



THE LOS ANGELES MASTER CHORALE
AND SINFONIA ORCHESTRA
ROGER WAGNER, MUSIC DIRECTOR

SUNDAY EVENING, FEBRUARY 27, 1983 AT 7:30 PM
PREVIEW AT 6:30 PM BY ROBERT WILLOUGHBY JONES
DOROTHY CHANDLER PAVILION

THE ORANGE COUNTY PACIFIC SYMPHONY

KEITH CLARK, *Conductor*
IRENE GUBRUD, *Soprano*
ALAN OPIE, *Baritone*
MILES ANDERSON, *Trombone*
JEANNINE WAGNER, *Conductor II*
MICHAEL ZEAROTT, *Conductor III*
EDMUNDO DIAZ DEL CAMPO, *Conductor IV*

STAR-CHILD George Crumb (b. 1929)
(A Parable for Soprano, Antiphonal Treble Voices, Men's Speaking Chorus,
and Large Orchestra)

Musica Mundana
("Music of the Spheres")
Vox Clamans in Deserto
("Voice Crying in the Wilderness")
Ascensus Potestatum Tenebrarum
("The Powers of Darkness in Ascent")
Musica Apocalyptica
("Music of the Apocalypse")
Adventus Puerorum Luminis
("Advent of the Children of Light")
Hymnus pro Novo Tempore
("Hymn for the New Age")

Intermission

A SEA SYMPHONY Ralph Vaughan Williams (1872-1958)
I A Song for All Seas, All Ships
II On the beach at night, alone
III Scherzo — The Waves
IV The Explorers

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STAR-CHILD

(A Parable for Soprano, Antiphonal Treble Voices, Men's Speaking Chorus, and Large Orchestra)

George Crumb

(b. October 24, 1929,
Charleston, West Virginia)

The following program note was commissioned with funds generously provided by The Macmillan Foundation, and reprinted here with the permission of the New York Philharmonic Orchestra.

George Crumb began to compose at about age 12 and his first musical studies were with his father, a bandmaster and clarinetist. In 1950 he graduated from Mason College in Charleston, West Virginia, with a Bachelor's degree in music; two years later he received a Master's degree from the University of Illinois. Crumb's Doctorate was earned at the University of Michigan, where he studied composition with Ross Lee Finney. He also worked with Boris Blacher at Tanglewood and at the Berlin Hochschule für Musik. From 1959 to 1964 he taught at the University of Colorado. He is presently professor of composition at the University of Pennsylvania.

Crumb has been the recipient of numerous grants and awards, among them Fulbright, Guggenheim and Rockefeller grants, a National Institute of Arts and Letters award, and the 1968 Pulitzer Prize (for *Echoes of Time and the River, Four Processions for Orchestra* of 1967). Among his compositions are *Variations for Orchestra* (1959); *Night Music I* for soprano, piano, celesta and percussion (1963); *Night Music II* for violin and piano (1964); *Eleven Echoes of Autumn*, 1965 for chamber ensemble; *Black Angels* for electric string quartet (1970); *Ancient Voices of Children* (Song cycle — 1970); and *Makrokosmos I, II and III* for piano, for amplified piano and for piano and percussion (1972, 1973, 1974). Virgil Thomson has cited Crumb's music for being "highly imaginative as timbre and ultraromantic in its fluidity [with] an unquestioned brilliance of instrumentation."

Star-Child, completed in March 1977, was commissioned by the Ford Foundation and written for Irene Gubrud, soprano, and Pierre Boulez and the New York Philharmonic. The score bears a dedication to Crumb's two sons, David and Peter.

Four conductors are required, two primary and two secondary. Conductor I conducts all of the vocal passages and also all of the winds and six of the percussionists until the concluding portion of the work. Conductor II conducts all of the strings and two of the percussionists throughout. Toward the end the winds divide into smaller groupings, and at this point Conductor III directs the brass instruments and three percussionists while Conductor IV leads the clarinets, flutes and vibraphone. Each conductor sets a different tempo so that the effect is that of several superimposed musics. — Phillip Ramey

The following commentary is by the composer:

As most of my writing has been concentrated in the chamber dimension, *Star-Child* is my largest piece as far as instrumentation. It

uses Latin texts which I feel have meanings that transcend doctrinal interpretation. On the contrary, they convey universal meaning. It seems to me that when a Latin text is involved, a large, monolithic quality is suggested, and this fact accounts for the increased orchestra. Also, I was interested in constructing a work with different kinds of textures and timbres. The only place where there are sustained *tutti* effects is in the

Apocalyptica section (this also has the only really fast music in the score and involves the only sustained *fortissimo* playing).

The title was suggested by another of my works, *Music for a Summer Evening (Makrokosmos III)*, in which there is a section called "Hymn for the Advent of the Star-Child." In addition, there are certain pertinent references in *Star-Child's* Latin texts: to "children of light" in the Biblical

"STAR-CHILD"

The Latin texts are freely adapted from Medieval sources of the 13th century: *Dies Irae* and *Massacre of the Innocents*, excepting the concluding soprano lines, which are from *John. XII-36*.

(Soprano)

"Vox clamans in deserto"	"Voice crying in the wilderness"
Libera me, Domine de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra, dum veneris iudicare saeculum per ignem.	Deliver me, O Lord from eternal death on that dreadful day when the heavens and the earth shall be moved, and Thou shalt come to judge the world by fire.
Domine libera me de morte aeterna!	O Lord, deliver me from eternal death!
Tremens factus sum ego et timen dum discusio venerit atque ventura ira	I am seized with fear and trembling when I reflect upon the judgment and wrath to come.
Libera me, Domine, de morte aeterna.	Deliver me, O Lord, from eternal death.

(Soprano)

"Adventus puerorum luminis"	"Advent of the children of light"
Domine, dona eis lucem!	O Lord, grant them light!
Vetus abit littera, Ritus abit veterum!	The ancient law is no more, Gone are the rites of old!
Iam plebs ceca gencium Videns lucis radium!	Already the blind See a ray of light!
Fracto mortis carcere!	And the bonds of death are broken!

(Children)

"Hymnus pro novo tempore"	"Hymn for the new age"
Lux lucet in tenebris!	Light shines in the darkness!
Esultate in Domino!	Exult in God!
Gloria in excelsis!	Glory on high!
Jubilare in Domino!	Rejoice in God!

(Soprano)

<i>Funis pene rumpitur, Nato rege glorie!</i>	<i>Their bonds are nearly broken, For born is the king of glory!</i>
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(Soprano)

<i>Lux lucet in tenebris!</i>	<i>Light shines in the darkness!</i>
<i>Gloria in excelsis!</i>	<i>Glory on high!</i>
<i>Esultate in Domino!</i>	<i>Exult in God!</i>
<i>Jubilare in Domino!</i>	<i>Rejoice in God!</i>

(Soprano)

<i>Mortis torrens bibitur, Data lege gratie!</i>	<i>The flow of death is swallowed up, The law of mercy is bestowed on us!</i>
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(Children)

<i>Laudemus Dominum!</i>	<i>Let us praise God!</i>
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(Soprano)

<i>Dies est leticula, Lux iugis psallencium!</i>	<i>It is a day of joy, A light is shed on the yoke of the singers!</i>
<i>Munus festi solvitur, Gaudeamus igitur!</i>	<i>A festival is celebrated, Therefore let us rejoice!</i>

(Children)

<i>Gloria in excelsis!</i>	<i>Glory on high!</i>
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(Soprano)

<i>Dum lumen habetis, credite in lucem, ut filii lucis sitis.</i>	<i>While ye have light, believe in the light, that ye may be the children of light.</i>
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quote "Hymn for the New Age" and references to finding the light in a world of darkness in "Advent of the Children of Light". Binding the work together is a sense of progression from darkness (or despair) to light (or joy and spiritual realization) as expressed by both music and text — a conception that is at the same time medieval and romantic. For instance, the idea of dark and light is reflected in the instrumentation, for the earlier sections of *Star-Child* favor the darker instruments (the lower brass, bassoons, contrabassoon), while near the end the effect is quite different with the treble voices and handbells. However there is no particular philosophical basis to *Star-Child*. It is simply a work within the tradition of music having a finale which expresses the hope that, after a struggle or after dark implications, there is something beyond.

Star-Child is continuous, despite sectional divisions. The germinal idea, "Music of the Spheres" (strings, pianissimo), moves throughout the work in a circular and therefore static manner, a kind of background music over which the human drama is played. This idea consists of two stacks of string chords built upon the open fifth. Slow-moving strains of music without much rhythmic variety, they move basically in half-notes and quarter-notes. This is a rather Ivesian gesture: in a sense everything else is a superimposition since it occurs over the strings' "Spheres" music. The different musics are conducted separately, by four conductors, so vertical coincidence is erased — there is no exact vertical alignment. Metrics vary a great deal and tend to be odd-numbered: the opening string music is in 11/4 time, the entire *Apocalyptica* in 5/16, and there are other sections based on sevens and threes.

Star-Child contains certain programmatic or pictorial allusions. The seven trumpets of the apocalypse are represented, quite literally, by seven trumpets — two in the orchestra and five positioned around the auditorium. This extended passage of trumpet cadenzas climaxes with a heroic high F on the fateful seventh trumpet. Also, the four horsemen of the apocalypse are represented, not quite so literally, by four drummers playing sixteen tom-toms. "Dies Irae" is quoted at several points in a rather surreal whole-tone transformation: the first phrase of it is extensively used in the *Apocalyptica*, while its three phrases comprise the soft brass music that accompanies the treble voices at the end. "Voice Crying in the Wilderness," with a text on extracts from the "Dies Irae," is a long duet for solo soprano and solo trombonist (the trombone is in front of the orchestra, to one side of the stage, for this section). The "Voice" is therefore a composite voice, with the trombone functioning as a kind of *doppelgänger*.

Eight percussionists play a very wide range of instruments. Some of the more characteristic are: iron chains, flexi-tones, pot lids (struck with metal beaters), sizzle cymbals, metal thunder sheet, log drums. Some of the more usual instruments are required in pairs, e.g. vibraphones, timpani, bass drums,

tubular bells. There is also a wind machine. Since the percussion is arranged in a circular fashion around the orchestra many antiphonal effects are possible.

A SEA SYMPHONY

Ralph Vaughan Williams

(b. October 12, 1872, Down Ampney, Gloucestershire; d. August 26, 1958, London.) Significant musical and biographical influences bear on the production of Ralph Vaughan Williams' (1872-1958) *A Sea Symphony*. This vast choral symphony definitively marked his emergence and recognition as a mature composer. Its gestation evolved gradually between 1903 and 1909, but more immediately from 1906 onward. Vaughan Williams conducted this his first symphony on his thirty-eighth birthday, October 12, 1910, at the Leeds Festival.

That *A Sea Symphony* should embrace four choral movements testifies to Vaughan Williams' enduring search for and lifelong efforts to establish an English music as a distinctive and typical national expression of the art. His vital interest and work in discovering and preserving English folk music occupied him in his earlier years. It led him further to investigate the more sophisticated Elizabethan and Jacobean choral music. His research likewise put him in contact with the choral art of Henry Purcell which exercised its influence on him and this symphony. From 1905 onward he personally undertook the promotion and conducting of performances of English and European choral works at the Leith Hill (Dorking) Music Festival founded by his sister Margaret and Lady Farrer. Similarly between 1905 and 1906 his undertaking of the musical editorship of *The English Hymnal* exposed him to a treasury of some of the finest hymns in the world. *Sine Nomine* (For All the Saints), one of four contributions he made to this esteemed hymnal, witnesses to his early ability and is justly celebrated as one of its grandest and noblest melodies. Involvement in song and choral music thus figured prominently in his early endeavours.

By dogged determination to become an acknowledged composer, Vaughan Williams had to overcome discouraging obstacles. At Cambridge University he studied under Charles Wood who believed he would never make a composer. During those undergraduate days general opinion circulating about the University as reported by his cousin Gwen Raverat indicated that he was considered hopelessly bad at composition. He received a thoroughly traditional grounding, however, at the Royal College of Music from Sir Charles Stanford and Sir Hubert Parry, the leading British composers of the time, and in Berlin from Max Bruch. This disciplined education was salted with a good dash of Parry's intellectual and artistic independence and his interest in fostering in his students their characteristic individuality. From this enlivening influence Vaughan Williams received and always subsequently affirmed his conviction that true art resided not in rigid adherence to handed-down theoretical principles, but rather to artistic sincerity and integrity. He also mastered under Parry's tutelage, as his

biographer Frank Hawes observed, the art of "marshalling choral masses in exuberant contrapuntal climaxes." Parry had earlier demonstrated his own mastery in *At A Solemn Music* (Blest Pair of Sirens), a setting of Milton's poem which Vaughan Williams esteemed as the greatest choral work in English music. Parry was to say of *A Sea Symphony* that it was "big stuff with some impertinences."

Since Ralph's father, the Reverend Arthur Vaughan Williams died in 1875, the son never appears to have been a convinced Christian believer. While at Cambridge he professed to be an atheist. Later, as his second wife Ursula asserted: "though he drifted into a cheerful agnosticism, he was never a professing Christian."

In these circumstances his imagination was fired by his fellow undergraduate at Cambridge, Bertrand Russell, who introduced him to the "lofty, humanitarian, pantheistic, and sometimes woolly sentiments of Walt Whitman's poetry," as another biographer, Michael Kennedy observed in 1968. Whitman's poetry afforded a suitably attractive alternative to biblical texts for a generation strongly influenced by Darwinian thought and seeking solutions to the riddles of human existence.

As early as 1903 Vaughan Williams came to appreciate the advantages afforded a musician in setting Whitman's robust and often a-metrical verse. He excerpted from the American's *Whispers of Heavenly Death* the poem "Darest Thou Now, O Soul" for his first major choral/orchestral success at the Leeds Festival in 1907 where he premiered his *Toward the Unknown Region*.

This expansive work served as a brief exploratory musical essay for those ideas which he would greatly expand in *A Sea Symphony*. Both works deal with the intrepidity of Man who embarks out into the Unknown to seek, to suffer, to succeed and in success to conquer. In the earlier musical essay the Soul venturing into the Unknown frees itself from earthbound trammels to fulfill itself.

In *A Sea Symphony* Vaughan Williams, under the imagery of the boundless sea and the ships sailing upon it in their many varying moods: calm, peaceful, placid, tossed, stormy, destructive, death-dealing, portrays the voyage of the human soul toward the same unknown reality, probing the secret of a pantheistic Universe:

We too take ship, O Soul.

*Joyous we too launch out on the trackless sea
Fearless, for unknown shores on waves of
ecstasy to sail*

Amid the wafting winds

Caroling free, singing our song of God.

Vaughan Williams selected for the first three movements of *A Sea Symphony* three poems from the sub-section entitled *Sea Drift* of Whitman's *Leaves of Grass*. The Symphony's first two movements bear the same title as the poems selected: "A Song for All Seas, All Men" and "On the Beach at Night Alone." The third movement called in the symphony "The Waves" is Whitman's poem in the same series entitled "After the Sea-Ship." For the fourth and longest movement

entitled "The Explorers" — the movement generally regarded as exhibiting the Symphony's best music — he selected and unified widely scattered excerpts from another lengthy sub-section of *Leaves of Grass* entitled "Passage to India."

In all four movements Vaughan Williams

displayed a strong compositional sense of what verses or lines to utilize or omit. Where Whitman rambled particularly in the "Passage to India" he tightened up the poetry to serve his vision of the quest for the Unbounded. He thus conveys clearly and succinctly from the first brass fanfare proclaiming the words

"Behold the Sea itself" to the mystical choral invocation to the "vast rondure swimming in space" his rhetorically unified musical conception with power, grandeur, awe and meditative reflection.

—Richard H. Trame, S.J., Ph.D.,
Loyola Marymount University

1. A SONG FOR ALL SEAS, ALL SHIPS

Baritone, Soprano, Chorus

Behold, the sea itself,
And on its limitless, heaving breast, the ships;
See, where their white sails, bellying in the wind, speckle the green
and blue,
See, the steamers coming and going, steaming in or out of port,
See, dusky and undulating, the long pennants of smoke.
Behold, the sea itself,
And on its limitless, heaving breast, the ships.

(Baritone)

Today a rude brief recitative,
Of ships sailing the seas, each with its special flag or ship-signal,
Of unnamed heroes in the ships — of waves spreading and spreading
far as the eye can reach
Of dashing spray, and the winds piping and blowing,
And out of these a chant for the sailors of all nations,
Fitful, like a surge.
Of sea-captains young or old, and the mates, and of all
intrepid sailors,
Of the few, very choice, taciturn, whom fate can never surprise nor
death dismay,
Picked sparingly without noise by thee old ocean, chosen by thee,
Thou sea that pickest and cullest the race in time, and unites
the nations,
Suckled by thee, old husky nurse, embodying thee,
Indomitable, untamed as thee.

(Soprano)

Flaunt out, O sea, your separate flags of nations!
Flaunt out visible as ever the various flags and ship-signals!
But do you reserve especially for yourself and for the soul of man
one flag above all the rest,
A spiritual woven signal for all nations, emblem of man elate
above death,
Token of all brave captains and of all intrepid sailors and mates,
And all that went down doing their duty,
Reminiscent of them, twined from all intrepid captains
young or old,

(Baritone)

A pennant universal, subtly waving all time, o'er all brave sailors,
All seas, all ships.

2. ON THE BEACH AT NIGHT, ALONE

Baritone, Chorus

On the beach at night, alone,
As the old mother sways her to and fro singing her husky song,
As I watch the bright stars shining, I think a thought of the clef of the
universes and of the future.
A vast similitude interlocks all,
All distances of space however wide,
All distances of time,
All souls, all living bodies though they be ever so different,
All nations, all identities that have existed or may exist,
All lives and deaths, all of the past, present, future,
This vast similitude spans them, and always has spanned,
And shall forever span them and shall compactly hold and
enclose them.

3. [SCHERZO] THE WAVES

Chorus

After the sea-ship, after the whistling winds,
After the white-gray sails taut to their spars and ropes,
Below, a myriad, myriad waves hastening, lifting up their necks,
Tending in ceaseless flow toward the track of the ship,
Waves of the ocean bubbling and gurgling, blithely prying,
Waves, undulating waves, liquid, uneven, emulous waves,
Toward that whirling current, laughing and buoyant with curves,
Where the great vessel sailing and tacking displaced the surface,
Larger and smaller waves in the spread of the ocean
yearnfully flowing,
The wake of the sea-ship after she passes, flashing and frolicsome

under the sun,
A motley procession with many a fleck of foam and
many fragments,
Following the stately and rapid ship, in the wake following.

4. THE EXPLORERS

Baritone, Soprano, Chorus

O vast Rondure, swimming in space,
Covered all over with visible power and beauty,
Alternate light and day and the teeming spiritual darkness,
Unspeakable high processions of sun and moon and countless
stars above,
Below, the manifold grass and waters,
With inscrutable purpose, some hidden prophetic intension,
Now first it seems my thought begins to span thee.
Down from the gardens of Asia descending,
Adam and Eve appear, then their myriad progeny after them,
Wandering, yearning, with restless explorations, with questionings,
baffled, formless, feverish, with never-happy hearts, with that sad
incessant refrain, — 'Wherefore unsatisfied soul?
Whither O mocking life?'

Ah who shall soothe these feverish children?
Who justify these restless explorations?
Who speak the secret of the impassive earth?

Yet soul be sure the first intent remains, and shall be carried out,
Perhaps even now the time has arrived.
After the seas are all crossed,
After the great Captains have accomplished their work,
After the noble inventors,
Finally shall come the poet worthy that name,
The true son of God shall come singing his songs.

O we can wait no longer,
We too take ship O Soul,
Joyous we too launch out on trackless seas,
Fearless for unknown shores on waves of ecstasy to sail,
Amid the wafting winds (thou pressing me to thee, I thee to me,
O Soul),
Caroling free, singing our song of God,
Chanting our chant of pleasant exploration.

O Soul thou pleasest me, I thee,
Sailing these seas or on the hills, or waking in the night,
Thoughts, silent thoughts, of Time and Space and Death, like
water flowing,

Bear me indeed as through regions infinite,
Whose air I breathe, whose ripples hear, lave me all over,
Bathe me, O God, in thee, mounting to thee,
I and my soul to range in range of thee.

O thou transcendent,
Nameless, the fibre and the breath,
Light of the light, shedding forth universes, thou centre of them.
Swiftly I shrivel at the thought of God,
At Nature and its wonders, Time and Space and Death,
But that I, turning, call to thee O Soul, thou actual me,
And lo, thou gently masterest the orbs,
Thou matest Time, smilest content at Death,
And fillest, swellest full the vastnesses of Space.
Greater than stars or suns,
Bounding O Soul thou journeyest forth;

Away O Soul! hoist instantly the anchor!
Cut the hawsers — haul out — shake out every sail!
Reckless O Soul, exploring, I with thee, and thou with me,
Sail forth, steer for the deep waters only,
For we are bound where mariner has not yet dared to go,
And we will risk the ship, ourselves and all.
O my brave Soul!
O farther, farther sail!
O daring joy, but safe! are they not all the seas of God?
O farther, farther, farther sail!

Walt Whitman

WHO'S WHO

KEITH CLARK came to Orange County in 1977 as Founding Director of the Orange County Pacific Symphony following years of musical activity in Europe. He conducted orchestras and opera in Austria, Germany, Italy, Romania and Hungary, participated in Vienna Festivals as both conductor and composer, directed American Music Week in Bucharest under U.S. State Department auspices, and he conducted in the Siena Festival and at Tanglewood.

A student of Franco Ferrara in Italy, Hans Swarowsky in Vienna, and Leonard Bernstein at Tanglewood, he acted as assistant to Roger Wagner, Seiji Ozawa, and Zubin Mehta, prepared choruses for performance with the Los Angeles, San Francisco, Detroit and Vienna Philharmonic Orchestras, and trained the World Youth Orchestra for performances in Europe, Canada and the United States under Leonard Bernstein.

In 1978, Keith Clark was named Principal Guest Conductor of the Vienna Chamber Orchestra, one of Europe's foremost musical ensembles, with which he appeared in concert, radio broadcast, and on recordings. He made his Los Angeles Music Center conducting debut in 1980. Recent activities have included leading the Pacific Symphony in a BBC Television Special, directing the Pacific Symphony in its premiere recording of Roy Harris' monumental Sixth Symphony and subsequent albums of American music, as well as conducting performances in Europe.

In Spring 1982, Clark organized and conducted Orange County's first major music festival, featuring works of Beethoven including a concert performance of *Fidelio*, the *Mass in C* and *Missa Solemnis*, and the Second, Eighth and Ninth Symphonies. Additional events included Beethoven Brown Bag Concerts in public places, lectures, and an all-day marathon on the grounds of the historic Mission San Juan Capistrano.

Under his leadership, the Orange County Pacific Symphony has in four years developed into a metropolitan orchestra performing throughout Orange County. The orchestra has recorded for National Public Radio and BBC Television, is scheduled to perform for Public Television in Spring 1983, and has initiated a recording series of American music. In addition to regular subscription concerts, Keith Clark and the Orange County Pacific Symphony have presented an American Music Festival and Stravinsky Retrospective concerts, have received recognition for a commitment to innovative programming. Keith Clark has introduced Orange County audiences to rarely-performed works of the masters including Schoenberg's *Pelleas and Melisande* and Schubert's opera *Die Verschworenen*, and American music is prominent throughout the Symphony year.

Keith Clark's compositions include an opera commissioned for performance in the Vienna Festival, incidental music for the Los Angeles Music Center Theatre, works for orchestra, and music for film. *Albion*

Moonlight, a work composed for the Pacific Symphony, was given its world premiere at a subscription concert in November, 1982.

He continues as Director of Orchestras and Professor of Conducting and Composition at California State University, Fullerton.

Winner of the 1980 Naumburg competition, soprano **IRENE GUBRUD** has captivated audiences throughout the United States and Europe with the warmth and richness of her voice and solid musicality. She has performed with the Chicago Symphony, the Cleveland Orchestra, the Buffalo Philharmonic, the San Francisco Symphony, the Dallas Symphony, the St. Louis Symphony, the Atlanta Symphony, and the American Symphony. Last spring she toured East Germany with the Baltimore Symphony Orchestra, the first American orchestra ever to play there.

Through a grant from the Ford Foundation, Ms. Gubrud commissioned George Crumb to write *Star Child*, and in 1977 she sang the world premiere of this sensational and powerful piece with the New York Philharmonic under Pierre Boulez. She also has performed *Star Child* with the Kansas City Philharmonic and the Philadelphia Orchestra.

Ms. Gubrud performed Poulenc's monodrama *La Voix Humaine* at the Central City Opera Festival, directed by the Metropolitan Opera's Nathaniel Merrill, at the Ravel Festival in France by invitation of Pierre Bernac, and with the Atlanta Symphony under Robert Shaw. She's appeared with the Buffalo Philharmonic in an evening of Verdi operatic scenes conducted by Sarah Caldwell and has been a favorite at the Meadowbrook and Aspen Music Festivals, and at the Casals Festivals in San Juan and Mexico City.

Ms. Gubrud serves as an advisory panelist for the Opera Musical Theatre Program, one of the Grants and Policy Panels of the National Endowment for the Arts, a federal agency advised by the National Council on the Arts.

Born in Canby, a small farming town in Minnesota, Irene Gubrud grew up the only girl in the family with three older brothers. Always musically precocious, as a child Irene played the piano, flute and piccolo. Ms. Gubrud entered St. Olaf's College as a flute major, but on freshman talent night, she made the decision to become a singer when she received a five-minute standing ovation after singing an aria from *Madama Butterfly*.

A Cornishman, baritone **ALAN OPIE** was educated at Truro School and Gonville, and Caius College, Cambridge. Later he studied at the Guildhall School of Music and Drama. In 1968 he won the Cinzano Scholarship to the London Opera Centre. While at the London Opera Centre, his outside engagements included *Mahagonny Singspiel* with the Music Theatre Ensemble at the Brighton and City of London Festivals, B.B.C. broadcasts and appearances on B.B.C. Television.

Alan Opie joined the permanent staff of

Sadler's Wells Opera at the London Coliseum at the beginning of the 1973/74 season. During his first year with the company he sang in *Iolanthe*, *The Barber of Seville*, *Così fan tutte* and *Die Fledermaus*.

During the 1974/75 season he appeared as Guglielmo, Falke, Raimbaud in *Count Ory* and Papegeno in a new production of *The Magic Flute*. In the 1975/76 season he added the role of Schaunard in *La Bohème* to his repertoire and he stepped in at short notice to sing Germont in their production of *Traviata*. He was invited to sing the Dvorak Te Deum with the Huddersfield Choral Society, conducted by John Pritchard in 1976 and in the same year sang the role of Malatesta in *Don Pasquale* at the Vienna Volksoper, and appeared in the Wexford Festival production of *The Merry Wives of Windsor*.

In 1978 he made his Paris debut with the French Radio Orchestra and in April of that year sang the role of Tarquinius in Benjamin Britten's *Rape of Lucretia* with the Chicago Lyric Opera. As a result of that engagement he was invited back by the Lyric Opera of Chicago for performances of the new Penderecki opera *Paradise Lost* in which he sang the role of Messias.

Recent engagements have included further appearances with the Lyric Opera of Chicago, with the Opera Rara at the Hong Kong Festival, and with the Brussels Opera and took the title role in the Buxton Festival production of *Hary Janos*.

The **LOS ANGELES MASTER CHORALE** and **SINFONIA ORCHESTRA**, founded by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company of the Music Center in 1964. Dr. Wagner has been Music Director of the organization since its formation. Now embarking on its 17th season, the 125-voice ensemble is one of the finest in the United States and includes in its select membership the outstanding professional talent in the Southland.

The Master Chorale presented its first concert season at the Dorothy Chandler Pavilion in 1965, receiving significant critical acclaim. Under the leadership of Dr. Wagner, the Chorale has continued to present concert seasons of the world's choral masterworks at the Music Center, giving Los Angeles a unique reputation as the only city in the country supporting its own professional resident chorus in an annual series of choral programs.

Two seasons ago the Master Chorale joined the Los Angeles Philharmonic for the inaugural concert of Music Director Carlo Maria Giulini, in Beethoven's *Symphony No. 9*. The performance was carried live on public television and transmitted via satellite throughout the United States, Canada, Europe and Mexico.

LOS ANGELES MASTER CHORALE MEMBERS

1982/83

Soprano

Jill Anderson
Sally Anderson
Barbara Andre
Elke Bank
Leslie Bockian
Becky Breeding
Pam Chapin
Sheila Coyazo
Jeanne Davenport
Carolyn Davis
Loretta DeLange
Ali England
Kathy Goodwin
Claire Gordon
Rose Harris
Laura Horwitz
Kathy Jacobson
Jolyne Jeffers
Rae Macdonald
Cathy McCord
Presocia Mirkil
Carlyn Morenus
Frankie Nobert
Christine Parker
Marilou Petrone
Diane Radke
Phyllis Reed
Jean Reynolds
Sherrill Sajak

Linda Sauer
Bonnie Smith
Dolores Van Natta
Peggy Warren
Linda Williams
Barbara Wilson
Kari Windingstad
Alto
Carol Ann Bakeman
Natalie Beck
Helen Birch
Laura Boyd
Elin Carlson
Frances Cash
Ruth Coleman
Christine D'Arc
Marilyn Eginton
Margie Glassman
Laurie Gurman
Elizabeth Hazen
Laura Heinman
Mary Hinshaw
Claudia Ann Kellogg
Bridgid Kinney
Mariane Lipson
LaVada Marlowe
Nancy O'Brien
Joyce Paxson
Debbie Preble

Connie Redifer
Carol Reich
Karen Stafford
Karole Struebing
Salli Terri
Lisa Turetsky
Lori Turner
Mary Vance
Jeannine Wagner
Suzanne Wilkie
Charlotte de Windt
Barbara V. Wilson
Hanan Yaqub

Tenor

G. Brooks Arnold
Larry Ayers
Tom Clark
Joseph Coyazo
James Daugherty
Robert Faris
Joseph Golightly
Ken Graham
Robert Gurnee
Dale Jergenson
Gary Clark Jones
Gerald Jones
Kirk Lamb
Ronald Long
Donald Martin

Keith Paulson
Marshall Ramirez
Michael Robillard
Carl Rudolph
George Scott
Robert Selland
Joe Smayda
Jim Stanley
Maurice Staples
George Sterne
Kirt Thiesmeyer
Michael Thompson
Steven Webster
Kenneth Westrick
Scott Whitaker
Rick Woodbury

Bass

Jeffrey Aulbach
Kerry Barnett
Bill Beck
Lennis Berglund
Andrew Black
William Campbell
David Chang
James Cox
Fred Crum
Kevin Dalbey

Arthur Edwards
Larry Fish
John Gingrich
Hugh Grinstead
David Hill
Paul Hinshaw
Frank Hobart
Wardell Howard
Lyn Jones
Warren Kaplan
Tony Katics
Kerry Katz
Kenneth Knight
Stanley Kurtz
Wilfred Mommaerts
Douglas Morrison
Brad Newsom
William Paxson
David Schnell
Robert Seibold
Cameron Sheffield
William Struebing
Burman Timberlake
James White
Don Whitsitt
Earle Wilkie
Neil Wilson
Burton York

Orange County Pacific Symphony

Flutes

Louise DiTullio, *Principal*
Sharon Bevier
Cynthia Bueker
Jamie Pedrini

Piccolo

Cynthia Bueker

Oboes

Barbara Northcutt, *Principal*
Kathryn Dupuy
James Isaacs

English Horn

Kathryn Dupuy

Clarinets

Kalman Bloch, *Principal*
Carol Sperry
Erica Horn
Richard Kay

E-Flat Clarinet

Richard Kay

Bassoon

John Steinmetz, *Principal*
Kay Brightman
Tamara Hausey
Terry Kent

Contrabassoon

Leslie Lashinsky

Horns

James Thatcher, *Principal*
George Hyde
Calvin Smith
Jeff von der Schmidt
Russell Dicey

Trumpets

Malcom McNab, *Principal*
Chantal Faraudo
Tony Ellis
Mark Garrabrant

Trombones

Miles Anderson, *Principal*
Dan Flagg

Bass Trombone

Ron Johnson

Tuba

Stephen Klein

Harp

Arminita Ball

Timpani

Todd Miller

Percussion

Steve Wight
Leonard Narumi
Cliff Hulling
Phillip MacDiarmid
James Lorbeer
David Porter

Violins

Israel Baker, *Concertmaster*
William Hybel, *Associate Concertmaster*
Dimitrie Leivici, *Principal*
Jean Collins
Wesley Cease
Nancy Davis
Juliann French
Lisa Gregory
Laura Harrison
Sharon Holland
Norman Hughes
Athalie Lowrance
Phillip Luna
Horia Moriaca
Linda Owen
Min Jung Park
Miroslaw Pastusiak
Robert Peterson
Erica Sharp
Margarita Treger
Hans Wippler
Robin Wyman
Tom Wynsen
Soo Young Yoon
Arthur Zadinsky
Charles Zila

Violas

Harriet Payne, *Principal*
Kay Andreas
Richard Carr
Dawn Heese-Branch
Kristin Hoganson
Patricia Mathews

Miriam Meyer
Mark Kovacs
Jila Nohroodi
Hannah Skupen
Raymond Tischer
Eduard Vilensky
Charlotte Wagner

Cellos

John Walz, *Principal*
John Acosta
Alayne Armstrong
Michael Bayer
Ian McKinnell
Masatoshi Mitsumoto
Karen Pesyna-Olzak
Cynthia Pandolfi
Catherine Purkiss
Ronald Royer
Alina Vilensky

Basses

Tom Pedrini, *Principal*
Claudia Barritt
David Black
Barbara Brown
Andrew Bumatay
Robert Ciccarelli
Dean Ferrell

Personnel Manager

Harriet Payne

Librarian

David Porter

Musicians rotate positions within sections and are listed alphabetically.

The Orange County Pacific Symphony is supported by the Pacific Symphony Association, its Board and Guilds, with assistance from the California Arts Council. The Symphony is a member of the American Symphony Orchestra League and the Association of California Symphony Orchestras, and operates in agreement with the Orange County Musicians' Association, Local 7, of the American Federation of Musicians.