *Scarpia* in *Tosca*.

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 Junior 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.

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Rene Mandel,
Ass't Concertmaster
Polly Sweeney,
Principal
Blanche Belnick
Jean Bradford
Robert Brosseau
Russ Cantor
Ron Folsom
Karen Jones
Irma Neumann
Guillermo Romero
Anatoly Rosinsky

VIOLAS

Kenneth Burward-Hoy,
Principal
Wesley Cease
Harry Shirinian
Linn Subotnick

CELLOS

John Walz, *Principal*
Todd Hemmenway
Dan Smith
Sebastien Toettcher

BASSES

David Young, *Principal*
Suzanne Ailman

FLUTES

Sheridan Stokes,
Principal
Brice Martin

OBOES

Joel Timm, *Principal*
Joan Elardo

CLARINETS

James Kanter, *Principal*
Debra Kanter

BASSOONS

Michael O'Donovan,
Principal
Rose Corrigan

FRENCH HORNS

James Thatcher,
Principal
Richard Klein

TRUMPETS

Malcom McNab,
Principal
Kenneth Larsen

TROMBONE

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TIMPANI

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Susan Montgomery
Phoebe O'Brien
Linda Sauer
Gina Surratt
Inyong Um
Duanna Verstraeten
Nancy Von Oeyen

ALTO

Nicole Baker

Natalie Beck
Sarah Bloxham
Aleta Braxton
Marilyn Eginton
Sally Etcheto
Michelle Fournier
Kyra Humphrey
Nancy OBrien
Carol Reich
Claudia S. Sobol
Mary Ella Van Voorhis
Jennifer Williams
Barbara Wilson
Diana Zaslove

TENOR

Chris Bowman
Agustino Castagnola
Roy Dunbar

Jody Golightly
David Larson
Jay Pearce
Marshall Ramirez
Patrick Ridolfi
George Sterne
Gary Walker

BASS

Mark Beason
Andy Black
Kevin Dalbey
Steven Fraider
Bruce Goldes
Steven Grimm
Edward Levy
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Burman Timberlake
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The Los Angeles Master Chorale is a member of Chorus America.

EASTER CLASSIC
Saturday, March 31, 1990, 8 p.m.

Bach *St. John Passion*
Paul Johnson, *Evangelist*

One of the high points of the Easter experience. Enjoy the moving chorales, the intense narration, wonderful arias and dramatic choruses. A perfect time of year to capture the depth and grandeur of Bach's masterpiece.

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.

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