

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

SATURDAY, APRIL 21, 1990 at 8:00 P.M.

CURTAIN RAISER PREVIEW at 7:00 P.M.

with MaryAnn Bonino

DOROTHY CHANDLER PAVILION

JOHN CURRIE *conducting*

Patrice Michaels Bedi	<i>Soprano</i>
Cathy Larsen	<i>Soprano</i>
Jason Domantay	<i>Boy Soprano</i>
Kyra Humphrey	<i>Alto</i>
Agostino Castagnola	<i>Tenor</i>
David Larson	<i>Tenor</i>
Burman Timberlake	<i>Bass-Baritone</i>
Stuart Canin	<i>Concertmaster</i>

CHICHESTER PSALMS

I Psalm 108, verse 8
Psalm 100

II Psalm 23, Jason Domantay
Psalm 2, verses 1-4

III Psalm 131
Psalm 133, verse 1

LEONARD BERNSTEIN (b. 1918)

ANNABEL LEE (World Premiere)
Poem by Edgar Allan Poe

GORDON GETTY (1933)

THREE CONCERT ARIAS

Vado, ma dove? O Dei! (I go, but to where? O God!) (K. 583)

Bella mia fiamma, addio! (Goodbye, my beloved.) (K. 528)

Ah se in ciel, benigna stella, la pieta non e smarrita. (Oh, kind stars, if pity has not left the heavens.) (K. 538)

PATRICE MICHAEL BEDI

WOLFGANG AMADEUS MOZART (1756-1791)

Intermission

MASS IN E FLAT

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

FRANZ SCHUBERT (1797-1828)

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 program we present to you tonight is one of the richest of our season. After the intermission you will hear Schubert's greatest choral work, and the last he wrote, the *Mass in E-flat*. If we do not include Beethoven's extraordinary *Missa Solemnis* (with which we open next season) the Schubert work may be seen as the climax of the series of late Classical masses given by the Chorale and the Sinfonia over the last three years: two late Haydn masses and the Beethoven *Mass in C*.

And what a beautiful and mature work the Schubert is! Think first of the orchestra. Schubert, like Mendelssohn, was not caught up in the enlargement of the orchestra prophesied by Beethoven and the young Berlioz. Like Mozart and Haydn, he uses only two horns, and omits the flutes, giving the wood-winds the flavor of a Mozart wind serenade, alive with clarinet and oboe melodies and counter-melodies. Where he does look forward to the Romantic orchestra, however, is in his use of the trombones. These three trombones are used as richer, deeper horns, giving an organ-like sonority to the orchestral sound. And, of course, Schubert's unique melodic voice is Romantic in every sense.

Similarly, in the writing, it is the Viennese tradition which is recalled, but from time to time unusual and "advanced" harmonies suddenly appear, with wonderful effect. Some scholars have criticized the antique-style vocal fugues which end the Gloria and Credo. This conductor is at a loss to understand that criticism. The sections are strong structurally and deeply moving in performance. Nor do they detract from those sections which are more popularly Schubertian: the gentle, glowing Kyrie, the hymn-like Benedictus of the soloists, the turbulent Agnus Dei, and the still, child-like Dona Nobis Pacem, which leads the work to its peaceful conclusion.

Chichester Psalms, Bernstein draws his inspiration from the Hebrew Psalms and an ancient religious tradition which did not exclude dance as an expression of joy and faith. Hence, after a short majestic opening, the choir sings a lively dance (seven-beats-in-the-bar) which even contains, at one point, the instruction "boisterously". The second movement, a setting

of the most famous pastoral Psalm, complete with shepherd-boy solo, is repeatedly interrupted by the raging of the nations: the aggressors versus the shepherds. The shepherds win, and the warlike rhythms disappear in the distance at the last calm statement of "The Lord is my shepherd." The last movement is Bernstein at his most spacious in a slow finale which ends with a magical, distant blessing for unaccompanied voices. In the orchestra Bernstein uses brass, strings, harps, and a large array of percussion, but no wood-winds.

Chorale subscribers will remember that in our opening concert this season, we were unable to bring you the final version of Getty's *Annabel Lee* as planned. We now make good our promise to perform the work by including it this evening. It is a short work of magic and menace, and we are proud to be associated with its premiere.

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

Two factors appear to have generated concern in Leonard Bernstein's artistic life between late 1963 and mid-1965. He was just concluding the orchestration of the *Kaddish Symphony #3* when the news of President John Kennedy's assassination on November 22, 1963, reached him. Since he was a close friend of Kennedy, Bernstein suffered a turmoil of grief and loss. He felt it necessary to dedicate that Symphony to Kennedy's memory. The event likewise sparked him to consider "what music has to do with current affairs, with politics, with whatever, and it really has little if anything to do except to serve as a great time capsule . . . an artistic incarnation of a given period in history" to quote him directly. His recent refusal to accept from the President the National Medal of the Arts award would seem to highlight these expressed views respecting the independence of the Arts. The second factor influencing Bernstein's compositional efforts arose from the need he felt to grapple with the 12-tone system of composition, the "so-called conflict between tonality and nontonality." Prominent composers had followed Arnold Schoenberg's lead in this system he is generally considered to have invented.

Bernstein had essayed some non-tonality in the first movement of the *Kaddish*

Symphony. However, in 1964 the need to confront the problem led him to secure a sabbatical leave from his conducting duties with the New York Philharmonic Orchestra. He dedicated this time intensively toward composition "and I wrote a lot of music, twelve-tone music and avant-garde music of various kinds, and a lot of it was very good, and I threw it all away. And what I came out with at the end of the year was a piece called the *Chichester Psalms*, which is simple and tonal and tuneful and pure B flat as any piece you can think of . . . Because that was what I honestly wished to write."

Bernstein received the commission to compose the *Chichester Psalms* through the good offices of his physician, Charles Solomon, who was also a friend of the Very Reverend Walter Hussey, Dean of Chichester Cathedral in southern England. Ever since the days of Thomas Weekles (d. 1623) Chichester Cathedral had fostered music festivals, now currently in cooperation with Winchester and Salisbury.

Bernstein selected his text from Psalms 108, 100, 23, 2, 131, and 133. His biographer Joan Peyser sees in his selection of Hebrew as the work's language, "something of a slap in the face" to Dean Hussy. Why so is difficult to discern, since the work appears to find its musical technique strongly influenced by the linguistic exigencies of Hebrew.

The *Chichester Psalms* received their premiere performance with Bernstein conducting the Camerata Singers and the New York Philharmonic on July 15, 1965. These same forces quickly recorded the work for Columbia records. Los Angeles heard the work first on May 23, 1971 at Loyola Marymount University with Paul Salamunovich conducting the St. Charles Borromeo Choir.

The *Chichester Psalms* calls for strings, three trumpets, three trombones, two harps, a large percussion section, boy soloist, and chorus. Bernstein has likewise provided the work with reduced instrumentation. Whereas the *Kaddish Symphony* of 1963 expressed despair and anguished hope, the *Chichester Psalms* are a paean of serenity and childlike humility, as Jack Gottlieb wrote. After a majestic introit, Psalm 100 is sung to a joyful dancelike setting. The 23rd Psalm then receives a lyric, almost naive treatment sung by the soloist, the melody re-

peated with canonic treatment by the chorus. The pastoral mood is interrupted by the dramatic outburst of the men singing "Why do the nations rage." from Psalm 2. An instrumental reverie prepares for the warmth and peace of Psalm 133, while the a cappella coda expresses a yearning for peace, concluding with "Amen" as the solo trumpet gently recalls the first phrase of the chorale.

The concert aria in its "monumental form" reached perfection in the works of Alessandro Stradella (1642-1682) and Alessandro Scarlatti (1660-1725). It had emerged from the increasingly prevalent tendency within the opera seria to exploit and showcase a singer's virtuosity rather than to develop the opera's dramatic situations. Thus in as much as it was in conception a vocal concerto it antedated and influenced the subsequent development of the instrumental concerto.

The concert aria consequently exhibits generally on a smaller scale a three-movement ABA structure, characteristic of a three movement instrument concerto. It commences with an orchestral ritornello after which the singer enters after the fashion of a solo instrument and develops the musical and emotional material. There follows a shorter slow lyrical section. The singer, returning to the musical material of the opening section, sometimes to a different text, was expected to demonstrate acquired technique through further vocal embellishments.

Mozart, who developed the concert aria-opera scene to its highest perfection, in a number of his more important creations furnished it with an introductory recitative which by and large exhibit richer accompaniments than those in his mature operas. These concert arias he intended to be inserted into established operas or simply to provide a concert opportunity for a singer-friend. The Koechel listings show that he composed during his career from 1765 to 1791 thirty eight concert arias for soprano, one for alto, eleven for tenor, and eight for bass.

Don Giovanni opened in Prague on October 29, 1787, where it was received with critical acclaim. Mozart resided with his good friends, the Duseks. Having promised to furnish Josepha Dusek with a display concert piece, Mozart on November 3 found himself locked up in a small garden cottage by Josepha who averred that she would not release him until he

had completed the gift. Mozart, in turn, indicated that he would not surrender the aria until Josepha agreed, to sing it by sight, a really significant challenge which she surmounted.

Together with *Ch'io mi scordi di te* (K505) written the previous year for Nancy Storace, *Bella mia fiamma* (K528) marks Mozart's masterpiece in the genre. The protagonist of this aria is really a man, a hero about to undergo a sacrificial death. He takes leave of his beloved and of a friend to whom he entrusts her. The text is questionably attributed to Lorenzo da Ponte. The eminent Mozart biographer Alfred Einstein sees in this aria Mozart's utilizing "extreme means to represent an extreme situation . . . This is no piece for the public, but rather what artists call a 'studio piece'."

Vado ma dove? (K583) composed in October, 1789, sets a text of Mozart's best librettist, Lorenzo da Ponte. This aria he inserted into 'Martin the Spaniard's' opera *Il Burbero di buon cuore* (The Good-hearted Churl). Mozart produced it for Louise Villeneuve, the first soprano to sing Dorabella in *Così fan tutte*. Einstein sees in the Minuet section of the aria a work of the finest lyric singing characteristically fitting for the delightful coloratura of Villeneuve. In the aria the character, Madame Lucilla, voices her bewilderment at the uneven course her love seems to be taking.

Ah se in ciel, benigna stella (K538), composed on March 4, 1788, marks the last of numerous arias Mozart had composed for his sister-in-law Aloysia Weber. The text is from the opera *L'eroe cinese* (The Chinese Hero) of that prodigiously productive librettist Metastasio. A lovelorn girl invokes the stars to permit her to die or to bless her love. All three arias are scored basically for woodwinds, horns, and strings.

Appraisals of Schubert's religious compositions and particularly his Masses generally do not consider them to be among his best or more imaginative efforts. He appears in general to have approached the composition of his Masses with a somewhat perfunctory attitude engendered by his lack of conviction in orthodox Catholicism. It is no secret that the liturgical words of the *Credo*, especially those, for example, relating to the Persons of the Trinity, the "one, holy, catholic and apostolic Church" and the

resurrection of the dead he often omitted. His philosophical bend appears to have veered toward a vague pantheism.

However winsome and appealing the first four Masses are, the fifth in *A Flat* and the sixth in *E Flat* rise to considerable artistic prominence among his later compositions. Moreover the contrast drawn between the more forward-looking less traditional *A flat Mass* finds the *E flat Mass* reverting to more traditional forms particularly in the reduction of the use of soloists and in the use of elaborate fugal writing in the customary classical places ending the *Gloria*, the *Credo*, and the *Hosanna*. These foster criticisms such as those of Roger Fiske who sees them as "characterless" and contributing to the failure of the *E flat Mass*.

Schubert seems, indeed, to have had some misgivings about the effectiveness of his contrapuntal skills. In October, 1828, his last full month of life, he commenced instructions in counterpoint from that long-lived and formidable academician Simon Sechter, also teacher of Liszt and Bruckner. These instructions appear to have fructified in his last larger work, the Offertory *Intende voci orationis meae* (Give Ear to the Voice of My Supplication). It exhibits a contrapuntal effectiveness and ease not previously encountered in Schubert's choral compositions. Critical judgement, however, of numerous Schubert biographers and musicologists offer no consistent view of either Mass, though we may consider the pendulum of appreciation swinging somewhat more favorably toward the *E flat Mass*.

Schubert commenced composing the *E flat Mass* on June 7, 1828, finishing it in July. The occasion which galvanized him into its composition cannot be ascertained with any degree of certainty. Some see him, after the precedent set by J. S. Bach and the *B Minor Mass*, writing it to secure some official musical appointment, hence its reversion to a more conservative approach.

In 1828 he had composed the chorus *Glaude, Hoffnung, Liebe* (Faith, Hope, Love) to celebrate the consecration of the re-founded bell of Holy Trinity Church in Alsergrund, a Viennese suburb, the site too of Beethoven's obsequies the previous year. Schubert may have intended the *Mass in E flat* for a dedication ceremony at the same Franciscan church. This church, some say, saw the premiere performance done at Schubert's request, on

October 4, 1829, the year following his demise. Another view has the Mass "heard only once" through arrangements made by Schubert's brother Ferdinand at the Church of Mary the Comforter on November 15, 1829.

The *Mass in E flat* is one of a constellation of superb works Schubert produced in his final year and months of life. Among these works were the *Great C Major Symphony #7*, the *String Quintet in C Major*, *Sonatas* for piano in C Minor, A Major, and B flat Major. Apart from his final Lied, *Der Hirt auf dem Felsen* (The Shepherd on the Rock) his last major work was the Offertory *Intende voci orationis meae* written for tenor solo, mixed chorus, and an orchestra reflecting the lyric finesse and power of that of the *C Major Symphony*. We have referred also to its contrapuntal aspects above. Both this Offertory, and the *E flat Mass* exhibit similar characteristics of origin and weightiness.

By way of summary, let us sample some evaluations respecting the *E flat Mass* and Schubert's accomplishment. These will focus on the general esteem in which the *Mass* is held, its place in the history of music, together with some critical misgivings.

Robert Schaffer (1949): "The Sixth and best of the Masses is in E flat. Johannes Brahms loved this music so dearly that he actually took time from his own creative work to arrange the orchestra part for piano . . . The harmony is richer, more subtle, more passionate, the polyphony is on a higher plane. The orchestra . . . now has things of far greater import to communicate."¹

Karl Fellerer (1961): "Fugal work played a prominent role, with a delicate use of harmony and declamation. Although the liturgical text was often treated freely and at times without understanding, the masterful shaping of mood gave Schubert's church music a character that was truly meaningful. In his great *A flat* and *E flat* Masses, Schubert created works of profound expressiveness."² Roger Fiske (1963): "The characterless fugues do much to kill the *E flat Mass* and there are some glutinously 'Victorian' harmonic progressions . . . The result is one of his golden dreams, ravishing to the senses with its melody and its endearing harmonic twists."³

John Reed (1972): The *E flat Mass* "shows more revealingly perhaps than any

other work the schizophrenic nature of Schubert's musical personality in this last year of his life. Conceived on traditional lines, with a conventional key scheme and fully-worked fugues in all the right places . . . it lapses into sentimentality and into academicism, making it an indigestible work to bring off in the concert hall; yet its best moments show how nearly Schubert got to producing a great setting of the sacred text."⁴ Homer Ulrich (1973): "Schubert's role as the harbinger of the Romantic period is revealed in his treatment of the text in his late Masses: in a highly nonliturgical manner, . . . we may conclude that considerations of musical form and phrasing of expressive balance, and of melodic expansion lay uppermost in his mind. Thus his approach to the Mass text is a subjective and nonliturgical one, an approach that will be characteristic in the forthcoming Romantic period."⁵ Percy Young (1962,81): "The main substance of this Mass lies in the orchestral texture and the words tend to have a commentary function in respect of the unfolding of the imagination through instrumental scoring which is often unexpected and strangely beautiful. The most considerable quality is of warmth in which the comforting style of Bruckner is foreshadowed . . . There are many surprises in the general harmonic scheme; sometimes so many that they cease to surprise."⁶ Anthony Lewis (1982): "The *Mass in E flat* shows much the same variation in quality as does the *A flat* according to the prevailing mood, but there is a more sensitive response to certain parts of the text that had hitherto failed to arouse any significant reaction . . . The whole design is splendidly dignified and is executed with unmistakable conviction. Unequal though it may be, Schubert's *Mass in E flat* is a noble tribute from one who was not primarily a choral, nor yet a religious, composer."⁷ John Reed (1987): ". . . while the *A flat Mass* is lyrical, organic, innovative, and idiosyncratic, the *E flat Mass* reflects those tendencies which influenced both Schubert and Beethoven in their final phase: a reversion to traditional forms, a revival of interest in contrapuntal techniques, and above all, a Romantic concern for sublimity."⁸

References: 1. Franz Schubert, *the Ariel of Music*. 2. *A History of Catholic Church Music*. 3. *Choral Music, the Viennese Classical Period*. 4. *Schubert, The Final*

Years. 5. *A Survey of Choral Music*. 6. *The Choral Tradition*. 7. *The New Oxford History of Music*. 8. *The Master Musicians*, Franz Schubert.

CONDUCTOR'S NOTES by GORDON GETTY

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 Fordham. 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 a year.

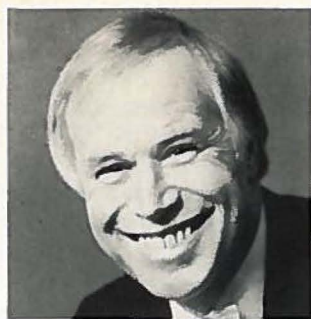
The poem is a unique challenge. Critics will not need their spectacles to find its faults of taste. But they who are not moved by it might as well give up reading poetry, or at least romantic poetry. It invites us to re-examine our prejudices against sentimentality. It puts us through the wringer, like 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 God's, out of mercy, had made mad.

DOROTHY CHANDLER PAVILION HOUSE STAFF

<i>House Manager</i>	Ronald Bruguere
<i>Head Usher</i>	Stephen J. Olear
<i>Master Carpenter</i>	Gerald Schaub
<i>Master Electrician</i>	Peter Perricone
<i>Master of Properties</i>	Carmine D. Marinelli
<i>Master Audio</i>	Jeff Des Enfants
<i>Music Center</i>	
<i>Piano Tuner</i>	John Grutzmacher

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 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.



PATRICE MICHAELS BEDI, *soprano*, made an extraordinary Music Center debut as a soloist in the 1988 *Messiah* Sing-Alongs under the baton of Maestro John Currie. She is a featured artist with Chicago's Music of the Baroque where she has performed Handel's *Jephtha*, Bach *Cantata Nos. 202* and *57*, and the Mozart *Requiem*. This season she will perform Haydn's *Creation* and Mozart's *Mass in C Minor*. These concerts will be aired on national and international radio broadcasts.

The music of Mozart is a specialty for Ms. Michaels Bedi. She will be singing the *Coronation Mass* with the City Musick, the role of First Lady in *Magic Flute* with the Florentine Opera in Milwaukee, and is preparing a recording of Mozart songs for release next season. Ms. Michaels Bedi has appeared with Central City Opera, Minnesota Opera, Tacoma Opera, Chamber Opera Chicago, Cullowhee Music Festival and the Banff Centre in roles ranging from Pamina to Violetta to Marie in *Daughter of The Regiment*.

Miss Michaels Bedi is also skilled in contemporary music and has premiered works by Stephen Oliver and Libby Larsen, and last season sang Dominick Argentos' *Le*

LOS ANGELES MASTER CHORALE

Tombeau D'Edgar Poe with the Milwaukee Symphony. Her awards include a prize in this year's Concours International de Montreal, and honors in the Bel Canto Competition and the National Institute for Music Theater Competition.

Miss Michaels Bedi can be heard on the London recording of the *St. Matthew Passion* under the baton of Sir Georg Solti.



JASON DOMANTAY, *boy soprano*, is twelve years old and a seventh grade student at St. Paul The Apostle School where he has been a member of the Paulist Boy Choristers for the past five years.

During that time he has studied voice with the Choristers' director Dr. Jon Wattenbarger, and has coached with George Bragg. He has performed as soloist in Mozart's *Requiem*, Handel's *Messiah*, Vivaldi's *Gloria*, Pergolesi's *Magnificat* and *Stabat Mater*. Jason has sung solos in many cathedrals throughout Europe, including an appearance at St. Peter's Basilica. He is the son of Doctors Manuel and Edna Domantay.



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, was 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 performance 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. It was given 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 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 André Previn and the Los Angeles Philharmonic in October, 1988, and was 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 Vetlesen 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 of his 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* which was premiered last fall by the Los Angeles Master Chorale and Sinfonia of Los Angeles under the direction of 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. All works by Gordon Getty are now published by Rork Music, Theodore Presser Company, Distributor.

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*, *Falstaff* and *Don Carlo*.

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.

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO	Grazyna Pitrowski	Michelle Fournier	Jim Ellfeldt	Howard Cohen
Samela Aird Beasom	Holly Shaw Price	Amy Fogerson	Donnelly Fenn	Kevin Dalbey
Nicol Brunel	Cecilia Ramirez	Eileen Holt	Paul Gibson	Ed Fayyad
Kelly Calhoun	Laura Ravine	Kyra Humphrey	Joseph Golightly	Steven Fraider
Pamela Chapin	Linda Sauer	Joan Keeseey	Frank Gutierrez	Michael Freed
Marilyn Colyar	Bonnie Smith	Sara Minton	John Klacka	Bruce Goldes
Martha Cowan	Christine Sorenson	Judy Mussay	Charles Lane	John Golitzin
Mary Daval	Carol Stephenson	Nancy OBrien	David Larson	Stephen Grimm
Denise Dumeyer	Sarah Stokes	Carol Reich	John McCormack	Paul Hinshaw
Mary Dunn	Gina Surratt	Cheryl Anne Roach	Earl Mounger	Jan Holmquist
Pamela Erven	Inyong Um	Juliette Singler	Bill Nazarro	Lewis Johnson
Janice Frey	Duanna Verstraeten	Claudia Sobol	R. Paul Neumann	Thomas Kao
Tanya Fries	Nancy Von Oeyen	Mary Stark	Keith Paulson	Kerry Katz
Catherine Grimshaw		Mary Ella Van Voorhis	Jay Pearce	Edward Levy
Pamela Hall	ALTOS	Jennifer Williams	Kirk Prather	Roger Lindbeck
Barbara Hancock	Nicole Baker	Laurie Williams	Marshall Ramirez	Bob McCormac
Rose Harris	Natalie Beck	Barbara Wilson	Patrick Ridolfi	Lee Oliver
Marie Hodgson	Helen Birch	Diana Zaslove	George Sterne	Jim Raycroft
Cecily Jaynes	Sarah Bloxham		Gary Walker	John Reinebach
Laura Anne Keverian	Asha Cheriyan	TENORS	Jay Yepp	David Schnell
Suzanne La Comb	Sue Christman	Geoffrey Alan Alch	Benedict Yim	Burman Timberlake
Carolyn Larsen	Kathleen Corcoran	Chris Bowman		Eli Villanueva
Cathy Larsen	Cheryll Desberg	Jack Burke	BASSES	Richard Williams
Phoebe O'Brien	Marilyn Eginton	Agostino Castagnola	Mark Beasom	
Frances Pampeyan	Joni Ellis	Douglas Conkin	Lenard Berglund	
Marti Pia	Sally Etcheto	Roy Dunbar	Andrew Black	

SINFONIA OF LOS ANGELES MASTER CHORALE

FLUTE	TRUMPETS	HARPS	Razdan Kuyumjian	CELLOS
Sheridan Stokes	Malcom McNab, <i>Principal</i>	Ann Stockton, <i>Principal</i>	Betty Moor	John Walz, <i>Principal</i>
OBOES	Kenneth Larsen	Jo Ann Turovsky	Irma Neumann	Todd Hemmenway
Joel Timm, <i>Principal</i>	David Searfoss		Robert Peterson	Virginia Burward-Hoy
Salvator Spano		VIOLINS	Julianne Peterson	Richard Naill
CLARINETS	TROMBONES	Stuart Canin, <i>Concertmaster</i>	Guillermo Romero	Daniel Smith
Roy D'Antonio, <i>Principal</i>	Ronald Smith, <i>Principal</i>	Harold Wolf, <i>Asst. Concertmaster</i>	Anatoly Rosinsky	Nancy Stein
Charles Boito	Robert Payne	Karen Jones, <i>Principal</i>	Kwi-Hee Shamban	BASSES
BASSOONS	Phil Teele	Rebecca Barr	North Wood	Suzanne Ailman, <i>Principal</i>
Rose Corrigan, <i>Principal</i>	TIMPANI	Blanche Belnick	Ke Gong Zhang	Jay Grauer
Ronald Janelli	Kevin Willmering	Jean Bradford	VIOLAS	John Hornschuch
FRENCH HORNS	PERCUSSION	Russ Cantor	Kenneth Burward-Hoy, <i>Principal</i>	Meyer Rubin
James Atkinson, <i>Principal</i>	Dale Anderson, <i>Principal</i>	Ron Clark	Wesley Cease	Robert Stone
Richard Klein	Wade Culbraith	Isabelle Daskoff	Margot MacLaine	LIBRARIAN
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	Mark Nicolay	Gwen Heller	Harry Shirinian	PERSONNEL
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			Raymond Tischer	Stuart Canin
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LOS ANGELES MASTER CHORALE

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The Los Angeles Master Chorale is a member of Chorus America.

In Memoriam

SUVILLA HILMER

September 1890 - December 1989

A great friend and patron of the Master Chorale and the Master Chorale Associates. A full and Honorary member of the Board of Directors. A person whose beauty, enthusiasm and love of the arts touched many.

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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