

22nd SEASON

# LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



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SATURDAY EVENING, JANUARY 11, 1986 AT 8:00 PM  
DOROTHY CHANDLER PAVILION

## AMADEUS LIVE!

**WILLIAM HALL, Guest Conductor**  
**JEANNINE WAGNER, Assistant Conductor**  
**RUTH GOLDEN, Soprano**  
**LESLIE RICHARDS, Mezzo-soprano**  
**JONATHAN MACK, Tenor**  
**PETER VAN DERICK, Baritone**  
**MARYANNE IVANOFF, Organ**

### REQUIEM

Kyrie  
Dies Irae  
Offertorium  
Sanctus  
Benedictus  
Agnus Dei  
Libera Me

Antonio Salieri  
(1750-1825)

### INTERMISSION

**SOLEMN VESPERS OF THE CONFESSOR** Wolfgang Amadeus Mozart  
(1756-1791)

Dixit  
Confitebor  
Beatus vir  
Laudate pueri  
Laudate Dominum  
Magnificat

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer affiliate committees provide substantial support for its activities. These concerts 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, and through grants from the Cultural Affairs Department of the City of Los Angeles, the National Endowment for the Arts, and the California Arts Council.

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## PROGRAM NOTES

BY

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

Antonio Salieri (1750-1825) from his vantage point in the afterlife might reflect ruefully on that Shakespearean phrase: "the evil that men do lives after them, the good is oft interred with their bones." For, indeed, his memory, however unjustly, found itself encumbered with those accusations charging him with harassing and poisoning Mozart. Such an intriguing legend, so hard to scotch, survived in Pushkin's dramatic poem to serve later as libretto for Rimsky-Korsakov's opera of 1898, *Mozart and Salieri*. We are only too well aware of the histrionic capital Peter Shaffer made of its endurance in his enormously successful play and film, *Amadeus*. In justice to Salieri let us observe that although he did not go out of his professional way at the Imperial Court in Vienna between 1781 and 1791 to further the career of his formidable colleague, he definitely did not poison Mozart. Salieri was in fact one of the very few mourners at Mozart's desolate funeral. He also subsequently tutored W.A. Mozart, Jr. Furthermore, H.C. Robbins Landon has asserted that Mozart's famed *Coronation Mass in C* owes its name to the fact that Salieri conducted it at the Imperial Coronations of Leopold II and Francis I in 1790 and 1792 respectively.

The "illustrious" Salieri's career both musically and financially can only be termed immensely successful. No one could have attracted the attention of such a famous contemporary composer as Florian Gassmann (1729-1774), who undertook to instruct and train this recently orphaned adolescent, had Salieri lacked talent. Nor would the sophisticated Viennese Imperial Court have placed the twenty-four year old Italian in control of the Imperial Opera had his talent as an operatic composer not become evident in the success of *Armida*. He produced this opera in June, 1771, when he was not yet 21.

In 1788, Salieri added to his duties the post of Kapellmeister to the Imperial Court, additional testimony to his recognition as a worthy composer of church music. In this arena during his lengthy career he produced six Masses, a complete and incomplete *Requiem*, six oratorios (two incomplete) four *Te Deums*, coupled with numerous settings of motets, psalms, and litanies. Thus in his capacity as Imperial Director of Opera he faithfully served the court for fifty years, as Kapellmeister for thirty six.

His administrative capacity likewise proved itself signally in his practical support with advice and money of the famed Tonkünstler Society, the Gesellschaft der Musikfreunde, and in his drawing up of the statutes governing the Imperial State Conservatory.

From 1784 to 1787 Salieri enjoyed great prestige in Paris where his opera *Tarare*, on a libretto of Beaumarchais, enjoyed a tremendous success. Subsequently Lorenzo da Ponte, whom he introduced to Mozart, created the Italian libretto for *Tarare* under the title of *Axur, Re d'Ormus*. This opera among others of Salieri's played in all the great opera houses of Europe.

Gluck's esteem for Salieri's talent prompted him to choose Salieri as his replacement when he could not undertake the commission to produce an opera for the grand opening of the new La Scala Opera House in Milan. The twenty-eight year old Salieri's opera *L'Europa reconosciuta* then opened La Scala on August 3, 1778.

Late in life, Salieri's compositional and administrative achievements were further recognized as he garnered numerous international honors such as Chevalier of the Legion of Honor, and holder of the Gold Medallion and Chain of the City of Vienna. His prestige culminated in 1815 when he prepared and directed the music program for those international ambassadors and dignitaries gathered to determine the fate of post-Napoleonic Europe at the Congress of Vienna.

A list of some of Salieri's pupils testifies to his credit as a teacher: Beethoven, Schubert, Czerny, Hummel, Liszt, Moscheles, and Simon Sechter among others.

Salieri then was not the simpering, embittered, shrivelled, envious, venomous creature so recently delineated to serve as a baffle to Mozart's divinely endowed genius. His only misfortune rests on the historical circumstance that his real but somewhat archaic art found itself overshadowed by several immensely greater and more universal geniuses:



Salieri

Haydn, Beethoven, Schubert, and Mozart.

Salieri completed his *Grand Requiem* toward the close of 1804, intended, as he remarked, to give notice of his retirement from public life as a composer. The work's autographed parts are found in the Aus-

trian National Library in Vienna. The heading as translated from the Italian in the stilted language of the day expresses his humility: *An Inconsequential Requiem, composed by me, Antonio Salieri, a most Inconsequential Creature. (Piccolo Requiem composto da me, Ant. Salieri, picciolissima creatura.)*

According to his last will and testament the premier performance took place in the Minorite (Franciscan) Church in Vienna, June 22, 1825, a full six weeks after his demise on May 7. It was performed by the composer's pupils along with a great many other musicians. The modern edition has been recently produced by Johannes Wojciechowski. The work is scored for two oboes, English Horn, two bassoons, two trumpets, three trombones, timpani, strings and organ. Let us hear Wojciechowski's evaluation of this *Requiem*.

Of Salieri's sacred output which extends to many other compositions written after he retired from the world of opera, the *Requiem* may be looked upon as constituting his principal work.

The liturgical setting [sequence of parts] is a continuous one including the "libera", the only omission being the Gradual and Tract. The conventional ternary structure of the first movement [*Requiem/Kyrie*] is also discernible in the formal design of the magnificent "Dies Irae", the individual sections of which are conspicuously centered around the "Recordare", the latter revealing the form of a self-contained rondo, while the remaining movements do not deviate to any marked degree from the conventional form.

The work stands out both on account of its formal design and its brilliant orchestration. Antonio Salieri's powers of expression and tone-painting undoubtedly have their roots firmly implanted in the composer's talent for musical dramatics, evident from the fact that he achieves his most impressive effects by the simplest of means. In the majority of cases he limits himself to strings alone or — when portraying the sublime or solemnity — the trombones. For splendor and majesty he resorts to trumpets and percussion, whereas ideas of a frightening nature are stressed by the incisive properties of the clarino trumpets.

Also worthy of attention is the use of the English horn whose tone color is put to admirable effect frequently to express elegiac and lamenting moods, especially in the "Lux aeterna." (*Introduction to the Edition as published by Peters Corp.*)



## I REQUIEM ET KYRIE

*Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis.  
Te decet hymnus. Deus, in Sion,  
et tibi reddetur volum in Jerusalem.  
Exaudi orationem meam;  
ad te omnis caro veniet.  
Kyrie eleison,  
Christe eleison,  
Kyrie eleison.*

Grant them eternal rest, O Lord;  
and let perpetual light shine upon them  
A hymn will be sung unto You in Zion,  
and a vow will be made to You in Jerusalem.  
Hear my prayer, O Lord, all flesh will  
come unto You.  
Lord have mercy on us.  
Christ have mercy on us.  
Lord have mercy on us.

## II DIES IRAE

*Dies irae, dies illa.  
Solvat saeculum in favilla,  
Teste David cum Sibylla.  
Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus!*

*Tuba mirum spargens sonum  
Per sepulcra regionum,  
Coget omnes ante thronum*

*Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.*

*Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur.  
Iudex ergo cum sedebit,  
Quidquid latet apparebit:  
Nil inultum remanebit.  
Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.*

*Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?*

*Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis:*

*Recordare, Jesu pie.  
Quod sum causa tuae viae.  
Ne me perdas illa die.  
Quaerens me, sedisti lassus.  
Redemisti crucem passus.  
Tantus labor non sit cassus.  
Iuste iudex ultionis.  
Donum fac remissionis.  
Ante diem rationis*

*Ingemisco tamquam reus:  
Culpa rubet vultus meus;  
Supplicanti parce, Deus.  
Qui Mariam absolvisti,  
Et latronem exaudisti.  
Mihi quoque spem dedisti.  
Preces meae non-sunt dignae,  
Sed tu, bonus, fac benigne.  
Ne perenni cremer igne.  
Inter oves locum praesta.  
Et ab hoedis me sequestra.  
Statuens in parte dextra.*

*Confutatis maledictis  
Flammis acribus addictis.  
Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis,  
gere curam mei finis.*

*Lacrymosa dies illa,  
Qua resurget ex favilla  
Judicandus homo reus.  
Huic ergo parce, Deus.  
Pie Jesu Domine:  
Dona eis requiem, Amen.*

Day of wrath, day of mourning,  
when the world melts in fire,  
as foretold by David and the Sibyl  
Man will be rent asunder  
as the judge descends to  
sentence us all.

The trumpet, sending its wondrous sound  
through the sepulchres of all lands,  
will gather all before the throne.

Death and nature will stand stupefied  
when all creatures are resurrected  
to face their judgement.

The book will be brought forth,  
wherein all is written,  
from which all will be judged.  
When the judge is seated,  
all that is hidden will appear:  
No sin will remain unpunished.  
Day of anger, day of mourning,  
when the world melts in fire,  
as foretold by David and the Sibyl.

What will I, poor sinner, say?  
To whom will I plead?  
When the just man is in need?

King of great majesty  
who sends us salvation,  
Save me, fount of mercy!

Remember, good Jesus,  
that You did come to earth for me.  
Spare me on that day  
In search of me, You became weary.  
You redeemed me and suffered the cross:  
Such labor could not have been in vain.  
Just judge,  
Grant the gift of remission  
before the day of reckoning.

I bewail my lot as one accused.  
Guilt colors my cheek;  
Lord, spare this suppliant.  
You who absolved Mary Magdalen,  
who gave ear to the thief,  
have given me hope.  
My prayers are unworthy,  
but You, who are good, grant  
that I not perish in everlasting fire.  
Place me among the sheep.  
Abase me not among the goats,  
but set me at Your right hand.

Once the wicked have been confounded,  
surrounded by the devouring flames,  
Call me with the blessed,  
I pray, a suppliant bending,  
My heart ground to ashes,  
heed me in my final hours.  
Day of wrath, etc.

Mournful the day,  
when the guilty arise from the ashes  
to be judged.  
Spare them, Lord,  
Good Lord Jesus  
grant them rest. Amen.

As early as 1788 in his first orchestrally scored *Mass in D* written in Vienna, Salieri manifested his transition in style from the old influences of the concerto grosso and *opera seria* and toward the prevalent new symphonic texture. As a late representative of the Neapolitan school, his church music emerged at this time unmistakably into the age of Haydn's and Mozart's stylistic modes. He exhibited scrupulous care in avoiding much of the contemporary superficiality and incongruity between the meaning of the sacred words and the musical setting.

Tonight's performance of the *Grand Requiem* offers us an opportunity to judge for ourselves the art of this much maligned but conscientious artist.



Mozart

Between January, 1779 and November, 1780 Mozart produced for Salzburg Cathedral, four of his most celebrated, impressive and characteristically original church compositions, the famed *Coronation Mass in C* (K.317), the *Vespers "de Dominica"* (K.321), the *Archbishop Colloredo Mass in C* (K.337) and the *Solemn Vespers of a Confessor* (K.339). In their composition, Mozart followed the liturgical directives of the Archbishop to produce these magnificently concise and taut works.

Most previous investigations into the origins of Mozart's *Solemn Vespers of a Confessor not a Bishop*, to give its full title, have concluded with an assertion that the saint celebrated in this work is unknown. There is, indeed, no concrete contemporary historical evidence indicating specifically which saint's feast day is so signally celebrated. However, an examination of all the circumstances surrounding the composition of the above mentioned works stimulated my educated guess that Mozart produced his *Solemn Vespers* (K.339) to celebrate the *Namensfeier* or Namesday festival of that Prince of the Holy Roman Empire, Archbishop Jerome (Hieronymous) Colloredo of Salzburg, on the feast of St. Jerome, September 30, 1780.

In these *Solemn Vespers*, Mozart with his usual consummate skill transformed the lengthy old Italian form of sung Vespers into one in which the whole psalm is treated with continuous symphonic unity.



In this manner he gave to the exposition of the psalm as a whole a concise musical rendering of its essential religious and poetic spirit.

*Vespers* or *Evensong* is that centuries-old daily service of the Church's official prayer sung or recited by clerics about 5 p.m. It consists of five psalms with their antiphons, some brief lesson-prayers, and the *Magnificat*. "Solemn Vespers" implies the use of the Psalms assigned for the Sunday liturgy rather than those for the weekdays. "Of a Confessor" implies that the celebration of the feast is that of a non-martyr saint, either a bishop or not a bishop, whose feast has for a special reason been upgraded in liturgical celebration. Mozart here simply set the Psalms and *Magnificat* to special music, leaving the antiphons and prayers to be supplied by the customary chants. Indeed his setting of the service was so concise that the performance would not have taken much more time than the monastic chanting of the psalms involved.

In these *Vespers*, Mozart likewise satisfied the Austrian contemporary demand that composers of church music demonstrate mastery in the learned 'stile antiquo' and in the popular 'stile moderno.' Thus in the Fourth Psalm, "*Laudate pueri*," he elaborates in the learned Baroque contrapuntal manner with a theme derived from Michael Haydn's *Requiem* and which he subsequently used in the *Kyrie* of his own *Requiem* (K.626). On the other hand, in the Fifth Psalm "*Laudate Dominum*," he had recourse to the modern, even operatic mode. Here the soprano soars over the chorus and orchestra in one of the most magical and ingratiatingly lovely melodies Mozart ever composed, a melody "as innocently secular as the cherubs who enthusiastically bang kettledrums and blow trumpets in their appointed places on the walls of organ lofts in numerous Austrian Baroque churches."

The First Psalm, "*Dixit*," and the concluding Canticle, "*Magnificat*," frame the rest of the psalms with their festive trumpet flourishes. Throughout the whole work choir and soloists accompanied by the animated orchestra alternate among themselves in a decidedly vigorous and joyful manner.

"Despite the brevity of form," asserts Alfred Beaujean, "Mozart employs for this *Vespers* cycle a remarkably wide range of musical ideas, techniques, and sound." Robbins Landon summarizes his views of the *Vespers* and its companion pieces: "All four of these works result in a very special category of Mozart's most brilliant maturity, not only because of their rich orchestration, the scintillating style and dexterous combination of old and new elements," but because they served to make his name widely known well into the 19th century before his great instrumental compositions came to be better known.

### III OFFERTORIUM

(Solo Quartet)

*Domine Jesu Christe! Rex gloriae!*  
*Libera animas omnium fidelium defunctorum*  
*De poenis inferni,*  
*Et de profundo lacu!*  
*Libera eas de ore leonis,*  
*Ne absorbeat eas Tartarus,*  
*Ne cadant in obscurum.*  
*Sed signifer sanctus Michael,*  
*Repraesentet eas in lucem sanctam:*  
*Quam olim Abrahae promisisti*  
*Et semini ejus.*  
*Hostias et preces tibi, Domine,*  
*laudis offerimus.*  
*Tu suscipe pro animabus illis*  
*Quarum hodie memoriam facimus.*  
*Fac eas, Domine, de morte transire*  
*ad vitam,*  
*Quam Olim Abrahae promisisti et*  
*semini ejus.*

Lord Jesus Christ! the King of glory!  
 Deliver the souls of all the faithful departed  
 from the pains of hell  
 And from the deep pit!  
 Deliver them from the lion's mouth,  
 That hell engulf them not,  
 That they fall not into the darkness;  
 But may the holy standardbearer, Michael,  
 Lead them into the holy light;  
 Which Thou didst promise to Abraham  
 And to his seed of old.  
 We offer Thee, O Lord, sacrifices and  
 prayers of praise.  
 Do Thou accept them for those souls  
 Whom we this day commemorate.  
 Grant them O Lord, to pass from death to  
 the life eternal  
 Which Thou didst promise to Abraham and  
 to his seed of old.

### IV SANCTUS

*Sanctus, Sanctus, Sanctus*  
*Somimus Deus Sabaoth!*  
*Pleni sunt coeli et terra gloria tua.*  
*Hosanna in excelsis.*  
*Benedictus qui venit in nomine*  
*Domini.*  
*Hosanna in excelsis.*

Holy, Holy, Holy  
 Lord God of hosts!  
 Heaven and earth are filled with Thy glory.  
 Hosanna in the highest!  
 Blessed is He that cometh in the name of  
 the Lord.  
 Hosanna in the highest.

### V AGNUS DEI

*Agnus Dei qui tollis peccata*  
*mundi.*  
*Dona eis requiem;*  
*Agnus Dei qui tollis peccata*  
*mundi,*  
*Dona eis requiem sempiternam.*  
*Lux aeterna luceat eis, Domine,*  
*Cum sanctis tuis in aeternum,*  
*Quia pius es.*  
*Requiem aeternam dona eis, Domine,*  
*Et lux perpetua luceat eis,*  
*Cum sanctis tuis in aeternum,*  
*Quia pius es.*

Lamb of God, who takest away the sins of  
 the world,  
 Give them rest.  
 Lamb of God, who takest away the sins of  
 the world,  
 Give them rest everlasting.  
 May light eternal shine upon them, O  
 Lord,  
 With Thy saints forever,  
 Because Thou art merciful.  
 Eternal rest give to them, O Lord,  
 And let perpetual light shine upon them,  
 With Thy saints forever,  
 Because Thou art merciful.

### VII LIBERA ME

*Libera me, Domine, de morte aeterna,*  
*In die illa tremenda;*  
*Quando coeli movendi sunt et terra!*  
*Dum veneris judicare*  
*Saeculum per ignem,*  
*Tremens factus sum ego.*  
*Et timeo, dum discussio*  
*venerit,*  
*Atque ventura ira.*  
*Quando coeli movendi sunt et terra!*  
*Dies irae, dies illa.*  
*Calamitatis et miseriae,*  
*Dies magna et amara valde.*  
*Requiem aeternam dona eis, Domine,*  
*Et lux perpetua luceat eis.*  
*Libera me, Domine, libera me.*

From everlasting death, deliver me, O Lord.  
 In that awful day,  
 When the heavens and earth shall be moved:  
 When Thou shalt come to judge  
 The world by fire.  
 Dread and trembling have laid hold on me.  
 And I fear exceedingly because of the  
 judgement  
 And the wrath to come.  
 When the heavens and earth shall be moved,  
 O that day, that day of wrath,  
 Of sore distress and of all wretchedness.  
 That great and exceeding bitter day.  
 Eternal rest give to them, O Lord,  
 And let perpetual light shine upon them.  
 Deliver me, O Lord, deliver me.



## Psalm 110: *Dixit Dominus*

<i>Dixit Dominus Dominus meo: Sede a dextris meis donec ponam inimicos tuos scabellum pedum tuorum.</i>	The Lord said to my God: Sit by me on my right side until I shall make of your adversaries a footstool for your feet.
<i>Virgam virtutis tuae emittet Dominus ex Sion; dominare in medio inimicorum tuorum.</i>	The Lord will extend the scepter of your authority outside Zion; you will rule over your enemies.
<i>Tecum principium in die virtutis tuae in splendoribus sanctorum ex utero ante luciferum genui te.</i>	You will have first place on the day of your strength in the shining temples; I have made you to have the strength of our early youth.
<i>Iuravit Dominus et non poenitebit eum; tu es sacerdos in aeternum secundum ordinem Melchisedech.</i>	This solemn oath the Lord has sworn, and He will not retract it; you are his priest till the end of time, great as was Melchisedek.
<i>Dominus a dextris tuis confregit in die irae suae reges. Iudacibit in nationibus; implebit ruinas; conquassabit capita in terra multorum.</i>	The Lord, favoring you, has crushed the power of kings on the day of His wrath. He will pass judgment against whole nations; He will spread desolation; He will topple rulers from their thrones far and wide.
<i>De torrente in via bibet; propterea exaltabit caput.</i>	He will drink the waters that rage in your path; thus will He magnify your power.

## Psalm 111: *Confitebor*

<i>Confitebor, Domine, in toto corde meo, in consilio iustorum et congregatione.</i>	Lord, I shall acknowledge your power in the depths of my heart, in the council hall, and in the marketplace.
<i>Magna opera Domini, exquisita in omnes voluntatis eius.</i>	Great are the works of the Lord and cherished by those who love Him.
<i>Confessio et magnificentia opus eius; et iustitia eius manet in saeculum saeculi.</i>	Honor and glory are his creations, and his justice has no end.
<i>Memoriam fecit mirabilium suorum misericors, Et iustus escam dedit timentibus se.</i>	As He is gracious, He has let us know the wonders He has wrought, And as He is just, He has given sustenance to those that stand in awe of Him.
<i>Memor erit in saeculum testamenti sui; Virtutem operum suorum annuntiabit populo suo Ut det illis hereditatem gentium.</i>	He will be mindful of his covenant forever. He will proclaim the greatness of his works to his chosen people So that they may rule the nations as his representatives.
<i>Opera manuum eius veritas et iudicium.</i>	The works of his hands are truth and impartiality
<i>Fidelia omnia mandata eius in veritate et aequitate.</i>	His commandments do not deviate from truth and fair dealing.
<i>Redemptionem misit Dominus populo suo; Mandavit in aeternum testamentum suum.</i>	The Lord has sent salvation to his people. He has commanded that his covenant last forever.
<i>Sanctum et terribile nomen eius. Initium sapientiae timor Domini;</i>	Hallowed and awesome is his name. Who worships the Lord begins to learn wisdom;
<i>Intellectus bonus omnibus facientibus eum; Laudatio eius manet in saeculum saeculi.</i>	A good understanding do they have who do his will. His glory lives forever and ever.

## Psalm 112: *Beatus Vir*

<i>Beatus vir qui timet Dominum, in mandatis eius volet nimis.</i>	Blessed is he who fears the Lord and finds much joy in fulfilling his commandments.
<i>Potens in terra erit semen eius: generatio rektorum benedicetur.</i>	His seed will be powerful in the land; his line of righteous descendants will be blessed
<i>Gloria et divitiae in domo eius: et iustitia eius manet in saeculum saeculi.</i>	Honor and riches abound in his house, and his good name lives forever.
<i>Exortum est in tenebris lumen rectis: misericors, et miserator, et iustus.</i>	A light has risen in the darkness for the- God-fearing — for him who is compassionate, understanding, and just.
<i>Jucundus homo qui miseretur et commodat, disponet sermones suos in iudicio: quia in aeternum non commovebitur.</i>	That man lives a rewarding life who feels for others and shares with them, who chooses his words wisely; he will not let himself be moved.
<i>In memoria aeterna erit justus: ab auditione mala non timebit, Paratum cor eius sperare in Domino, confirmatum est cor eius: non commovebitur donec despiciat inimicos suos.</i>	A righteous man will never be forgotten; he will not fear evil tongues For his heart is strong and armored in the faith of the Lord; he will not be shaken but will look upon his enemies with contempt.



**WILLIAM D. HALL** is one of the most versatile and charismatic conductors on the international concert circuit today. During the past three years he has guest conducted in the Far East, Europe and England. In celebration of his 30th Anniversary with his professional ensemble, he began the 1985-86 season with a concert tour of the Soviet Union. Following their triumphant concert in Vilnius, Lithuania, he was 'Knighthood' by the officials of that capital city and was presented with the "Order of Vilnius". After a recent concert in the Vatican, Hall was invited to give a private concert for His Holiness, Pope John Paul II.

His larger ensemble (120 singers) has been resident choir at the prestigious music festivals in Dubrovnik, Yugoslavia and Spoleto, Italy, while appearing throughout Europe from Stockholm, Sweden to Athens, Greece. When the Chorale sang for The Peoples Republic of China last year, their concerts were so successful that they were invited by the Deputy General to a spectacular reception — dinner in the Great Hall of the People. Dr. Hall has also conducted orchestras throughout the United States and Europe including the Vienna Symphony, Hessischer Rundfunk Radio Orchestra (Frankfurt), London B.B.C. Symphony, the Musicians of London, and San Francisco, El Paso, and Pasadena Symphonies. His smaller Chorale (the present ensemble of 25) has toured nationally for the past twenty years under the auspices of Columbia Festival Artists Management and will leave January 13 for a ten-week tour of the United States.

In addition to his professional commitments, Hall, who holds a doctorate of music from the University of Southern California, has been Professor of Music at Chapman College in Orange, California for the past twenty-three years, where he teaches upper-division and graduate courses in choral literature, choral con-



ducting, and is Director of Choral Organizations. He is also the Minister of Music at the Pasadena Presbyterian Church, Pasadena, California where his large adult choir is heard every Sunday on KPPC in Los Angeles. He is past Dean of the Festivals Choirs at the summer music camps in Idyllwild, California; Northern Arizona University, Arizona; Hawaii Music Camp; Brigham Young University; Redlands University, California; the Forest Meadows Center of Arts, Dominican College, San Rafael, California; and most recently guest conducted at the Aspen Music Festival, Aspen, Colorado.

Along with his duties at the College and the Church, he composes and edits choral music under his own series with J. Fischer and Bros., and has a selected series entitled "The William Hall Chorale" with National Music Publishers. He is editor of a new edition of the book "Latin Pronunciation," and is currently writing a new book on "Choral Conducting" "How to Make music, Music!"



Since beginning her professional career several years ago, RUTH GOLDEN has enjoyed acclaim in opera, on the concert stage, and in recital. Winner of the prestigious 1984 Baltimore Opera Competition, Miss Golden has performed over a dozen roles in opera and operetta.

Highlights of recent seasons include her performances as Despina in *Così fan tutte* and Josephine in *H.M.S. Pinafore* with the Opera Theatre of St. Louis; Clorinda in *La Cenerentola* staged by the Washington Opera; Gretel in *Hansel and Gretel* for the Long Beach Grand Opera; Norina in the Arkansas Opera Theater production of *Don Pasquale*; Micaela in *Carmen*, for the Los Angeles Music Center; and Rosalinda in *Die Fledermaus* for the San Francisco Opera's Merola Opera Program.

Ruth Golden made her recital debut as the Young California Artist of 1979, under the auspices of the Carmel Music Society Series and followed this highly successful debut with recitals for the Aspen

*Dispersit, dedit pauperibus: iustitia eius manet in saeculum saeculi: cornu eius exaltabitur in gloria.*

*Peccator videbit, et irascetur, dentibus suis fremet et tabescet: desiderium peccatorum peribit.*

*Gloria Patri et Filio et Spiritui Sancto  
Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.*

The man who has shared his goods and gives to the poor, his good name endures forever; his head will be exalted with honor. The wicked man, seeing this, will be filled with rage, gnashing his teeth and growing thin with envy, but the ill will of the wicked will come to nought. Glory to the Father and Son and Holy Spirit Forever and ever, Amen.

#### Psalm 113: *Laudate, pueri*

*Laudate, pueri, Dominum; laudate nomen Domini.*

*Sit nomen Domini benedictum ex hoc nunc et usque in saeculum.*

*A solis ortu usque ad occasum: laudabile nomen Domini.*

*Excelsus super omnes gentes Dominus et super caelos gloria eius.*

*Quis sicut Dominus Deus noster qui in altis habitat et humilia respicit in caelo et in terra?*

*Suscitans a terra inopem et de stercore erigens pauperem*

*Ut collocet eum cum principibus, cum principibus populi sui;*

*Qui habitare facit sterilem in domo, matrem filiorum laetantem.*

*Gloria Patri et Filio et Spiritui Sancto*

*Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.*

Praise the Lord, o priests; praise the name of the Lord.

Blessed be the name of the Lord forevermore.

From the rising of the sun to its setting, may the name of the Lord be praised.

For the Lord is exalted over all nations and His glory is above the heavens.

Who is like the Lord, our God, that swells on high yet sees every little thing on the earth and in the sky?

He raises the needy from the ground and lifts the poor man from His dung hill So that he may be seated beside the rulers, the rulers of his people;

He has turned the barren woman into mistress of a house and a happy mother of children.

Glory to the Father, the Son, and the Holy Spirit

Now and forevermore. Amen.

#### Psalm 117: *Laudate Dominum*

*Laudate Dominum, omnes gentes, laudate eum, omnes populi,*

*Quoniam confirmatus est super nos misericordia eius et Veritas Domini manet in aeternum.*

*Gloria Patri et Filio et Spiritui Sancto*

*Sicut erat in principio et nunc et semper in saecula saeculorum. Amen.*

Praise the Lord, all you nations; praise Him, all you people,

For His compassion is a shield and support, and His truth continues without end.

Glory to the Father, the Son, and the Holy Spirit

Now and forevermore. Amen.

#### Magnificat

*Magnificat anima mea Dominum et exsultavit spiritus meus in Deo, Salutari meo,  
Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatum me dicent omnes generationes.*

*Quia fecit mihi magna qui potens est, et sanctum nomen eius.*

*Et misericordia eius a progenie in progenies timentibus eum.*

*Fecit potentiam in braccio suo; dispersit superbos mente cordis sui.*

*Deposuit potentes de sede et exaltavit humiles.*

*Esurientes implevit bonis et divites dimisit inanes.*

*Suscipit Israel puerum suum, recordatus misericordiae suae.*

*Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.*

*Gloria Patri et Filio et Spiritui Sancto.*

*Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.*

My soul exalts the Lord, and my spirit has rejoiced in God, my Savior, For He has looked from His height on me who am but His handmaiden, and on this account all the races of men shall call me blessed.

For He who is omnipotent and whose name is holy has wrought much in my behalf.

And His mercy will reach those who worship Him from generation to generation.

He has shown the strength of His arm; He has scattered as chaff the aggressors in their arrogance.

He has put down the mighty from their seats and exalted the meek and humble He has filled the hungry with nourishing foods and has sent the rich away empty-handed.

He has raised the servant Israel, mindful that He is a God of mercy.

This was His everlasting covenant with our fathers, with Abraham and all His descendants.

Glory to the Father and Son and the Holy Spirit

Now and forevermore. Amen.



Music Festival, the Southern California Brahms Festival, the Arnold Schoenberg Institute, and the Edward MacDowell Foundation, among others.

Miss Golden's orchestral appearances in recent seasons include the role of St. Margaret in Honegger's *Jeanne d'Arc au bucher*, with the Pasadena Symphony, the Mozart *Requiem* and Bach's *Mass in B Minor* with the William Hall Chorale at the Los Angeles Music Center, and Bach's *Passion According to St. Matthew* at The Aspen Music Festival.

Ruth Golden graduated from the University of Southern California with a Master of Music in Voice. In addition, she spent two summers at the Music Academy of the West, performing under the guidance of noted French baritone Martial Singher. Miss Golden has also studied with Elisabeth Schwarzkopf and Gwendolyn Koldofsky.

Recipient of many honors and awards, Miss Golden won first prize in the 1984 Center for Contemporary Opera Competition held in New York City, first prize in the 1982 Victor Fuchs Memorial Auditions, first prize in the National Federation of Music Clubs Competitions for the state of California and the Western Region, and second prize in the National Young Artists Finals. A winner in the 1981 San Francisco Opera Auditions and the 1981 and 1982 Metropolitan Opera Auditions, Miss Golden has also been awarded grants from the Gladys Turk Foundation and two successive Metropolitan Opera Educational Fund Grants.

As a member of the roster of Affiliate Artists, Inc., Miss Golden has presented residency programs throughout the United States and in May 1985 will be presented in a residency in New York City, culminating in a recital at Carnegie Recital Hall.



**LESLIE RICHARDS**, a national winner of the 1980 Metropolitan Opera Auditions, has also been the recipient of the

William Mattheus Sullivan Foundation Award, a Martha Baird Rockefeller Foundation Grant, the Cyril Magnin Award and was a 1984 winner of the Richard Tucker Foundation Study Grant.

Leslie Richards made her professional opera debut with San Diego Opera in Verdi's *I Lombardi* in 1979. The following year she participated in the Merola Opera Program of San Francisco Opera beginning a long affiliation with that company. In five seasons with San Francisco Opera, she has appeared in *Jenufa*, *Die Frau ohne Schatten*, *Lucia di Lammermoor*, *Il Trovatore*, *L'Incoronazione di Poppea*, *Les Dialogues des Carmelites*, *Die Walkure*, as Tisbe in *La Cenerentola* with Marilyn Horne, Clotilde in *Norma* with Joan Sutherland, Emilia in *Otello* and Maddalena in *Rigoletto*. Among her most acclaimed and memorable performances was as Dalila in *Samson et Dalila* stepping in at the last minute for Marilyn Horne.

As an Affiliate Artist and Adler Fellow with San Francisco Opera Miss Richards was featured in presentations of the San Francisco Opera Center's Spring Showcase and the world premieres of Mechem's *Tartuffe* and Mollicone's *Emperor Norton* for the American Opera Project. In 1983 she made her debut with the Hawaii Opera Theater in *Rigoletto* and *The Marriage of Figaro*.

Miss Richards has been featured with numerous orchestras throughout the West including the Honolulu Symphony, the Sacramento Symphony, Stockton Symphony, Ventura Symphony, Pacific Symphony, Pasadena Symphony, the San Francisco Concert Orchestra, the Midsummer Mozart Festival, the San Luis Obispo Mozart Festival, and others. In April 1984 she appeared with the San Francisco Ballet in *Songs of Mahler* choreographed by Michael Smuin.

The fall of 1984 brought her European recital debut at the Festival Autunno Musicale a Como where she was received with great acclaim. Upon returning to the United States she appeared with San Francisco Opera as Maddalena in *Rigoletto*. She made her debut with Fort Worth Opera as Amneris in *Aida* in April 1985. The 1985-86 season brings important debuts with the Canadian Opera where she sings Gertrude in Thomas' *Hamlet* in the fall and another Amneris in the spring; her first *Il Trovatore* Azucena with Anchorage opera; and her New York City debut with the Metropolitan Opera in Central Park as Amneris in *Aida*.

Since graduating from the University of Southern California in 1974 with degrees in French Horn and Voice, **JONATHAN MACK** has established himself as an extremely active and versatile performer in the concert, recital and operatic fields. his concert work includes repeated engagements with the Ojai Festivals, the Carmel Bach Festival, the Monday Evening Concerts, the Los Angeles Philhar-



monic, and the Minnesota Orchestra with conductors including Carlo Maria Giulini, Helmut Rilling, Michael Tilson Thomas, Raymond Leppard, Robert Shaw, Lukas Foss, Daniel Lewis and Calvin Simmons. He has toured nationally with the Roger Wagner Chorale and the John Biggs Consort.

He has performed solo recitals throughout the country as the recipient of the first prize in two contests, the National Federation of Music Clubs (1979) and the National Association of the Teachers of Singing (1980). From 1978-80 he held a Martha Baird Rockefeller grant for advanced study.

His background in opera includes two summers as an Apprentice Artist with the Santa Fe Opera, a summer with the Merola Program of San Francisco Opera and an eight-week tour with Western Opera Theater. In 1979 he was a first prize winner of the Western Regional Metropolitan Opera Auditions. his various operatic roles include Nemorino in *The Elixir of Love*, Alfred in *Die Fledermaus*, Alfredo in *La Traviata*, Albert in *Albert Herring*, Ferrando in *Così fan tutte*, and Belmonte in the *Abduction from the Seraglio*.

Mr. Mack is featured as soloist on four recordings: Gagliano's *La Daphne* for ABC records, choral lieder by Brahms and Schumann with the William Hall Chorale on Klavier records, and two recordings on the Nonesuch Label with the Los Angeles Vocal Arts Ensemble, Brahms' "Liebeslieder Waltzes" and Rossini's "Sins of My Old Age."

For the years 1981-83 Mr. Mack held his first European contract with the Kiel Opera in West Germany, with guest engagements in Lübeck and Hannover. His concert work has taken him throughout Germany and to France. He was the leading lyric tenor at the Städtische Bühnen in Dortmund where his roles included Fenton in *The Merry Wives of Windsor*, Tamino in *The Magic Flute*, Walter in *Tannhauser* and Lionel in *Martha*.



In January '86 Mr. Mack returns to Germany for eight performances of Magic Flute, three concerts and a recital.



**PETER VAN DERICK**, baritone, made his debut in 1985 with the Los Angeles Philharmonic in the Bach *Magnificat*. He went on to make his Hollywood Bowl debut in a concert performance of *La Boheme* conducted by Michael Tilson Thomas. Earlier this season Mr. Van Derick was heard in the national radio broadcast of Thea Musgrave's *Harriet, A Woman Called Moses* in the world premier production of the work from the Virginia Opera. He also sang at Davies Hall in San Francisco with the California Bach Society as bass soloist in the *St. John Passion*. Upcoming next season will find him repeating the role of Enrico in Donizetti's *Lucia di Lammermoor*, this time with the Sacramento Opera.

Mr. Van Derick, born in Orange, New Jersey, developed an early foundation in music having begun the study of both the violin and piano at the age of seven. Later, when his family moved to California, he continued to pursue his musical education attending San Francisco State University. At this time he became a member of the Chorus of the San Francisco Opera where he worked for several seasons and performed a number of comprimario roles.

With these experiences as a very solid background, he applied for and received a scholarship from the French Government to attend the master classes of Pierre Bernac at the Academie National de Musique Maurice Ravel. These were the last classes given by the great French singer.

Upon his return to the United States Mr. Van Derick settled in the Los Angeles area and has performed throughout the West: Jack Rance in *La Fanciulla del West* with the Seattle Opera, Enrico in *Lucia Di Lammermoor* with the Utah Opera, *The Coronation of Poppea* with the Long Beach Grand Opera. Mr. Van Derick has

expanded his career to include performances in Europe with the Innsbruck Opera (1982) and the Festival of the Two Worlds in Spoleto, Italy (1984) as well as the Spoleto Festival U.S.A. in Charleston, South Carolina (1984).

Gilbert and Sullivan operettas have kept an important place in his repertory with more than 350 performances to his credit, including 165 performances of the Pirate King in *The Pirates of Penzance*. Most of these performances have occurred with the national Gilbert and Sullivan touring company Opera-à-la-Carte.

In addition to opera Mr. Van Derick is in demand as soloist in the great oratorio and orchestral works having performed *Carmina Burana*, *The Messiah*, *St. Matthew Passion*, and the Bloch *Sacred Service*, among others.



Founder and Music Director of both the Roger Wagner Chorale and the Los Angeles Master Chorale and Sinfonia Orchestra, **ROGER WAGNER** is known the world over as a symbol of the highest achievements in choral art. The Maestro observed his 71st birthday in January of 1985 and continues to maintain a busy, active schedule. Multi-talented, Wager has also achieved recognition as a composer, arranger, symphonic conductor,

and as an authority on the religious music of the Medieval and Renaissance periods (for which he has twice been knighted). Radio, television, motion pictures, and recordings have all played a significant role in his long and illustrious career. He has recorded over 60 albums and received a coveted Grammy Award for his *Virtuoso* album. Wagner has also appeared as guest conductor for leading orchestras all over the world.

Founded by Roger Wagner, together with the late Z. Wayne Griffin and the Los Angeles Junior Chamber of Commerce, the **LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA** became a resident company of the Music Center in 1964. Dr. Wagner has been Music Director of the ensemble since its formation. Wagner's pioneering efforts gave Los Angeles a unique reputation as the first major city in the country to support its own professional resident chorus in a regular annual series of choral programs. The Master Chorale presented its first concert at the Dorothy Chandler Pavilion in January of 1965 (Bach's *B Minor Mass*). In addition to performing in its own concert series, the Master Chorale also appears regularly in joint performances with the Los Angeles Philharmonic, both in the orchestra's annual series at the Music Center and in the Philharmonic's summer series at Hollywood Bowl. In 1973, the Master Chorale sang with Eugene Ormandy's Philadelphia Orchestra, under Wagner's direction at the Presidential Inauguration Concert at Kennedy Center in Washington, D.C. In 1974, Wagner and the Master Chorale undertook a 15-day tour of major Soviet cities, under the U.S. State Department's cultural exchange program with Russia. In the summer of 1984 the Master Chorale participated in three programs during Olympic Arts Week at Hollywood Bowl, preceding the opening ceremonies of the XXIIIrd Games of the Olympiad. And in the fall of 1985 the Master Chorale was selected as choral ensemble for ten performances with the Deutsche Oper of West Berlin during its engagement at the Music Center.





## Los Angeles Master Chorale Associates

The Master Chorale Associates is a volunteer organization committed to supporting the Los Angeles Master Chorale. The Associates offer support to the Master Chorale by involving itself in educational audience development programs and behind the scenes activities that allow for enjoyment and better understanding of the choral works performed and the numerous artistic endeavors undertaken by the Chorale.

During the last year, the Los Angeles Master Chorale Associates hosted pre-concert dinners with informative talks about each concert and included a dinner honoring guest conductor Robert Page; participated in a very successful 'Casino Chorale' fund-raising dinner auction, enjoyed participating with the school choirs at our Christmas concerts and acted as volunteers for special events at the Music Center.

We invite you to join our growing membership of friendly, enthusiastic music lovers by becoming a member of the Los Angeles Master Chorale Associates. The program for this coming season is an exciting one as we join the Chorale in song with Roger Wagner, our Resident Director, Guest Conductors William Hall, Paul Salamunovich and Paul Hill as we look to the 1986 Season under the new Music Director John Currie.

We look forward to hearing from you. A warm and musical welcome is assured, so please do not hesitate to call for further information. The telephone number is (213) 933-8261.

Sincerely,

Tania McKnight  
President  
Los Angeles Master Chorale Associates

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Dues are only \$25.00 per year for an exciting year of music and friendship.

Please make your check payable to: Los Angeles Master Chorale Associates.

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