


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

Paul Salamunovich • Music Director

SATURDAY, MAY 11, 1996 at 2:00 p.m.
 Curtain Raiser Preview at 1:15 p.m. with DR. ALAN CHAPMAN
 DOROTHY CHANDLER PAVILION

PAUL SALAMUNOVICH, CONDUCTOR

Ralph Morrison, Concertmaster

Leona Mitchell, Soprano • Patricia Miller, Mezzo Soprano
Eduardo Villa, Tenor • Louis Lebherz, Bass

GIUSEPPE VERDI (1813-1901)

Requiem Mass for Solo Voices/Chorus and Orchestra 1874

I	REQUIEM and KYRIE	<i>Solo Quartet, Chorus</i>		Ingemisco Confutatis Lacrymosa	<i>Tenor Bass Solo Quartet, Chorus</i>
II	DIES IRAE Dies irae Tuba mirum Mors stupebit Liber scriptus Quid sum miser Rex tremendae Recordare	<i>Chorus Chorus Bass Mezzo, Tenor Soprano, Mezzo, Tenor Solo Quartet, Chorus Soprano, Mezzo</i>	III	OFFERTORIUM	<i>Solo Quartet</i>
			IV	SANCTUS	<i>Double Chorus</i>
			V	AGNUS DEI	<i>Soprano, Mezzo, Chorus</i>
			VI	LUX AETERNA	<i>Mezzo, Tenor, Bass</i>
			VII	LIBERA ME	<i>Soprano, Chorus</i>

Please withhold applause until the end of the performance. There will be no intermission.

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TUNE IN!

The broadcast of this concert can be heard on USC Radio on Sunday, June 9 at 7:00 p.m.



Delta Air Lines is the airline of the Los Angeles Master Chorale.

For concert enhancement, we are pleased to provide Supertitles. However, if you are sitting in an obstructed view seat or would rather have a copy of the printed text, please request one from a Senior Usher on your level.

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 Master Chorale and to The Music Center Unified Fund of the Music Center of Los Angeles County. The activities of the Master Chorale 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 California Arts Council, the National Endowment for the Arts (a Federal agency that supports the visual, literary and performing arts to benefit all Americans) and the City of Los Angeles Cultural Affairs Department. The Los Angeles Master Chorale Associates, a volunteer organization, also provides support to the Master Chorale's activities. Latecomers will not be seated until the first convenient pause in the performance./Invited guests are welcome backstage after the performance: use the Artists' Entrance at 135 North Grand Avenue./Use of tape recorders, telephones, beepers 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.

PROGRAM NOTES

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

Giuseppe Verdi (1813-1901) descended from a long line of small-town businessmen and minor landowners. His musical talents were revealed at an early age, so that he spent his formative years in private study. In 1836 he accepted the position of *maestro di musica* in the town of Busseto, whence he hailed. There he spent three years churning out, among other works, "marches, *sinfonie* [overtures or short orchestral movements], a complete mass, a complete set of vespers, three of four settings of *Tantum ergo*, and other church music I don't recall," as he wrote in 1853.

He left this post in Busseto for Milan, where he gained steady success writing operas. The production of *Nabucco* in 1842 at La Scala secured his fame, spreading his name throughout Europe with subsequent performances in all the major capitals. A particularly rich period from 1844 through 1853 followed this achievement, with *Stiffelio*, *La forza del destino*, *Il corsaro*, *Rigoletto* and *La traviata* produced in premieres at Rome, Paris, Milan and London.

Verdi's late period of composition resulted in few works, but those he did write are among the most famous: *Don Carlos* in 1869; *Aida* in 1871; *Otello* in 1887; and *Falstaff* in 1893. By this time his incorporation of political, patriotic themes into his works was well established. He addressed the great unrest in the Italian peninsula through stirring musical themes and charged *libretti*. When one character sings "You may have the universe, So long as I keep Italy," the Italian audience was swept up in the vision of a united Italy. Thus, when Verdi learned of the death of the patriotic writer Alessandro Manzoni on May 22, 1873, he immediately began a *Requiem Mass*, lamenting "Now all is over and with him ends the purest, holiest title to our [Italians'] fame."

Indeed, one could expect a high degree of kinship between two such supreme artists. Not only had Manzoni's *The Betrothed* become recognized as a masterpiece of world literature, but



Giuseppe Verdi

in its final form it summarized Manzoni's efforts to found modern Italian literature on the unifying qualities of Dante's works. *The Betrothed*, like *The Divine Comedy*, "left an indelible mark on the spirit of a people," said Gaetano Mosca. Verdi's reverence for Manzoni rested on the latter's tireless writings and activities on behalf of Italian political unification.

The *Requiem* stands with *Aida*, its immediate predecessor, as the culminating point in his career. Verdi weaves into the seamless work all the characteristic features of his development and style, deftly and beautifully composed, a perfect wedding of voices and orchestra. He exhibits a direct, Italian appeal to the emotions through the expressive power and beauty of the human voice, supported by the resources of a typical Italian opera orchestra, which is used here with great subtlety. The work rests solidly on a foundation of three centuries of Italian operatic development, which by the 19th Century permeated all Italian musical forms, including church music.

Verdi esteemed other earlier composers (such as Palestrina) for their pure ideal of church musical composition, but could never divest himself of his own idiom of expression. It is fruitless to judge the work according to the norms of adverse sensibilities of the contemporary German or English Protestant. The *Requiem* is no more a liturgical work than the *Missa solennis* of Beethoven. Verdi simply infused the Mass text with deeply felt sincerity and

candor. He created a work worthy to stand by Manzoni's *The Betrothed* as a supreme expression of the Italian spirit.

For as Eduard Hanslick wrote, "it is unmistakably Verdi, wholly and completely. The study of old Roman church music shines through it, but only as a glimmer, not as a model... Mourning and supplication, awe and faith; they speak here in language more passionate and individual than we [Germans] are accustomed to hear in the church. Verdi, following the better Neapolitan church music, had denied neither the rich artistic means of his time nor the lively fervor of his nature. He has, like many a pious painter, placed his portrait on his sacred canvas. Religious devotion, too, varies in its expression; it has its countries and its times. What may appear so passionate, so sensuous in Verdi's *Requiem* is derived from the emotional habits of his people..."

However Italian Hanslick viewed the essence of the *Requiem*, the work's true universality has been proven, as it stands among the peaks of musical literature, sharing the grandeur of its inspiration, *The Betrothed* of Manzoni.

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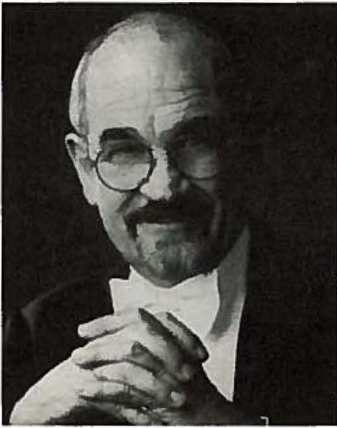
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PROFILES



PAUL SALAMUNOVICH was appointed Music Director of the Los Angeles Master Chorale in 1991 and is only the third maestro to lead the chorus since its inception. His association with the Master Chorale dates from its founding. A Los Angeles native, he became a charter member of the Los Angeles Concert Youth Chorus in 1946, which evolved into the Roger Wagner Chorale in 1949. When the Los Angeles Master Chorale was established in 1964, Salamunovich was appointed the Assistant Conductor, serving in that capacity until 1977. He appeared as a guest conductor with the Master Chorale in 1975 and 1986.

An esteemed music educator, Salamunovich was on the faculty of Loyola Marymount University for 27 years. He holds honorary doctorates from the University of St. Thomas in Minnesota and from Loyola Marymount University in Los Angeles. He was the first recipient of the Lifetime Achievement Award presented by MidAmerica Productions at Carnegie Hall. He was the 1994 Honoree of the Hollywood Bowl Patroness Committee. In May of 1995 he was honored with a Distinguished Artist Award by Club 100 of The Music Center along with such other notables as Plácido Domingo, Judith Jamison, Garry Marshall and Wendy Wasserstein.

Throughout his career Salamunovich has conducted choruses, workshops and seminars throughout North America, the Caribbean, Europe and Australia. He has prepared choirs for such notable conductors as Stravinsky,

Wallenstein, van Beinum, Ormandy, Solti, Mehta, Shaw, Salonen, Rattle and Norrington. He has conducted choral segments on numerous motion picture soundtracks for such studios as Columbia, Paramount, 20th Century Fox, Universal and Warner Bros. Recent film credits include *First Knight*, *Waterworld* and *Twister*.

In addition to his work with the Master Chorale, Salamunovich continues to serve as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. Over the years, they have sung at many of the major liturgical celebrations for the Archdiocese of Los Angeles. The St. Charles Choir has been privileged to sing for Pope John Paul II on three occasions, the most recent being in 1988 when they performed the Vaughan Williams *Mass in G Minor* at the Vatican on the Solemnity of Saints Peter and Paul at an investiture ceremony of new cardinals and archbishops from throughout the world.

Salamunovich resides in North Hollywood with his wife, Dorothy, and has four sons and six grandchildren.

LEONA MITCHELL, *Soprano*, has emerged as one of America's leading lyric-spinto sopranos, and is in demand the world over for opera, concert, recitals and television appearances. Known for her sparkling interpretation, she has performed the Verdi *Requiem* at the Bordeaux Opera, a command performance at the Royal Palace in the Principality of Monaco, in a gala performance in Toulouse, at Carnegie Hall with John Nelson and with the Los Angeles Philharmonic, under Zubin Mehta, where she received rave critical acclaim. Having performed on opera stages all over the globe, she has been a particular favorite at the Metropolitan Opera, where she has performed for eighteen consecutive seasons and where 11 of the 15 roles she has sung there, since her sensational debut as Micaela in *Carmen*, have been in operas by Puccini or Verdi.

In addition to a busy career on the



opera stage, Ms. Mitchell has performed with such conductors as Kurt Masur, James Du Priest, Zubin Mehta, James Levine, Ming Wung Chung, and Seiji Ozawa. Among the many orchestras she has appeared with are those of New York, Boston, Chicago, Philadelphia, Cleveland and Los Angeles. Ms. Mitchell is highly regarded as a recitalist having appeared in concert at New York's Lincoln Center, the San Francisco Opera, the Kennedy Center in Washington D.C., and locally at UCLA and Ambassador Auditorium. Her triumphant recital debut — a tribute to the late Rev. Dr. Martin Luther King — was acclaimed by audience and critics alike.

Her ravishing vocal opulence and commanding presence have led to frequent television appearances in the United States and abroad. Ms. Mitchell's performances in *Carmen*, *Ernani*, the Metropolitan Opera Centennial Gala and Zeffirelli's lavish production of *Turandot* were telecast over PBS's "Live from the Met" series and later released as commercial videocassettes. She appeared in the L.A. Opera's production of *Un Ballo in Maschera* with Plácido Domingo, a new production which received its debut at the Teatro Colón. Master Chorale enthusiasts will long remember Ms. Mitchell's last performance here as the evening's featured guest soloist at the Venetian Fantasy Ball in November 1993.

PATRICIA MILLER, *Mezzo Soprano*. As an internationally-acclaimed mezzo



soprano, Patricia Miller has appeared in leading roles with major opera companies in the United States, Europe, South America, Canada, Australia and Japan. She made her American operatic debut with the San Francisco Opera and has since performed with the opera companies of Houston, New York City, Miami, Los Angeles, Orange County, Austin, Charlotte and Dallas. She frequently appears in the European opera houses of Paris, Berlin, Lyon, Heidelberg and Mannheim.

Ms. Miller's engagements for this season include performances at the Library of Congress, Washington National Cathedral, a gala concert sponsored by the National Opera Association, and Harvard University performing a diverse repertoire of Bizet's *Carmen*, Handel's *Messiah*, Beethoven's *Symphony No. 9*, as well as recitals and concerts. Ms. Miller has recently returned from Vienna where she gave lieder recitals under the auspices of the Franz Schubert Institute, and studied with renowned artists such as Elly Ameling, Hans Hotter and Walter Berry of the Vienna State Opera. She was guest artist with the Theater des Westens for five seasons, and her recent concert and opera appearances included performances with the Vienna Philharmonic, the Pittsburgh Symphony, and her debut with Opera Bergen in Norway.

EDUARDO VILLA, Tenor. The versatile Eduardo Villa, born in Los Angeles, comes from a family of accomplished musicians. He began his musical training as a violinist and later switched to voice. As one of the world's most



sought-after tenors, his recent appearances include Opera Orchestra of New York with *Opera Hamilton* at Carnegie Hall, many roles with the Bavarian State Opera in Munich, and the opera companies of Berlin, Paris, Rome, Frankfurt, Cologne, Mannheim, Houston, as well as others. He has performed the Verdi *Requiem* in Aachen and Stuttgart, Germany; Basel, Switzerland; and with the symphonies of San Diego, Columbus and Pasadena.

A busy performance career around the world does not preclude him from frequently performing locally including a series of opera and popular concerts in Los Angeles, a performance of *Carmen* at the Redlands Summer Bowl, a benefit concert for the Santa Barbara Mission, Christmas concerts with the Glendale Symphony and A Mario Lanza Tribute. He has directed, choreographed, designed and built sets for Lionel Bart's *Oliver*, which ran for six sold out performances in Phoenix, and he directed and choreographed a musical revue *The Best of Broadway*. His recordings include *Le Laudi*, an oratorio by Hermann Suter, with the Budapest Symphony Orchestra and Chorus, and *Misa Criolla* by Ariel Ramirez. Mr. Villa studied at the University of Southern California, and, in 1982, won the New York Metropolitan Opera Auditions.

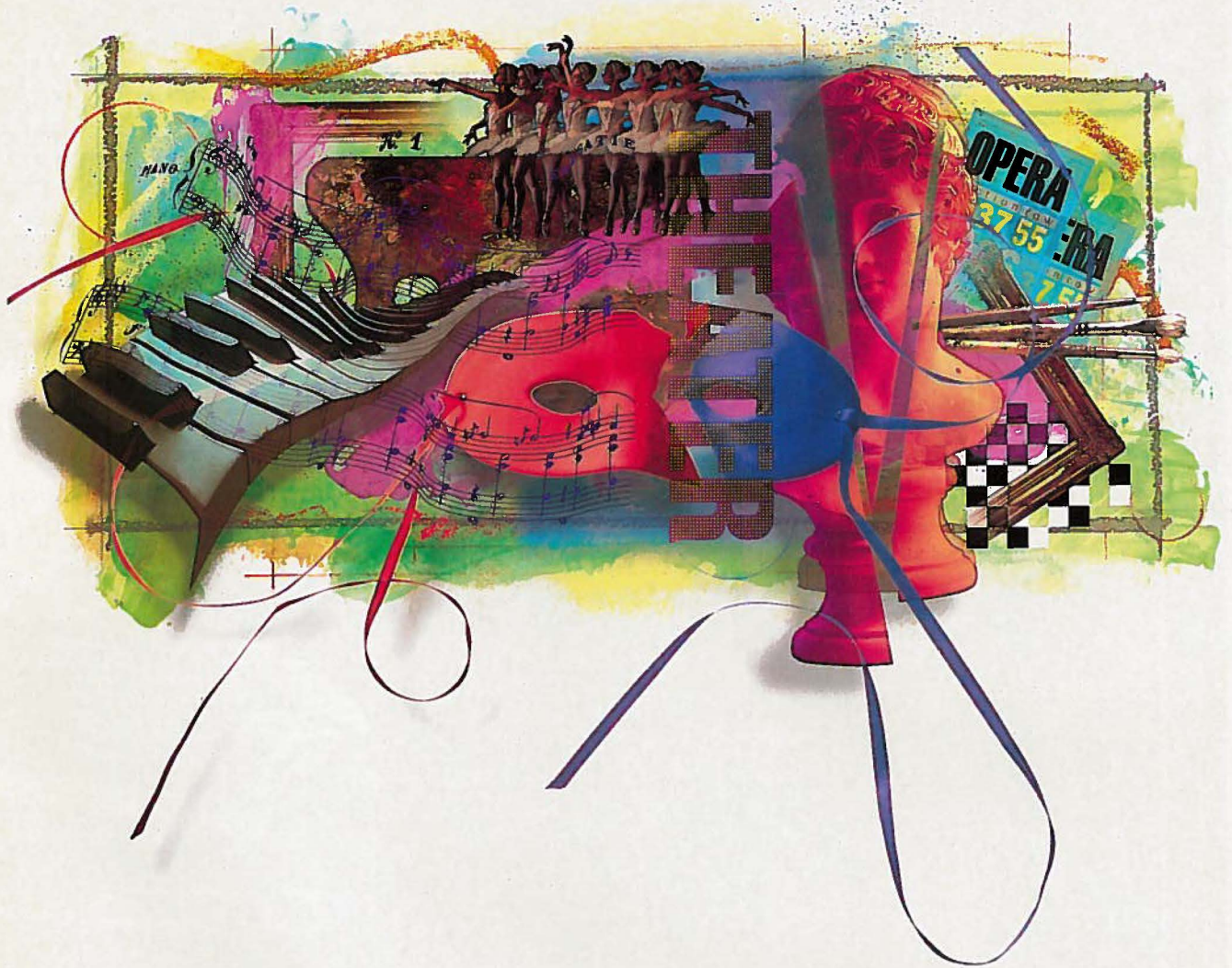
LOUIS LEBHERZ, Bass. Internationally recognized Louis Leberz is a regular guest of leading opera companies in the United States and abroad including the Metropolitan Opera, Royal Opera Covent Garden, Teatro San Carlo in Lisbon, Athens Festival, the Scottish



Opera and Geneva Opera. He appears regularly with the L.A. Music Center Opera, where he has appeared as Daland in *Der Fliegender Holländer*, the Grand Inquisitor in *Don Carlo*, Colline in *La Boheme*, Commendatore in *Don Giovanni*, Grand Inquisitor in Prokofiev's *The Fiery Angel*, and Basilio in *Il Barbiere di Siviglia*.

Elsewhere in North America, he has performed with many opera companies including those in Montreal, New Orleans, Baltimore, Edminton, Pittsburgh, Winnipeg, Seattle, and San Diego in addition to a performance of *Salome* with the Boston Symphony Orchestra, under Seiji Ozawa. In concert, he has performed with the Los Angeles Philharmonic, the Opera Orchestra of New York at Carnegie Hall, American Symphony Orchestra, Musica Sacra at Avery Fisher Hall, and the festivals at Oregon (Bach) and Aspen.

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 "adventurous 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.



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COMING JUNE 1996

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 Scholar-



Los Angeles Master Chorale

ship 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.

MARK YOUR CALENDAR FOR THESE MASTER CHORALE SUMMER EVENTS

John Anson Ford Amphitheatre ★

In a beautiful outdoor setting, enjoy summer musical fare in the newly renovated facilities with easy parking.

SATURDAY, AUGUST 24TH

10:00 a.m.

"SING!"

Perfect for the entire family! The eight-member Chamber Singers present an accessible and interactive program of music from the Medieval to the modern day featuring classical literature and international folk songs.

8:00 p.m.

VOCAL POPS UNDER THE STARS

Jerry Rubino, Guest Conductor
Karen Benjamin and Alan Chapman, Special Guests, in a program of "singers' music." Works by Cole Porter, Irving Berlin, George Gershwin and Alan Chapman performed with jazz combo.



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Linda Sauer

Christine Sorenson
Sarena Sowa
Duanna Ulyate
Inyong Um
Irina Varamesova
Nancy von Oeyen
Fredrique Ward

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Mary Bailey
Nicole Baker
Natalie Beck
Helen Birch
Sarah Bloxham
Leanna Brand
Aleta Braxton
Elin Carlson
Asha Cheriyan
Tracy Chiappone
Sue Christman
Cheryll Desberg
Barbara Durham
Joan Ellis
Allison Fikejs
Amy Fogerson
Michelle Fournier
Eileen Holt

Kyra Humphrey
Sara Minton
Sheila Murphy
Anita Nardine
Nataliye Nefedova
Nancy OBrien
Helène Quintana
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Leslie Sabedra
Susan Cross Stanley
Linda St. George
Karole Struebing
Nancy Sulahian
Barbara Wilson
Diana Zaslove

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Steve Batstone
Lenard Berglund
Scott Blois
Edward Bruner
Rich Brunner
Mark Burroughs
Brad Collins
John French
Christopher Gambol

Randall Garrou
Paul Gibson
Jack Golightly
Jody Golightly
Tim Hewitt
Darryl Higa
Michael Horton
Greg Koppenhaver
Bong Won Kye
Charles Lane
Dominic MacAller
Sal Malaki
Larry Minton
Marvin Neumann
Kirk Prather
Michael Reynolds
George Sterne
Mallory Walker

BASS

Mark Beasom
Andrew Black
Alfred Chan
Jim Drollinger
Albert Eddy
Jim Ellfeldt
Michael Freed

Bruce Goldes
Ilan Glasman
Stephen Grimm
Paul Hinshaw
Jim Jensen
Lewis Johnson
Lew Landau
Eric Lawrence
Edward Levy
Robert Lewis
Roger Lindbeck
Bob McCormac
Sam Pitts
Ariel Quintana
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VIOLIN 1

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Concertmaster
Patricia Aiken
Armen Anassian
Mario Deleon
Marilyn Harding
Lisa Johnson
Ruth Bruegger Johnson
Frances Moore
Cynthia Moussas
Linda Stone
Jennifer Woodward
Margaret Wooten

VIOLIN 2

Steven Scharf, *Principal*
Nicole Bush
Jeffrey Gauthier
Susan Jensen
Neal Laite
Carolyn Osborn
Chris Reutingger
Ernest Salem

Pamela Tompkins
Elizabeth Wilson

VIOLA

Kazi Pitelka, *Principal*
Carole Castillo
Renita Koven
Laura Kuennen-Poper
Karen Loewi
Shawn Mann
Karie Prescott
Diane Reedy

CELLO

John Walz, *Principal*
Margaret Edmondson
Todd French
Barbara George
Maurice Grants
Rowena Hammill
Marilyn Harris
Cecilia Tsan

BASS

Peter Doubrovsky,
Principal
Ann Atkinson
Gary Lasley
Thomas Peters
Ian Walker

FLUTE

Geri Rotella, *Principal*
Lisa Edelstein
Gary Woodward

OBOE

Joel Timm, *Principal*
John Ralston

CLARINET

Gary Bovyer, *Principal*
Michael Grego

BASSOON

Kenneth Munday,
Principal
Peter Mandel
Andrew Radford
William Wood

HORN

Joseph Meyer, *Principal*
Daniel Kelley
Heather Kueker
Diane Muller

TRUMPET

David Washburn,
Principal
Marrissa Benedict
Kevin Brown
Timothy Divers
Duane Floch
Kenneth Larsen
Darren Mulder
David Scott

TROMBONE

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The Los Angeles Master Chorale is a member of Chorus America,
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Dear Friends of the Los Angeles Master Chorale,

On March 28, 1996 nearly 1,000 students from 26 high schools in greater Los Angeles arrived at the Music Center to participate in the Master Chorale's Seventh Annual High School Choir Festival, under the gifted and sensitive direction of Maestro Paul Salamunovich.

Early in the fall, the choir directors and Maestro Salamunovich selected the music to be performed, and the teachers then rehearsed their students for four months. All of the students then attended one of two rehearsals with the Maestro, to lead up to the big day itself.

This year the Festival was truly the highlight of the school year for those choristers participating, and for the 60 volunteers who helped plan and coordinate the day.

We would like to express our gratitude to the Kenneth T. and Eileen L. Norris Foundation, the Los Angeles Department of Cultural Affairs, the Mattel Foundation, the Harold McAlister Charitable Foundation, the Tamura Corporation of America, Maureen Nunn Productions "Everyday Heroes," all the Patrons of our recent fund-raising event, The Angels Tea Dance, and the Master Chorale's 60 volunteers.

Next year the Choir Festival is scheduled for Monday, April 7, 1997. We invite your attendance and your support for this exciting musical event.

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

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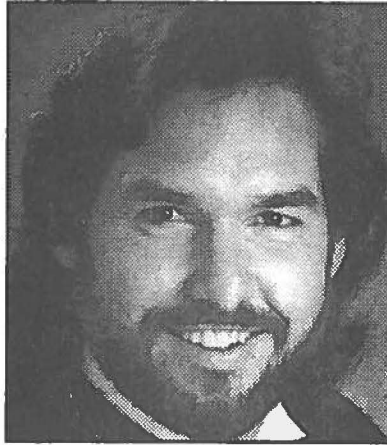
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Thank you! We are delighted you are joining us.

Charles Austin is performing the bass role in this afternoon's Verdi *Requiem* performance for the ailing Louis Leberz.

CHARLES AUSTIN, Bass



A product of the heartland, Nebraska native Charles Austin is quickly being noted as an up and coming musical talent on the operatic and concert scenes. A former Marine Corps helicopter pilot and business executive, Mr. Austin's recent performance of Rocco in the Cincinnati Symphony's production of Beethoven's *Fidelio* was described in glowing terms by the Cincinnati Post. "As the jailer, Rocco, Charles Austin displayed a burnished bass of effecting beauty, making his Act 1 aria -- a ditty about gold -- seem easy."

Mr. Austin's opera and concert engagements take place in both America and Europe. In the United States, he made his Lyric Opera of Chicago debut in Barber's *Anthony and Cleopatra*, seen on PBS, and returned in 1992 for roles in three operas including the world premiere of William Bolcom's *McTeague*. In 1995 he performed as Don Basilio and Count Monterone in the Minnesota Opera's production of *Il Barbiere di Siviglia* and *Rigoletto*, the bass solos in Mahler's *Symphony of a Thousand* with the Omaha Symphony, and returned to the Lyric Opera of Chicago to perform in Corrigliano's *The Ghosts of Versailles*, Giordano's *Andrea Chenier*, and the Janacek masterpiece, *The Makropulos Affair*.

Concert performances this season include Mr. Austin's New York City debut with Gerard Schwarz and the New York Chamber Orchestra as the bass soloist in Shostakovich's *Symphony No. 14*, the Brahms *Requiem* with the Buffalo Philharmonic, and the Cincinnati May Festival in performance of Mozart's *Great Mass in C minor*.

Upcoming opera engagements for this season include performances with the Florentine Opera in their productions of *Rigoletto*, *La Traviata*, and *Andrea Chenier*, the Madison Opera in *The Tales of Hoffman* and Handel's *Israel in Egypt*. He will also return to the Lyric Opera of Chicago for productions of Strauss' *Salome*, Puccini's *Gianni Schicci* and the American premiere of Berio's *Un Rei in Ascolta*.

This summer Mr. Austin will make his Lincoln Center debut at Avery Fisher Hall under the baton of Gerard Schwarz in the Mostly Mozart Festival as bass soloist in Mozart's rendition of Handel's *Messiah*.

The Master Chorale sincerely thanks Mr. Austin.

Ruby Hinds is performing the mezzo soprano role in this afternoon's Verdi *Requiem* performance for the ailing Patricia Miller.

RUBY HINDS, *Mezzo Soprano*



An American singer of great brilliance and versatility, Ruby Hinds has completed an exciting and busy year. Last season began with her first Adalgisa in Kentucky Opera's production of Bellini's *Norma*. Then she made her debut with both the New York City Opera and Houston Grand Opera in the title role of Leroy Jenkin's opera-ballet *The Mother of Three Sons*. These engagements were a result of her overwhelming success in the world premier at the Munich Biennale Festival. Miss Hinds' European engagements included a tour of France, Spain, Switzerland and Portugal in which she lead an international cast in the title role of Bizet's *Carmen* for the Teatro Lirico D'Europa. Miss Hinds had the distinction of singing her first Wagnerian role, Ortrud, in Europe with the New Bulgarian Opera in its premier season. She ended the season in the South of France as Eboli in *Don Carlo* for the Nice Opera. Los Angeles audiences will remember Miss Hinds' memorable Hollywood Bowl performance last summer with the Los Angeles Philharmonic and the Master Chorale of Mahler's *Resurrection Symphony* under the direction of Gilbert Kaplan. The press lauded her "impeccable diction" and "extraordinary suavity and sensitivity."

Miss Hinds first came to prominence in 1984, when she made her European operatic debut at the Rome Opera in Philip Glass and Robert Wilson's *The Civil WarS*. She went on to appear in concert versions of this work in New York and in Los Angeles with the Los Angeles Philharmonic, and in fully staged productions at the Brooklyn Academy of Music and the Netherlands Opera. Additionally, she has appeared in Southern California at the Hollywood Bowl in a performance of the Mahler *Symphony No. 8* with the Philharmonic under the baton of Michael Tilson-Thomas, as well as in a special concert of works by Mahler, Wolf and Berlioz with Neal Stulberg conducting. She made her California recital debut at the California Institute of Technology. She appeared in the Gershwin Gala with Michael Tilson-Thomas and the Brooklyn Academy of Music which also aired on the PBS series "Great Performances." She has appeared with the New York Philharmonic as soloist in the Beethoven *Symphony No. 9* with Zubin Mehta. Immediately following two performances of the Verdi *Requiem* in Nice, France, she made her debut in Mexico City in the Mahler *Symphony No. 8*. Ruby Hinds has also appeared in the Spoleto Festival in both South Carolina and in Spoleto, Italy with her two sisters, internationally known as the Hinds Sisters Trio.

The Master Chorale sincerely thanks Miss Hinds.