

SATURDAY EVENING, MARCH 12, 1977, AT 8:30 P.M.



Alfred Wallenstein

Guest Conductor

Lynn Cole-Adcock
Soprano

Janet Smith
Mezzo-soprano

Roger Patterson
Tenor

Harold Enns
Bass-baritone

Dorothy Wade
Concertmaster

Thomas Harmon
Organist

DOROTHY CHANDLER PAVILION

**LOS ANGELES MASTER CHORALE
AND SINFONIA ORCHESTRA**

ROGER WAGNER, Music Director

BEETHOVEN: Missa Solemnis, Op. 123

I. Kyrie

II. Gloria

III. Credo

INTERMISSION

IV. Sanctus

V. Agnus Dei

Allen Organ Courtesy of Gould Music Co.

The musical presentations of the Los Angeles Master Chorale and Sinfonia Orchestra are sponsored by the Los Angeles Master Chorale Association, a Resident Group of the Music Center, and by grants from the Los Angeles County Board of Supervisors and County Music Commission, and the National Endowment for the Arts, a Federal Agency in Washington, D.C.

Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; use performers' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / Use of tape recorders 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. / Program and artists subject to change. / Patrons cannot be paged during a performance. Individuals expecting emergency calls must leave their seat numbers with the House Manager.

Missa Solemnis, Op. 123, for four Solo Voices, Chorus, Orchestra, and Organ

Ludwig van Beethoven (1770-1827)

By universal consent, the twin peaks of the concert Mass repertory are Bach's so-called Mass in B minor and Beethoven's *Missa Solemnis*. So unique is its grandeur that merely to say "*Missa Solemnis*" can mean only Beethoven's Opus 123 — despite the fact that Schubert's Mass in A flat, D. 678, Cherubini's four Masses in C, E, G, and B flat, Rossini's Mass in A minor, Liszt's so-called *Graner-Messe*, and Gounod's Mass in G each bear the title *Missa Solemnis*. Beethoven himself sealed this sublime Mass with approval when he wrote a letter to the St. Petersburg Philharmonic Society dated June 21, 1823, beginning: "I have just completed a work that I consider the *most perfect* that I have written."

How high this places the *Missa Solemnis* in his own estimate is borne out by the fact that on that date Beethoven had already composed all his piano sonatas and all his symphonies except the Ninth. To embark upon this noble work that was begun no later than the winter of 1818 and not finished until the summer of 1822, he did more research than preceded any other composition from his pen. In a sort of day book that he kept during 1818 appears the jotting: "To write true church music, consult all the plainchants of the monks." In late 1819 or early 1820 he examined a copy of the *Istitutioni armoniche* of Zarlino (1517-1590), kept in the library of his erstwhile patron Prince Lobkowitz, seeking in it data on the old church modes. His letter dated July 29, 1819, to the Archduke Rudolph, mentions his going to "collect in Your Imperial Highness's Library at Vienna what was most useful to me." He conferred with a friend in 1820 who had news of a book about to be published on the History of the Mass, written by the noted critic August Friedrich Kanne. He read also, through the works that he owned by the composer whom he acknowledged as his greatest predecessor, Handel, and from *Messiah* took a theme (Hallelujah Chorus, "And He shall reign forever") for the triumphant return of "dona nobis pacem" in the middle of his *Agnus Dei* (when these words are

first thundered forth by basses alone).

The upward thrusting theme with which Beethoven begins his grandiose Gloria is a transformation into vastly more significant music of a theme already used for the opening of a Gloria (1785) by his own counterpoint teacher from March 1794 to May 1795, Albrechtsberger. Long before the *Missa Solemnis*, he also knew Bach's B minor Mass. As early as October 15, 1810, he asked Breitkopf und Haertel, publishers in Leipzig, to send him Bach's Mass — which he identified in his letter by the ostinato theme of Bach's *Crucifixus*.

However, all that he could learn from prior settings of the Mass text passed through the fiery crucible of his own genius to emerge as molten gold. The noble opening chords of the Kyrie re-enact a formula for Kyrie openings as old as Cavalli's *Missa Concertata* (1656). The idea of using a rest immediately after tenors shout forth the "Et" beginning the Et... *resurrexit* section ("And... He arose") is a dramatic touch foreshadowed in Beethoven's own earlier *Egmont* music (when alluding to Clärchen's death). The descent of the high solo violin to symbolize Christ's descent into man's world at the outset of the *Benedictus* recalls the descent from the heights to the depths in his Quartet, Opus 59, No. 2, slow movement — a movement that Czerny said embodied Beethoven's reaction to the vast starry firmament on a clear night. But in his present opus he tied together all these strands from the past achievements of others and from himself to create a surpassing synthesis that beggars any merely descriptive analysis.

Beethoven dedicated it to his imperial pupil, Archduke Rudolph (Florence, 1788 — Vienna, 1831), whom he began teaching in the winter of 1803-1804, and who after elevation to the cardinalate in 1819 was installed Archbishop of Olmütz March 9, 1820. Finding that the expected *Missa Solemnis* could not be ready by then, despite at least two years already spent on it, the Archduke Rudolph reluctantly settled in 1820 for Hummel's Mass in B flat and Haydn's *Offertorium* in D minor. Beethoven's other dedications to Rudolph include the piano concertos 4 and 5, Archduke Trio, *Les Adieux* and *Hammerklavier* sonatas.

The world premiere of the entire

Missa Solemnis was delayed until April 6, 1824, when through the intervention of Prince Nikolaus Boris Galitzin (1795-1866), it was sung at St. Petersburg. On May 7, 1824, the Kyrie, Credo, and *Agnus Dei* were premiered at Vienna in the Court Theater near the Kärntnerthor during a program including also the world premiere of the Ninth Symphony. The three *Missa Solemnis* movements were then itemized merely as "large hymns." Sontag and Ungher sang the female solos, Haitzinger and Preisinger the male solos. It was the mezzo Caroline Ungher who at this concert plucked Beethoven's sleeve to draw his attention to the cheers of the crowd that he was now too deaf to hear. Henriette Sontag (1806-1854) the soprano, was at the time a sweet sixteen.

Despite these first performances in concert surroundings, Beethoven himself never ceased regarding the *Missa Solemnis* as a religious work. "During the work on this grand Mass, my chief purpose was to evoke in both the singers and hearers religious sentiments that would abide permanently," he wrote to Andreas Streicher September 16, 1824.

Each of the five sections of the Ordinary of the Mass is composed as an extended symphonic movement. Where the liturgical text itself repeats, as in the opening Kyrie — a movement that he inscribed "Coming from the heart, may it go to the heart" — the musical recapitulation agrees with the textual. In the Gloria he follows prevalent custom of the time by beginning with *Gloria in excelsis Deo* ("Glory to God in the highest"), the Angels' words on the night of the Nativity. For the next phrase *Et in terra pax* ("Peace on earth") he shifts suddenly to soft low voices, all the more dramatic because of the contrast. Next comes *Laudamus te* ("We praise thee") bursting forth in a fortissimo return to the upward rushing scale incipit of the Gloria. Each further phrase in the text is plumbed to the depths or raised to the heights in Beethoven's most concentrated and intense manner. To emphasize *omnipotens* ("Almighty") he unleashes the three trombones, heretofore silent, in a stupendous B flat chord. *Qui tollis peccata mundi* ("Who takest away the sins of the world") is his cue for a change to the tender plea of a *Larghetto* personalized by interjections of "ah" or

"oh" *miserere nobis* ("have mercy on us"). At *Quoniam tu solus sanctus* ("Because thou alone art holy") Beethoven veers from a slow 2/4 back to an allegro moderato 3/4, then next to a 4/4 fugue that starts with basses singing *in gloria Dei Patris, amen* ("in the glory of God the Father, amen"). Here resound echoes of Handel's Amen chorus. Not even after all these individual characterizations of each phrase is Beethoven done. At the frenetic climax of reiterated Amens he returns to the opening *Gloria in excelsis Deo* material. Heard at the outset of this vast paean, and now again at the close, the exultant Angels' greeting now becomes the more powerful because it served as exordium.

Describing the Credo, Vincent d'Indy wrote: "With it we enter the cathedral, not to leave it again. The architectural arrangement is a marvel of construction, a miracle of musical equilibrium. The three grand divisions expose first faith in one God, second in the Incarnate Deity, third in the vivifying Holy Spirit. The final fugue in 3/2, setting the text *Et vitam saeculi venturi* ('And the life of the world to come'), is of altogether admirable luminosity. As replete with *stretti*, contrary motion, and diminutions as Bach's finest fugues, it also rises to supreme poetry in its depiction of the joys of heaven. Lippi and Giovanni da Fiesole imagined these joys no more ecstatically.

In the Sanctus he bows to liturgical usage by inserting a lengthy instrumental prelude to the *Benedictus qui venit* ("Blessed is he who cometh"), thus giving the celebrant of the Mass time to consecrate the bread and wine. The *Benedictus* itself unfolds as if the slow movement of a concerto for solo violin, voices, and orchestra."

The last of the five grand divisions of the *Missa Solemnis* begins in a key exceptional for Beethoven: B minor. Two bassoons answered by solo bass endow the entrance-section with a poignancy hardly matched elsewhere. Beethoven himself called this movement a prayer for "inner peace and outer peace." However, midway through, alarums and excursions of battle (sounding at first from a distance) interrupt his plea for peace. The fury grows into a lashing instrumental presto only quieted by choral interjection of another plangent entreaty to the "Lamb of God who takest away the sins of the world" for

peace at the close of this fretful existence.

And so terminates the mighty drama of Beethoven's close-to-superhuman struggle. After sorrow and travail, he attains in the last pages of this nonpareil masterpiece a joy and peace that pass mortal understanding.

WHO'S WHO

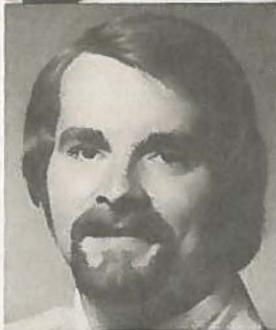
LYNN COLE-ADCOCK



JANET SMITH



ROGER PATTERSON



HAROLD ENNS



ALFRED WALLENSTEIN has in recent years conducted major symphony orchestras around the world. Born in Chicago and educated in Los Angeles, Mr. Wallenstein became a member of

the San Francisco Symphony Orchestra at the age of 17. After two years studying at the University of Leipzig he returned to this country to become principal cellist first with the Chicago Symphony under Frederick Stock and later with the New York Philharmonic under Arturo Toscanini. During the next few years he became increasingly active as a conductor, and in the summer of 1932 he appeared at Hollywood Bowl both as guest conductor and cello soloist. He founded the Wallenstein Sinfonietta for New York radio station WOR and in 1935 became that station's Music Director.

Mr. Wallenstein was Music Director of the Los Angeles Philharmonic from 1943 to 1956. Particularly interested in encouraging young American musicians, he was chief artist-conductor of the Ford Foundation-sponsored American Conductors Project from 1962-1964 at the Peabody Institute of Music. In 1954 Mr. Wallenstein set into motion in Los Angeles a Rockefeller Foundation-sponsored project in which 22 young conductors met to discuss mutual problems with critics and concert managers. He has also been a director of the Juilliard Repertory Project sponsored by the United States Department of Education and designed to select and make available the best music for grade and high school students to learn and play.

LYNN COLE-ADCOCK holds a Bachelor of Music degree from Salem College and a Master of Music degree from USC. She was an apprentice artist with the Santa Fe Opera Company in 1971 and soloist at the Carmel Bach Festival in 1973. She appeared as the Countess in Mozart's *The Marriage of Figaro* at the Inverness Mozart Festival, summer 1973. She was a finalist in the Western Regionals of the Metropolitan Auditions and was the National Grand Award Winner of the WGN-Illinois "Auditions of the Air." She has recorded *Michel Michelot Concert Songs and Arias*, and currently is an instructor in voice at Chapman College, Orange, California. Last season she appeared as soloist with the Master Chorale in Haydn's *The Seasons* and as Magda in the Euterpe Opera Company's production of Puccini's *La Rondine*.

JANET SMITH, mezzo-soprano, holds a Master of Music degree from the University of Oklahoma and is presently a student of Elisabeth Parham. She has appeared as soloist with the

Ventura Symphony, Santa Barbara Symphony, Oklahoma City Symphony, and others. Last summer she made a month-long tour of Germany, Austria, and Switzerland as soloist with the El Paso Choir of the Southwest. Miss Smith is well known for her oratorio appearances including such works as Handel's *Messiah*, Vivaldi's *Gloria*, Mendelssohn's *Elijah*, Bach's *B Minor Mass*, and Beethoven's *Symphony No. 9*. She has earned a reputation as a fine interpreter of German and French art song and has also appeared in operatic roles such as the title role of Menotti's *The Medium*, Marcellina in Mozart's *Marriage of Figaro*, and Rachael in the world premiere performance of Zador's *Yehu*.

Tenor **ROGER PATTERSON**, former winner of the Metropolitan Opera National Auditions, began his vocal training at the age of eighteen. He has appeared with such organizations as the Philadelphia Orchestra, the Los Angeles Philharmonic, and the Atlanta Symphony and has performed as soloist with many conductors including James Levine, Michael Tilson-Thomas, and Julius Rudel. He has taken part in the Ojai Festival, California, and the Saratoga Festival, New York.

An experienced recitalist, the tenor also has an operatic repertoire numbering over twenty roles which run the full spectrum of operatic literature: from the title role in Gounod's *Faust* to the title role in Britten's *Albert Herring*.

Patterson made his major operatic debut with the New York City Opera in the role of Alfredo in *La Traviata* in the fall of 1973 and has since performed numerous times with that organization. Most recently he was called upon to perform the difficult role of Arturo in Bellini's *I Puritani* opposite Beverly Sills in the spring of 1975 when the scheduled tenor be-

came indisposed. His performance was an unqualified success. Also in the spring season, he performed the role of Lord Percy in *Anna Bolena*, again opposite Miss Sills.

HAROLD ENNS has enjoyed repeated successes with many of America's major opera companies (San Francisco, Houston, San Diego, Los Angeles, Metropolitan National Company, Portland, Omaha, and Honolulu). His orchestral credits include performances with the Los Angeles Philharmonic, Boston Symphony at Tanglewood, San Francisco Symphony, and National Symphony Orchestra of Washington, D.C. He won the San Francisco Opera auditions and was awarded a contract. Mr. Enns was one of the select few to sing at the coronation festivities of Queen Elizabeth II with the Roger Wagner Chorale in 1953.

The Los Angeles Master Chorale and Sinfonia Orchestra is now in its thirteenth season of presenting great choral masterworks in the Music Center and the Hollywood Bowl. The organization, which was formed 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 for the Chorale and Orchestra since its formation. Each year a series of important choral programs is presented in the Dorothy Chandler Pavilion, marking Los Angeles as the only city in the country which supports its own professional resident chorus presenting an annual choral season. One hundred twenty-five of the Southland's finest singers have been admitted to the select membership in the ensemble. The Sinfonia Orchestra membership is drawn from professional ranks in the Los Angeles area and is one of the finest in the United States.

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LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA ROGER WAGNER, Music Director

In two EASTER Concerts

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Saturday, April 9, 8:30 p.m.

Sunday, April 10, 7:30 p.m.

Dorothy Chandler Pavilion

Soloists: Mary Rawcliffe, soprano
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