

LOS ANGELES MASTER CHORALE and Sinfonia Orchestra

31st
season
1994-1995

Paul Salamunovich
Music Director
Roger Wagner • Founder

SUNDAY, APRIL 2, 1995 at 7:30 P.M.
Curtain Raiser Preview at 6:30 P.M. with Richard H. Trame, S.J., Ph.D.

DOROTHY CHANDLER PAVILION

THE PASSION ACCORDING TO ST. JOHN Johann Sebastian Bach (1685-1750)

Text drawn from St. John (chapters 18 7-19) and St. Matthew (chapters 23 7-27)
and from other writings by Brockes, Weise and Postel.
Composed at Cöthen and Leipzig 1723-24.
Final revision by Bach 1740. Sung in German.

JON WASHBURN, Guest Conductor
RALPH MORRISON, Concertmaster

BENJAMIN BUTTERFIELD	EVANGELIST
DANIEL LICHTI	CHRISTUS
ELISSA JOHNSTON	SOPRANO
STEVEN RICKARDS	COUNTERTENOR
STEPHEN GRIMM	PILATE
EDWARD LEVY	PETER
SAMELA BEASOM	MAID
GEORGE STERNE	SERVANT

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LOS ANGELES MASTER CHORALE

PART I

Chor	Herr, unser Herrscher <i>Lord, thou our Master</i>
Rezitativ Evangelist and Jesus	Jesus ging mit seinen Jüngern <i>Jesus went with his disciples</i>
Chor	Jesum von Nazareth <i>Jesus of Nazareth</i>
Rezitativ Evangelist and Jesus	Jesus spricht zu ihnen <i>Jesus saith to them</i>
Chor	Jesum von Nazareth <i>Jesus of Nazareth</i>
Rezitativ Evangelist and Jesus	Jesus antwortete: Ich hab's euch gesagt <i>Jesus answered and said: I told you before</i>
Choral	O grosse Lieb', o Lieb' ohn' alle Masse <i>O wondrous Love, O Love all love excelling</i>
Rezitativ Evangelist and Jesus	Auf dass das Wort erfüllet würde <i>So that the word might be fulfilled</i>
Choral	Dein Will' gescheh', Herr Gott, zugleich <i>Thy will, O Lord our God, be done</i>
Rezitativ Evangelist	Die Schar aber und der Oberhauptmann <i>The body of soldiers with their captain</i>
Arie, Countertenor	Von den Stricken meiner Sünden <i>From the tangle of my transgressions</i>
Rezitativ Evangelist	Simon Petrus aber folgte Jesu nach <i>Simon Peter also followed in Jesus' path</i>
Arie, Soprano	Ich folge dir gleichfalls mit freudigen Schritten <i>I follow thee also with joy lightened footsteps</i>
Rezitativ Evangelist, Maid, Peter, Jesus, and Servant	Derselbige Jünger war dem Hohen priester bekannt <i>That other disciple to the high priest had long been known</i>
Choral	Wer hat dich so geschlagen <i>Who was it dared to smite Thee</i>
Rezitativ Evangelist	Und Hannas sandte ihn gebunden <i>Now Annas ordered Jesus bound</i>
Chor	Bist du nicht seiner Jünger einer? <i>Art thou not one of his disciples?</i>
Rezitativ Evangelist, Peter, and Servant	Er leugnete aber und sprach <i>But Peter denied it and said</i>

Arie, Tenor	Ach, dein Sinn, wo willst du endlich hin <i>O my soul, Where wilt thou find thy goal</i>
Choral	Petrus, der nicht denkt zurück <i>Peter, while his conscience slept</i>

PART II

Choral	Christus, der uns selig macht <i>Christ, through whom we all are blest</i>
Rezitativ Evangelist and Pilate	Da führten sie Jesum <i>Away then led they Jesus</i>
Chor	Wäre dieser nicht ein Übeltäter <i>If this man were not a malefactor</i>
Rezitativ Evangelist and Pilate	Da sprach Pilatus zu ihnen: So nehmet ihr ihn hin <i>Then Pilate said unto them: 'Tis ye must take him hence</i>
Chor	Wir dürfen niemand töten <i>For us all killing is unlawful</i>
Rezitativ Evangelist and Pilate	Auf dass erfüllet würde das Wort Jesu <i>That thus might be fulfilled the word of Jesus</i>
Choral	Ach, grosser König, gross zu allen Zeiten <i>O mighty King, almighty through all ages</i>
Rezitativ Evangelist, Pilate and Jesus	Da sprach Pilatus zu ihm: So bist du dennoch ein König? <i>Then Pilate said unto him, Now truly art thou a king then?</i>
Chor	Nicht diesen, diesen nicht <i>Not this man, no, not him</i>
Rezitativ Evangelist	Barrabas aber war ein Mörder <i>Barrabas he set free, a robber!</i>
Arioso, Bass	Betrachte, meine Seel', mit ängstlichem Vergnügen <i>Bethink thee, O my soul, in agony and rapture</i>
Arie, Tenor	Erwäge, wie sein blutgefärbter Rücken <i>Behold then, how each livid stripe succeeding</i>
Rezitativ Evangelist	Und die Kriegsknechte flochten eine Krone von Dornen <i>The soldiers plaited then for him a crown out of thorns</i>
Chor	Sei gegrüsset, lieber Judenkönig <i>Lo, we hail thee, dearest King of Jewry</i>
Rezitativ Evangelist and Pilate	Und gaben ihm Backenstrieche <i>And then with their hands they smote him</i>

Chor	Kreuzige <i>Crucify</i>	Choral	In meines Herzens Grunde, Dein Nam' und Kreuz allein <i>In my heart's in-most kernel, thy Name and Cross alone</i>
Rezitativ Evangelist and Pilate	Pilatus sprach zu ihnen: Nehmet ihr ihn hin und kreuziget ihn <i>And Pilate thus made answer: Ye must take him hence and crucify him</i>	Rezitativ Evangelist	Die Kriegsknechte aber, da sie Jesum gekreuziget hatten <i>And then the four soldiers, after thus they had crucified Jesus</i>
Chor	Wir haben ein Gesetz, und nach dem Gesetz soll er sternach <i>We have a sacred law, and who breaks that law, he must perish</i>	Chor	Lasset uns den nicht zerteilen <i>Let us then not cut or tear it</i>
Rezitativ Evangelist, Pilate and Jesus	Da Pilatus das Wort hörete, fürchter' er sich noch mehr <i>Now when Pilate heard this clamoring, he was the more afraid</i>	Rezitativ Evangelist and Jesus	Auf dass erfüllet würde die Schrift <i>That the Scripture might be fulfilled</i>
Choral	Durch dein Gefängnis, Gottes Sohn <i>Our freedom, Son of God, arose</i>	Choral	Er nahm alles wohl in Acht in der letzten Stunde <i>He of everything took heed in his hour of dying</i>
Rezitativ Evangelist	Die Juden aber schrien <i>But the Jews cried out and shouted</i>	Rezitativ Evangelist and Jesus	Und von Stund' an nahm sie der Jünger zu sich <i>And from then on she stayed with that disciple</i>
Chor	Lässest du diesen los, so bist du des Kaisers Freund nicht <i>If thou let this man go, then art thou no friend of Caesar</i>	Arie, Alto	Es ist vollbracht, O Trost der Held aus Juda siegt <i>It is fulfilled, O rest for all afflicted spirits, O rest</i>
Rezitativ Evangelist and Pilate	Da Pilatus das Wort hörete, führete er Jesum <i>Now when Pilate heard them speaking thus, straightway he brought Jesus</i>	Rezitativ Evangelist	Und neigte das Haupt und verschied <i>And bowed down his head, and was gone</i>
Chor	Weg mit dem weg, kreuzige ihn <i>Away with him, away, Crucify him</i>	Arie, Bass and Chor	Mein teurer Heiland, lass dich fragen <i>O thou my Saviour, give me answer</i>
Rezitativ Evangelist and Pilate	Spricht Pilatus zu ihnen: Soll ich euren König kreuzigen? <i>Pilate saith unto them: Would ye see your King be crucified?</i>	Rezitativ Evangelist	Und siehe da, der Vorhang im Tempel zerriss in zwei Stück <i>And then behold, the veil of the temple was rended in twain</i>
Chor	Wir haben keinen König denn den Kaiser <i>We have no king but Caesar</i>	Arioso, Tenor	Mein Herz! in dem die ganze Welt <i>My heart! See all the world</i>
Rezitativ Evangelist	Da überantwortete er ihn, dass er gekreuziget würde <i>Then Pilate delivered him to them, that they might crucify him</i>	Arie, Soprano	Zerfließe, mein Herze, in Fluten der Zähren <i>Dissolve, o my heart, into torrents of weeping</i>
Arie, Bass mit Chor	Eilt, ihr angefocht'nen Seelen <i>Run, ye souls whom care oppresses</i>	Rezitativ Evangelist	Die Juden aber, dieweil es Rüsttag war <i>The Chief Priests therefore, because of the Passover</i>
Rezitativ Evangelist	Allda kreuzigten sie ihn <i>All there crucified they him</i>	Choral	O hilf, Christe, Gottes Sohn, durch dein bittres Leiden <i>Help, O Jesus, God's own Son, through thy bitter anguish</i>
Chor	Schreibe nicht: der Juden König <i>Write thou not, the King of Jewry</i>	Rezitativ Evangelist	Darnach bat Pilatum Joseph von Ari- mathia <i>There came unto Pilate Joseph of Arimathaea</i>
Rezitativ Evangelist and Pilate	Pilatus antwortet: Was ich geschrieben habe <i>But Pilate replied to them: Behold, what I have written</i>	Chor	Ruht wohl, ruht wohl, ihr heiligen Gebeine <i>Rest well, rest well, beloved, sweetly sleeping</i>
		Choral	Ach, Herr, Lass dein' lieb' Englein <i>O Lord, thy little angel send</i>

CONDUCTOR'S NOTES

by Jon Washburn

The twentieth century has returned the *St. John Passion* to small choirs, to the great delight of us all. It was Mendelssohn who started performing Bach's extended works again in the nineteenth century, after they had lain dormant for several generations. But Mendelssohn's Oratorio-ideal meant large choir and large orchestra, and so he started a long tradition of Bach performances in "choral society" fashion.

However, modern musical scholarship has re-affirmed the basic chamber-music proportions and qualities of Bach's vocal works. Bach's own performances of these works involved very modest resources. For instance, in his famous 1730 memorandum to the Leipzig Town Council, Bach said:

"Every musical choir should contain at least 3 sopranos, 3 altos, 3 tenors and as many basses... (N.B. Though it would be still better if the classes were such that one could have 4 singers on each part and thus perform every chorus with 16 persons.)" He then sets a proper orchestra at 18 players, mentioning "2 or even 3 for the first violin!"

Modern performances of Bach's Passions with similarly small performance forces are becoming very frequent, for despite the undeniable pleasures of the large choral society with its great weight and power of numbers, many performers feel that Bach's music speaks even more eloquently through the taut rhythms and transparent textures of the smaller ensemble. After all, Bach was not only a great genius, but also a very pragmatic craftsman, and he did compose the *St. John* to make its proper effect through his own modest performing resources.

It is also this practical side of Bach's situation which gives modern performers some leeway in regard to various instrumental choices — such as lute or harpsichord, and so forth. Similar to Handel, who left many different performing versions of *Messiah*, Bach has left records of four different versions of the *St. John Passion*, leaving it to the performer to use what seems best for each particular occasion, the same as he did.

Perhaps the most incongruous aspect

of a modern performance is that it so often takes place in a large concert hall before a concert audience, so foreign to the church and congregation for which the music was intended. However, Bach's genius is uncanny and his music can transform hall into sanctuary and concert into worship if you allow it (or will it) to do so.

As an introduction to the work itself, I offer the following excerpts from Wilfrid Mellers' fascinating book *Bach and the Dance of God*. In a few sentences, he outlines the elements of a passion and compares Bach's works to Baroque Opera and Greek Tragedy:

"Since the passion in Bach's *St. John Passion* is the human joy and suffering in our pilgrimage on earth as well as Christ's sacrifice, it is logical that the heart of the experience should be in recitative... Bach's recitative is unambiguously operatic, growing from the spoken inflections of the German language, reinforced by the stabilities or tensions of the continuo's harmony. We live through the story with a (sense of) physical and psychological immediacy... The arias, on the other hand, though an operatic convention, are seldom operatic in effect, but rather lyrical reflections on what has occurred in the recitative and narrative or dramatic choruses... The arioso sections... are a halfway house between secco recitative and the melodic fulfillment of aria... Arioso effects transitions between the mundane and the divine. Jesus habitually sings in arioso — speech heightened to lyricism and usually accompanied by instruments additional to the continuo; other characters do so when under stress that at least holds a promise of benediction (for instance Peter's weeping).

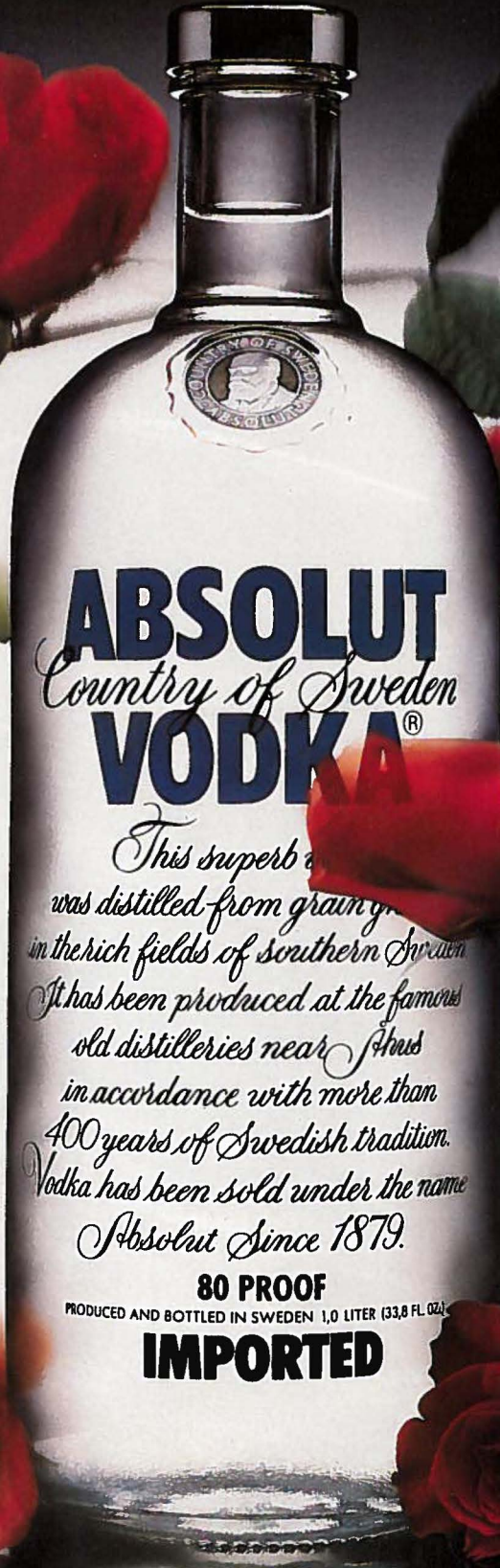
"The threefold interrelationship of recitative, arioso and aria in the solo vocal music is roughly paralleled by the relationship between the three kinds of choral music which Bach employs. Just as recitative evokes the immediacy of the personal life, so short, naturalistic outbursts of the *turba* (crowd) are the public life in immediate action: people's music, 'common' in being the utterance of men unredeemed. The large-scale polyphonic choruses, on the other hand, present the experience of mankind

rather than that of men and women at a particular time and place. They usually start from physical gestures that are topical and local, but become arioso-like acts of transcendence, impersonal in their spacious polyphonic unfolding. The *turba* choruses are thus present action; the big polyphonic choruses are simultaneously action and reflection; while the third type of chorus — the originally congregational chorales — remains outside the historical context, being meditations here and now... Allied to this is the fact that the chorale melodies are literally 'people's music', public property in the sense that Luther gathered them together for domestic use... By way of his four-part harmonization Bach changes the character of the chorale melodies in rendering them expressive, even subjective, so that we sense the words' relevance to himself and to ourselves as worshippers. Yet despite this romantic introversion the popular and communal nature of the tunes — created not by Bach but by a people and a Church — is not relinquished; and this ability to function at once historically and mythologically suggests a parallel between a Bach Passion and a Greek tragedy. In both the audience is also a congregation which participates in story and action vicariously; both tell the tale of a Dying God in terms that are simultaneously dramatic and sacramental; both intensify speech to chant or song since human beings, in a cosmological context, may become 'larger than life'; both relate the hero's destiny to that of a people, interrelating personal drama (dialogue, monologue, recitative-arioso-aria) with public action and commentary (the varieties of choric writing)."

PROGRAM NOTES

by Richard H. Trame, S.J., Ph.D.

Five Passions are attributed to Bach in his necrology. Of these only the *St. John Passion* and the *St. Matthew Passion* have survived completely. The *St. John Passion* was begun at Cöthen, in preparation for his pending transfer to the Cantorship at Leipzig, where it was completed and first performed in Saint Nicholas Church on Good Friday, April 7, 1724. Bach made numerous



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revisions to this *Passion*, some necessitated by the circumstances of subsequent performances, others to enhance the *Passion's* unity and dramatic quality. In the latter instance he interpolated texts from St. Matthew's gospel. Bach also provided in later versions for augmented performing forces. He completed the final version of the *St. John Passion* in the last year of his life, 1750.

By way of contrast, he commenced the *St. Matthew Passion's* composition about 1722. It was first performed in 1729 and essentially completed in 1736. While considerably shorter than the *St. Matthew Passion*, the dramatic element in the *St. John Passion* is more vehement, attaining a dramatic violence that is pure music drama.

Since John's account provides considerably fewer opportunities for the dramatic composer than Matthew's account does, Bach inserted into John's narrative Matthew's account of Peter's denial and remorse, as well as recounting the earthquake and the opening of the tombs of the dead at the moment of Jesus' death.

Paul Steinitz offers a significant evaluation: "Bach's music throughout both *Passions* is of such overwhelming beauty and power that we can readily apprehend the synthesis of liturgy and oratorio — or even an opera — that he achieved in them so infinitely more compelling than did his contemporaries." (*The New Oxford History of Music*, Vol. 55 p. 654.)

In truth, Bach's *Passions* did not spring from his supreme genius without falling heir to the traditions behind that genre. Evidence points to his interest in the form as early as 1714 at Weimar. He no doubt studied numerous examples of both early and contemporary settings of all four accounts of the evangelists by such as Schütz, Selle, Sebastiani, Keiser, Handel, and the prolific Telemann who alone composed 44 settings in his lifetime, 1681 — 1767. The *Passion* of Bach's day had grown out of the simple unaccompanied chant settings of the medieval liturgies for Good Friday in which three clerics of the rank of deacon and priest sang the roles of the evangelist (a middle range voice), of Jesus (a bass voice), and all other individuals (a high



Johann Sebastian Bach

voice), while a choir or accomplished congregation took the part of the *turba* or crowd. However, this basic form was subsequently embellished and elaborated by polyphonic settings of the 15th and 16th centuries. In Germany by the 18th century two forms had achieved relative permanence. One was the *oratorio Passion* established by Thomas Selle of Hamburg in 1643; the other the *Passion oratorio*, which in its elaborated form had arrived in Leipzig in 1721 and been performed by Kuhnau, the Cantor.

The *oratorio Passion* followed the original structure of the chant passion, but the evangelist's narrative was interrupted through the insertion of reflective poetic episodes, instrumental sinfonia, parallel biblical texts, and madrigal-like verses or hymns. The *Passion oratorio*, the text of which was often a completely original one, exhibited a florid operatic style. It exercised its influence on Bach's *Saint John Passion*, essentially an *oratorio Passion*, through musical allusions to Bohm's setting of Christian Postel's *Saint John Passion* libretto. This influence is also seen in two texts selected from that work and in eight texts selected by Bach from Brockes' famed libretto (used by Keiser and Handel) *Der fur die Sunden der Welt gemarterte und sterbende Jesus* (Jesus martyred and dying for the sins of the world). As in other compositions in other forms, Bach brought the *Passion* to perfection.

Bach never lost sight of the fact that the *Passion* formed the core of the Good Friday liturgy. Quite special to his *Passion* setting are the 14 radiantly simple and devout four-part chorus chorales of his own selection and 12 lyric stanzas for the choruses, arias,

ariosos that he harmonized with consummate artistry and inserted unerringly into the fabric of the *Passion*. In whatever physical setting the *Passion* is performed, its essentially religious and liturgical orientation must be kept in mind, if we are to probe Bach's insights. The meditative ariosos and arias furnished him an opportunity to express elements of Lutheran Pietism current at the time i.e. the lamentations of the symbolic "Daughter of Zion." It is, however, in the evangelist's recitatives and in the words of Jesus and the *turba* that Bach conveys, with exquisitely deft touches of word painting and emotional nuances of voice and instrument, the essence of his faith and inner conviction in the reality of Christ's redemptive suffering. In the closing chorale, "Ach Herr, lass dein lieb Engelein," he thrusts us toward the vision of Resurrection, which alone makes the whole previous drama comprehensible.

The *Saint John Passion* is scored for two flutes, two oboes, strings and continuo realized on the harpsichord and organ. While all the choruses but one (No. 5) utilize the full orchestra (in which the winds seldom achieve independence) the arias manifest more individualities of color including the use of the viole d'amore, viola da gamba, and lute (occasionally replaced by the harpsichord).

Basil Smallman in his book, *The Background of Passion Music* states by way of summary: "The greatness of the *Saint John Passion* lies in the vivid, visual realism of its dramatic presentation of the story. By means of sharply drawn contrast between the fanatical fury of the crowd and the spiritual calm and detachment of Christ, Bach achieves a powerful and imaginative interpretation of the Gospel tragedy in which a strong link is retained with the religious dramas of medieval times. Disunity in the musical structure arises, as we have seen, mainly from the composer's attempt to make an unsuitable text conform entirely to the conventions of the contemporary Oratorio style with its bipartite construction and its liberal use of meditative commentary.... the *Saint John Passion* represents an idealized form of the ancient liturgical Dramatic type of *Passion*." (pp.43f.)

PROFILES



JON WASHBURN, *Conductor*, is the Artistic Director of two outstanding professional choirs, the 20-voice Vancouver Chamber Choir in Canada and the 32-voice Phoenix Bach Choir in the United States. Well known internationally for his mastery of choral technique and interpretation, Mr. Washburn travels widely as a guest conductor, lecturer, clinician and master teacher. He has performed in China, Russia, Finland, Estonia, Ukraine, Latvia, Lithuania, Poland and France. In 1994 he led the Vancouver Chamber Choir on their second Far Eastern tour, with concerts in Korea, Taiwan and Japan.

Jon Washburn is a champion of new choral repertoire, having commissioned and premiered over eighty new works by Canadian, American and English composers. An active composer and arranger himself, he is General Choral Editor for Jaymar Music Limited of London, Ontario. His Jon Washburn Choral Series is published by Jaymar and distributed in the United States by Oxford University Press. The Vancouver Chamber Choir recently released a CD of his choral works.

Another major project is the opera-in-progress *The World is as Sharp as a Knife* by Bruce Ruddell, which he is serving as music director and advisor. The 1994-1995 concert season will bring him nearly 60 performances with his two professional choirs with another twenty workshops and clinics,

a guest appearance with the Phoenix Symphony in Arizona and his debut with the Los Angeles Master Chorale.



BENJAMIN BUTTERFIELD, *Evangelist*, has been a featured soloist under notable conductors Nicholas McGegan, Mario Bernardi, and Christoph Spering as well as in recordings for CBC Records of Brahms and Schumann *Liebeslieder* and a recording of Bach *Cantatas* with the American Bach Soloists for Koch International.

Past highlights have included Handel's *Israel in Egypt* with Canada's Tafelmusik, Beethoven's *Ninth Symphony* at the Berkeley Festival, as well as works by Stravinsky, Mozart, Berlioz, Britten and Haydn with leading symphony orchestras and choirs throughout Canada. He has appeared in Schafer's *Hermes Trismegistos* for Toronto's World Theatre Festival and at the Lameque International Baroque Festival. Recently Mr. Butterfield received critical acclaim for his interpretation of the Evangelist in Bach's *Sr. Matthew Passion* with the Vancouver Bach Choir.

In opera Mr. Butterfield's credits include *Così fan Tutte*, *Don Pasquale*, *A Midsummer Night's Dream* and *Eugene Onegin* with Pacific Opera Victoria, and *Martha* with Toronto's Opera in Concert. With Opera Atelier, Mr. Butterfield has appeared in *Acteon*, *Acis and Galatea* and Mozart's *Magic Fan-*

tasy. He has also performed *Le Comte Ory* with the Canadian Opera Company, with whom he will sing the role of Beppe in *I Pagliacci*.

A recipient of several Canada Council Grants and other arts awards, his studies have included work with renowned tenors David Gordon and Leopold Simoneau. He also was a prize winner in the Oratorio Society of New York's International Voice Competition.

Recent debuts include *Tamino* with the New York City Opera, *The Christmas Oratorio* with the Philharmonia Baroque Orchestra and Mendelssohn's *Die erste Walpurgisnacht* at Carnegie Hall with the Oratorio Society of New York. Mr. Butterfield will be featured with Marc Minkowski and Les Musiciens de Louvre in Opera Atelier's production of *Dido and Aeneas* (Sailor), which will be seen at the Houston Grand Opera after premiering in Toronto. Mr. Butterfield and Ludwig Semerjian continue their series of recitals in Montreal for Le Chateau Ramezay. Also, with the Aldeburgh Connection, he will be featured in singing Britten's *Canticles* in Toronto.



DANIEL LICHTI, *Christus*, has been the recipient of numerous grants and awards, including most recently a Juno nomination for his recording *Songs of Hugo Wolf* as the best classical solo album in 1993, and its selection by

Gramophone magazine as one of the Best of the Quarter, sharing that honor with the Berlin Philharmonic. His discography also includes *Christmas in Leipzig* and *Wachet Auf!* with the Bach Choir of Bethlehem. His work on these CDs has been referred to as "simply stunning".

Mr. Lichti's 1993-1994 performances included Bach's *St. Matthew Passion* with the New England Bach Festival, Handel's *Messiah* in Vancouver and for his Atlanta Symphony debut, Bach's *Mass in B Minor* with the Vancouver Cantata Singers, a California tour of Haydn's *Creation* with the Philharmonia Baroque Orchestra, and Mahler's *Lieder eines fahrenden Gesellen* with the Canadian Chamber Ensemble, and with Orchestra London and the Kitchener-Waterloo Symphony Orchestra for broadcast on the Canadian Broadcasting Corporation network. His festival engagements included the Bethlehem Bach Festival and the Carmel Bach Festival for performances of Bach's *St. Matthew Passion*, *Mass in B Minor*, Haydn's *Heligmesse*, and Handel's *Xerxes* and several Bach cantatas, and the Guelph Spring Festival singing the title role in the premiere of Ludeka's *Iron John*.

In 1994-1995, Mr. Lichti has engagements with Tafelmusik, the New Jersey Symphony, the Charlotte Symphony, Ottawa Choral Society, Winnipeg Symphony, Baldwin-Wallace Bach Festival, Vancouver Chamber Choir, Phoenix Bach Choir, and a tour of Germany with the Bach Choir of Bethlehem singing Bach's *Mass in B Minor* in Berlin, Leipzig, Munich and several other centers.

He sang Bach's *St. Matthew Passion*, Haydn's *Seasons*, and Bach's *Hunt and Coffee Cantatas* at the 1993 Carmel Bach Festival. He was featured in Schubert's *Schwanengesang* with pianist Janina Fialkowska, and they toured with this program to several major cities. During the 1994-1995 season, they are touring with a program of Lieder by Brahms, Beethoven and Schumann.

Past highlights of his career include a European tour of *Lieder eines fahrenden Gesellen*, a Canadian tour of Handel's *Apollo and Daphne* with Tafelmusik, his

stunning portrayal of Polyphemus in Opera Atelier's *Acis and Galatea*, Bach's *Mass in B Minor* with the Stuttgart Chamber Choir, Bach's *Mass in B Minor* for his debut with the Milwaukee Symphony, and the *St. Matthew Passion* at Carnegie Hall.

Mr. Lichti studied at Wilfrid Laurier University, and the Nordwestdeutsches Musikakademie in Germany. His distinguished teachers include Victor Martens, Louis Quilico and Theo Lindenbaum. His "rich mahogany" voice and "exceptional expressivity" are appreciated in repertoire from Bach to Britten.



ELISSA JOHNSTON, *Soprano* has performed throughout the United States in both operatic and concert repertoire. She recently appeared as guest soloist with the St. Paul Chamber Orchestra, the Antelope Valley Symphony and Chorus and, in the summer of 1994, with the Atlanta Symphony Orchestra under music director Yoel Levi in Beethoven's *Egmont*. Last season she made her Music Center Opera debut as Kate Pinkerton in *Madama Butterfly*, and appeared as soloist with the Los Angeles Master Chorale in Haydn's *Lord Nelson Mass*, and in the Chorale's 14th annual Messiah Sing-Along. She also sang the role of Papagena with the Los Angeles Philharmonic for a Symphonies for Youth Concert entitled "*Mozart at the Opera*." In 1993 she was awarded first place in the Aspen Music Festival's vocal competition, leading to a perfor-

mance of selections from Canteloube's *Songs of the Auvergne* with the Aspen Concert Orchestra. She also sang the role of Jenny in the Aspen Opera Theater's production of Ned Rorem's "*3 Sisters who are not Sisters*."

Ms. Johnston made her Hollywood Bowl Debut with the Los Angeles Philharmonic Institute Orchestra in the Mozart Akademie concert in July 1991. She appeared with the Los Angeles Philharmonic New Music Group in the west coast premiere of Harrison Birtwistle's *Meridian*, under Oliver Knussen, and performed Villa-Lobos' *Bachianas Brasileiras No. 5* with members of the Los Angeles Philharmonic Institute, prepared and conducted by Lynn Harrell. Ms. Johnston sang the role of Bastienne in Mozart's *Bastien and Bastienne* in performances throughout Southern California with Orange County Opera and Inland Opera. She has also appeared with Santa Barbara Opera, USC Opera, and has sung in recital for the National Association of Composers. A California native, Ms. Johnston earned her Bachelor of Music degree in Vocal Performance from the University of Southern California.



STEVEN RICKARDS, *Countertenor*, has received international acclaim as one of America's finest countertenors. He is the first countertenor to receive a Master of Music degree in vocal performance from Indiana University, receiving his artist diploma in 1979. In 1981 Rickards received a Fulbright-Hayes

LOS ANGELES MASTER CHORALE

Scholarship and a Rotary International Grant for continued studies at the Guildhall School of Music and Drama in London. He also studied in Aldeburgh with Sir Peter Pears and Robert Spencer.

Mr. Rickards' schedule of performances has included appearances with Chicago's Music of the Baroque and Basically Bach, His Majesty's Clerkes, Toronto's Tafelmusik, New York's Waverly Consort and Concert Royal, San Francisco's Chanticleer and American Bach soloists, London's Gabrieli Consort and the New London Consort, the Opera Company of Philadelphia, the Santa Fe Opera, and the symphony orchestras of St. Louis, Indianapolis, and Pittsburgh. He has sung at Carnegie Hall with the Oratorio Society of New York and in France with Robert Shaw.

In July 1994 he made his debut with New York's Mostly Mozart Festival in the Bach *Mass in B Minor* with the

Bach Ensemble under the direction of Joshua Rifkin. Mr. Rickards subsequently performed the *St. Matthew Passion* with Mr. Rifkin at the Royal Albert Hall in London, a concert recorded by the BBC. In 1994-1995 he sings two lesser-known works of Bach: the *German Magnificat* with Concert Royal and the *Mass in A* with Vocalisten Frankfurt in Germany.

In October 1993 Mr. Rickards performed the world premiere of Ladislav Kubik's *Der Weg*, an homage to Franz Kafka, at the Academy of Music in Prague. Other highlights of the past few seasons include several 20th century premiere performances of Baroque works, including Handel's *Siroë* at New York's Merkin Hall, Matthew Locke's *Psyche* in London with the English Opera Society, J.A. Hasse's *L'Olympiade* in Dresden with the Stuttgart Kammerchor and the American Premiere of Mondonville's *De Profundis* at Harvard University. He performed Bach's

Christmas Oratorio with the Minnesota Bach Society and with the Smithsonian Institution, the latter broadcast over National Public Radio.

Mr. Rickards has also appeared as soloist with Concert Royal in Handel's *Terpsichore* and *Alessandro*, and with both the Miami Bach Society and Winchester Cathedral Choir in Bach's *Mass in B Minor*. He has performed Handel's *Messiah* in many major American cities as well as at St. Martin-in-the-Fields in London. Mr. Rickards made his Australian debut at the Brisbane Biennial Festival during the summer of 1992 with New York's Ensemble for Early Music, performing the medieval *Daniel and the Lions* to sell-out crowds and rave reviews.

Steven Rickards' discography includes: Bach's *Cantatas 106 and 131* with Joshua Rifkin for Decca Records; Bach's *St. John Passion* for the Smithsonian Institution; Handel's opera *Siroë* for Newport Classic; and Bach's *Can-*

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The Los Angeles Master Chorale with Music Director Paul Salamunovich.

tatas 8 and 156 and the Mass in B Minor with the American Bach Soloists in the Koch label.

Founded in 1964 by the late Roger Wagner, the **LOS ANGELES MASTER CHORALE**, under the direction of Paul Salamunovich, is in the midst of its 31st season. The 120-voice Chorale is recognized as one of the nation's pre-eminent choral groups and has been described as "a major cultural asset to the City of Los Angeles," by Martin Bernheimer, music critic for the *Los Angeles Times*. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States.

Since its first performance in the Dorothy Chandler Pavilion on January 27, 1965, the Chorale has continued to present an annual concert series with the Sinfonia Orchestra. As the resident chorus of The Music Center of Los Angeles County, the Chorale serves as the chorus for the Los Angeles Philharmonic and, for two productions each season, the Music Center Opera. The Chorale has appeared with many of the world's leading orchestras while touring the United States and the Soviet Union. They were invited to sing at the 1973 Presidential inauguration concert at the Kennedy Center with the Philadelphia Orchestra under Eugene Ormandy.

The Chorale has commissioned and performed many world premieres, the latest being David N. Baker's *Images, Shadows and Dreams* (1993-1994) as part of a three-year "Meet the Composers — Readers Digest Commissioning Program." During the 1994-1995 season, the Chorale will present seven concerts, two Messiah Sing-Alongs, and the Seoul Ladies' Singers as a guest choir. Highlights include guest soloist Claudine Carlson in *An Evening of Brahms, Canciones para Los Angeles* featuring Lalo Schifrin's *Cantares Argentinos* (LAMC 1992-1993 commission); Bach's *St. John Passion* with guest conductor Jon Washburn, the west coast premiere of Libby Larsen's *Seven Ghosts* (also part of the "Meet the Composers — Readers Digest Commissioning Program"); and special appearances by Tatyana M. Ali from *Fresh Prince of Bel Air* and the Los Angeles Children's Chorus for *A Children's Holiday Celebration* in support of the U.S. Committee for UNICEF. The 1994-1995 season emphasizes the best of international and American music integrated with the musical styles from cultures around the world.

In 1993, the Chorale was featured at the biennial national convention of the American Choral Directors Association, the Chorus America national conference, and the international broadcast of the Grammy awards. The Chorale has

made ten recordings with the Los Angeles Philharmonic and the Hollywood Bowl Orchestra under Esa-Pekka Salonen, John Mauceri, André Previn, Carlo Maria Giulini, and Zubin Mehta.

The Chorale's extensive education and outreach programs serve more than 23,000 students throughout Southern California with in-school touring and California's largest annual High School Choir Festival.

Roger Wagner, founder, was the Chorale's Music Director until 1986, after which he became Music Director Laureate until his death in 1992. John Currie led the Chorale from 1986 to 1991. Paul Salamunovich was appointed Music Director in 1991, only the third to lead the Chorale in its 31-year history.

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Los Angeles Master Chorale

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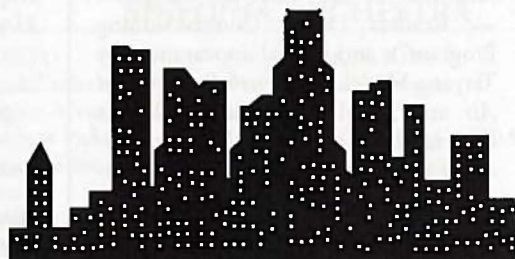
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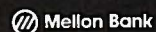
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