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**MAURITA PHILLIPS THORNBURGH**

Soprano

**KENNETH WESTRICK**

Tenor and Countertenor

**MAURITA PHILLIPS THORNBURGH** is a rising Southland soprano. Her studies began at the University of Wichita under Harold Decker and more recently with Lara Browning. She has traveled nationally and internationally as a soloist with the Roger Wagner Chorale. Miss Thornburgh also has been a featured soloist in numerous major choral works including the Mozart *Requiem*, Brahms *Requiem*, and Bach's *St. John* and *St. Matthew Passions*. Locally she has presented several Los Angeles County Museum concerts and has sung in the Hollywood Bowl and the Dorothy Chandler Pavilion of the Music Center.

**KENNETH WESTRICK** was born in Detroit, Michigan, but was raised in the Los Angeles area. He began his vocal career early — in the fourth grade. A graduate of UCLA, Mr. Westrick has been soloist with all the choral organizations on that campus. In 1969 he was soloist with the UCLA A Cappella Choir on their European tour under the direction of Roger Wagner. He is active in many facets of the musical life of the Southland and teaches music in the Pico Rivera schools.

## ST. MARK'S FESTIVAL

AVE MARIA (a 4 voci)

*Hail Mary, joyous Virgin:  
remember me.*

Josquin des Prés  
(c. 1450-1521)

MAGNIFICAT (for double chorus, a 1 e 4, a 6)

*My soul magnifies the Lord,  
and my spirit rejoices in God my Savior.*

Cristobal de Morales  
(1500-1553)

MAGNIFICAT (for triple chorus, a 12)

Andrea Gabrieli  
(1520-1586)

BEATA ES VIRGO MARIA (a 6)

*Blessed are you, Virgin Mary,  
who trusted in the Lord.*

Giovanni Gabrieli  
(1557-1612)

LAUDATE DOMINUM (for double chorus, a 8)

*Praise the Lord in His Sanctuary.  
Let all that hath breath praise the Lord!*

Hans Leo Hassler  
(1564-1612)

LAETATUS SUM (for chorus and instruments, a 12)

*I rejoiced when they said to me:  
Let us go into the house of the Lord.*

Claudio Monteverdi  
(1567-1643)

MARGARET ZELENY, Soprano  
EARLE WILKIE, Baritone  
ALFRED CHAN, Bass

PATER NOSTER

*Our Father, Who art in Heaven.*

Gregorian Chant

PATER NOSTER (for double chorus, a 8)

Jacob Handl  
(1550-1591)

CANTATE DOMINO (a 4)

*Sing unto the Lord a new song.*

Heinrich Schütz  
(1585-1672)

SAUL (for triple chorus and instruments, a 17)

*Saul, Saul, why do you persecute Me?*

Heinrich Schütz

PLAUDITE, PSALLITE (for triple chorus, a 12)

*Make a joyful noise unto God, all ye lands:  
Alleluja!*

Giovanni Gabrieli

INTERMISSION





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SARABANDA, GIGA E BADINERIE  
Suite for strings

Arcangelo Corelli  
(1653-1713)

INTRODUZIONE AL DIXIT  
a Canto solo con Istromente

Antonio Vivaldi  
(c. 1675-1741)

- I. Aria: *Philomena sings in the meadow:  
night joyously responds.*
- II. Recitative: *Enjoy, Blessed Father, your heavenly glory:  
you faithful, applaud and rejoice.*
- III. Aria: *Mystic ties of glowing love teach us joy.  
Rejoice in your feasts! Let us sing: "Dixit."*

KENNETH WESTRICK, Tenor

DIXIT  
Psalm for soloists, two choruses and orchestra

Antonio Vivaldi

- I. Double Chorus: *The Lord said to my Lord:  
Sit at my right hand.*
- II. Double Chorus: *Until I make your enemies your footstool.*
- III. Duet: *The Lord will force all your enemies  
under the sway of your scepter in Zion.*

MARGARET ZELENY,  
MAURITA PHILLIPS THORNBURGH, Sopranos

- IV. Aria: *Your people shall be willing in the day of your power:  
from the womb of the morning have I begotten you.*

KENNETH WESTRICK, Countertenor

- V. Double Chorus: *The Lord has sworn and will not repent:  
You are a priest forever.*

- VI. Duet: *The Lord shall strike in the day of His wrath.*

KENNETH WESTRICK, Tenor  
ALFRED CHAN, Bass

- VII. Double Chorus: *He will judge among the nations.  
He will crush heads in many lands.*

- VIII. Aria: *Drinking from the stream as he goes,  
he can hold his head high in victory.*

MAURITA PHILLIPS THORNBURGH, Soprano

- IX. Double Chorus: *Glory be to the Father and the Son and the Holy Spirit.*

- X. Double Chorus: *As it was in the beginning . . . Amen.*

This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

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Annotator, Los Angeles Master Chorale

Venice, where the merchants were the kings, where St. Mark's is, where the doges used to wed the sea with rings.

On Christmas Day, 1607, Jean-Baptiste du Val, a member of the French Embassy in Venice, attended the solemn festivities at St. Mark's, where he heard "organs and divers instruments of music, especially trombones, cornetti, and violins, with voices mixed among them, all together filling the church with a great and wondrous harmony." The following year Thomas Coryat reported that music in Venice was "so good, so delectable, so rare, so admirable, so super-excellent, that it did even ravish and stupifie all those strangers that never heard the like."

Tonight's concert traces the development and proliferation in space and time of the musical splendor that helped make Venice Queen of the Adriatic and Paradise of Delights.

A unique line of teacher-pupil relationships extended from the beginning of the fifteenth century to the late seventeenth century — from the Flemish Dufay through the Venetian Gabrieli to the German Schütz.

Guillaume Dufay (c. 1400-1474) united the lean complexities of *ars nova* and the English tradition of the *gymel* (the use of the third and sixth as consonances) brought to the Continent by John Dunstable (?-1453). Jean de Ockeghem (c. 1430-c. 1495), a pupil of Dufay, taught the great Josquin des Prés (c. 1450-1521), who combined the Flemish traditions and the popular Italian *frottola* to create what Friedrich Blume has called *ars perfecta*—characterized by expressiveness and love of consonant sonority. Josquin's approach was to remain the ideal until the twentieth century.

*Ave Maria*, published by Ottaviano del Petrucci (1466-1539) in *Motetti A* (Venice, 1502) utilizes two of Josquin's favorite devices: canonic imitation and the antiphony of duets between the high voices imitated by the lower voices.

Josquin's influence reached Spain through his pupil Nicolas Gombert (c. 1480-1556) to Cristobal de Morales (c. 1500-1553), whose even-verse *Magnificat* in Tone I was published in Venice in 1542. The chant is used throughout as a *cantus firmus* until it appears in canon during the closing *Sicut erat*.

Josquin's direct influence reached Venice through his gifted pupil Jean

Mouton (c. 1470-1522), the teacher of Adrian Willaert (c. 1490-1562). Willaert became *maestro di cappella* of St. Mark's in 1527. His thirty-five years in this important post firmly grafted the Flemish polyphony onto the declamatory style of the *frottolists* to produce a truly Venetian School. His *salmi spezziati*, utilizing the two choir lofts at St. Mark's, set the example for the splendor to come.

With Andrea Gabrieli (c. 1520-1586), the Venetian School came into full bloom. His resounding *Magnificat* for twelve voice parts (*Concerti di Andrea et di Giovanni Gabrieli*, 1587) contrasts with Morales' by not only proceeding straight through, without chant sections, but also by the brilliant rather than introspective treatment of the text.

Giovanni Gabrieli (1557-1612) who studied with his uncle Andrea as well as with Roland de Lassus (1532-1594) in Munich, is first represented by the serenely contemplative *Beata es Virgo Maria* (*Symphoniae Sacrae*, I, 1597). The delightful *Plaudite, psallite* (*Symphoniae Sacrae*, 1597), with its *ritornello* on *Alleluia* completes the first half of the program.

Another pupil of Andrea Gabrieli and a lifelong friend of Giovanni was Hans Leo Hassler (1564-1612). *Laudate Dominum* (Nuremberg, 1588) contrasts a treble choir and a male choir. Except for the polyphonic opening, the antiphony is simple and in the style of Andrea Gabrieli — St. Mark's is clearly the inspiration.

Claudio Monteverdi (1567-1643) became *maestro di cappella* at St. Mark's in 1613, and a new era of splendor began. Monteverdi composed three settings of the psalm *Laetatus sum*: one in the 1610 Vespers, and two in the posthumously published collection of 1650. The setting performed tonight is the only one for obbligato instruments; the other versions being for voices and continuo only. This largest is held together by a rigid and powerful use of a basso ostinato on the tones G-g-c-d, which is only interrupted at the *Gloria Patri*.

An exquisite example of the spread of the Venetian style is *Pater noster* (*Tomus primus operis musici*, Prague, 1586) by the Bohemian Jakob Handl (or Gallus or Petelin).

Heinrich Schütz was born in 1585, one hundred years before Bach and Handel. Twice he journeyed to Venice to absorb the splendor of St. Mark's composers. In 1609 he began studies with Giovanni Gabrieli, who left his

ring to Schütz. In 1628, in the midst of the Thirty Years War (1618-1648), Schütz returned to Venice to "investigate the new advances and present practices in music which had developed there since my first sojourn . . ."

*Cantate Domino* (*Cantiones Sacrae*, 1625) "is kept throughout in presto time . . . almost the effect of the extreme contraction of a polychorus setting. In its triadic interlacings, like trumpet flourishes and fanfares of *cornetti*, it is the ancestor of many a Handelian jubilation chorus . . ." (Moser: *Heinrich Schütz*, p. 410.)

Firmly based on the Venetian School, and yet far advanced dramatically is the magnificent *Saul* (*Symphoniae Sacrae III*, 1650). The daring use of parallel seconds (*was vefolgst du mich?*), the eerily insistent solo tenor at the end are master strokes. "But one almost feels ashamed to apply the plumb line and the measuring rod to such inspiration. We have before us a pinnacle of the entire older music; a piece of spectral dramatic art; a distant whispering and rustling, the approaching threat, the roaring, the nightmare of a colossal cloud shadow finally dissipating itself specterlike into the mist, as it had begun mysteriously like the inescapable voice of conscience — all this reminds one of the colossal style of P. P. Rubens' 'Last Judgment.'" (Ibid., p. 625.)

Schütz died three hundred years ago: Dresden, November 6, 1672.

*Sarabanda, giga e badinerie* by the Roman, Arcangelo Corelli (1653-1713), serves as an entr'acte before we are returned to Venice and the High Baroque of *il preto rosso*, Antonio Vivaldi (c. 1675-1741). *Dixit in Due Cori* (*Opere Sacre*, volume V, Biblioteca Nazionale, Turin) was referred to by Malipiero as Vivaldi's *St. Matthew Passion*. It is scored for two orchestras, two choruses, and a quartet of soloists. The orchestras both consist of strings and *continuo* with the occasional addition of trumpets and oboes (presupposing bassoons), used sparingly but most tellingly.

Eighteenth century Venice was completely opera oriented (Vivaldi was successful in this field for awhile, until the public deserted him for *il Sassone* — Handel). Accordingly, the delightful conceit of a *scena* for solo tenor would in no way shock an audience gathered to hear a religious work.

*Dixit* is vintage Vivaldi. It makes its appeal directly and simply to the listener. The sparing use of polychoral writing makes the effect more spec-

(continued on p. 38)



**VIENNA CHOIR BOYS**, one of the oldest and most appealing musical organizations in the world, dates back 473 years to July 7, 1498, when the Holy Roman Emperor Maximilian I, a great patron of the arts, ordered the organization of a boys' choir to participate in the performance of religious music in the Court Chapel in Vienna. A dozen boys and the choirmaster were engaged. In addition to directing their musical activities, the Emperor granted funds for their board and education. It became the policy that when the boys' voices changed, they received "mustering-out pay" and their fare home. If the lads decided upon a course of study, they were sent to an ecclesiastical state boarding school on a three-year scholarship from the Emperor which covered tuition and living expenses. After the death of Maximilian, other Hapsburgs subsidized the choir and its renown spread throughout Europe. Joseph Haydn and Franz Schubert were members during their childhood. With the fall of the Hapsburg monarchy at the end of World War I, the Choir was supported by private funds and by the income derived from its tours which began in 1926. In addition to performing sacred music, the Choir turned to folk songs and costumed operettas. As little ladies in hoop skirts and white-wigged gentlemen in brocaded breeches, the boys were unforgettably delightful in Mozart's *Bastien and Bastienne*, *The Apothecary*, and other works by Mozart, Haydn and Offenbach. In 1932, impresario S. Hurok brought the Choir to the United States where they immediately charmed audiences and critics. For six seasons, they toured North America performing their unique programs to packed houses. The outbreak of the war curtailed their activities when the late Father Josef Schmitt, their rector, was imprisoned by the Nazis because he refused to permit the organization to become a propaganda medium. With the end of hostilities, he reorganized the group by 1948. Featured in Walt Disney's hit *Almost Angels*, and on television with the *Perry Como Show*, *Ed Sullivan Show* and *Hollywood Palace*, the Vienna Choir Boys currently are making their twenty-seventh tour of the U.S. under Mr. Hurok's aegis; that is to say, this is the twenty-eighth group to visit here, since boys' voices have a way of changing!

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## VIENNA CHOIR BOYS

**UWE THEIMER,**

Music Director

I

BENJAMIN BRITTEN (1913)	Missa Brevis
CLAUDIO MONTEVERDI (1567-1643)	Salve Regina
JACOBUS GALLUS (1550-1591)	Pueri Concinite
LUDOVICO da VITTORIA (1548-1611)	Tenebrae Factae Sunt
JACOBUS KERLE (1531-1591)	Sanctus, Benedictus
LUDWIG SENFL (1489-1543)	Trauermotette (Mourning Motet)
UWE THEIMER (1944)	Laudate Dominum Jubilate Deo

INTERMISSION

II

ALBERT LORTZING (1801-1851)	The Opera Rehearsal (Comic Opera in One Act) Musical arrangement: Uwe Theimer Text, costumes & staging: Prof. Ilka Peter (for synopsis, see p. 38)
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INTERMISSION

III

MAX REGER (1875-1916)	Frühling ("Spring")
FRANZ SCHUBERT (1797-1828)	Die Nacht ("The Night")
WOLFGANG A. MOZART (1756-1791)	Terzett, K. 437
ROBERT SCHUMANN (1810-1856)	Das Zigeunerleben ("Gypsy Life")
KARL SCHISKE (1916-1968)	Vier Gesänge (Four Songs) Herbstbild ("Autumn") Die Flamme ("The Flame") Sieh Nicht ("Don't Look") Gewitter ("Thunderstorm")
JOHANN STRAUSS (1804-1849)	Radetzkyarsch ("Radetzky," March)
JOHANN STRAUSS, JR. (1825-1899)	Rosen aus dem Süden, Walzer ("Roses from the South," Waltz)

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### THE OPERA REHEARSAL:

(A Synopsis of the Opera)

Hannchen, the chamber maid of a music-loving count, conducts the house orchestra composed of servants of the court. However, the performance of the opera which has been prepared for the arrival of the count's daughter Louise's fiance is endangered, since the male soloist has suddenly caught a cold and there is no replacement available.

The young Baron Reinthal enters the scene together with his servant Johann. He has escaped from home and—incognito—wants to have a good look at Louise, whom his uncle has chosen for him as a bride, before giving his consent. So he decides that he and his servant should act as troubadours. But Hannchen has listened to their conversation and tells her mistress about their plan. In order to mislead the young baron, Adolph von Reinthal, she changes clothes and her role with Louise.

The Count and Countess are on their way to have breakfast in the park. The servant introduces two unknown singers and everyone is happy that Adolph is prepared to take the part of the sick soloist. As proof of his talent, he sings the aria from the opera, but he has changed the text to a declaration of love to the supposed maid, with whom he has fallen in love at first sight. The maid, in reality Countess Louise, points out the great social difference between them; but he has made his choice and asks for the engagement.

Now members of the orchestra enter for the last rehearsal of the opera. Hannchen, who has changed clothes again with Louise, conducts. Adolph plays the knight, Louise is the princess who has been abducted by the dragon, and Adolph's servant, Johann, acts as the dragon. However, before the opera ends, Adolph's uncle, the old Baron Reinthal arrives; with great joy he watches the heartfelt harmony between Louise and Adolph and the latter now learns that the girl of his choice is the daughter of the house and the one who was destined as his bride from the beginning.

(continued from p.36)

tacular when it does occur. A few felicitous touches should be noted. In the treble duet, each soprano is accompanied by her own orchestra. *Judicabit in nationibus* looks forward to Mozart, Berlioz, and Verdi in its depiction of the Last Judgment. In contrast the soprano aria *De torrente* allows Vivaldi to fondly limn a babbling brook. The

*Gloria Patri* repeats the music of the opening. The *Sicut erat* in its poly-choral complexity is worthy of comparison with Bach and far beyond the efforts of other Italian composers of the period.

Tonight's performance is, to the best of our knowledge, the West Coast premiere of *Dixit*.

## LOS ANGELES MASTER CHORALE

DOYLE PHILLIPS  
General Manager

LOIS SPAIN  
Secretary

### sopranos

Jill Anderson  
Elke Bank  
Jeanette Beiter  
Jeanne Bird  
Kay Brown  
Ruthe Coleman  
Pat Danne  
Ruth Dial  
Judy Gantley  
Claire Gordon  
Marjorie Jones  
Andrée Jordan  
Glenda Jorgensen  
Susan Kraus  
Rae MacDonald  
Marybet Marles  
Karen McBride  
Jan Payne  
Phyllis Reed  
Ruth Rees  
Marlene Rozofsky  
Peggy Salyer  
Carolyn Shannon  
Dolores Van Natta  
Jeannine Wagner  
Joanne Williams  
Barbara Wilson  
Sister Margaret Zeleny

### altos

Carol Ann Bakeman  
Betty Burton  
Melinda Cooper  
Charlotte de Windt  
Jill Ann Due  
Iris Eshelman  
Susan Fink  
Marjie Glassman  
Nancy Golob  
Mary Griffith  
Delores Hartman  
Margaret Keefer  
Jacquelyn Layng  
Tae Mann  
LaVada Marlow  
Carol McClure  
Mary Mellema  
Frances Morse  
Constance Moulton  
Nancy O'Brien  
Doris Preissler  
Carol Reich  
Marion Rodd  
Maria Bernard Shaw  
Suzanne Wilkie

PHILIP KAHGAN  
Orchestra Personnel Manager

ARTHUR F. EDWARDS  
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### tenors

Craig Bourne  
Bruce Brown  
Edward Cansino  
John Cesario  
Thomas Clark  
Lindy Collins  
Terry Danne  
James Daugherty  
Robert Ebright  
Robert Faris  
James Greene  
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William Hayes  
Kirk Lamb  
Alvan Messer  
Richard Nelson  
Richard Patzkowsky  
Robert Selland  
Joseph Smayda  
Paul Vorwerk  
Kenneth Westrick  
Robert Wuertz  
Charles Zimmerman

### basses

Barry Anderson  
Rolla Boyer  
Don Bremer  
Alfred Chan  
James Cox  
Arthur Edwards  
Ralph Dennington  
Hugh Grinstead  
John Hall  
John Hiigel  
Paul Hinshaw  
Frank Hobart  
Herbert Jones  
Jay Kapfer  
Joshua Law  
Robert McBain  
George Merson  
Edmund Najera  
William Paxson  
Gordon Ramsey  
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