

# LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES

JOHN CURRIE • MUSIC DIRECTOR

27<sup>th</sup> SEASON  
1990-91

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

SATURDAY, OCTOBER 13, 1990 at 8:00 P.M.

CURTAIN RAISER PREVIEW at 7:00 P.M.

with MARYANN BONINO

DOROTHY CHANDLER PAVILION

## BEETHOVEN: MISSA SOLEMNIS

JOHN CURRIE,

*conductor*

STUART CANIN,

*concertmaster*

Carolann Page,

*Soprano*

Christine Cairns,

*Mezzo Soprano*

Agostino Castagnola,

*Tenor*

Anthony Michaels-Moore,

*Baritone*

LUDWIG VAN BEETHOVEN (1770-1827)

*Missa Solemnis* in D, Op. 123

Kyrie

Gloria

Intermission

Credo

Sanctus

Agnus Dei

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Reception mineral water graciously donated by



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CONDUCTOR'S NOTES by JOHN CURRIE

Tradition and miracles: Beethoven's *Missa Solemnis*

There are many approaches to a great work of art. Each generation and individual sees the work from a different stance, in a different light. For me, there are three features which loom large in the *Missa Solemnis*. Firstly, the tradition of the Viennese Classical Mass, as perfected by Haydn. The Master Chorale audience knows something of that tradition; we have performed two of the mature Haydn works on the genre (*Harmoniemesse* and *Paukenmesse*) as well as Beethoven's own beautiful *Mass in C* and Schubert's finest setting, the *Mass in E-flat*, written in 1828, five years after *Missa Solemnis*. Later this season we offer Haydn's *Nelson Mass*. This is a tradition of assured style and conventions, fine symphonic proportions, and alive with human optimism and joy in a way which can astonish and delight twentieth-century listeners. The *Missa Solemnis*, like the Haydn masses, has nothing to do with being "solemn" in the conversational sense. "Solemn" as used here, is simply a technical term relating to the occasion of the work's performance.

Secondly, the miracles. This Beethoven work is full of new ideas and original gestures, which may be described as miracles of the human imagination. I shall try to indicate some of these moments later.

Thirdly, the work is covered with Beethoven's fingerprints, which we have grown to love. The fiercely energetic, driving rhythms, fast tempos which convey ecstasy and joy within velocity, many, many single notes and words accented for repeated emphasis, and sudden points of quietness giving a sense of cosmic awe before the music drives on again. But over all is the man's optimism and belief in mankind's innate nobility and heroism. For me it is the optimism which is finally so moving in this great human testament.

The following will, I hope, serve as a sort of route-map for those new to the piece and as a reminder to those who are deepening their experience of a familiar work.

KYRIE

The opening *Kyrie* is sustained and grand, in three sections. The orchestra announces the rich chord on the rhythm of the word "kyrie" and the choir later take this up. The four soloists are given more melting, falling phrases. The middle section, slightly faster in a new metre, again uses the rhythms of the word, the emphatic "Christe" placed against the rolling melody of "eleison" . . . This section fades to a whisper for the third section, a reprise which ends quietly, angelically. One of the miracles.

*Kyrie eleison*  
*Christe eleison*  
*Kyrie eleison*

Lord, have mercy upon us  
Christ have mercy upon us  
Lord, have mercy upon us

GLORIA

All is energy and joy as the orchestra, then the voices, enter with the rising, trumpeting melody. The sudden quietness of "pax hominibus" (peace to men) has a rocking rhythm, and "adoramus te" (we adore you) is a single point of quietness and awe amid the ensuing celebration.

*Gloria in excelsis Deo, et in terra pax*  
*hominibus bonae voluntatis.*  
*Laudamus te, benedicimus te,*  
*adoramus te, glorificamus te.*

Glory be to God on high, and peace  
on earth to men of good will.  
We praise Thee, we bless Thee,  
We adore Thee, we glorify Thee.

Gratias . . .

Gentle clarinets and bassoons introduce this lyrical section, throughout which the warmth of the melodies are contrasted with the hammering, majestic style of the passages dealing with God's power. The sudden fade at the end of the section creates a superb Beethovenian transition to "qui tollis."

*Gratias agimus tibi propter magnam gloriam tuam.*  
*Domine Deus, Rex coelestis.*  
*Deus Pater omnipotens*  
*Domine, Fili unigenite, Jesu Christe.*  
*Domine Deus, Agnus Dei, Filius Patris.*

We give Thee thanks for Thy great glory.  
O Lord God, O heavenly King.  
O God, the Father Almighty.  
O Lord Jesus Christ, the only-begotten Son.  
O Lord God, Lamb of God, Son of the Father.

Qui Tollis . . .

The splendor of the preceding section suddenly becomes the intensity of quiet woodwinds for "qui tollis" (who beareth away the sins of the world). Beethoven is observing all the traditional mood-sections of the Viennese mass, in his own dramatic and devoted way. Trumpets and drums brush aside the sadness at "qui sedes" (who sitteth at the right hand of God) and the closing "miserere" (dark, penitent) is shot through with dramatic outbursts from the chorus.

*Qui tollis peccata mundi*  
*miserere nobis;*  
*suscipe deprecationem nostram.*  
*Qui sedes ad dexteram Patris,*  
*miserere nobis.*

O Thou, who takest away the sins of the world  
have mercy upon us;  
receive our prayer.  
O Thou, who sittest at the right hand of the Father,  
have mercy upon us.

### Quoniam . . .

Strong trumpeting music again, marked everywhere by stresses: the emphatic Beethoven. An extraordinary sudden drop in the sound, immediately recovering in a choral crescendo, introduces a powerful, very German, "Amen" fugue started by the basses of the chorus. But this fugue goes in no ordinary direction. It suddenly doubles its speed, leaping, as it were, to a higher plane of adoration and joy. The opening music of the Gloria returns, transformed by speed, and the huge structure is crowned by three final syncopated cries of "Gloria!" Another miracle.

*Quoniam tu solus sanctus, tu solus Dominus, tu solus  
altissimus, Jesu Christe cum Sancto Spiritu in gloria  
Dei Patris.  
Amen*

For Thou alone art holy, Thou alone art Lord, Thou alone art  
most high, O Jesus Christ together with the Holy Ghost, in  
the glory of God the Father.  
Amen.

The intermission is at this point, and applause is appropriate.

### CREDO

This setting of the Nicene Creed opens with massive confidence, hushing only for the mystery of "ante omnia saecula" (before all ages) and the gentle warmth of "qui propter nos homines" (who, for us, men..).

*Credo in unum Deum, patrem omnipotentem,  
factorem coeli et terrae  
visibilem omnium et invisibilem*

I believe in on God, the Father Almighty,  
maker of heaven and earth,  
of all things visible and invisible.

*Credo in unum Dominum Jesum Christum, Filium Dei  
unigenitum; et ex Patre natum ante omnia saecula.*

I believe in one Lord Jesus Christ, the only -begotten Son of  
God; and born of the Father before all ages.

*Deum de Deo, Lumen de Lumine:*

God of Gods, Light of Light,

*Deum verum de Deo vero;*

true God of true God;

*Genitum, non factum; consubstantialem Patri,  
per quem omnia facta sunt;*

begotten, not made; consubstantial to the Father,  
by Whom all things were made;

*Qui propter nos homines, et propter nostram salutem,  
descendit de caelis.*

Who for us men and for our salvation, came down  
from heaven.

### Et incarnatus est . . .

Although many, including this conductor, see *Missa Solemnis* as primarily a work of the human spirit, a child of the Enlightenment and European turbulence, there is no doubt that Beethoven in later life was reading deeply in philosophy and religion. Nor is there any doubt that this passage may be seen as the contemplative center of the whole work. The mystery of God made Man, which Christians call the Incarnation, is represented by Beethoven with astonishing poetry and power. A sudden very slow tempo. The tenors sing quietly a melody which could be ancient, priestly. The dove of the holy spirit then hovers above (a flute solo) as the soloists repeat the paradox "ex Maria virgine" (born of the virgin, Mary). Miraculous, devoted music. But at the words "et homo factus est" (and was made man) the solo tenor soars in broad operatic phrases. It could be a passage from *Fidelio*, and side-by-side with the incarnation picture, becomes one of the most deeply moving passages in the work. "Crucifixus," dark and dramatic, leads to the stillness of the grave.

*Et incarnatus est de Spiritu Sancto ex Maria Virgine, et  
homo factus est.*

and became incarnate by the Holy Ghost of the Virgin Mary, and  
was made man.

*Crucifixus etiam pro nobis; sub Pontio Pilato passus et  
sepultus est.*

He was crucified also for us; suffered under Pontius Pilate and  
was buried.

### Et resurrexit . . .

A sudden shout from the tenors ('et!') and then the unaccompanied choir, in antique harmony, introduce the rushing upward scales of the Ascension. Every word is now specially pointed in the text, before a surprising return of the confident "Credo" with new choral material added. Then comes another of the work's miracles. Beethoven seems to relax to contemplate the words "et vitam venturi" (the life to come, or, simply, the future). A slow, contemplative build-up leads to hectic activity on those words. This is one of Beethoven's great, frenzied glory-marches. Heroic, super-optimistic, it culminates in an elevated, very slow statement at the extremes of the choral register. Even the tranquil amens which follow are once shattered by hammer-strokes. Listen for the first trombone at the very end as he, too, states his gentle confidence in the life to come. The *Credo* should be heard as Beethoven's central statement.

## LOS ANGELES MASTER CHORALE

*Et resurrexit tertia die, secundum Scripturas.*

And on the third day He rose again according to the Scriptures.

*Et ascendit in coelum, sedet ad dexteram Patris.*

And ascended into heaven, and sitteth at the right hand of the Father.

*Et iterum venturus est cum gloria judicare vivos et mortuos; cujus regni non erit finis.*

And He is to come again, with glory, to judge both the living and the dead; of whose kingdom there shall be no end.

*Credo in Spiritum Sanctum, Dominum et vivificantem, Qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur;*

I believe in the Holy Ghost, the Lord and Giver of life, Who proceedeth from the Father and the Son; Who, together with the Father and the Son, is adored and glorified;

*qui locutus est per prophetas.*

Who spoke by the prophets.

*Credo in unam sanctam Catholicam et Apostolicam Ecclesiam.*

I believe in one holy Catholic and Apostolic Church.

*Confiteor unum Baptisma in remissionem peccatorum.*

I confess one baptism for the remission of sins.

*Et expecto resurrectionem mortuorum, et vitam venturi saeculi.*

And I expect the resurrection of the dead, and the life of the world to come.

*Amen.*

Amen.

### SANCTUS

This is solemn, in the strongest sense; a dark orchestral texture as the soloists intone the words. A springing muscular fugue, started by the sopranos, is "pleni sunt coeli" (heaven and earth are full of thy glory) and "Osanna" is an even faster fugue. This is Beethoven the master of traditional counterpoint, and clearly conveying his meaning through these time-honored devices.

An orchestral meditation emerges, entitled Praeludium, which leads to the Benedictus.

*Sanctus Dominus Deus Sabaoth.*

Holy is the Lord God Sabaoth.

*Pleni sunt coeli et terra gloria tua.*

Heaven and earth are full of Thy Glory.

*Osanna in excelsis.*

Hosanna in the highest.

### Benedictus . . .

The famous violin solo appears, in a lilting, but never sentimental metre, as the basses intone the first words. Thereafter, the music expands and develops to become the major slow movement of the work. Beethoven breaks with tradition, as Haydn had done in *Paukenmesse*, by not returning to the music of the original "Osanna." He preserves the movement's unity by simply incorporating the obligatory reprise of these words, broadly, gloriously, as part of the movement. The solo violin has the last word as it soars above the fading choir and orchestra.

*Benedictus qui venit in nomine Domini.*

Blessed is he who cometh in the name of the Lord.

*Osanna in excelsis.*

Hosanna in the highest.

### AGNUS DEI

In the Haydn tradition, the Agnus dei became the area of surprise gestures, most notably in *Paukenmesse*, and, later, we will hear Beethoven's expansion of that lesson, as the wars of Europe intrude. The movement opens majestically and expressively. Bright colors are banished, with even the women of the choir silent at first.

*Agnus Dei, qui tollis peccata mundi, miserere nobis.*

O Lamb of God, that takest away the sins of the world, have mercy upon us.

At the words "dona nobis pacem" (give us peace) a new world of tranquillity opens, reminiscent of the calmness of the Benedictus, although even here Beethoven hammers home the word "pacem" from time to time. Then comes one of the most dramatic gestures in any Classical setting of the mass - an idea starting from Haydn's war-like interruption in *Paukenmesse*. Unaccompanied kettle-drum introduces distant military fanfares. The alto soloist, then the tenor, pray in terror (in free recitative), the chorus cries for mercy, as does finally the solo soprano. The peace theme returns and flows forward. But the calmness is interrupted again, this time by a frenzied contrapuntal passage for the orchestra which tears away from the D-major home of the work and culminates in a desperate cry of "miserere nobis" (have mercy upon us) from the chorus. A long high note from the solo soprano finally banishes the jarring sound of war and the peace motif returns. The work closes, a complete drama, purified and resolved, as rising scales in the orchestra mount confidently to the final chord.

*Agnus dei, dona nobis pacem.*

O Lamb of God, grant us peace.

Beethoven headed this work with the words: "From the heart: to the heart may it go."

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

Beethoven repeatedly asserted in his later years that the *Missa Solemnis in D* (Opus 123) constituted the greatest single achievement of his life.

He commenced its composition by April-May, 1819, sometime after the completion of the gigantic *Piano Sonata in B-flat major* (Opus 109). He intended the Mass to enhance the grandeur and pomp of the liturgy at the installation of his favorite pupil, the Archduke of Austria, Rudolf of Habsburg, as Archbishop of Olmutz.

Writing to Rudolf, also recently created a Cardinal, in June, 1819, Beethoven observed: "The day on which a High Mass composed by me will be performed during the ceremonies solemnized for Your Imperial Highness will be the most glorious of my life; and God will enlighten me so that my poor talents may contribute to the glorification of that solemn day.

That solemn day occurred in Cologne Cathedral on March 19, 1820, but it was not glorified by Beethoven's freely offered tribute. Three years later to the day, March 19, 1823, Beethoven presented a beautifully wrought full-score manuscript of the just completed Mass to his glorious clerical patron.

What had intervened between 1818 and December, 1822, to inhibit the completion of this masterpiece? The study of Beethoven's thematic sketchbooks and our knowledge of his compositional habits showed that during this period he commenced, worked on, and completed among other works three Piano Sonatas, the Diabelli Variations, the Bagatelles, and the Consecration of the House Overture, while resuming work on the Ninth Symphony.

However, the most probable factor delaying the completion of the Mass was the legal struggle he engaged in to gain custody of his nephew Karl from his sister-in-law Johanna after the death of his brother Caspar Carl on November 15, 1815. By 1820 he had gained what some have called a Pyrrhic victory. "Pyrrhic," because Karl, now in Beethoven's custody and feeling ever more stifled by the overbearing love of his uncle, attempted suicide in 1826. This ghastly event shattered Beethoven and contributed to his death in 1827.

Maynard Solomon ("Beethoven and his Nephew, a Reappraisal") sees this period of conflict as the time when Beethoven after the 1814 high-water mark of his popularity found himself unanchored and drifting. The ensuing emotional turmoil found expression in the aggressive tactics of the court struggle where they were by 1820 worked out. Reordered and

controlled by the victorious outcome, his compositional energies reemerged purged and vigorous.

The *Missa Solemnis in D* received its first complete performance under the patronage of Prince Nicholas Galitzin in St. Petersburg on April 7, 1824. In May, 1824, Vienna produced a performance of the *Kyrie*, *Credo*, and *Agnus Dei*, the only one heard there in Beethoven's lifetime. The city had to wait until 1845 to hear a complete rendition. In 1835, however, the *Missa* fulfilled its original purpose at a grand Mass celebrated in the Cathedral of Pressburg (Bratislava).

On April 8, 1824 Prince Galitzin wrote to Beethoven concerning his impressions upon hearing the first performance of the *Missa*. His views certainly state what has become the conviction of music lovers. "The effect of this music on the public cannot be described, and I doubt if I exaggerate when I say that for my part I have never heard anything so sublime . . . This whole work in fact is a treasure of beauties; it can be said that your poor genius has anticipated the centuries and that there are not listeners perhaps enlightened enough to experience all the beauty of the music, but it is posterity that will pay homage and will bless your memory much better than your contemporaries can."

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About the Artists

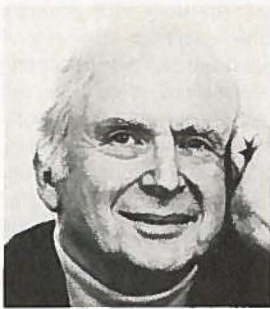


**JOHN CURRIE**, *conductor*, was born in Scotland and first studied conducting at the Royal Academy of Music where he gained many awards. Since then his work with choruses and orchestras has become internationally recognized.

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 Giullini, 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 1968 he founded the John Currie Singers and Orchestra, with whom he conducted many world premieres. Then, in 1981 he founded the Scottish Chorus which appeared in Belgium, Israel, and Italy, including La Scala.

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*. Recently, in the unique early theatre in Perth, Scotland, Mr. Currie completed the cycle of the three Mozart 'Da Ponte' operas. These new productions, staged and conducted by Mr. Currie, have received critical acclaim, and Mr. Currie has been invited to continue them annually, commencing with *The Magic Flute* in 1991.



**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 has been honored by his native city, New York, with its highest cultural award, the Handel Medal, in recognition of his musical achievements.

As concert master 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.

For many years, Canin was a chamber music artist with the Aspen Music Festival in Colorado. In addition, he has participated in the Spoleto Festivals 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 Berlin 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.



**CAROLANN PAGE**, *soprano*, returns to mainstream opera this season singing Donna Elvira in *Don Giovanni* with Cincinnati Opera and Magda in *La Rondine* with Connecticut Opera, following a triumphant world tour as Pat Nixon in John Adam's *Nixon in China*. Ms. Page began the 1990-91 season singing further performances of *Nixon in China* with the Los Angeles Music Center Opera, Bach *St. Matthew Passion* at Carnegie Hall, *Messiah* with the Dallas and Virginia Symphonies and concerts with the Buffalo Philharmonic and Houston's Da Camera Society. This past summer, Ms. Page performed and recorded Gayle in Tippett's *The Ice Break* with the London Sinfonietta in the BBC Proms Concerts. She has recorded Antonia in a new recording of *The Man of LaMancha* with Placido Domingo and a new recording of songs with Lukas Foss and the Milwaukee Symphony.

Ms. Page has appeared with opera companies of Houston, Pittsburgh, Cincinnati, Cleveland, Kansas City, Toledo, Anchorage and Chautauqua. The soprano's recent engagements have included the orchestras of Cleveland, Baltimore, Milwaukee, St. Paul Chamber, New Orleans, Oklahoma, Denver, Youngstown, the Boston and San Francisco Pops. Ms. Page is also in demand as a featured soloist in recitals and chamber music and has appeared at the summer festivals of Marlboro, Blossom, Chautauqua, Ambler, and the Berkshire Choral Institute.

**CHRISTINE CAIRNS**, *mezzo soprano*, was born in Ayrshire, Scotland, where she



still resides. She studied viola and voice at the Royal Scottish Academy of Music and Drama in Glasgow. Ms. Cairns has appeared with the Chorale in performances of *Messiah*, *Dream of Gerontius*, and *Elijah*, all under the direction of John Currie.

Ms. Cairns began her international career in 1985 appearing with Andre Previn along with the Los Angeles Philharmonic and Master Chorale in Britten's *Spring Symphony*. She then appeared with the Vienna Philharmonic, the Los Angeles Philharmonic, both under Mr. Previn's direction in Prokofiev's *Alexander Nevsky* where she made her first recording along with the Los Angeles Master Chorale and the Los Angeles Philharmonic on the *Telarc* label. This immediately led to more performances of the same repertoire with the Philadelphia Orchestra under Yuri Temirkanov and with the Cleveland Orchestra under Vladimir Ashkenazy. She later toured with the Royal Philharmonic Orchestra, Ashkenazy conducting, in major venues across the United States singing Mahler's *Kindertotenlieder*. She has performed in Paris, Madrid, Rome, Zurich, Singapore, Norway, and Toronto. Future engagements include performances of Mahler's *Symphony #2* with the Chorale and the Los Angeles Philharmonic directed by Yuri Temirkanov, more concerts with Ashkenazy in Berlin, appearances with Previn in London and return engagements in Brussels and Baltimore with Simon Rattle, and her debut with the Boston Symphony Orchestra under Seiji Ozawa.

AGOSTINO CASTAGNOLA, *tenor*, was trained in California, has been a member of the renowned Los Angeles Master Chorale, appearing with them as soloist on numerous occasions in major works including the Mozart *Requiem*, and the Schubert *Mass in E Flat*. He also appeared as tenor soloist in Stravinsky's *Les Noces*



with the Joffrey Ballet. Mr. Castagnola has also appeared in productions of the Los Angeles Music Center Opera, and is a well known oratorio soloist in Southern California. His voice has also been heard in significant film scores of Warner Bros. and CBS productions.



ANTHONY MICHAELS-MOORE, *bass-baritone*, is making his USA concert debut this evening with the Los Angeles Master Chorale in Beethoven's *Missa Solemnis*. Mr. Moore received his vocal training at Newcastle University and the Royal Scottish Academy of Music. He was the first British winner of the Luciano Pavarotti/Philadelphia Opera Competition in 1988. After his debut with the Royal Opera in *Die Frau Ohne Schatten* (Watchman) in 1987, he became a member of the Company, appearing in *Jenufa* (Foreman), *Un Ballo In Maschera* (Silvio), *Boris Godunov* (Tchelkalov), *Turandot* ((Ping), *Madama Butterfly* (Commissioner), *Rigoletto* (Marullo), and *Peter Grimes* (Ned Keene). He has also made appearances with English National Opera in *Pearl Fishers* (Zurga), *La Boheme* (Marcello), with Opera North in *Carmen* (Escamillo), *Marriage of Figaro* (Figaro), and the Philadelphia Opera in *Così Fan Tutte* (Guglielmo). Last May, his debut in the role of Don Giovanni (under John Currie) at the Perth Festival was widely acclaimed.

Mr. Moore's recent concert engagements include *Carmina Burana*, *Mahler 8th*, Haydn's *Creation* with the Philharmonia Orchestra; at the Royal Festival Hall, *Faure Requiem*, and *Nielsen's Symphony Expansiva* with the Scottish National Orchestra. Future engagements find Mr. Moore performing at the Royal Opera House in *Fledermaus* (Falke), *Zauberflote* (Sprecher); new productions of *Così Fan Tutte* (Guglielmo), *Don Giovanni* (The Don), with Canadian Opera; *Barbiere* (Figaro) at the Teatro Linceo, Barcelona and *La Boheme* (Marcello), Oviedo Festival, Spain.

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 past two seasons with the Music Center Opera Company, the ensemble has performed in *Tosca*, *The Marriage of Figaro*, *Falstaff*, *Don Carlo*, *Fidelio*, and *Idomeneo*.

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 fifth 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

## LOS ANGELES MASTER CHORALE PERSONNEL

<b>SOPRANO</b>	Frances Pampeyan	Amy Fogerson	Paul Gibson	Jeffrey Dunn
Samela Aird Beasom	Marti Pia	Amy Plagge Hansen	Joseph Golightly	Ed Fayyad
Vicky Y. Brown	Holly Shaw Price	Venetia Hobson	Steve Harrison	Steven Fraider
Meril Benjamin	Cecilia Ramirez	Eileen Holt	William Keller	Michael Freed
Kelly Calhoun	Laura Ravine	Joan Keeseey	John Klacka	Bruce Goldes
Pamela Chapin	Linda Sauer	Susan Keller	Charles Lane	John Golitzin
Sarah Coley	Bonnie Smith	Donghee Kim	David Larson	Stephen Grimm
Marilyn Colyar	Christine Sorenson	Sara Minton	Terry Minogue	Paul Hinshaw
Martha Cowan	Gina Surratt	Judy Mussay	Bill Nazarro	Jan Holmquist
Mary Daval	Inyong Um	Nancy OBrien	Marvin Neumann	Jim Jenson
Mary Dunn	Duanna Verstraeten	Carol Reich	Keith Paulson	Lewis Johnson
Pamela Erven	Rona Whipkey	Jody Reichel	Jay Pearce	Edward Levy
Tanya Fries		Cheryl Anne Roach	Kirk Prather	Bob McCormac
Carol Gentry	<b>ALTOS</b>	Claudia Sobol	Marshall Ramirez	Lee Oliver
Pamela Hall	Natalie Beck	Mary Stark	Patrick Ridolfi	Jim Raycroft
Barbara Hancock	Helen Birch	Mary Ella Van Voorhis	Thomas Shelton	John Reinebach
Rose Harris	Sarah Bloxham	Jennifer Wallace	David Spiro	William Roberts
Marie Hodgson	Leanna Brand	Laurie Williams	George Sterne	Phil Saunders
Monica Huffman	Aleta Braxton	Barbara Wilson	Gary Walker	Craig Scarba
Cecily Jaynes	Asha Cheriyan	Diana Zaslove	Jay Yepp	David Schnell
Laura Anne Keverian	Sue Christman		Benedict Yim	Burman Timberlake
Suzanne La Comb	Kathleen Corcoran	<b>TENORS</b>		Eli Villanueva
Cathy Larsen	Cheryll Desberg	Chris Bowman	<b>BASSES</b>	Richard Williams
Janet Loos	Marilyn Eginton	Douglas Conkin	Mark Beasom	
Marie Morgan	Joni Ellis	Roy Dunbar	Lenard Berglund	
Judith Olesen	Sally Etcheto	Jim Ellfeldt	Andrew Black	
Phoebe O'Brien	Michelle Fournier	Donnelly Fenn	Kevin Dalbey	

## SINFONIA OF LOS ANGELES

<b>VIOLINS</b>	Irma Neumann	<b>CELLOS</b>	<b>OBOES</b>	<b>TRUMPETS</b>
Stuart Canin, <i>Concertmaster</i>	Claudia Parducci	John Walz, <i>Principal</i>	Joel Timm, <i>Principal</i>	Malcom McNab, <i>Principal</i>
Rene Mandel, <i>Asst. Concertmaster</i>	Guillermo Romero	Todd Hemmenway	Sal Spano	Kenneth Larsen
Polly Sweeney, <i>Principal</i>	Anatoly Rosinsky	David Low		
Pat Aiken	Rebecca Rutkowski	David Shamban	<b>CLARINETS</b>	<b>TROMBONES</b>
Rebecca Barr	Hwi-Hee Shamban	Dan Smith	Roy D'Antonio, <i>Principal</i>	Ronald Smith, <i>Principal</i>
Blanche Belnick	Harold Wolf	Sebastian Toettcher	Charles Boito	Robert Payne
Jean Bradford	North Wood			Phil Teele
Robert Brosseau	Ke-Gong Zhang	<b>BASSES</b>	<b>BASSOONS</b>	<b>TIMPANI</b>
Russ Cantor		David Young, <i>Principal</i>	John Steinmetz, <i>Principal</i>	Theresa Dimond
Ron Clark	<b>VIOLAS</b>	Suzanne Ailman	Charles Coker	
Ron Folsom	Ken Burward-Hoy, <i>Principal</i>	Don Ferrone	Charles Koster	<b>LIBRARIAN</b>
Frank Foster	Wesley Cease	Jay Grauer		Katherine Dolan
Gwen Heller	Valerie Dimond	Meyer Rubin	<b>FRENCH HORNS</b>	<b>PERSONNEL</b>
Karen Jones	Victorial Miskolczy		James Atkinson, <i>Principal</i>	<b>MANAGER</b>
Razdan Kuyumjian	Dan Neufeld	<b>FLUTES</b>	William Alsup	Stuart Canin
Constance Meyer	Harry Shirinian	Sheridan Stokes, <i>Principal</i>	Steven Becknell	
Maria Newman	Linn Subotnick	Brice Martin	Richard Klein	
	Herschel Wise			