

LOS ANGELES
MASTER CHORALE
AND SINFONIA ORCHESTRA
•Thirty Second Season•

Paul Salamunovich • Music Director

SUNDAY, MARCH 10, 1996 at 7:30 p.m.
Curtain Raiser Preview at 6:30 p.m. with Dennis Keene
DOROTHY CHANDLER PAVILION

George Frideric Handel
(1685-1759)

Messiah

DENNIS KEENE, GUEST CONDUCTOR

Ralph Morrison, Concertmaster

Maria Jette, Soprano

Drew Minter, Countertenor

Christopher Cock, Tenor

Malcolm Mac Kenzie, Baritone

PART THE FIRST: GOD'S PLAN TO REDEEM MANKIND

Symphony

Comfort ye My people	Tenor
Every Valley shall be exalted	Tenor
And the Glory of the Lord	
Thus saith the Lord of Hosts	Baritone
But who may abide the day of His coming?	Countertenor
And He shall purify	
Behold, a virgin shall conceive	Countertenor
O thou that tellest good tidings to Zion	Countertenor
For unto us a child is born	

Pifa

There were shepherds abiding in the field	Soprano
And lo, the Angel of the Lord came upon them	Soprano
And the Angel said unto them	Soprano
And suddenly there was with the Angel	Soprano
Glory to God in the highest	
Rejoice greatly	Soprano
Then shall the eyes of the blind be opened	Countertenor
He shall feed his flock like a shepherd	Countertenor and Soprano
His yoke is easy and His burthen is light	

INTERMISSION

For our Spanish-speaking friends, we are pleased to provide text translations in Spanish.
To receive one, please see a Senior Usher on your level.

LOS ANGELES MASTER CHORALE

PART THE SECOND: THE REDEMPTION

Behold the Lamb of God	
He was despised and rejected of men	Tenor
Surely He hath borne our griefs	
And with His stripes we are healed	
All we like sheep have gone astray	
All they that see Him, laugh Him to scorn	Tenor
He trusted in God that He would deliver Him	
Thy rebuke hath broken His heart	Tenor
Behold, and see if there be any sorrow	Tenor
He was cut off out of the land of the living	Tenor
But Thou didst not leave His soul in hell	Tenor
Lift up your heads, O ye gates	
The Lord gave the word	
Why do the nations so furiously rage together?	Baritone
Let us break their bonds asunder	
HALLELUJAH: for the Lord God Omnipotent reigneth	

PART THE THIRD: THANKSGIVING FOR THE DEFEAT OF DEATH

I know that my Redeemer liveth	Soprano
Since by man came death	
Behold, I tell you a mystery	Baritone
The trumpet shall sound	Baritone
Worthy is the Lamb that was slain	

TUNE IN!

The Broadcast of tonight's concert will be heard on
USC Radio on Easter Sunday, April 7 at 7:00 p.m.



USC RADIO

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This concert is supported, in part, by a grant from the
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PROGRAM NOTES

by Richard H. Trame, S.J., PhD.

Today one might rightly be considered presumptuous to advance or dwell on any statement respecting the greatness of George Frideric Handel's (1685-1759) *Messiah*. That judgement has been confirmed by two hundred fifty years of acclaim. American biographer Paul Henry Lang can serve to bring home to us this universal judgment. Even in his own time, Lang asserts, Handel considered *Messiah* an exceptional work since he clearly exempted it from his notorious habit of shifting music from one oratorio to another, a practice which none of his other oratorios escaped.

Handel the composer was, before all else, a sound businessman. Up until 1739 he had, through his creation and production of Italian opera seria, managed to make a respectable living, if not a great fortune. But at that time, general English enthusiasm for Italian opera flagged and the London public tired of Mr. Handel's productions. Even King George II relegated him to the has-beens.

The failure of the operas *Serse* (Xerxes) and *Deidamia*, the latter of which closed after three performances, greatly disappointed Handel. Moreover, his two other ventures at the same time into oratorio, *Saul* and *Israel and Egypt*, likewise failed.

All see the resulting crisis for him as the greatest single turning point in his life. Even though *Israel* proved an initial failure, its composition provided the magic key to unlocking the avenue toward all of Handel's subsequent success. His enthusiastic acceptance of the great English anthem and choral tradition in *Israel* henceforth placed the Chorus in the central role, a role in *Messiah* it was never to surpass. For it is the choral achievement upon which *Messiah's* fame justly rests.

Lang gives little credence to the traditional stories about *Messiah's* composition which depict Handel closeted in his rooms at his house in Brook Street under an almost heavenly inspiration. Absorbed throughout and gazing half mystically into space, he frequently, it was observed, failed to eat his meals which had been quietly and unobtrusively left in his room.

Messiah was rather the product of a commission. William Cavendish, Third

duke of Devonshire, had it completed and orchestrated. His inspiration continued, and by October 29 he had likewise completed the first draft of the oratorio *Samson*.

Freighted down with a trunkload of music and other impedimenta such as a portable organ, Handel and his company stepped ashore in Dublin on November 18, after having been delayed by tempestuous seas. Once arrived in his quarters in Abbey Street, he set a brisk pace of concert production.

His business astuteness capitalized on the Dubliners' expectations of him. Two subscription series of six concerts each in the new Music Hall offered compositions he knew the Dubliners would find attractive, further whetting their appetite for what was to come, for the *Messiah* was not part of these series. Meanwhile, he was engaged with long and careful preparations for the upcoming premiere. The buzz of anticipation and excitement reached fever pitch on April 9, 1742.

Two Dublin newspapers reported on the open public rehearsal at Neale's New Music Hall on Fishamble Street. Both papers indicated that, in the opinion of the "Best Judges," the new oratorio "was performed so well that it gave

universal satisfaction to all present...and was allowed to be the finest composition of musick that was ever heard in this or any other Kingdom!" One may suspect a certain journalistic extravagance in these comments. It should be noted that these same "Best Judges" bestowed an almost identical encomium on the later performance of *Samson*.

Even though the new Music Hall was regarded as especially spacious, providing seven hundred seats, notice was placed in the papers requesting the ladies to avoid wearing hoops so as to make available for charity every possible seat.

The premiere on April 13, 1742 realized 400 pounds, 127 of which was given to each of the three charities.



George Frideric Handel

Duke of Devonshire and Lord Lieutenant of Ireland, invited Handel to Dublin, perhaps in February of 1741, to present a new work on behalf of three of the city's charitable organizations. Handel was well known there, since his works had previously graced charitable events. The three groups to benefit from his largess this time were the Societies for Relieving Prisoners, for the Charitable Infirmary, and for the Mercer's Hospital. They were all musical societies that raised funds to alleviate the horrendous conditions of the Irish poor and to pay off the debts of those in debtors' prison.

Handel now burst into furious activity, commencing *Messiah's* composition on August 22, 1741 and, in the incred-

After this performance Handel again received ownership of *Messiah*, thus permitting him to sell tickets for a subsequent performance.

The antipathy which the rather Puritanical London public expressed toward the propriety of producing in playhouses works using Biblical texts led Handel to attempt surreptitiously in 1743, after his return from Ireland, a production of this New Sacred Oratorio. The ruse failed and performances of *Messiah* in London were desultory, greeted rather savagely by the public, and were generally unsuccessful until 1750. The breakthrough came that year when Handel mounted a successful benefit performance of the piece in the chapel of the London Foundling Hospital. Hereafter it continued to be performed in such a religious context through the rest of the 18th century, fostering the totally unfounded belief in its character as sacred service music. Never again, for various reasons, was Handel to compose an oratorio of such a Christian-contemplative character.

Perhaps no other great musical work has, in its history of performance, been subjected to so much radical alteration. The tasteful Dublin premiere utilized a modest but competent chorus comprising members from Christ Church and St. Patrick's Cathedral. They were accompanied by Matthew Dubourg's small but accomplished Dublin State Band, made up of a few strings, two trumpets, and timpani. Handel was not able to write concertato for the instruments, although he later accommodated London with a large string orchestra supplemented with oboes, bassoons and horns.

In March, 1789, Mozart, awed by Handel's greatness, added instrumentation for two flutes, two clarinets and three trombones to make the oratorio more palatable for Viennese audiences. Beethoven later tartly commented that "Handel would never have survived without it."

Gargantuan transformations reached absurd proportions in the vulgar bowdlerized presentation of *Messiah* in London's Crystal Palace, where a

chorus of 2,000 singers was bolstered by a vast romantic orchestra. After Sir Thomas Beecham's "modernization" of the oratorio, scientific and scholarly musicologists have striven to return to authenticity. Grappling with a multitude of contemporary changes, additions and versions, they have made redoubtable efforts in this quest. Many modern audiences can now have the opportunity, through reasonably authentic performances, to bear out Beethoven's astute remark.

In 1954, Julian Herbage wrote a succinct and adequate summary of *Messiah's* stature. "*Messiah* stands apart from all Handel's other oratorios. Its text alone places it in a category by itself. But its setting also is more continuously inspired than anything else that Handel ever wrote. It is a spiritual epic that could have been conceived only by a composer with an instinctive sense for the dramatic in music. Its keynote is simplicity and directness of statement, but it is a simplicity in which are hid all the treasures of wisdom and knowledge."

PROFILES



DENNIS KEENE, *Conductor*

Dennis Keene is the Artistic Director and Conductor for the Voices of Ascension, one of the premier professional choral ensembles in the United States. The group, founded in 1990 by Maestro Keene, performs its annual concert series in the historic Church of the Ascension in New York City. They have become well known by their frequent radio broadcasts across the country and by their popular recordings including *Chant, Beyond Chant, Mysteries Beyond* and their latest recording,

The Duruflé Album. Born and raised in Los Angeles, Mr. Keene studied organ at the Juilliard School in New York where he received his Bachelor's, Master's and Doctorate degrees and won the prestigious Gaston Dethier Organ Prize. He spent a season in Paris studying privately with Marie-Madeleine Duruflé, André Marchal and André Isoir. Dr. Keene was active as a recitalist until an interest in conducting led him to study conducting seriously at the Pierre Monteux School for Orchestral Conductors, with Charles Bruck in Paris and with John Nelson at Juilliard. Mr. Keene's interest in the pipe organ began at the age of six, while a student at St. Matthew's School in Pacific Palisades. He attended the Harvard School in North Hollywood where he was the chapel organist. He arranged elaborate musical events for the services there and played in a baroque trio with the physics and math teachers. At the same time, he was the organist at All

Saints' Episcopal Church, Beverly Hills. There he directed a children's choir and managed a weekly concert series. His love for choral music began at a very intense and memorable occasion — memorable with conflicting emotions. It was the memorial concert for his teacher and mentor, Owen Brady, where the 21-year-old Keene played the organ in Fauré's *Requiem*. The conductor was Roger Wagner. The experience of performing under Roger Wagner was "the single most pivotal experience in my life," said Keene. They formed a friendship which lasted until Wagner's death.

In addition to his work with the Voices of Ascension, Maestro Keene serves as Organist and Choirmaster of Church of the Ascension and is a faculty member of the Manhattan School of Music. He is on the Board of Directors of Chorus America and has served on the Choral Panel of the National Endowment for the Arts.

"If art is to nourish the roots of our culture, society must set the artist free to follow his vision where it takes him.."

—John Fitzgerald Kennedy



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MARIA JETTE, Soprano

Maria Jette enjoys a varied career encompassing opera, orchestral, chamber and recital performances ranging from Monteverdi, Bach, Handel and Mozart through Stravinsky, Cage, Harbison and Knussen. She has appeared extensively throughout the United States and Europe. A guest of Chicago Opera Theater, Berkshire Opera, and the 20th Century Consort of the Smithsonian, she recently made her New York City debut with the New York Chamber Symphony. Ms. Jette has performed at festivals in Aldeburgh, Aspen, Oregon (Bach), Boston, and San Antonio. She has worked with such conductors as Helmuth Rilling, Sir David Willcocks, Oliver Knussen and Philip Brunelle. Ms. Jette appeared at the World Symposium on Choral Music in Vancouver, the European Music Festival in Stuttgart, Wratislava Cantans Festival in Poland and the Academia Bach Festival in Caracas. In addition to a busy operatic and solo career, Ms. Jette performs backup vocals, quasi-operatic commercials and appears on soundtracks. Ms. Jette was awarded first prize in Voice at the Académie Maurice Ravel in St. Jean-de-Luz, France and first prize in the Schubert Club Competition in St. Paul. She has served on the faculty of the University of Wisconsin-River Falls, and currently teaches privately.

DREW MINTER, Countertenor

Among the world's premier countertenors, Drew Minter is also an accomplished stage director. In addition to countless recitals throughout the world, his engagements include the opera companies of Brussels, Nice, Marseille, Toulouse, Boston, Washington DC, Santa Fe and Wolf Trap, and the Halle Karlsruhe, Maryland and



Göttingen Handel festivals. Last season he enjoyed great success as guest soloist of the Freiburg Baroque Orchestra's debut North American tour, and he enlivened Scotland's Edinburgh Festival in Purcell songs with the Mark Morris Dance Company. In addition, Mr. Minter has often appeared with such renowned early music ensembles as The Academy of Ancient Music, American Bach Soloists, Paul Hillier's Theatre of Voices, Les Arts Florissants and the Handel & Haydn Society. He is a founding member of The Newberry Consort and the vocal chamber group Ensemble Five-One.

Distinguishing Mr. Minter's 1995/96 season are appearances with the Folger Consort Aulos Ensemble at New York's Metropolitan Museum of Art, and he will direct Handel's *Radamisto* at the Opéra de Marseille. He will serve on the faculty of New York's Mannes School of Music teaching voice, opera and directing their production of Handel's *Agrippina*.

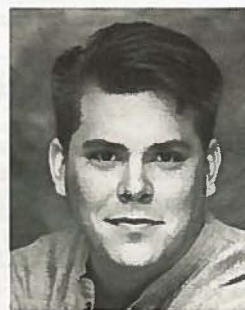
Mr. Minter began his career at the age of nine as a boy soprano at Washington's National Cathedral, later earning music degrees from Indiana University and the Vienna Musikhochschule. He was awarded both Fulbright and Martha Baird Rockefeller study grants and won top prizes in international vocal competition in s'Hertogenbosch, Bruges and Boston.

CHRISTOPHER M. COCK, Tenor

Christopher M. Cock is Associate Professor of Music at Concordia College in Minnesota where he conducts two choirs and teaches voice. His extensive range and communicative performances have established him as one of this nation's premier lyric tenors. Last season, Mr. Cock performed "a graceful, light and poetic tenor" Evangelist



role in the Master Chorale's production of Bach's *St. John Passion*. That season he also appeared at Bach Festivals in California, Kansas and Michigan and was the featured tenor soloist during the 25th Anniversary season of the Oregon Bach Festival under the direction of Helmuth Rilling. A frequent soloist with Robert Shaw, Mr. Cock performed the Bach *B-Minor Mass* on a tour of Southern France and at the 1993 national meeting of the American Choral Directors Association. He can be heard, with the Robert Shaw Festival Singers, on recordings released by Telarc International. Mr. Cock studied at the University of Southern California and earned undergraduate degrees at Pacific Lutheran University and a Doctor of Musical Arts degree from the University of Arizona at Tucson.



MALCOLM MAC KENZIE, Baritone

Malcolm Mac Kenzie has performed throughout Southern California with the Guild Opera of Los Angeles and the University of Southern California Opera Theater in such roles as Belcore in *The Elixir of Love*, Figaro in *The Barber of Seville* and Papageno in *The Magic Flute*. He made his debut with the Glimmerglass Opera (New York) as Harlekin in *Ariadne auf Naxos*. Last month he made his Opera Pacific debut as Montano in *Otello*. He was a finalist in the 1993 Metropolitan

LOS ANGELES MASTER CHORALE

Opera Western Regional Auditions and received the Walter Jurmann Scholarship for vocal studies at the University of California at Los Angeles. He participated in the Opera Theater at the University of Southern California in the title role in *Gianni Schicchi* and as Damis in *Tartuffe*. He will be performing as Resident Artist for the Music Center Opera next season.

The **LOS ANGELES MASTER CHORALE**, the nation's premier professional chorus, under the direction of Paul Salamunovich, is in its 32nd season. The 120-voice Chorale has

been acclaimed as "a major cultural asset to the City of Los Angeles," by Martin Bernheimer, music critic for the *Los Angeles Times*. The Chorale and Maestro Salamunovich were recently awarded the top prize for "adventure-some programming of contemporary music" in the professional chorus category from the American Society of Composers, Authors and Publishers (ASCAP) and Chorus America. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States.

Founded in 1964 by the late Roger Wagner, the Chorale first performed in

the Dorothy Chandler Pavilion where it continues 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 one production 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.

The Chorale's extensive education and outreach programs serve more than 23,000 students throughout Southern California. The eight-member Master Chorale Chamber Singers present in-school concerts to students in four counties. California's largest annual High School Choir Festival, held at the Dorothy Chandler Pavilion, involves more than 1,000 students from 23 schools and presents a free combined-choir concert for the community. The Student Concert Scholarship program grants worthy students and their parents tickets to regular Master Chorale concerts.

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.

LOS ANGELES MASTER CHORALE

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Edward Bruner
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Bong Won Kye
Charles Lane
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Marvin Neumann
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BASS

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James Drollinger
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Edward Levy
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Jim Raycroft
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Concertmaster
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Lisa Johnson
Patricia Johnson
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Delores Bing
Rowena Hammill
Dane Little

VIOLIN II

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Kenneth Barnd
Jennifer Bellusci
Nicole Bush
Florence Titmus
Jennifer Woodward

BASS

Drew Dembowski,
Principal
Chris Kollgaard

OBOE

Joel Timm, *Principal*
Electra Reed

VIOLA

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The Los Angeles Master Chorale is a member of Chorus America, American Council for the Arts, Association of California Symphony Orchestras, California Confederation of the Arts.

Dear Friends of the Los Angeles Master Chorale,

You are cordially invited to attend the Seventh Annual High School Choir Festival. Held at The Music Center, the state's largest choir festival will be Thursday, March 28, 1996 at 12:30 p.m. in the Dorothy Chandler Pavilion. More than one thousand choristers from 27 high schools county-wide will assemble in a Combined Choir and sing under the sensitive and gifted direction of Maestro Paul Salamunovich. He credits this project with "building the music audience of the future." It truly is an exciting experience for both the participants and the audience.

Marshall Rutter, Chairman of the Board of the LAMC, commented after hearing the Choir Festival two years ago: "The world knows of the tragedies that Los Angeles has suffered in recent years, with the races apparently set against themselves and each other. Yet there I sat and watched 800 high school students of every color and ethnicity singing together for the first time as if they had spent months training under the Maestro. These young people represented not only the singers and audience of the future, they represented the future citizens of our nation and the world. At least for a short time, their differences were obliterated and they were united in song, the oldest art form."

Please come and experience the magic of so many young voices joined in beautiful choral music. There is no admission charge for the concert. For reservations and further information, please contact Bonnie Grinstead at (213) 931-0249 or Mary Waldo at (310) 377-2130.

To produce and support the event, your financial help is needed. Tax deductible contributions are used for the promotion and production of the concert and may be sent to:

The Los Angeles Master Chorale Choir Festival
333 South Grand Avenue, Suite 480
Los Angeles, CA 90071

Sincerely yours,

Bonnie Grinstead
Bonnie Grinstead
Co-President
Los Angeles Master Chorale Associates

Jane Valentine
Jane Valentine Sweetser
Co-President
Los Angeles Master Chorale Associates

LOS ANGELES MASTER CHORALE ASSOCIATES

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NAME: _____ (Dr., Mr., Ms., Miss)
ADDRESS: _____
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TELEPHONE: Day () _____
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Dues are \$40.00 (Active), \$50.00 (Sustaining) and \$100.00 (Patron).
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
333 South Grand Avenue, Suite 480
Los Angeles, CA 90071
213-626-0624

Thank you! We are delighted you are joining us.