

A close-up portrait of a woman with shoulder-length brown hair, wearing a black turtleneck and pearl earrings. She is resting her chin on her hand, which has a black ring on the ring finger. The background is dark.

The *Ariel Bybee*
Endowment

AT THE CENTER FOR
LATTER-DAY
SAINT ARTS



NEYLAN MCBAINE

My mother's engagement in the performing arts was all consuming. A day rarely passed when she didn't sing for herself or others, attend a performance, learn new music, fundraise, work on an upcoming program, teach, or research. To know my mom was to love music, because music was the shared platform upon which she built her relationships. Even though her hundreds of operatic performances testify of her abiding love for the grandest and most complex of art forms, she communicated most powerfully through the simple hymns of her faith. Her greatest joy was to bring together the music of her people with her hard-earned technical skill and God-given passion. Those who witnessed that combination never forgot it.

I can think of no better way to honor my mother's unique spirit than through this endowment: a mechanism to nurture that same combination of LDS community, world-class skill, and manifest passion.

CENTER FOR LATTER-DAY SAINT ARTS

When Neylan approached the Center with the idea of establishing an endowment in honor of her mother, our initial reaction was jubilation. How right it feels to house an endowment with an annual prize that accomplishes two vital purposes: to advocate for creative artists who are members of The Church of Jesus Christ of Latter-day Saints by funding new works, and to explore the cultural legacy of artistic pioneers like our beloved Ariel Bybee. The endowment is being established in perpetuity, which means that each and every year there will be a new artist creating a work in one of nine artistic disciplines on a rotating basis. To learn more about the disciplines and how each connects with Ariel's life and career, read on.


Glen Nelson, co-executive director

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THE ENDOWMENT

Each year, The Ariel Bybee Endowment at the Center for Latter-day Saint Arts will announce a call for submissions open to LDS artists and scholars in one of nine, rotating categories: opera, dance, scholarship, art songs, youth education, hymns, visual arts, collaborative arts, and choral music. After adjudication, selected artists or scholars will receive funding from the Endowment in order to create these new works.







OPERA

Beginning with her debut in 1977, Ariel Bybee performed at the Metropolitan Opera 466 times over a two-decade period, and at opera houses around the world. To celebrate her onstage legacy, the Endowment will support LDS composers, librettists, and singers with the commission of original chamber operas.





Photo credit: Ariel as Flora with Placido Domingo in the Metropolitan Opera production of Verdi's *La Traviata* (1981).



DANCE

To acknowledge Ariel's connection to and love of dance—she performed as a guest vocal artist with the New York City Ballet—the Endowment will encourage LDS choreographers, composers, and performers by commissioning original dance works.



photo, left to right: Ariel Bybee, Jock Soto, and Heather Watts at a curtain call of *Songs of the Auvergne*, choreography by Peter Martins, New York City Ballet, 1986.

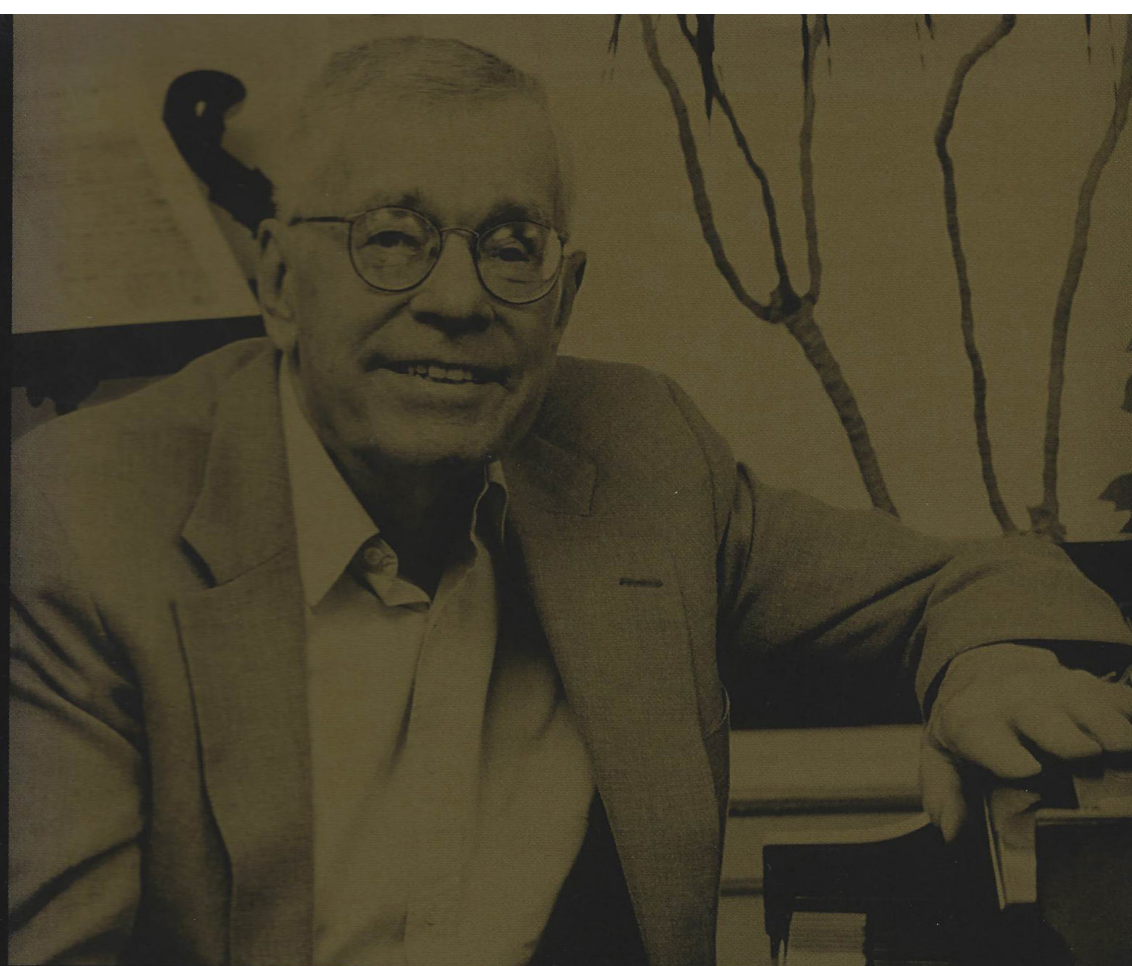


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THE MODERN SINGING MASTER
ESSAYS IN HONOR OF
CORNELIUS L. REID



THE MODERN SINGING MASTER


ESSAYS IN HONOR OF CORNELIUS L. REID

EDITED BY

ARIEL BYBEE AND JAMES E. FORD


SCHOLARSHIP

To recognize her academic interests— Ariel co-edited a volume of essays about author and vocal pedagogue Cornelius L. Reid—the Endowment will grant a prize for the best new work of scholarship that in some way explores music of LDS culture.



ART SONGS

On the concert recital stage, Ariel performed and recorded lieder and art songs, including premieres of works written for her. To advocate for new concert music, the Endowment will commission cycles of art songs by LDS composers and poets.








YOUTH EDUCATION

Teaching was dear to Ariel, who was a frequent presence at schools, church groups, and universities. Her ten years at the University of Nebraska-Lincoln, for example, resulted in the creation of the Ariel Bybee Endowed Chair of Opera Performance. The Endowment will reward new innovations in music pedagogy.

Photo credit: Ariel with student singers at Brigham Young University's Homecoming Spectacular, 1994.

HYMNS

Ariel championed Latter-day Saint hymns as a shared cultural foundation, a common language that informed her sense of worship as well as her performances and scholarship. To further the creation of new LDS hymns, the Endowment will commission projects of contemporary hymns.







VISUAL ARTS

Ariel's varied career included many arts disciplines. To inspire the concept that visual artists explore music as subject matter in their works, the Endowment will organize competitions for original art works on the theme of music.





Photo credit: Ariel as Carmen with Jack Trussel in the San Francisco Opera production of Bizet's Carmen (1973).



COLLABORATIVE ARTS

An opera production combines many art forms: drama, music, dance, visual art, and design. To foster artists creating new works in collaboration, the Endowment will commission projects for a team of artists working in diverse disciplines, including new media and technology, that include music.




Photo credit: Ariel as Jenny in the San Francisco Opera production of Wiell's *Rise and Fall of the City of Mahagonny* (1973).





CHORAL WORK

Like many vocal soloists, Ariel began singing at church and in congregational and school choirs. To enlarge the choral literature, the Endowment will commission LDS composers to create a significant work for mixed chorus.



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WHAT IS IT?

An annual prize/commission for the creation of new art and scholarship by Latter-day Saints. The nine disciplines represented by the Endowment correspond to career highlights and passions of Ariel Bybee and are in honor of her.

WHAT ARE ITS FUNDRAISING NEEDS?

The fundraising goal is \$150,000, which would permit annual prizes in the range of \$5,000-\$10,000 drawn in perpetuity from income generated by the Endowment. If the Endowment is larger than its target of \$150,000, the amounts available to artists will increase.

IS A DONATION TO THE ENDOWMENT TAX DEDUCTIBLE?

Yes. The Center for Latter-day Saints Art is a 501(c)(3) entity. Donors to the Endowment will be recognized by name on the Endowment's website and all publications.

WHAT ARE THE ARTISTIC GOALS OF THE ENDOWMENT?

The Endowment aspires to the creation of works of the highest artistic quality. It fills a significant void in LDS culture to fund fine art works in the fields of visual art, scholarship, and music. It is our expectation that works emerging with The Ariel Bybee Endowment at the Center for Latter-day Saint Arts imprimatur be hallmarks of innovation, critical importance, and creative significance and will come from an inclusive group of voices from around the world.



“Opera is important to me because, as a participant in this strange art, I am able to express those emotions which are otherwise inexpressible, exhibiting the influence of the Lord’s spirit through my music. I have stood on the stages of some of the world’s great opera houses and borne my testimony through the gift which the Lord gave to me. I have witnessed singing in unknown languages bring some people to tears, united thousands of people as spirits are cleansed and tenderness is invoked. Releasing oneself to the opera is releasing oneself to all that is absurd, imagined, or inexpressible.”

“I believe that all truly great art contains in it the seeds of religion: goodness, beauty, love and the Spirit of God.... Classical music reflects these virtues, and as members of the LDS church we should play an urgent role in spreading these virtues through involvement in the arts.”

- Ariel Bybee

From *Charting a New Millennium: The Latter-day Saints in the Coming Century*, edited by Maurine and Scot Proctor (Aspen Books, 1998).

Photo credit: Ariel with Dame Joan Sutherland in the Metropolitan Opera’s production of Donizetti’s *Lucia di Lammermoor* (1982).



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