

# LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES

JOHN CURRIE • MUSIC DIRECTOR

23<sup>RD</sup>  
GALA  
SEASON

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

Sunday, March 1, 1987 at 8:00 p.m.

## BEETHOVEN FESTIVAL Ludwig van Beethoven (1770-1827)

JOHN CURRIE, Conductor  
MICHAEL ZEAROTT, Pianist  
MARY RAWCLIFFE, Soprano  
JANET SMITH, Mezzo-soprano  
THOMAS RANDLE, Tenor  
THOMAS WILCOX, Baritone  
STUART CANIN, Concertmaster

Egmont Overture Opus 84

Meeresstille und glückliche Fahrt  
(Calm Sea and Prosperous Voyage) Opus 112

Choral Fantasia Opus 80

INTERMISSION

Mass in C

Kyrie  
Gloria  
Credo  
Sanctus  
Agnus dei

Flowers by Flower View Gardens

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CONDUCTOR'S NOTE  
by John Currie

When you study a mature Beethoven work with a view to conducting it, there often merges a sub-plot, a heroic drama beneath the notes. In the case of the Egmont overture, there is, of course, nothing hidden about its theatrical association, but, as so often with Beethoven, he writes into the music a large drama ending in a state of buoyant and, for me, extremely moving optimism. Thus in this overture he remoulds the accepted Viennese overture form (slow-fast) to create a wonderfully dramatic three-part structure (slow-fast-faster). The two basic themes are heard immediately in the first section. It is not fanciful to describe them as representing masculine heroism and defiance on the one hand, and feminine softness and persuasion on the other. In the central fast section both types are developed side by side until the climax (and resolution) in the fastest section — a typical Beethoven "glory march". Such fast-moving bursts of triumph and hope are a strong Beethoven feature and it does not surprise that these are the places, in other works, where words appear: the Choral Fantasy, the Ninth Symphony. These outbursts strike me as highly excited optimistic statements about individual human heroism and about mankind generally.

The second work in our program is a rare and wonderful curiosity. Beethoven's least successful genre was the song or short choral piece, and yet here is a short descriptive work of the highest quality and inspiration from his mature period. Like Egmont, the starting point was texts by Goethe, and Beethoven here produced the sort of poetic descriptive music which we find in certain of the piano works but seldom in his choral-symphonic works. The becalmed ship is depicted in a sustained Adagio, reminding of what has been described as the "star-gazing" qual-



ity of certain slow movements in the string quartets and the piano sonatas. Dry plucked notes depict windlessness and there are two Beethovenian outbursts at the work 'Weite' (distance). The 'gluckliche' section begins with the merest rustle of a breeze rising from the depths of the cellos through the upper strings to the flute; soon the trumpets and drums are declaring the joyful speed of the ship, and the voices are urging even more speed. The swiftness is arrested twice as for a longing gaze at the distant land, before the music dashes on to its abrupt, happy conclusion.

The word fantasy normally implies a free, possibly improvisatory approach, and the Choral Fantasy is no exception. In fact you will see from the accompanying historical note that Beethoven did indeed improvise the introductory piano section at the first performance. But basically the architecture of the piece is that of the classical overture (slow-fast). The opening slow section could be the cadenza of an unwritten piano concerto. The faster section, called "finale", settles to a melody which is quite close to the famous tune from the finale of the Ninth Symphony. As in that extraordinary work, Beethoven concludes the underlying drama with voices and words. This is probably the first instance of a romantic formula which was to appear again and again in works as various as Liszt's "Faust" Symphony, Busoni's Piano Concerto, and Mahler's Second Symphony. The Choral Fantasy is the delightful precursor of them all, the voices finally joining with piano and orchestra in double-speed fanfares declaring the glory of Man and his Art. As in *Egmont* or the very end of the Ninth Symphony, this is the fast-moving, triumphant, and optimistic Beethoven.

It is good that the music-loving public is beginning to appreciate the genius of the late Masses of Haydn with their close integration of soloists and chorus and virtuosic string writing. Here two years before the death of his teacher Haydn, Beethoven takes up his pen within that rich Viennese tradition. The Mass in C emerges as a work of great individuality and power, no mere copy of Haydn's fine models.

#### KYRIE

The whole text of the traditional Greek prayer is incorporated in one rounded symphonic movement, opening and closing calmly. Somehow, although the Haydn influence is strong, the movement has a grand sweep, with sudden Beethovenian contrasts and accents.

#### GLORIA

The Gloria opens with fast string passages accompanying the words, like Haydn. But these rushing string scales have the unmistakable energy of the later master. The mood, but not the tempo, changes as the tenor soloist introduces

the words 'gratias agimus', each of his phrases warmly affirmed by the chorus. In a perfect transition, the music darkens to F minor, and a throbbing string accompaniment with the contralto soloist introduces 'Qui Tollis'. The same solemn tempo remain for the majestic 'Qui sedes'. The quiet, penitent ending is shattered by the strong 'Quoniam' theme, mainly on wind instruments. The bass voices introduce the fugue which had become the standard formula for the words 'Cum sancto spiritu', enlivened later by fast violin figures. The vivacious, happy 'Amen' is typical.

#### CREDO

The Credo begins quietly, breaking out suddenly at the ninth measure — yet another touch of Beethoven's love of dramatic contrast. The strong downward leaps at "Deum de Deo" have that hammering quality which pervades so many passages in his later works, a sort of rhetorical insistence that God (and Man) must hear. The key and tempo now change — exquisitely, with a little downward arpeggio of the clarinet — for 'Et incarnatus est' and the darker 'Crucifixus' with its puzzling setting of the name Pontius Pilate. 'Et resurrexit', suddenly in the bright key of D major, sweeps us through to a quiet pause on 'mortuorum' and a strong Germanic fugue ('Et vitam venturi . . . Amen) brings the Creed to its victorious conclusion.

#### SANCTUS

Solemn wind chords (Mozart's Magic Flute and Masonic pieces spring to mind) introduce unaccompanied voices, and later the drum-beats which were a feature of earlier Sanctus settings. 'Pleni sunt coeli' is a joyful outburst, a vigorous melodic fragment which seems to leap in the air. The 'Osanna' has its own calmer theme. "Benedictus", traditionally the area in which the solo voices are featured more prominently, moves without transition from the bright A major ending of 'Osanna' to a darker, richer F major: an extended movement for the full ensemble. There is a scale and grandeur here which is unique among late Viennese masses. 'Osanna' returns.

#### AGNUS DEI

In a dark dramatic C minor, this movement repeatedly builds from throbbing wind or string chords to great cries of 'Agnus Dei'. A beautiful solo clarinet paragraph leads to an isolated, unaccompanied 'dona' for the solo voices, and Beethoven, still using the prayerful words, slips gently into a swift Allegro. Only the strange stuttering of 'miserere' disturbs the celebratory mood. Suddenly, only a few measures from the end the tempo is cut in half and we are miraculously within the beautiful Andante which opened the whole work. This calm, unspectacular ending is a masterstroke of structure and expression.

#### HISTORICAL NOTES

by

Richard H. Trame, S.J., Ph.D.  
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The four works of Beethoven presented in this program provide an interesting and microcosmic study of the Master's mature style during the productive middle period of his life. The order of their presentation belies their sequence of origin. The earliest composition is the *Mass in C*, Opus 86 (1807), followed by the *Choral Fantasia*, Opus 80 (1808) the *Egmont Overture*, Opus 84 (1809-10) and finally *A Calm Sea and a Prosperous Voyage*, Opus 112 (1814-15).

In 1809 the new and successful impresario of the Court Theater Joseph Hartl decided to stage Schiller's *William Tell* and Goethe's *Egmont*. Beethoven appears to have initially desired to set *Tell*, but accepted the commission to do the incidental music for *Egmont*. Not only did he accept this commission to pay tribute to "the first among German poets," but because the drama itself undoubtedly stirred his Flemish blood, he could also give voice to his patriotic opposition to the Napoleonic occupation of Vienna in 1809. The music premiered at the Theater three weeks after the play commenced, June 15, 1810.

*Egmont* tells of the Spanish Duke of Alva's betrayal in 1568 of the Flemish Count Egmont. Trusting in the knowledge of his loyalty to King Philip II and his prestige as a Knight of the Golden Fleece, Egmont emerges at Alva's command from the security of his Brussel's castle. His companion William the Silent prudently remained safely behind. Alva siezes and imprisons Egmont. In his dungeon on his last night his beloved Klaerchen appears to him extending to him the crown of victory. His execution next day signals the triumphant rise to revolt of the people of the Netherlands against Spanish overlordship.

Beethoven's superb dramatic overture "pours out music alight with genius" in which he has with tremendous concentration projected the whole of the drama's heroic struggle and spiritual thrust. As one commentator remarks: the Overture is "certainly the most important musical work ever inspired by Goethe." Beethoven encompasses with his illustrative music the heavy handed Spanish oppression, the irrepressible longings of the Dutch for freedom, the galantry of Egmont, the despair of imprisonment, and with the finality of his death the fervid rise of the populus.

During July of 1812 Beethoven met Goethe at Teplitz for the first time. The poet expressed his views of Beethoven with perception. "A more self-contained, energetic, sincere artist I never saw...His talent amazed me; unfortunately his is an utterly untamed personality who is not



altogether in the wrong in holding the world to be detestable."

In 1814 Beethoven selected two poems of Goethe combining them into a single choral work. This he dedicated to "the immortal Goethe with greatest respect." In 1823 after the work had been published Beethoven "bringing myself again to your notice" sent it to Goethe. "The two poems," Beethoven observed in his letter, "seemed to me, owing to the contrast between them, very suitable for the expression of this contrast through music. I should greatly like to know whether my harmony is well suited to yours."

Tovey has rightly observed that the English title "A Calm Sea..." misses the point and suggest rather the poor landlubber's requirement for a prosperous voyage. Rather, he notes, Goethe's little pair of contrasting poems deals with the oppression and terror felt on a sailing ship long becalmed, and the joy and relief when the wind arises. Beethoven's music succeeds in the first part in portraying that deathly terrible silence, that enormous expanse in which not a ripple stirs. When at last the winds rustle and rise, the music becomes simple and jubilant.

Shin Kojima interestingly notes that *A Calm Sea and a Prosperous Voyage* "is the only choral song of Beethoven to have retained its original freshness."

December 22, 1808 must have retained bitter-sweet memories for Beethoven. On that harsh cold night in the Theater an der Wien he had prepared what even for the musically voracious Viennese was to prove a long and somewhat disastrous Akademie concert. Premiered in their first public performance that evening were the Fifth and Sixth Symphonies, the Fourth Piano Concerto the aria "Ah Perfido," two "hymns" i.e. the Gloria and Sanctus from the Mass in C, and the *Choral Fantasia*.

When the Finale of the Fifth Symphony would have furnished a highly suitable ending for the whole concert, Beethoven felt it would come at a time when the audience might from sheer weariness not appreciate its impact. Since he was soloist in the Concerto, he produced an experimental work to end the concert, utilizing an idea which had occupied his mind since 1800 of concluding an orchestral work with words.

The *Choral Fantasia* consists of an introductory piano fantasy, variations for piano and orchestra using the melody of his song of 1797 "Gegenliebe," and a concluding chorus for which the poet Christian Kuffner hurriedly furnished the words. The choral melody clearly foreshadowed the music of the Ode to Joy in the Ninth Symphony.

So new was the work to be played that night that the sheets of music provided the instrumentalists and singers were still ink wet. Obviously rehearsal preparation was minimal. Beethoven improvised the piano Introduction. The orchestra sufficiently fouled up its timing in the last sec-

tion because of Beethoven's garbled instructions that he angrily had it stop and recommence the section. Later a repentant Beethoven apologized to the indignant musicians.

We do not know how closely the early published *Choral Fantasia* or Breitkopf's version of 1811 approximate the 1808 premier performance. Much to Beethoven's anger Breitkopf without asking his leave dedicated it to Maximilian Joseph, King of Bavaria.

Each year since 1796 Prince Nicholas Esterhazy feted his wife Princess Hermenegilda's birthday at High Mass in the Berg Church of Eisenstadt Palace with a



Chalk drawing of Beethoven by Stephan Decker at the time of the premiere of the Ninth Symphony

newly composed Mass. Joseph Haydn (1732-1809) had produced his six greatest masterpieces in the genre each year between 1796 and 1802. Between 1802 and 1806 the Prince's Kappelmeister Hummell seems to have furnished the festive Masses. Probably at old Haydn's suggestion Esterhazy commissioned Beethoven in the spring of 1807 to produce the *Mass in C Major* to be sung September 13, 1807.

In late July Beethoven wrote the Prince from Baden that the finished Mass would be delivered to him August 20. "This will leave plenty of time to have it performed on the nameday of her Serene Highness,

the Princess." Perhaps the sentiments Beethoven expressed to the Prince indicate something of his true attitude toward the commission. "May I add that I shall deliver the Mass to you with great trepidation since you, Serene Highness, are accustomed to having the inimitable masterpieces of the great Haydn performed for you."

There is considerable speculation as a result of Schindler's observations on the occasion of the performance, judged by some to be inaccurate, about the reception Prince Esterhazy gave the *Mass in C*. That worthy having feasted on the glories of Haydn's Masses — "accustomed" to them as Beethoven had written — appeared non-plussed, to say the least, or even shocked at the individuality displayed in Beethoven's work. "Herr Beethoven, what is this we have here?"

As J. Merrill Knapp observes in his study of the Mass, Beethoven certainly followed the precedent set by Haydn in the structuring of the *Mass in C*, in the symphonic dimensions with which he imbued it, in the integration of the quartet, choir, and orchestra. The essential structure is the traditional Haydn-Viennese division into five movements. The first three movements (Kyrie, Gloria, Credo) were as Haydn had done subdivided into three interior movements, fast, slow, fast. Haydn's and Beethoven's "methods may be the same, but," says Knapp, "the musical texture is different...It is Beethoven's individual musical language within a conventional framework that has struck their (the commentator's) attention and not the structure itself, which was rooted in the liturgy and the past...His own mark of unity both within and between movements gave the *Mass in C* its true Beethoven stamp."

Much to Beethoven's frustration Breitkopf refused until 1812 to publish the *Mass*. We have noted that parts were sung at the December, 1808 concert. Church music was not in demand, observed the publisher when Beethoven attempted to force his hand by threatening to withhold other more marketable works from publication. German words were provided the published version to make it palatable to the Protestant North. When it was finally published, Beethoven dedicated it to Prince Kinsky who had annually for some time contributed 1800 florins to the annuity of 4000 florins given Beethoven by his princely patrons.

Let us conclude with Knapp's summary judgment of the *Mass in C*: "This Mass, then, is mature, percipient Beethoven, bringing to bear on one of Christianity's most familiar texts the full force of his personality and creative genius. It is spiritually religious...It breathes a spirit of prayer and mystical being that come from the inner Beethoven. Whereas it really belongs in a church for a celebration of the Mass, it also reaches outside to humanity at large."



## Texts

### Meeresstille Und Gluckliche Fahrt

Tiefe Stille herrscht im Wasser,  
ohne Regung ruht das Meer,  
und bekümmert sieht der Schiffer  
glatte Fläche rings umher.  
Keine Luft von keiner Seite!  
Todes Stille fürchterlich!  
In der ungeheuern Weite  
reget keine Welle sich.

Die Nebel zerreißen,  
der Himmel ist helle,  
und Aeolus löset das  
ängstliche Band.  
Es säuseln die Winde,  
es rührt sich der Schiffer.  
Geschwinde! Geschwinde!  
Es theilt sich die Welle,  
es naht sich die Ferne;  
Schon seh' ich das Land!

(Goethe)

### Choral Fantasia

Schmeichelnd hold  
und lieblich klingen unsers  
Lebens Harmonien,  
und dem Schönheitssinn

entschwingen Blumen sich,  
die ewig blüh'n.

Fried' und Freude gleiten  
freundlich wie der Wellen  
Wechselspiel;  
was sich drängte rauh und

feindlich,  
ordnet sich zu Hochgefühl.  
Wenn der Töne Zaubermalen

und des Wortes Weihe spricht,  
muss sich herrliches gestalten,

Nacht und Stürme werden Licht,  
äussre Ruhe, inn're Wonne  
herrschen für den Glücklichen.  
Doch der Künste Frühlingssonne

lässt aus beiden Licht

entstehn,  
grosses, das in's Herz gedrungen,

blüht dann neu und schön empor,  
hat ein Geist sich aufgeschwungen,

hall't ihm stets ein

Geisterchor.

Nehmt denn hin, ihr schönen  
Seelen,  
froh die Gaben schöner Kunst,

wenn sich Lieb' und Kraft  
vermählen,  
lohnt den Menschen  
Göttergunst.

(Christian Kuffner)

### Mass in C

#### Kyrie

Kyrie, eléison  
Christe, eléison  
Kyrie, eléison

#### Gloria

Glória in excelsis Deo  
Et in terra pax hominibus  
bonae voluntatis  
Laudámus te  
Benedicimus te  
Adorámus te  
Glorificámus te  
Grátias ágimus tibi propter  
magnam glóriam tuam  
Domine Deus, Rex caeléstis  
Deus Pater omnipotens

### Calm Sea and Fortunate Journey

Deep stillness governs the water,  
without motion, the ocean is silent,  
and, troubled, the sailor sees the  
smooth surfaces round about.

No air from any direction!  
Terrible, deathly stillness!  
In the vast distance  
not a wave stirs.

The clouds break up,  
the sky is clear,  
And Aeolus releases the  
fearful band of mariners.

The winds whistle,  
the sailor stirs,  
Swift! Swift!  
The wave parts,  
the distance nears;  
I already see the land!

(trans: D. Rivinus)

Flatteringly appealing  
and lovely do our life's  
harmonies sound,  
and flowers which bloom  
everlastingly  
spring forth from this  
sense of beauty.

Peace and joy glide along in a  
friendly way like the waves'  
ever-changing play;  
whatever forces itself on the  
world in a  
rough and unfriendly manner  
reorders itself into ecstasy.

When the magic of life's harmo-  
nies rules  
and speaks the consecrating word,  
marvelous states of mind must  
take form,  
night and storms become light,  
outward stillness, inward bliss  
encompass the lucky ones.

Indeed, the "springtime sun" of  
this art  
allows light to "shine" from  
both stillness  
and bliss,  
greatness that has pierced the  
heart,  
blooms, new and beautiful,  
if a genius soars, his creativity  
is forever  
reflected in the artistic voices of  
kindred  
spirits.

Therefore, you beautiful souls,  
joyfully  
take the gifts of this magnificent  
art,  
when love and strength are  
wedded  
mankind is rewarded with the  
favor of the gods.

(trans: D. Rivinus)

Domine Fili unigenite, Jesu  
Christe

Domine Deus, Agnus Dei,  
Filius Patris

Qui tollis peccata mundi, miserere  
nobis

Qui tollis peccata mundi, súscipe  
deprecationem nostram

Qui sedes ad dexteram Patris,  
miserere nobis

Quoniam tu solus Sanctus  
Tu solus Dominus

Tu solus Altissimus, Jesu  
Christe

Cum Sancto Spiritu in  
glória Dei Patris.

Amen

### Credo

Credo in unum Deum

Patrem omnipotentem, factorem  
caeli et terrae, visibilibus  
omnium et invisibilibus.

Et in unum Dominum Jesum  
Christum, Filium Dei  
Unigenitum

Et ex Patre natum ante omnia  
saecula

Deum de Deo

Lumen de lumine

Deum verum de Deo vero

Génitum, non factum, consubstantiá-  
lem Patri; per quem omnia facta  
sunt

Qui propter nos homines et propter  
nostram salutem descendit de  
caelis

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine: Et homo  
factus est.

Crucifixus etiam pro nobis: sub  
Póntio Piláto passus et sepúltus  
est

Et resurrexit tertia die, secundum  
Scripturas

Et ascendit in caelum: sedet ad  
dexteram Patris

Et iterum venturus est cum glória,  
judicare vivos et mortuos; cujus  
regni non erit finis

Et in Spiritum Sanctum  
Dominum et vivificantem

Qui ex Patre Filioque procedit

Qui cum Patre et Filio simul  
adoratur et conglorificatur

Qui locutus est per Prophetas  
Et unam sanctam catholicam et  
apostolicam Ecclesiam

Confiteor  
unum baptismum in remissionem  
peccatorum

Et exspecto resurrectionem mortuorum

Et vitam venturi saeculi.  
Amen.

### Sanctus

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth  
Pleni sunt caeli et terra glória tua

Hosanna in excelsis

Benedictus qui venit in nomine  
Domini

Hosanna in excelsis

### Agnus dei

Agnus Dei, qui tollis peccata  
mundi: Miserere nobis

Agnus Dei, qui tollis peccata  
mundi: Miserere nobis

Agnus Dei, qui tollis peccata  
mundi: Dona nobis pacem

O Lord Jesus Christ, the  
only-begotten Son

Lord God, Lamb of God,  
Son of the Father

You who take away the sins of  
the world, have mercy on us

You who take away the sins of  
the world, receive our prayer

You who sit at the right hand of  
the Father, have mercy on us

For you only are holy  
You only are the Lord

You only, O Jesus Christ, are  
most high

Together with the Holy Spirit in  
the glory of God the Father.

Amen

I believe in one God

The Father almighty, Maker of  
heaven and earth, and of all  
things visible and invisible

And in one Lord Jesus Christ,  
the only-begotten Son of  
God

Born of the Father before all  
ages

God of God

Light of Light

True God of true God

Begotten, not made, consub-  
stantial with the Father; by  
whom all things were made

Who for us men and for our  
salvation came down from  
heaven

And was incarnate by the Holy  
Spirit of the Virgin Mary;  
and was made man

He was also crucified for us  
suffered under Pontius Pilate  
and was buried

And on the third day he arose  
again according to the  
Scriptures

He ascended into heaven, and  
sits at the right hand of the  
Father

And he shall come again with  
glory to judge the living and  
the dead; and of his kingdom  
there shall be no end

And in the Holy Spirit, the  
Lord and Giver of Life

Who proceeds from the Father  
and the Son

Who together with the Father  
and the Son is adored and  
glorified

Who spoke by the Prophets  
And in one, holy, Catholic and  
Apostolic Church I confess

one baptism for the remis-  
sion of sins

And I look for the resurrection  
of the dead

And the life of the world to come.  
Amen.



# LOS ANGELES MASTER CHORALE

## LOS ANGELES MASTER CHORALE PERSONNEL

### SOPRANO

Sally Anderson  
 Samela Aird Beasom  
 Nicole Brunel  
 Joan Beaumier  
 Kelly Calhoun  
 Pam Chapin  
 Sara Chason  
 Martha Crown  
 Donna Cox  
 Mary Daval  
 Jeanne Davenport  
 Diane Demetras  
 Rhonda Dillon  
 Denise Dumeyer  
 Pamela Erven  
 Claire Gordon  
 Barbara Hancock  
 Rose Harris  
 Julia Hurn  
 Won-Jung Kim  
 Cathy Larsen  
 Nancy Milions  
 Phoebe O'Brien  
 Marilou Petrone  
 Marti Pia  
 Holly-Shaw Price  
 Sherrill Sajak  
 Linda Sauer  
 Peggy Scheeper  
 Sue Scott  
 Bonnie Smith  
 Christine Sorenson  
 Sarah Stokes  
 Kathryn Stukas  
 Christine Sudderth  
 Nancy von Oeyen  
 Sara Willard  
 Tina Youngstrom  
 Diana Zaslove

### ALTO

Natalie Beck  
 Helen Birch  
 Sarah Bloxham  
 Aleta Braxton  
 Donna Covert  
 Charlotte de Windt

Marilyn Eginton  
 Sally Etcheto  
 Nancy Fontana  
 Michelle Fournier  
 Catherine Guard  
 Laurie Gurman  
 Mary Hinshaw  
 Bridgid Kinney  
 Helen Leneman  
 Eileen Holt  
 Sara Conway-Jones  
 Joan Keeseey  
 Mary Martin  
 Joanna Medawar  
 Nancy O'Brien  
 Joyce Paxson  
 Halo Priest  
 Carol Reich  
 Cheryl Roach  
 Lori Turner  
 Jennifer Williams  
 Barbara Wilson  
 Hanna Yaqub

### TENOR

James Beaumier  
 Chris Bowman  
 Augustine Castagnola  
 Paul Gibson  
 Jody Golightly  
 Alex Guerrero  
 Robert Gurnee  
 Tim Johnson  
 Charles Lane  
 Tim Leon  
 Larry Minton  
 Bill Nazarro  
 Keith Paulson  
 Jay Pearce  
 Kirk Prather  
 Marshall Ramirez  
 David Rivinus  
 George Scott  
 Maurice Staples  
 George Sterne  
 Thomas Trent  
 Scott Whitaker  
 Robert Stribling

### BASS

Lenard Berglund  
 Andy Black  
 David Chang  
 Fred Colman  
 Fred Crum  
 Kevin Dalbey  
 David Darling  
 Mark Davis  
 Phillip Dorfman  
 Albert Eddy  
 Steve Fraider  
 John Gingrich  
 Kevin Greenhaw  
 Paul Hinshaw  
 Thomas Kao  
 Kerry Katz  
 Craig Kingsbury  
 Ed Levy  
 Roger Lindbeck  
 Bob McCormac  
 Lee Oliver  
 Jim Raycroft  
 William Roberts  
 David Schnell  
 Robert Seibold  
 William Struebing  
 David Theriault  
 Burman Timberlake  
 Don Whitsitt  
 Richard Williams

## SINFONIA OF LOS ANGELES

### FIRST VIOLINS

Stuart Canin, *Concertmaster*  
 René Mandel, *Ass't. Concertmaster*  
 Harold Wolf  
 Josef Schoenbrun  
 Julie Gigante  
 Arthur Zadinsky  
 Karen Jones  
 Won Mo Kim

### 2ND VIOLINS

Irma Neumann, *Principal 2nd Violin*  
 Ron Folsom  
 Russ Cantor  
 Roger Wilkie  
 Jennifer Woodward  
 Blanche Belnick  
 Betty Byers  
 Susan Johns

### VIOLAS

Mihail Zinovyeve, *Principal*  
 Teruko Schoenbrun  
 Linn Subotnick  
 Harry Shirinian  
 Uwe Ender  
 Virginia Majewski

### CELLOS

Frederick Seykora, *Principal*  
 Barbara Hunter  
 David Shamban  
 Robert Adcock  
 Jerome Kessler  
 Dane Little

### BASSES

David Young, *Principal*  
 Jay Grauer  
 Suzanne Ailman  
 Christian Kollgaard

### FLUTES

Sheridan Stokes, *Principal*  
 Paul Fried

### OBOES

Joel Timm, *Principal*  
 Mollie Judson

### CLARINETS

Dominick Fera, *Principal*  
 Virginia Loe

### BASSOONS

Michael O'Donovan, *Principal*  
 Rose Corrigan

### FRENCH HORNS

James Thatcher, *Principal*  
 Marni Johnson  
 James Atkinson  
 Ron Loofbourrow

### TRUMPETS

Malcolm McNab, *Principal*  
 Kenneth Larson

### TYMPANI

Kenneth Watson

### LIBRARIAN

Katherine Dolan

### PERSONNEL MANAGER

Stuart Canin

### GILBERT AND SULLIVAN: *The Gondoliers*

Saturday, March 21, 1987 at 2:00 p.m.

Saturday, March 21, at 8:00 p.m.

The fifth in our G & S series, *The Gondoliers* features some of Sullivan's sunniest music. Former D'Oyly Carte principal, Alistair Donkin, will star and direct, and Robert Willoughby Jones is the guest conductor. The cast includes: Ali England, Evelyn de la Rosa, Nancy Fontana, Stephanie Vlahos, Stephen Amerson, Jonathan Mack, John Matthews, and Michael Gallup.

\$27.50, \$22.00, \$16.50, \$11.00



## About the Artists



**JOHN CURRIE** was born in Scotland and first studied conducting at the Royal Scottish Academy of Music where he garnered many awards. Since then his work with choruses and orchestras has become internationally recognized. In recent years he has appeared as guest conductor with the Saint Paul Chamber Orchestra, the Israel Sinfonietta, The National Orchestra of Belgium and the Scottish National Orchestra.

Mr. Currie has also earned a high reputation as a chorus master, working with Carlo Maria Giulini, Zubin Mehta, Claudio Abbado, Riccardo Muti and Sir George Solti, with orchestras ranging from the Israel Philharmonic to the Chicago Symphony. He has been chorus master of both the Edinburgh Festival Chorus and the Scottish National Orchestra Chorus. In 1981 he founded The Scottish Chorus which has appeared in Belgium, Israel and in Italy, including La Scala, Milan. Earlier, in 1968, he founded The John Currie Singers and Orchestra, with whom he conducted numerous world premieres. In opera he has conducted *Dido and Aeneas*, *Savitri*, *Orfeo*, all with Dame Janet Baker in the title roles, and Mozart's *Don Giovanni* and *Idomeneo*. In May, 1986, at the Perth Festival, Mr. Currie was highly acclaimed for a new production of Mozart's *The Marriage of Figaro* which he conducted, produced and translated.

1986-87 is the debut season of John Currie in his new position as Music Director of the Los Angeles Master Chorale and Sinfonia of Los Angeles.



**JEAN REDPATH**, one of the world's great folk-singers, was born in Edinburgh, Scotland and graduated from Edinburgh University. She taught in the Middletown, Connecticut school system and at Wesleyan University from 1971 to 1976 and has given summer seminars in Scottish song and ballads at Stirling University in Scotland since 1979.

Recognized in her native land as the foremost interpreter of Scottish traditional music, she appears regularly at the Edinburgh Festival and has toured for the Scottish Arts Council. In 1977 she was one of only four performers commanded to appear before the royal family at Edinburgh Castle during the Queen's jubilee.

Miss Redpath's busy schedule includes recording sessions, international concert tours and radio and television appearances. Since the mid-1970s she has focused much of her

attention on recording the songs of Robert Burns, the national poet of Scotland. The first five of a projected twenty volumes of all 323 Burns' songs have already been produced and have received superlative reviews.

Familiar on Scottish radio and television, Miss Redpath was the host of the BBC-TV series "Ballad Folk" and has appeared on "How to Be Celtic" and "Jean Redpath," a personal series for Scottish BBC-TV. U.S. audiences know her from appearances on Robert J. Lurtsema's "Morning Pro Musica" on Boston Public Radio and on Garrison Keiller's "A Prairie Home Companion" on American Public Radio.

After living in the United States for 15 years, Miss Redpath returned to establish residency in Leven, Scotland in 1976.



**MICHAEL ZEAROTT** has been acclaimed by *Saturday Review* as one of America's most brilliant young conductor/pianists. He earned a Ph.D. in composition at UCLA and conducted the New York Philharmonic in Lincoln Center as first prize winner of the Mitropoulos International Conducting Competition.

Mr. Zearott made his European debut in "Les Concerts du Palais Princier" in Monaco with violinist Zito Francescatti at the invitation of Prince Rainier.

He has been pianist for the Heifetz Master Class and has toured the United States with the chorales of Roger Wagner and Robert Shaw. Other piano background includes work with Alexander Karnbach, Bernard Comsky, Gyorgy Sandor, Leo Smit and Jakob Gimpel. He studied accompaniment with Emanuel Bay and Gwendolyn Kildofsky.

Mr. Zearott has been assistant conductor of the Atlanta Symphony and associate conductor of l'Orchestre National de Monte Carlo. He is currently music director of NOVA Concerts in Long Beach, and formerly held that post at the Ojai Festival and the Los Angeles Guild Opera. He has been guest conductor of the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, California Chamber Symphony, Glendale Symphony, Pasadena Symphony, San Diego Symphony, Fresno Philharmonic and others in both New York and Europe.



Soprano **MARY RAWCLIFFE** is a member of the voice faculty at UCLA and the recipient of a California Arts Council Touring Grant for 1987-88. She has performed music of Bach,

Vaughan-Williams and Vivaldi with the Los Angeles Philharmonic and music of Schwanter, Stock and Kraft with the Philharmonic's New Music Group. Ms. Rawcliffe has been a member of the of the Los Angeles Master Chorale and the Roger Wagner Chorale.

Educated at Lawrence Conservatory in Wisconsin and the University of Illinois, she also has studied internationally with such teachers as Martial Singher and Pierra Bernac.

Ms. Rawcliffe has performed many times with Early Music Specialist Christopher Hogwood and the L.A. Philharmonic, including the *Messiah* that was part of the Olympic Arts Festival in summer 1984. In the same festival she was asked by Sir Colin Davis to cover the role of Queen of the Night in the Royal Opera's performances of *The Magic Flute*. Other festival appearances include the Hollywood Bowl, Ojai, Tanglewood and San Luis Obispo Mozart festivals.

In May she will make her debut at the Bethlehem Bach Festival in Pennsylvania.



Mezzo-soprano **JANET SMITH** is a sought-after soloist, especially noted for her musically sensitive and intelligent interpretations of the oratorio repertoire. The vast list of oratorios she has performed numbers over fifty, ranging from the Bach *B Minor Mass* and Handel *Messiah* to the Beethoven *Missa Solemnis* and Verdi *Requiem*.

Ms. Smith has appeared as guest soloist across the country with the Indianapolis Symphony, Utah Symphony, Anchorage Basically Bach Festival, El Paso Pro Musica, Oklahoma Symphony and others.

Her frequent Southern California appearances have included performances with the Los Angeles Master Chorale, Pasadena Symphony, San Luis Obispo Mozart Festival, Pacific Symphony, Glendale Symphony and San Diego Master Chorale.

A member of the widely acclaimed Los Angeles Vocal Arts Ensemble, Ms. Smith can be heard on an Angel Label recording, "A Little Sondheim Music" as well as two Nonesuch label recordings, Rossini's "Sins of My Old Age" and Brahms' "Liebeslieder Waltzes."

Ms. Smith's operatic roles have included that of Florence Pike in Britten's *Albert Herring*, Baba in Menotti's *The Medium*, Arnalta in Monteverdi's *L'Incoronazione di Poppea*, Marcellina in Mozart's *The Marriage of Figaro* and Rachel in the world premiere of Eugene Zador's *Yehu*.

Ms. Smith is currently a member of the music faculty at Chapman College, Orange, California.

Tenor **THOMAS RANDLE** had early training in conducting, theory and composition and later was awarded a scholarship to study voice at the University of Southern California, where his teachers included Michael Sell and Gwendolyn Kildofsky. He continued with summer





and master classes in Germany under Aldo Baldin and Kurt Equiluz.

Increasingly in demand as a soloist in the United States and Europe, Mr. Randle has been critically acclaimed for his performances of traditional and contemporary music. Appearances include those with the Los Angeles Philharmonic and their New Music Group, the Los Angeles Chamber orchestra, the New Mexico Symphony, the Long Beach Symphony, Back-Collegium Stuttgart and Kammerorchester Baden-Wurtemberg under such conductors as Helmuth Rilling, Margaret Hillis, Eric Ericson, Murray Sidlin and Sir Michael Tippett. The versatility of his voice has produced a repertoire that encompasses nearly every style of lieder, chamber music, oratorio and opera from early Baroque to the twentieth century.

Mr. Randle has been especially noted for his interpretation of the music of J.S. Bach and has sung for Bach festivals in California, Oregon, Colorado, Texas and New Mexico, as well as the San Luis Obispo Mozart Festival. European appearances include the J.S. Bach Sommerakademie and the prestigious "Internationales Musikfest Stuttgart."



A native of Toledo, Ohio, baritone **THOMAS WILCOX** received his bachelor's degree from Wheaton College and completed extensive graduate work at the University of Southern California.

In 1980, he was awarded first prize at the Dutch International singing competition in s'hertogenbosch, Netherlands. He has been a finalist in the Gold-Award for Singers in London, England, the Munich International Singing Competition and the Young Concert Artists Competition in New York City.

Mr. Wilcox also is the recipient of a Martha Baird Rockefeller Fellowship award and the William Mathews Sullivan Foundation Grant. His performances have included the Bach Passions, Walton's *Belshazzar's Feast*, Brahms' *Requiem* and *Elijah*, with such organizations as The Los Angeles Master Chorale, San Diego Symphony, William Hall Chorale and the Pasadena Chamber Orchestra.

Most recently, he was soloist with the LAMC in the 1986 Messiah Sing-Along.

**STUART CANIN**, *concertmaster*, was also concertmaster of the San Francisco Symphony from 1970 to 1980. He was born in New York City where he studied the violin with famed pedagogue, Ivan Galamian.



In 1959 he was the winner of the highly coveted First Prize of the Paganini International Violin Competition in Genoa, Italy. He recently returned from Italy where he had been invited by the Italian government to give a series of recitals as part of the celebrations of the 200th anniversary of the birth of Niccolò Paganini. He has also been honored by his native city, New York, with its highest cultural award, the Handel Medal, in recognition of his musical achievements. Isaac Stern and Beverly Sills have also been recipients of this award.

As concertmaster of the San Francisco Symphony under Seiji Ozawa, Canin was featured as soloist with the orchestra on numerous occasions, including concerts in Moscow, Leningrad, Berlin, and Tokyo. As a recitalist, and as soloist with other major European and American orchestras, Canin has concertized extensively throughout the two continents.

Before joining the San Francisco Symphony, Canin was concertmaster and violin soloist of the Chamber Symphony of Philadelphia. He has also served as concertmaster of the Casals Festival orchestra in San Juan, Puerto Rico, the Mostly Mozart Festival Orchestra at Avery Fisher Hall in New York City, and the San Francisco Opera.

For many years Canin was a chamber music artist with the Aspen Music Festival in Aspen, Colorado. In addition, he has participated in the Spoleto Festival in Spoleto, Italy, and Charleston, S.C., and the Santa Fe Chamber Music Festival.

He has served as professor of violin at prestigious conservatories in this country and abroad, among them the Oberlin Conservatory and the Musikhochschule in Freiberg, Germany.

At present he pursues an active concert career as well as being on the faculty of the University of California at Santa Barbara. He is also a member of the Artist Faculty of the Summer Music Festival of the Music Academy of the West in Santa Barbara, California.

The **LOS ANGELES MASTER CHORALE AND SINFONIA OF LOS ANGELES** has been a resident company of the Music Center since its founding in 1964 by Roger Wagner, together with the late Z. Wayne Griffin and the Los Angeles Junior Chamber of Commerce. Dr. 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, 1965, with a performance of Bach's *B Minor Mass*. In addition to performing 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 the Hollywood Bowl. In 1973, the Chorale appeared with the Philadelphia Orchestra at the Presidential Inauguration concert at Kennedy Center in Washington, D.C. In 1974, the Chorale undertook a 15 day tour of major Soviet cities, under the U.S. State Department's cultural exchange program with Russia. In summer of 1984, the Chorale participated in three programs during Olympic Arts Week at Hollywood Bowl, preceding the opening ceremonies of the XXIIIrd Games of the Olympiad. In the fall of 1985, the Master Chorale was selected as choral ensemble for ten performances with the Deutsche Opera of West Berlin during its engagement at the Music Center. This past spring, the Master Chorale joined the Philharmonic on their East Coast tour to New York's Carnegie Hall and Philadelphia's Academy of Music where they performed Britten's *Spring Symphony* with André Previn. In the fall of 1986, the Master Chorale became the official chorus for the inaugural season of the Los Angeles Music Center Opera, participating in productions of Verdi's *Otello*, Puccini's *Madama Butterfly* and Handel's *Alcina*. John Currie of Edinburgh, Scotland became the Chorale's second Music Director in September 1986, succeeding Roger Wagner, who became Music Director Laureate. Seventeen guest conductors have led the Master Chorale since its founding and during these years the Chorale has performed a broad range of repertoire including virtually all the masterpieces of choral-orchestral literature, as well as several world premieres and important contemporary choral scores.

## LOS ANGELES MASTER CHORALE

HANDEL: *Messiah*

Saturday, April 18, 1987 at 8:00 p.m.

The extraordinary *Messiah*, performed with forces similar to those used on the very first occasion in Dublin, Ireland. Mr. Currie will lead the Master Chorale and Sinfonia of Los Angeles with soloists Andrea Matthews, Soprano; Christine Cairns, Mezzo-soprano; Paul Johnson, Tenor; and Richard Cowan, Baritone.

\$27.50, \$22.00, \$16.50, \$11.00



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Robert Willoughby Jones, *Executive Director*  
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The Los Angeles Master Chorale is a member of the Association of Professional Vocal Ensembles, A.P.V.E.

# LOS ANGELES MASTER CHORALE

#### Los Angeles Master Chorale Associates

Twenty two years ago the Los Angeles Master Chorale Associates was formed as the support group for the Los Angeles Master Chorale, the resident choral company that was formed at the opening of the Music Center: twenty two years of traditions, wonderful friendships and beautiful music. Please join us as one of a growing number of friendly, enthusiastic music lovers by becoming a member of the Los Angeles Master Chorale Associates.

The Program for the coming season is an exciting one. John Currie, the new Music Director of the Master Chorale, is presenting concerts that will enthrall. For as little as \$25.00 membership, you can become part of a tradition with a future — the Master Chorale Associates — and enjoy music, fun and friends.

We look forward to meeting you.

Sincerely,

Tania McKnight  
*President*  
*Los Angeles Master Chorale Associates*

#### Membership Form

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.

(Please print)

NAME: \_\_\_\_\_ (Dr., Mr., Ms., Miss)

ADDRESS: \_\_\_\_\_

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Please return this completed membership form with your check to:

Los Angeles Master Chorale Associates  
135 N. Grand Avenue  
Los Angeles, CA 90012

Thank you! We are delighted you are joining us.

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