

SUNDAY, FEBRUARY 26, 1978, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE and SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

Jeannine Wagner, Guest Conductor



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Roger Wagner
Music Director

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Guest Conductor

Lynn Cole-Adcock
Soprano

Claudine Carlson
Mezzo-soprano

Sheila Antoine
Contralto

Jonathan Mack
Tenor

Douglas Lawrence
Baritone

Dorothy Wade
Concertmaster

Pianists:

Ralph Grierson
Michel Mention
William Tracy
Zita Carno

Los Angeles Percussion Ensemble
William Kraft, Director

CANTATA MISERICORDIUM Op. 69 Benjamin Britten (1913-1977)

Beati misericordes. Blessed are the merciful.
Chorus

Deus est mortali iuvare mortalem For man to love man is God.
Tenor

Audite vocem iudaei: Hear the voice of a Jew
Chorus

Proximum tuum, sicut te ipsum, ama Thou shalt love thy neighbour as thyself
Chorus

At proximus meus quis est? But who is my neighbour?
Tenor and Baritone

Iesu parabola iam nobis fiat fabula. Let us enact now a parable of Jesus
Chorus

En viator qui descendit ab ierusalem in iericho. Behold a traveller going down from
Jerusalem to Jericho.

Chorus

Ah quam longa est haec via, quam per deserta loca. Ah how long this way is, how
desolate the country!

Traveller

Cave, viator, cave! Latent istis in umbris latrones. Beware, traveller, beware! Robbers are
lurking in those shadows.

Chorus

Qui estis homines? Cur me sic intuemini? What men are you? Why do you look at me
like that?

Traveller

Ubi nunc latrones isti? Where have those robbers gone?

Chorus

Passage of time: Orchestra

Bono nunc animo es, viator Be of good cheer, traveller.

Chorus

Subveni, ah subveni: ne patere me mori. Help, oh help me: do not let me die.

Traveller

Dure sacerdos, quid oculos avertis? Hard-hearted priest, why do you look away?

Chorus

Passage of time: Orchestra

En alter in conspectum venit. Look, another is coming in sight.

Chorus

Fer opem, fer opem atrociter mihi vulnerato. Give me aid, give me aid, I am
terribly wounded.

Traveller

O ferrea hominum corda! Oh the hard hearts of men!

Chorus

Passage of time: Orchestra

Ecce, tertius apparet — See now, a third is appearing —

Chorus

Miserere mei, hospes, afflicti. Pity me, stranger, pity me: I am suffering.

Traveller

Ah, di boni! Quid audio? Ah, good gods! What do I hear?

Samaritan

Vincit, ecce, vincit tandem misericordia. Triumph! Mercy is triumphing at last.

Ohe, caupo, siquid audis: Ho, innkeeper, do you hear?

Samaritan

Iam rursus revivesco. Iam spes in animum redit. I am coming back to life again. Hope is
reviving me.

Traveller

Quis sim, unde sim gentium. Who I am, and what my people, ask no more.

Samaritan

Mitis huius adiutoris qui servavit saucium. O that men like this gentle helper.

Chorus

Quis sit proximus tuus iam scis. Who your neighbour is, now you know.

Tenor and baritone

Vade et tu fac similiter. Go and do likewise.

Chorus

The Wedding

Part 1, Scene 1	The Bride's Chamber
Scene 2	At the Bridegroom's
Scene 3	The Bride's Departure
Part 2, Scene 4	The Wedding Feast

INTERMISSION

REQUIEM

Wolfgang Amadeus Mozart
(1756-1791)

Requiem	Lacrymosa
Dies irae	Domine Jesu
Tuba Mirum	Hostias
Rex Tremendae	Sanctus
Recordare	Benedictus
Confutatis	Agnus Dei

Soloists: Lynn Cole-Adcock, Soprano
Claudine Carlson, Mezzo-Soprano
Jonathan Mack, Tenor
Douglas Lawrence, Baritone



The musical presentations on this program 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.

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WHO'S WHO

JEANNINE WAGNER was born and raised in Los Angeles, where she attended Immaculate Heart High School, Marymount College, and U.C.L.A. Her musical studies began at age three with piano lessons and continued through high school and college with additional studies in viola and voice. Her teachers in voice have included William Vennard, Esther Andreas, and Fedor Gontzoff. She studied interpretation with Lotte Lehmann, Pierre Bernac, Martial Singher, and John Wustman. At age twenty-two, she had already toured and made recordings with the Roger Wagner Chorale and with the Vocal Arts Ensemble. Since that time, she has made numerous appearances as soloist, including performances with Monday Evening Concerts, Los Angeles Master Chorale, and Los Angeles Philharmonic Orchestra. Her conducting career began in 1972 when she was asked by Lukas Foss to prepare the choruses for the Marathon Concerts in Hollywood Bowl. Subsequently, she has served as assistant conductor for the Roger Wagner Chorale and Los Angeles Master Chorale, and as co-director of I Cantori. In March of 1978, she will direct I Cantori in a program of French music. Tonight marks her Music Center conducting debut.



LYNN COLE-ADCOCK, soprano, holds a Bachelor of Music degree from Salem College and a Master of Music degree from the University of Southern California. She was an apprentice artist with the Santa Fe Opera Company in 1971 and a soloist at the Carmel Bach Festival in 1973. She also appeared as the Countess in Mozart's *The Marriage of Figaro* at the Inverness Mozart Festival in 1973. She was a winner in the Western Regionals of the Metropolitan Auditions and was a Grand National Award winner of the WGN-Illinois "Auditions of the Air" in 1974. She has appeared as soloist with Roger Wagner and the Los Angeles Master Chorale in Haydn's *The Seasons*, American premiere of the Maciejewski *Requiem*, and last season sang Beethoven's *Missa Solemnis* under the guest direction of Alfred Wallenstein. She recently made her debut with the San Diego Opera singing Carmela in Menotti's *The Saint of Bleeker Street*.

Despite her Nordic sounding name, **CLAUDINE CARLSON** is French by birth and citizenship. The ballet claimed her first artistic interests and she thought she might like to dance professionally, but the turning point came on a visit to America when a West Coast relative discovered that the little French cousin has a beautiful voice. Voice lessons were quickly arranged and after some study in California she entered the Manhattan School of Music to study voice and stage deportment. In time she was accepted as a private pupil of Jennie Tourel.

Claudine Carlson made her operatic debut at the New York City Opera singing Cornelia in Handel's *Giulio Cesare* and composer Gian Carlo Menotti chose her to sing the role of Mrs. Nolan in his opera *The Medium* in the Opera Society of Washington production which was subsequently recorded. She has appeared with the Boston Symphony at Tanglewood, with the Philadelphia Orchestra in Saratoga, in the Hollywood Bowl with the Los Angeles Philharmonic, and at the Aspen Music Festival.

One of the highlights of Claudine Carlson's 1977/78 season is her Metropolitan Opera debut as Genevieve in Debussy's *Pelleas et Melisande* under the baton of James Levine. Other works she sings this season are the Mahler Second Symphony and his *Lieder eines fahrenden Gesellen*, the Mozart Requiem, and Prokofiev's *Ivan the Terrible*. During the summer, Miss Carlson sang in the Mahler Eighth Symphony at the Meadowbrook Festival and in Berlioz' *Romeo and Juliet* at the Ravinia Festival.



SHEILA ANTOINE, contralto, received her education at Whittier College spending her junior year at the University of East Africa in Kampala, Uganda. She later entered California Institute of the Arts where she had a major in viola and a minor in piano. Since then she has been a featured contralto soloist in the Claremont College Fine Arts Series as well as with the Denver Symphony Orchestra. Miss Antoine has performed recitals at University of California Riverside and California State Los Angeles. Aside from her performance activities she was awarded an Individual Artists' Grant from the National Endowment for the Arts in African American Music. She is a specialist in Afro-American Spirituals which she sings in Hamitic-Bantu, a derivative dialect of American "Negro" traditional speech patterns. Sheila resides in Pasadena with her son and works as a consultant for the California State Arts Council Artists in Schools and Communities Grant Program as well as for the Pasadena Arts Center Youth Fine Arts Program. In addition to her consulting activities she works extensively in films, most recently singing in *Close Encounters of the Third Kind*, Marcel Marceau's *Shanks* and *Lost in the Stars*. Sheila has a particular interest in contemporary classical music and has premiered the works of composer Roy Harris in Los Angeles.

JONATHAN MACK, tenor, earned a Bachelor of music degree in French horn from the University of Southern California in 1971 where he received the School of Music Alumni Award for the Outstanding Undergraduate. As a tenor (he completed his Master of Music degree in voice at U.S.C. in 1974) Mr. Mack is in constant demand as a soloist and recitalist throughout California. He has appeared as a soloist with the Carmel Bach Festival, the William Hall Chorale, the Los Angeles Philharmonic in the Music Center and the Hollywood Bowl, and he has toured nationally with the Roger Wagner Chorale and the John Biggs Consort. He is a specialist in the field of chamber music and performs often as a horn player in brass and woodwind quintets. A frequent guest vocal artist with important concert series such as Monday Evening Concerts and the Dabney Lounge



Concerts at Cal Tech, he has participated in the premiere of many new works as well as the revival of obscure early music. Mr. Mack is featured as soloist on two newly released recordings; Gagliano's *La Dafne* for ABC records, and on Klavier records, choral lieder by Brahms and Schumann with the William Hall Chorale. Jonathan is the director of a vocal quartet, the Lyric Assembly, and a brass quartet, the Brass Collection, which present educational assemblies for Young Audiences, Inc. He is a member of the voice faculty at Chapman College in Orange and at Cal State University Long Beach. Last year Jonathan was a finalist in the San Francisco Opera auditions. This past summer he was an Apprentice Artist with the Santa Fe Opera Company.



DOUGLAS LAWRENCE, baritone, a native Californian whose career has been enhanced by the state's widely varied musical activities, is establishing himself as one of the principal oratorio and recital singers in the country. In the relatively short time since the late impresario, Sol Hurok, added his name to an illustrious roster, Mr. Lawrence has been sought after in some of the world's most prestigious centers. In the summers of 1973 and 1974 he made eleven appearances at the famed Hollywood Bowl, appeared in the Mozart *Requiem* under the baton of Michael-Tilson Thomas at the Ojai Festival, and as leading soloist at the Carmel Bach Festival where his annual visits have now become traditional.

While steadily building his reputation as a recitalist, Mr. Lawrence has also increased

his distinction as an opera singer, having made his debut with the San Francisco Spring Opera Theatre as Christ in a stage version of Bach's "St. Matthew Passion." His success was immediate and he was invited back to appear during the 1973 San Francisco Opera season singing Tschelkalov in *Boris Godonov* and Germont in *La Traviata*. His debut with the San Francisco Symphony followed when with Seiji Ozawa he appeared as Somorone in Berlioz' *Beatrice and Benedict*, a role he repeated with the Boston Symphony in Boston and at Carnegie Hall in the fall of 1977.

Mr. Lawrence's San Diego Opera debut occurred during the 1974-75 season in Massenet's *Manon* singing the role of Lescaut. Orchestra appearances have included Milwaukee (Britten: *War Requiem*; Brahms *A German Requiem*), Philadelphia (Beethoven: *Symphony Number Nine*), The National Symphony of Washington D.C. (Bach: *Christmas Oratorio*).

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NEXT MONTH

Los Angeles Master Chorale
and Sinfonia Orchestra
Roger Wagner, Music Director
Richard Westenburg,
Guest Conductor
BACH: "B MINOR MASS"
Sunday, March 19, 1978, 7:30 p.m.
Mary Rawcliffe, soprano
Diane Thomas, mezzo-soprano
Byron Wright, tenor
Raeder Anderson, baritone

One of the great works of all time, conducted by Richard Westenburg, Music Director of Musica Sacra of New York's Lincoln Center, who has been dubbed by the New York Times "an exciting force in choral circles."

Like both operas written in his last year, *Die Zauberflöte* and *La Clemenza di Tito*, Mozart's sublime Requiem was a commissioned work. Count Franz Walsegg zu Stuppach (1763-1827) who commissioned it to commemorate his wife's death February 14, 1791, insisted however on hiding his identity and on dealing with Mozart through his estate manager, Franz Anton Leitgeb. (Legend later turned Leitgeb into a "mysterious cloaked stranger" who knocked at the composer's door with his death warrant.) The count, a fanatic music lover, had already paid many another composer for works that when recopied at the count's country seat he liked to palm off as "anonymous" works. His musical employees, asked to guess the composer, united in the pleasant fiction of always "guessing" him to be the anonymous composer, thus ensuring their continued livelihood.

When finally retrieved from the count's legacy and another source, the autographs for as much of the Requiem as Mozart orchestrated or sketched in vocal score were bought by the Austrian National Library (Codex 17561). They include the Introit and Kyrie but only orchestrated fragments of some other movements. The *Dies irae*, *Rex tremendae*, and start of the *Lacrymosa* autographs contain "filling" supplied on Mozart's widow's request by a young associate whom he had highly recommended in a testimonial dated May 30, 1790. Joseph Eybler (1765-1845) — vouched for as a talent rarely matched and a composer equally at home in chamber and church style — signed a receipt for Mozart's Requiem manuscripts on December 21, only 16 days after his death "of a kidney disease terminating in uremic coma" in the first hour of December 5, 1791. Although promising to complete it by mid-Lent of 1792 without letting anyone else view so much as a note of it, Eybler defaulted on his written pledge to the moneyless widow, Constanze. Upon finishing only the instrumentation through the *Confutatis*, he had to quit. Constanze then engaged Franz Xaver Süssmayr (1766-1803), a pupil who had helped Mozart with the scoring and rehearsing of *La Clemenza di Tito* in 18 days of September, 1791, and was his companion at the hour of death.

The Requiem, as completed by Eybler and Süssmayr, was first performed February 2, 1793, for the benefit of Constanze and Mozart's two sons at a concert arranged in a Vienna church by Baron van Swieten (to whom Beethoven dedicated his first symphony). The proceeds were "300 golden ducats." It was next performed at the Count Walsegg's country residence December 14, 1793. When Breikopf und Härtel published the score at Leipzig in 1800, Süssmayr claimed credit for having orchestrated the whole Requiem — which on the evidence of the Mozart autographs still in the Count's possession in 1800, is not true. Friedrich Blume correctly assessed current Requiem research when in his *Musical Quarterly* article of April 1961 he

decried Süssmayr's "real part" in composing the music of the Requiem, "at least up to the end of the Offertory." Despite ascription of the Sanctus, Benedictus, and Agnus Dei movements to Süssmayr in the new Mozart complete works edition (Bärenreiter, 1965), Blume also contended that these most controversial movements should be considered "in essentials Mozart's until the contrary is proved." Blume staked his case on the discovery that in his last period Mozart did work from sketches. Süssmayr wrote nothing provably his own that compares in quality with the controversial Requiem movements. Since he misrepresented what Mozart had done in orchestrating the Requiem, he may conveniently have lost the sketches for those controversial movements.

It was Süssmayr, not Mozart, who decreed the continuous unrelieved use of basset horns (alto clarinets) throughout all movements of the Requiem. Much as they add to the dark-hued intensity of the Introit and Kyrie, these unusual instruments — used most sparingly in *Die Zauberflöte* and *La Clemenza di Tito* — cannot have been the only woodwinds that Mozart would have prescribed had he lived to complete the orchestration. It was Süssmayr who continued the solo trombone long after Mozart's autograph of the Tuba mirum authorizes its use. Mozart himself intended for the *Rex tremendae* to end with three measures of unaccompanied choral singing, but Süssmayr continued strings to the end. In the *Recordare* Süssmayr failed to follow Mozart's introductory pattern of basset horns answered by strings when the voices enter.

Nonetheless, Süssmayr does deserve the perpetual gratitude of posterity for having finished to the best of his ability a work that in the words of Johann Adam Hiller — the cantor of St. Thomas who translated the text for the first performance of the Requiem in German at the Leipzig Gewandhaus April 20, 1796 — is the *opus summum viri summi* ("the supreme work of the supreme man"). Other Latin requiems exceed Mozart's in length. But none soar to greater heights of conception. "If Mozart had written naught but his violin quintets and his Requiem, they alone would have immortalized his name," declared Haydn. Chopin requested it for his funeral. Throughout the 19th century this was the work sung to commemorate sovereigns and princes from Berlin (1805, 1833, 1839, 1840, 1861) to Rio de Janeiro (1819).

LES NOCES

The Mozart Requiem is music fit to commemorate kings. On the other hand, Stravinsky's *Les Noces* invites the listener to share in the earthy joys of a Russian peasant wedding. Unlike the Requiem conceived in haste with death's fell clutch at his throat, Stravinsky's highly unified and taut score for *Les Noces* occupied him in various versions from mid-1914 when he began it at Clarens until completion of the final score at Monte Carlo April 6, 1923. Dedicated to Serge Diaghilev (1872-1929), this unique dance-cantata in its final version combines jabbing percussion with unbroken vocal music almost to the very end. At the pre-

Lyrique, Paris) the four pianos were stationed like ebony mammoths at the four corners of the stage, while the singers and percussion (4 kettledrums, xylophone, tuned bell, 2 crotales, tamborine, triangle, 2 pairs of cymbals, 2 side drums, military drum with and without snare, bass drum) remained hidden in the pit. Stravinsky himself compiled the text of the four tableaux from a collection of Russian folk poetry by Kireievsky. As with most folk sayings, the culture from which they sprang needs to be known. In *Expositions and Developments* (1962) Stravinsky cited as an example the Russian word for "red" which in the last tableau means in context "beautiful".

In part I (tableaux 1 through 3) songs alternate with laments, in part II (tableau 4) with jests. Within the cultural context, the laments are however merely ritualistic. Although solos crop up regularly, no one soloist represents a character such as bride or groom. The story line runs thus: I Natasia's hair is combed and plaited by her mother and bridesmaids who in chorus urge her not to weep. II The bridegroom's friends assemble to congratulate his parents on the fine match and to invoke divine blessing on the union. III After being blessed by her parents, the bride leaves home for the ceremony, followed by her weeping mother and father. IV The orgiastic wedding feast proceeds unrestrained, interrupted only now and then by such guests as an old drunkard who sings of a lost gold ring with a ruby in it. At the close the couple retires to the nuptial couch already warmed for them, while the groom sings of his joy in his wife.

In 1962 Stravinsky recalled that when he first played *Les Noces* for Diaghilev at his home near Lausanne he cried and called it the "most beautiful and most purely Russian creation of our Ballet." According to Stravinsky, Diaghilev always thereafter preferred the 23-minute *Les Noces* above all his other works.

CANTATA MISERICORDIUM

Britten's 19-minute *Cantata Misericordium* with Latin text by Patrick Wilkinson based on the New Testament parable of the Good Samaritan was composed to commemorate the 100th anniversary of the founding of the Red Cross, and was first performed in Geneva September 1, 1963. Scored for mixed chorus, two male soloists, string orchestra, string quartet, piano, harp, and drums, this cantata quickly found favor as one of his loveliest creations, showing once again how he could take the most time-honored of subjects and invest it with new ethereal meaning. To unify the cantata, the F sharp minor sections that begin and close the work mirror each other. Between comes the story of the traveller stripped, robbed, and beaten. Priest and Levite pass him by, and he lies ready to die until a Samaritan notices his pain, delivers him to a nearby innkeeper, gives brisk orders for his treatment, and departs. The chorus meditates on this lesson: "When one mortal relieves another in distress, then indeed they are neighbors. Go and do thou likewise."