

LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES

JOHN CURRIE • MUSIC DIRECTOR

24TH
SEASON
1987-88

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

Saturday, January 23, 1988 at 8:00 PM
Curtain Raiser Preview at 2:00 PM with Richard Wingell

DOROTHY CHANDLER PAVILION

GREAT SOUNDS OF THE CHORUS

JOHN CURRIE *Conducting*
SAMUEL JOHN SWARTZ, *Organist*

Three Motets

Anton Bruckner (1824-1896)

Ecce Sacerdos

Ave Marie

Christus factus est

Dreimal Tausend Jahre (God's Return)

Arnold Schonberg (1884-1951)

Friede auf Erden

Two Motets

Johannes Brahms (1833-1897)

Warum ist das Licht gegeben dem Mühseligen Op. 74 No. 1

Wenn wir in Höchsten Nöten sein Op. 110, No.3

Stabat Mater

Krzysztof Penderecki (b. 1933)

INTERMISSION



Motet for 40 voices

Thomas Tallis (1505-1585)

Spem in alium

Laudi alla vergine Maria

Giuseppe Verdi (1813-1901)

Pater Noster

Folk Songs

John Anderson

Scottish arr. John Currie (b. 1934)

The Deil's awa

Scottish arr. Currie

I Will Give My Love An Apple

English arr. Currie

I Will Give My Love a Cherry

American arr. Currie

Pilons l'orge

French, Francis Poulenc (1899-1963)

Geographical Fugue

Ernst Toch (1887-1964)

Coronation Anthem

George Frideric Handel (1685-1759)

Zadok The Priest

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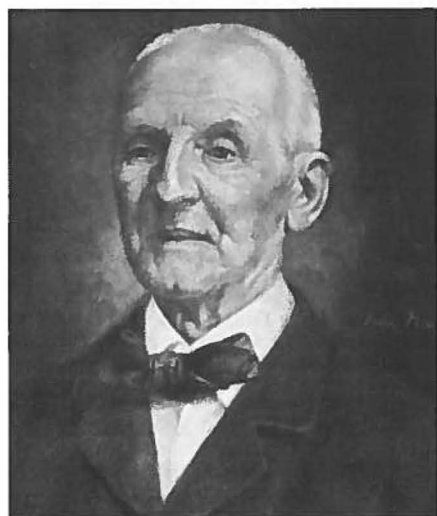


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Recitals of music for unaccompanied voices often concentrate, at best, on works from the Renaissance period with a seasoning dash of the contemporary, or, at worst, on what may be described as the "part-song" repertoire. There are, however, masterpieces for large chorus, written, often by great symphonists, in the 19th and 20th centuries.

As you would expect, the Romantic composers used their resources chromatically and expressively. The choir which chooses to sing these works must be involved in emotive, highly coloured key changes, and technically, must be able to offer a genuine "crescendo", as can the Romantic orchestra. It is a different technique, a different style of timing from that of Renaissance singing, and, as with the modern orchestra, assumes large numbers of participants.



Anton Bruckner

Bruckner was one of the few composers of last century who produced church music for daily use. His motets are widely regarded as supreme examples of the genre. To a traditional liturgical style he adds great sweeping key-changes which underline the meaning of the text and invest every phrase with very immediate emotion. "Ecce sacerdos" is very close in style to his great concert-hall "Te deum". It opens with a majestic declaration over held organ chords, and throughout the motet the fierceness of this opening rhetoric alternates with pliant, more tender statements. Stillness conquers in the end as the procession fades on the final "in plebem suam". At first the "Ave Maria" wears a Renaissance disguise, but the Brucknerian drama soon appears with an ecstatic cry of "Jesu!", leading to further climactic shouts before all is resolved in the Amen. "Christus factus est" contrasts death and resurrection. It begins sepulchral in D minor then soars to new tonalities for words like "exaltavit". The motet ends peacefully in the grave where



Arnold Schoenberg, photo by ManRay, 1925

it started.

In the two Schoenberg motets, we hear two sides of the composer's style. "Dreimal", written in 1949, very late in his creative life, is in the austere, keyless style of his later works, and yet the final effect on the ear is expressive and romantic, deeply sympathetic to the visionary and optimistic words of the poem. "Friede auf Erden" on the other hand is written in an earlier period (1907) only a few years after the gigantic, sumptuous "Gurrelieder". This is high romantic music, making heavy demands on the singers' sense of pitch and line. But, as with "Dreimal", the prophetic Schoenberg voice is unmistakable.

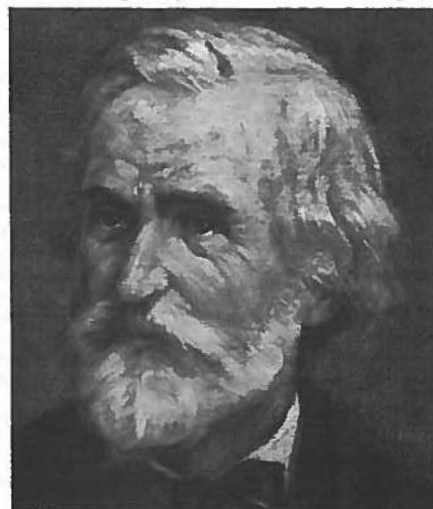
From the motets of Brahms, I have chosen one from Opus 74, and one from his last group of motets, Opus 110. These are works of a German, deeply respecting German musical attitudes and traditions. The shadow of Bach and the Lutheran chorale is never far away. Yet Brahms uses this tradition in his own expressive way. As in his symphonies, the tragic tensions are worked out in strong, dark textures before final resolution and assurance.

Penderecki composed his "Stabat Mater" in 1963 and later incorporated it into his "St. Luke Passion". The setting is for three unaccompanied choruses, using only six of the 20 verses of the ancient poem. The style is typical. Words are shattered into separate syllables, to be rebuilt, point-by-point in the choral texture. Whispered, muttered and unpitched rhythmical sounds are also part of the fabric. In the first part, the music builds towards the word "Christe", dramatically declaimed in a 48-part cluster of notes. The final section anchors on the note D, sung by the contraltos of the first choir, leading to the final word, "gloria" on a good old-fashioned chord of D major.

The 40-part motet of Tallis, the only Renaissance work in this program, is unique. Polychoral and many-voiced

works abound in this period. But only this work combines virtuosity with expressiveness in a way which, curiously, make the music intimate rather than spectacular. Tallis uses a formula of eight five-part choirs, and the score implies a circular arrangement. Three times the 40 interwoven parts stop to make rhetorical points: once before the words "in tribulatione" and twice before great cries of "respite".

Both "Laudi alla vergine" and "Pater noster" were written by Verdi in old age. They represent a wonderful distillation of ideas, making spiritual demands of performers and audience alike. The text of "Laudi" is from the final canto of Dante's "paradise". Using a female choir, Verdi conveys the stillness of the mystical vision, with its symbols of eternal light and the sense of a universe in which the ever-turning stars, suns, and moons are moved by the will of God. The setting of the Pater noster, again showing Verdi's life-long love of the poetry of Dante, is seldom per-



Giuseppe Verdi

formed, perhaps because it makes dramatic demands of the singers which can only be achieved by a chorus of opera-house dimensions. Its musical construction is simple and masterly. The seven three-line stanzas are unified by an affectionate refrain on the word "padre". Verdi leaves no doubt of his human (and very Italian) view of the Father.

In the folk-song group, I have been unable to resist the inclusion of one of Poulenc's French folk-song arrangements. "Pilons l'orge" (the shortest work in the repertoire?) wonderfully equates the grinding of the barley with husband-beating, and ends with an outrageous discord.

Handel's "Zadok the Priest" was written for the coronation of Britain's King George II in Westminster Abbey. It is one of a genre in which Handel used masses of performers (destroying the rather facile 20th-century opinion that Baroque always equals small and squeaky). It is Handel's most celebrated piece of large-scale ceremonial music, and has never been equalled in its genre.

LOS ANGELES MASTER CHORALE

TEXTS

Ecce sacerdos

Ecce sacerdos magnus, qui in diebus suis placuit Deo. Ideo iurejurando fecit illum Dominus crescere in plebem suam. Benedictionem omnium gentium dedit illi, et testamentum suum confirmavit super caput ejus.

Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.

Ave Maria

Ave Maria gratia plena Dominus tecum. Benedicta tu in mulieribus et benedictus fructus ventris tui, Jesu. Sancta Maria, mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.

Christus factus est

Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis. Propter quod et Deus exaltavit illum, et dedit illi nomen, quod est super omne nomen.

Dreimal Tausend Jahre

*Dreimal tausend Jahre seit ich dich gesehen,
Tempel in Jerusalem,
Tempel meiner Wehn,
Und ihr Jordanwellen,
silbern Wüstenband,
Gärten und Gelände grünen,
neues Uferland.*

*Und man hörtes klingen leise
von den Bergen her,
Deine allverschollnen lieder
künden Gottes Wiederkehr.
(Dagobert D. Runes)*

Friede auf Erden

*Da die Hirten ihre Herde
Ließen und des Engels Worte*

*Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternentraum zu singen,
Fuhr der Himmel fort zu klingen:
"Friede, Friede, auf der Erde!"*

*Seit die Engel so geraten,
O wie viele blut'ge Taten
hat der Streit auf wildem Pferde,
Der geharnischte vollbracht!
In wie mancher heil'gen Nacht
Sang der Chor der Geister zagend,
Dringlich flehend, leis verklagend:
"Friede, Friede . . . auf der Erde!"*

*Doch es ist ein ew'ger Glaube,
Daß der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.*

*Mählich wird es sich gestalten,
Seines heil'gen Amtes waltend,
Waffen schmieden ohne Fährde,
Flammenschwerver für das Recht,
Und ein königlich Geschlecht*

Behold a great priest, who in his days pleased God. Therefore by an oath the Lord made him increase among his people. He gave him the blessing of all nations, and confirmed his covenant upon his head.

Glory be to the Father and to the Son and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen.

Hail, Mary, full of grace. The Lord is with Thee. Thou are blessed among women and blessed is Jesus, the fruit of Thy womb. Holy Mary, Mother of God, pray for us sinners, now and in the hour of our death. Amen.

Christ became obedient for us unto death, even the death of the cross. Wherefore God also hath exalted Him, and hath given Him a name which is above every name.

God's Return

*Thrice a thousand years passed since I saw you go,
Temple of Jerusalem,
Temple of my woe!
And you waves of Jordan,
desert's silver band,
Gardens and broad meadows,
richly spread across the land.*

And I hear and feel them, soft from where the far hills burn,
All the long forgotten songs,
proclaiming God's return.

Peace on Earth

Through the eastern night of glory,
While the shepherds watch were keeping,
Came to man the Angel's story
Of the Mother and the Child.
Through the empyrean swelling,
To (all) those in darkness dwelling,
Came the heav'nly voice foretelling
Goodwill, Peace on Earth towards men!

Since that hour of hope reviving,
Deeds of blood and baleful striving,
Deeds of rapine, pillage, slaughter
Have defiled the souls of men.
Through night's stillness hear ye then!
Hear the Angel voices pleading,
Hear them, suppliant, interceding,
Goodwill, Peace on Earth to men!

Now to those in shadow grieving,
Comes the Sun, their gloom relieving,
Comes deliv'rance banning sorrow.
Hail the Day-Spring from on High
All ye who in darkness lie!
Truth and justice wrong redressing,
When God's Kingdom, all confessing,
Brings a brighter, gladder morrow.

Surely bringing consolation
Spreads the news of man's salvation,
Spreads the message of the Christ-birth.
Lo! He comes to crown the right,
Faith at last is lost in sight!

*Wird erblüht mit starken Söhnen,
Dessen helle Tuben dröhnen:
Friede, Friede auf der Erde!*

Warum ist das Licht gegeben dem Mühseligen

*Warum ist das Licht gegeben dem Mühseligen,
und das Leben den betrubten Herzen.
Die des Todes warten und kommt nicht,
und gruben ihn wohl aus dem Verborgenen;*

*die sich fast freuen und sind frohlich,
dass sie das Grab bekommen.
Und dem Manne, dess Weg verborgen ist,
und Gott vor ihm denselben be dekkt,*

*Lasset uns unser Herz samt den Händen
aufheben,
zu Gott im Himmel.*

*Siehe, wir preisen selig, die erduldet
haben.
Die Geduld Hiob habt ihr gehört,
und das Ende des Herrn habt ihr gesehen;*

denn der Herr ist barmherzig und ein Erbarmer.

*Mit Fried und Freud ich fahr dahin,
In Gottes Willen.
Getrost ist mir mein Herz und Sinn,
sanft und stille.
Wie Gott mir verheissen hat der Tod ist
mir Schlaf worden.*

Wenn wir in höchsten Nöten sein

*Wenn wir in höchsten Nöten sein,
Und wissen nicht wo aus und ein.
Und finden weder Hilf noch Rat,
Ob wir gleich sorgen früh und spat.
So ist das unser Trost allein,
Dass wir zusammen ingemein
Dich rufen au, o treuer Gott.
Um Rettung aus der Angst und Not.*

*Sieh nicht an unser Sünden gross,
Sprich uns derselb'n aus Gnaden los.
Steh uns in unserm Elend bei,
mach uns von aller Trübsal frei.
Auf dass von Herzen können wir
Nachmals mit Freuden danken Dir,
Gehorsam sein nach deinem Wort,
Dich allzeit preisen hier und dort.*

Stabat Mater

*Stabat Mater dolorosa,
Iuxta crucem lacrimosa,
Dum pendebat Filius.*

*Quis est homo, qui non fleret,
Matrem Christi si videret
In tanto supplicio?*

*Eia, Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.*

Fac, ut ardeat cor meum

Blazon forth to ev'ry nation
Jesus bringeth man salvation,
Hear the joyful proclamation:
Peace, Goodwill, to men on Earth!

Why Then Has The Light Been Given

I
Why then has the light been given
for such misery
and this life to afflicted spirits.
For they wait for death that comes not,
and dig for it as they dig for hidden things;
and they rejoice and are contented
when they at last may perish.
Why is light given him whose ways
are hid,
when God has veiled his pathway
before him,

II
Let us all lift our hearts and our
hands to heaven,
to God our Father.

III
Truly we call them happy that have
endured steadfast.
Job and his patience you have all
heard of,
and the purpose of God by this was
shown you;
for the Lord has compassion and
plenteous mercy.

IV Chorale

In peace and joy I go my way,
As God ordains it.
My spirit has found grace this day;
He maintains it.
As He has made known to me to
me, Death's sleep shall come up
on me.

When We Do Suffer Grief and Woe
When we do suffer grief and woe
And know not where our feet must go,
And find no guide to show the way,
Though we do seek it all the day.
Let this then be our only grace,
That here together in this place
We cry to Thee, O God most dear.
To save us all from pain and fear.

O look not on our grievous sin,
But grant that we Thy grace may win.
Stand by us in our time of need,
That from all grief we may be freed.
That from a grateful spirit we
May offer joyful thanks to Thee.
And serve Thy word that we adore,
That we may praise Thee ever more.

The sorrowful Mother stood in tears
beside the Cross on which hung
her Son.

Who would not weep to see the
Mother of Christ suffer so?

O Mother, fountain of love, let me
feel the depth of your sorrow so
that I may mourn with you.

Inflame my heart with love for

In amando Christum Deum,
Ut sibi complaceam.

Christe, cum sit hinc exire,
Da per Matrem me venire
Ad palmam victoriae.

Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria.

Christ the Lord, so that I may
please Him.

O Christ, since I must die in this
world, grant me through the Holy
Mother, victory at the end.

When my body is dead, grant that
the glory of paradise is given to
my soul.

Ne casa noi facciam che ti dispiaccia

E che noi perdoniam, tu ti dimostri
Esempio a noi per la tua gran virtute;
Accio dal rio nemico ognun si schiostri

Divino Padre, pien d'ogni salute,

Ancor ci guarda dalla tentazione,

Dell'infernale nemico e sue ferute

Si che a te facciamo orazione,

Che meritiam tua grazia; e il regno vostro

A posseder vegniam con divozione

Pregiamti, Re di Gloria e Signor nostro

Che tu ci guardi da dolore e fitto

La mente abbiamo in te col volto prostro.

Amen.

Pilons l'orge

Pilons l'orge pilons l'orge pilons l'orge
pilons la.

Mon père m'y maria pilons l'orge pilons
là
à un vilain m'y donna, tirez vous ci,
tirez vous là.

Pilons l'orge pilons l'orge pilons l'orge
pilons la

à un vilain m'y donna pilons l'orge
pilons la
Qui de rien ne me donna tirez vous ci,
tirez vous ça

Pilons l'orge pilons l'orge pilons l'orge
pilons la

Qui de rien ne me donna pilons l'orge
pilons la
Mais s'il continuez cela tirez vous ci,
tirez vous là

Pilons l'orge . . .

Mais s'il continuez cela pilons l'orge
pilons la
Battu vraiment il sera tirez vous ci, tirez
vous là

Pilons l'orge . . .

as thou forgivest those deeds of ours
which
displease thee.

Thou showest us good example
By thine own great goodness.
Shelter us from all wicked enemies.

Divine Father, full of salvation and
guard us
from the temptation of the infernal
enemy
and his wiles.

May we, in praying to thee, merit
thy grace
and may we come to possess thy
kingdom with devotion.

We pray, king of glory and our lord,
that thou
protect us from sorrow and degrada-
tion and
we turn our thought to thee in
humble supplication.

Let's grind the barley

Let's grind the barley, grind the
barley, grind the barley, grind it,
My father married me off, let's grind
the barley, grind it,
To a stingy devil he gave me, tug
here, tug there.

Let's grind the barley, grind the
barley, grind the barley, grind it.

To a stingy devil he gave me, let's
grind the barley, grind it
Who never gave me anything at all,
tug this, tug that.

Let's grind the barley, grind the
barley, grind the barley, grind it.

Who never gave me anything at all,
let's grind the barley, grind it.
But if he goes on like that, tug here,
tug there.

Let's grind the barley, . . .

But if he continues like that, let's
grind the barley, grind it,
Truly beaten he will be, tug here,
tug there.

Let's grind the barley, . . .

Zadok the Priest

1 Kings I, 39, 40.

Zadok the priest and Nathan the
prophet anointed Solomon King.
And all the people rejoic'd, and
said:

God save the King!
Long live the King!
May the King live forever!
Allelujah, Amen.

INTERMISSION

Spem in alium (40-voice motet)

Spem in alium nunquam habui,
Praeter in te, Deus Israel,
Qui irasceris, et propitius eris,
Et omnia peccata hominum
in tribulatione dimittis,
Domine Deus, Creator caeli et terrae,
respice humilitatem nostram.

Laudi alla vergine

Vergine madre, figlia del tuo Figlio,

umile ed alta più che creatura,
termine fisso d'eterno consiglio,

tu se' colei che l'umana natura
nobilitasti sì, che'l suo Fattore
non disdegnò di farsi sua fattura.
Nel ventre tuo si raccese l'amore
per lo cui caldo nell'eterna pace
così è germinato questo fiore.
Qui se'a noi meridiana face
di caritate e giusto, in tra i mortali
se' di speranza fontana vivace.
Donna, se'tanto grande e tanto vali,
che qual vuol grazia, ed a te non ricorre

sua disianza vuol volar senz'ali.
La tu benignità non pur soccorre

a chi dimanda, ma molte fiato
liberamente al dimandar precorre.
In te misericordia, in te pietate,
in te magnificenza, in te s'aduna
quantunque in creatura è di bontate.
Ave. Ave.

Pater Noster

Pater noster, che ne' cieli stai,
Santificato sia sempre il tuo nome,

E laude e grazia di ciò che ci fai

Avenga il regno tuo, siccome pone

Questa orazione: tua volontà si faccia,
Siccome in cielo, in terra in unione

Padre, da oggi a noi pane, e ti piaccia

Che ne perdoni i peccati nostri;

Never have I had hope in anyone else

Never have I had hope in anyone else,
Save in thee, Oh God of Israel,
Who will be angry and will be gracious
And forgive all the sins of men
in the time of tribulation,
Lord God, Creator of heaven and earth,
Regard our low estate.

Virgin and mother, daughter of thine
own son,
humble yet exalted above all,
Changeless terminal of the Divine
Ordinance.

Thou art she who raised Man up
So that the Creator did not scorn
To share his mortal frame.
In thy womb was love rekindled
By whose warmth in peace eternal
This flower grew and bloomed
Here thou art for us a radiant glow
Of love, and there, for mortal men,
Thou art a living source of hope.
Lady, so great and strong art thou
That he who longs for grace and
turns not to thee
His longing, wingless, strives to fly.
Thy loving kindness not only aids
the suppliant
But often times and freely
Anticipates his prayer.
In thee is pity, in thee compassion,
In thee is boundless bounty, in thee
is joined
The goodness of all created beings.

The Lord's Prayer

Our Father, who art in heaven,
may thy name be forever blessed.
May praise and thanksgiving be
thine for what
thou hast done for us.

May thy kingdom come, as we ask
in this
prayer; may thy will be done on earth
just as in heaven.

Father give us bread today and may
it please
thee to forgive our sins, let us
forgive others

24TH SEASON
1987-88

About the Artists



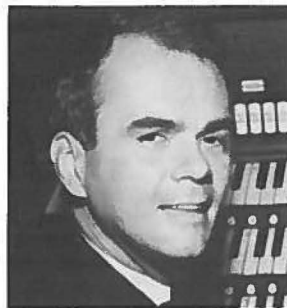
JOHN CURRIE, *Conductor*, was born in Scotland and first studied conducting at the Royal Scottish Academy of Music where he garnered many awards. Since then his work with choruses and orchestras has become internationally recognized. In recent years he has appeared as guest conductor with the Saint Paul 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, Richardo 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. He returns to Perth in May, 1988 for Mozart's *Così fan Tutte*.

This is Mr. Currie's second season as Music Director of the Los Angeles Master Chorale and Sinfonia of Los Angeles.

SAMUEL JOHN SWARTZ, *Organist*, is one of America's most eminent concert organists. As organist at Immanuel Presbyterian Church in Los Angeles for 11 years, Dr. Swartz drew the largest audiences in the church's impressive organ recital history. The *Los Angeles Times* has noted, "his technique was smooth and effortless. And his marked facility with the organ console's mechanics . . . produced a remarkable variety of color shadings and echo effects." In addition to the more traditional organ recital programming, Dr. Swartz has performed several organ series that have been important events in the musical life of Los Angeles, including the complete organ works of

Cesar Franck, Franz Liszt, Maurice Durufle, and Johann Sebastian Bach, and the world premiere of Luciano Berio's *Fa Si*.



Dr. Swartz performs regularly throughout the United States (major recitals in San Francisco, New York, Chicago) and Europe (Paris, Vienna, Cologne, Hannover, Bremen, Brugges, Venice, Lucerne, Budapest). In 1985, he spent 10 weeks at the famed Marktkirche in Wiesbaden, West Germany, earning praise from audiences and critics alike.

For two years, Samuel John Swartz was the featured organist for the nationally televised Hollywood Bowl Easter Sunrise Service. His radio and television broadcasts in San Francisco, Los Angeles, Newark, Zurich, and Vienna have been well received, and his 1976 Swiss Radio broadcast still can be heard on several European programs. His 1973 recording for the Standard Oil Educational Series received the Peabody and Ohio State Awards for Excellence. He has recorded three solo organ albums on Perpetua and on Motette-Ursina Records, which feature repertoire from J.S. Bach through Sowerby.

Dr. Swartz performs frequently with chorus and orchestra, and has appeared with the London Symphony, San Jose Symphony, the William Hall Chorale, the Pacific Chorale, the Orange County Master Chorale, and the Scottish National Chorus. He has performed all of the major concerti with orchestra, including those of Poulenc, Rheinberger, Haydn, Handel, Jongen, and the American premieres of works by Kremenliw and Szonyi.

Dr. Swartz studied at Stanford University where he earned the Doctor of Musical Arts Degree in 1973, the Akademie fuer Musik und darstellende Kunst in Vienna, and at the Hochschule fuer Musik in Cologne earning the Konzertdiplom in 1971. He is frequently in demand for lectures and workshops in addition to his active teaching schedule on the faculties of the University of Redlands and of California State University Northridge. He is currently a member of the national education board of the American Guild of Organists.

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.

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LOS ANGELES MASTER CHORALE

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO

Samela Aird Beasom
Nicole Brunel
Joan Beaumier
Meril Benjamin
Nicol Brunel
Kelly Calhoun
Pamela Chapin
Martha Cowan
Caryllon Cummings
Mary Daval
Diane Demetras
Rhonda Dillon
Denise Dumeyer
Pamela Erven
Claire Gordon
Catherine Grimshaw
Barbara Hancock
Rose Harris
Marie Hodgson
Cecily Jaynes
Teri Koide
Cathy Larsen
Susan Montgomery
Carol Newbarr
Phoebe O'Brien
Judy Olesen
Marilou Petrone
Marti Pia
Holly Shaw Price
Judy Rust
Sherrill Sajdak
Linda Sauer
Bonnie Smith

Christine Sorenson
Carol Stephenson
Sarah Stokes
Kathryn Stukas
Kristine Sudderth
Gina Surratt
Inyong Um
Nancy von Oeyen
Laura Wilson

ALTO

Natalie Beck
Helen Birch
Sarah Bloxham
Aleta Braxton
Kay Carrillo
Elin Carlson
Sue Christman
Kathleen Corcoran
Marilyn Eginton
Sally Etcheto
Amy Fogerson
Michelle Fournier
Laurie Gurman
Nancy Johnsen
Sara Conway Jones
Joan Keesey
Bridgid Kinney
Mary Martin
Erin Murphy
Judy Mussay
Nancy OBrien
Joyce Paxson
Halo Priest

Paula Rasmussen
Carol Reich
Cheryl Roach
Lori Turner
Jennifer Williams
Barbara Wilson

TENOR

James Beaumier
Chris Bowman
Chris Campbell
Augie Castagnola
Roy Dunbar
Paul Gibson
Jody Golightly
Frank Gutierrez
Robert Gurnee
Randy Hart
Tim Johnson
Elias Kalivas
Charles Lane
David Larson
Bill Nazarro
Keith Paulson
Jay Pearce
Kirk Prather
Marshall Ramirez
David Rivinus
George Scott
Maurice Staples
George Sterne
Robert Vega
Gary Walker
Scott Whitaker

BASS

Vatsche Barsoumian
Mark Beasom
Lenard Berglund
Andy Black
William Campbell Jr
David Chang
Fred Colman
Kevin Dalbey
David Darling
Phillip Dorfman
Albert Eddy
Bob Erickson
Steve Fraider
John Gingrich
Ken Gould
David Hill
Thomas Kao
Kerry Katz
Craig Kingsbury
Kenneth Knight
Edward Levy
Roger Lindbeck
Joseph Marino
Bob McCormac
Lee Oliver
William Paxson
Jim Raycroft
William Roberts
Clifford Rust
David Schnell
Burman Timberlake
Richard Williams

BENJAMIN BRITTEN: WAR REQUIEM

Saturday, February 27, 1988 at 8:00 p.m.
Curtain Raiser Preview in the Grand Hall at 7:00 p.m.

This work of extraordinary scale and tension is one of the few twentieth century choral works to have captured the public's affection. It contrasts the sacred Latin text of the Mass with the touching war poems of Wilfred Owen, a valiant English soldier who won the military cross and was killed in France on the eve of the 1918 armistice. Featuring the Pasadena Boys' Choir.

\$27.50, \$22.00, \$19.00, \$16.50, \$11.00 Senior and Student 30% discount.

Groups of 20 or more 15% discount, plus one free ticket for each purchased.

UKLA



A Celebration
of British Arts

JOHANN SEBASTIAN BACH: ST. MATTHEW PASSION

Saturday, March 19, 1988 at 8:00 p.m.
Curtain Raiser Preview in the Grand Hall at 7:00 p.m.

Experience the high drama of Bach's choral masterpiece in a spectacular presentation with two orchestras, two choirs, and solo arias featuring Zegar Vandersteene, Steven Rickards, Irene Drummond, Tom Randle and David Downing. A stirring, remarkable evening.

\$27.50, \$22.00, \$19.00, \$16.50, \$11.00 Senior and Student 30% discount.

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The Los Angeles Master Chorale is a member of CHORUS AMERICA, the Association of Professional Vocal Ensembles, A.P.V.E.

Maestro John Currie acknowledges the support of YAMAHA (Piano Division).

Flowers by Flower View Gardens

LOS ANGELES MASTER CHORALE ASSOCIATES

Dear Friends of the Master Chorale

Welcome to the 24th Season of the Los Angeles Master Chorale. You are embarking upon a musical experience that will thrill and excite you as you hear the finest choral music in America.

As members of the Los Angeles Master Chorale Associates we serve as enthusiastic fans enjoying a history of involvement with the Chorale back to its very beginnings. We invite you to join with us in the continuation of the fine traditions that follow the music world. Our activities with the Chorale are both social and serious, assisting with the Music Center Unified Fund Campaign, participating in the annual Benefit and hosting social gatherings during the year allowing our membership to meet Chorale and Orchestra members.

We encourage you to become part of our music family. Membership is \$25.00 per person each year. Please call the Master Chorale office for more information. Thank you and enjoy your evening.

Sincerely,

Lonnie Cunningham
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: _____

CITY: _____

STATE: _____ ZIP: _____

TELEPHONE: (Day) () _____

(Evening) () _____

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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