

# LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES      JOHN CURRIE • MUSIC DIRECTOR

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1987-88

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

Saturday Evening, April 23, 1988 at 8:00 PM  
Curtain Raiser Preview at 7:00 p.m. with Jim Svejda

DOROTHY CHANDLER PAVILION

## The Requiems of Mozart and Fauré

Presented with the generous assistance of the E. Nakamichi Foundation

JOHN CURRIE *conducting*  
STUART CANIN, *Concertmaster*

**Wolfgang Amadeus Mozart**      Requiem K. 626  
(1756-1791)  
Susan Montgomery, *Soprano*  
Elin Carlson, *Contralto*  
Agostino Castagnola, *Tenor*  
Craig Kingsbury, *Bass Baritone*

### INTERMISSION

**Gabriel Fauré**      Requiem Op. 48  
(1845-1924)  
Cathy McCord Larsen, *Soprano*  
LeRoy Villanueva, *Baritone*

The wine for the post-concert reception for subscribers has been donated by  
Corbett Canyon Winery and Vintage House Distributors.

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# LOS ANGELES MASTER CHORALE

## CONDUCTOR'S NOTES BY JOHN CURRIE

The extraordinary circumstances surrounding the creation of Mozart's *Requiem* in D minor, K. 626 will probably never be fully unraveled, and I have always advised the listener and the musician to trust to the evidence of what we hear, and the internal evidence in the score itself. The authentication of a work of art does not make it any better or worse. I have studied at least two of the more recent attempts to make "authentic" versions of the work, and both of these decrease the stature and lower the temperature of the performing experience compared to the standard "received" version, whoever wrote or did not write certain parts. I like to think that Sophie Haibel, Mozart's sister-in-law, was truthful when she spoke years later:

"Süssmayr was at Mozart's bedside. The well-known *Requiem* lay on the quilt and Mozart was explaining how, in his opinion, he ought to finish it when he was gone . . .



The renowned prodigy Mozart at the age of eleven or twelve.

His last movement was to attempt to express with his mouth the drum passages in the *Requiem*. That I can still hear."

But there can never be a final opinion on how much of the work, if any, is by Süssmayr. On the evidence of earlier works like the fine *Litaniae Lauretanae*, K. 195, and earlier settings of the Mass by Mozart, I have a strong feeling that somewhere towards the end, probably in the *Agnus Dei*, there would have been a ravishing soprano solo, and my knowledge of *The Magic Flute* convinces me that the *benedictus* is a great movement, surely a re-working by a master craftsman of material by Mozart.

At all events, particularly since *Amadeus*, the play and the film, it is to be regretted that the life of Mozart has, for the general public, become more important than the music.

The work is one of Europe's great masterpieces. The opening movement is essential Mozart of the late period: the two basset-horns (like clarinets, but softer, darker) and bassoons weep, while the choral and string parts are alive with classical strength and optimism. The *Dies Irae* is the wrath of chariots and the flight of swift horses, truly classical, rather than the theatrical terror of *Don Giovanni*. Later, the *Recordare* is one of Mozart's most heavenly

ensembles (again with crucial basset-horns) while *Confutatis* dissolves in deeply disturbing harmonic shifts at "gere curam". Although the ninth bar of the beautiful *Lacrimosa*, we are told, was the last Mozart wrote, explicit and detailed sketches existed for later parts of the work. It is these that some other skilled hand has realized to give us whole experience of the *Requiem* setting as we hear it tonight.

The world-wide popularity of Fauré's *Requiem* is due to its wonderful simplicity and tunefulness. Beneath its surface, however, there are levels of profundity and formal beauty which separate it from the very many sweet, not to say sugary French settings of sacred texts. To discover these larger dimensions in this work of genius, four pointers may be helpful.

Firstly, the idea of eternity or timelessness is frequently present — Fauré even adds the word "sempiternam" (for ever) — and this is often conveyed by slow, very strict tempos and very square formal phrases. This atmosphere of timelessness is at its most intense in the final movement in which the harp and organ endlessly repeat their patterns like the mechanism of some celestial clock, while the angels sing "In paradisum."

Secondly, Fauré was a secular composer (the *Requiem* is his only important church work) and he writes tunes which, like many French folk-tunes, have no climax, simply rising and falling around one note. This underlines the ideas of timelessness and ecstasy, and sometimes sounds like plainsong.

Thirdly, we have become accustomed to very theatrical requiems — Mozart, Verdi, Britten — and it is essential to understand that Fauré's is untheatrical in the extreme. Much of its intensity is romantic and deeply personal —



Gabriel Fauré

it was written in 1886-87 between the deaths of his father and mother — and avoids the theatrical representation of judgement and terror. The calm undulating "Pie Jesu" is typical. This last, incidentally was written for a child's voice, and is too often heard these days presented by mature, fruity sopranos.

Add to the above the deep sense of restraint everywhere apparent — the only dramatic climax lasts for a few happy and triumphant bars at "Osanna" — and you have some of the keys to help your ears unlock the mysteries of this great work of consolation and humanity.

## HISTORICAL NOTES BY RICHARD H. TRAME, S.J. Ph.D.

Among the great *Requiem* Mass compositions which grace the standard repertoire, those of Mozart and Fauré have in recent years been subjected to close scrutiny with respect to their origins and present performing editions.

The standard, "received" traditional version of the Mozart *Requiem* which is being performed in this concert was completed in the spring of 1792, months after Mozart's death on December 5, 1791, by Franz Xavier Süssmayr (1766-1803).

Ever since Beethoven's day, when in 1800 he flared up at a critic of the work with the caustic remark "O, you arch ass," Süssmayr's achievement has come under increasingly strong criticism. Such criticism culminated with the assertion by the editors of the modern critical edition of Mozart's works, the *Neue Mozart Ausgabe* that Süssmayr's version cannot be seen as representing Mozart's intentions. Indeed, Süssmayr himself felt that his work did not do justice to these intentions.

For us to understand the problems connected with Mozart's *Requiem* it is necessary to know its compositional circumstances. Between July and November, 1791, Mozart completed in full score, voices and orchestration, the Introit "Requiem aeternam" and probably the "Kyrie eleison." He wrote out the voice parts, the figured bass, and some instrumental leads, but no full score, for the Sequence "Dies irae" up to the eighth measure of the poem's last verse, "Lacrimosa." He did similarly with the Offertory, "Domine Jesu Christe." There are no autographed manuscripts at all for the "Sanctus," "Benedictus," or "Agnus Dei." Thus these finished and unfinished movements, together with some sketches (how many we do not know), constitute the compositional status of the *Requiem* at Mozart's untimely death.

Joseph Eybler, a respected pupil of Mozart, at Constanza Mozart's request, undertook to complete the work on December 21, 1791. He scored most of the "Dies irae" before he gave up before the magnitude of the task. His instrumentation is highly regarded and causes regret that he did not pursue the task to its completion. Most observe that it is much more perceptive of Mozart's intentions than Süssmayr's.

Only in March, 1792, did Süssmayr undertake to complete the *Requiem* and this after Constanza had probably failed to persuade Abbe Stadler or Albrechtsberger to do so. Süssmayr hurriedly produced his version to satisfy the Commissioner of the work, Count Walsegg's demands and because he was encumbered with his own musical projects, the staging of his first opera, *Moses*, and a commissioned *Te Deum*.

Walsegg was to put his own name to the work and conduct it for his wife in 1793 and again in 1794. Ultimately he had to admit the fraud.

The crux of the matter lies in the enduring disputes respecting what constitutes Mozart's authentic composition, what were his intentions and how authentically Süssmayr carried them out.

Opinion fluctuates between those ably



Frontispiece from the first edition of Mozart's *Requiem*, K. 626.

represented by the conservative German scholar, Friedrich Blume, writing in 1962 and more radical views. Blume examined the available manuscript evidence together with the often contradictory testimony of witnesses from Constanza and Süßmayr down to the 1840's. He concluded that the whole work is essentially Mozart's.

On the other hand, Richard Maunder of Cambridge University, among others, embraces a more radical view. In Maunder's recently published Oxford University Press edition of the Mozart *Requiem*, he omits the *Sanctus* and *Benedictus* altogether after a searching harmonic analysis of these movements and taking Süßmayr at his word that he composed them. He likewise revised considerably the work's orchestration, which he has based on a meticulous analysis of Mozart's own practices in the orchestration of the contemporaneously composed operas, *The Magic Flute* and *La Clemenza di Tito*. He has furnished the "Lacrimosa" ending of the "Dies irae" with a new conclusion based on the themes of the Introit and a 16-bar surviving authentic sketch for the Requiem of an "Amen" fugue found in Berlin in 1962. "Amen" appears only once in the whole requiem Mass at this point.

From a performer's standpoint, perhaps Nikolaus Harnoncourt in his recorded performance of Franz Beyer's moderate 1972-79 revision of Süßmayr's work offers a compromise view. He remarks: "... in spite of the Requiem's fragmentary origins and although its completion by Mozart's pupil Süßmayr has been widely castigated, I was completely aware of the context, the overall design, the architecture of the work ... as essentially Mozartian."

The whole dispute finds expression in the title of Blume's article referred to above. It expresses something of the ironic and irreconcilable nature of the controversy: "Requiem, but no peace."

Recent research has put to rest several "legends" about Mozart's composition of the *Requiem*.

No ghostly gray-manteled harbinger of death à la *Amadeus* commissioned the work in May, 1791, but rather an agent of Count Walsegg, son of a well-known manufacturer and former mayor of Vienna. Nor was Mozart obsessed with thoughts of impending death as he commenced composition. Rather he appears during the fall of 1791 to have enjoyed reasonably good health and ebullient spirits resulting from the success of *The Magic Flute*.

Contrary to popular belief, moreover, Mozart had little regard for his pupil Süßmayr, "that fatuous ass," who was out of Vienna much of the fall, though he happened to be on the scene

when Mozart was in his death agony when he received instructions from the master as to his intentions respecting the repetition of the Introit-Kyrie themes in the "Lux aeterna" movement. Constanza Mozart's third or fourth choice to complete the commission was Süßmayr.

The playwright of *Amadeus*, Peter Shafer, writing in *The New York Times Magazine* for September 2, 1984, sees Mozart in a light wherein we can discern the essential greatness of this truncated, mauled, mangled, and majestic masterpiece. "Finally, this is how Mozart actually appears to me. Trained superbly by his expert and relentless Father, Wolfgang Amadeus was fitted from the age of 16 for one supreme mode of existence, to be the magic flute at the lips of God. His death at the age of 35 does not seem to me to be tragic in the least. He died after gigantic labors of sublime transcription, because the Player had finished playing with him; that is all. How lucky to be used up like that, rather than, as most of us are, by the trillion trivialities which whittle us away into dust."

Gabriel Fauré (1845-1924) may be classified as one of those composers who developed slowly, reaching compositional maturity relatively late in life. It was not until 1890 that he began to realize some of his ambitions and to achieve international recognition as a composer of distinction in the field of song writing and small instrumental forms.

The style of his *Requiem* is rooted in his earliest training at the *École Niedermeyer*, where he prepared for a career as a choirmaster and organist. Immersed in the study of plain-song, the Renaissance choral classics, and great organ literature, he had by the age of 20 assimilated these elements into a style which won for him the school's first prize in composition with his *Cantique de Jean Racine*, a work clearly presaging the style of the *Requiem*.

Fauré elaborated his *Requiem* in three stages, each separated by a period of five or six years. The customarily performed concert version produced in 1898 for full orchestra received its premiere in July, 1900, at the Trocadero Palace during the Paris World Exposition. This version, published by Hamelle, may have resulted from that publisher's urging Fauré to prepare a concert version of the work to insure more frequent performances.

Some Fauré scholars, among them John Rutter, the currently prominent English composer, conjecture that Fauré, as was his occasional practice, probably left the elaboration of the full orchestration for this concert version to his pupil, Roger-Ducasse, who had made the piano reduction of the vocal score. These critics because of the hundreds of misprints and inaccuracies in the orchestral parts and score, do not see Fauré's meticulously vigilant hand in this version. Indeed in 1900 he wrote to Ysaye, who was to conduct the Brussels premiere, lamenting the misprints in the vocal score.

This evening's performance utilizes John Rutter's edition of the 1893 version. Robert Orledge in his biography and study, *Gabriel Fauré*, states concerning this and the original version of 1888 that "Hearing Fauré's *Requiem* as he originally intended it to be performed would be a revela-

tion to most people." Orledge's analysis of the work's genesis from the small intimate "Low Mass" conception of 1887-88 largely depending on organ and low string accompaniment, to the full-blown concert version is thorough in its research and critique.

Fauré began the composition of the *Requiem* "purely for the pleasure of it" as he observed 23 years later in 1910. Nor did he deny the possible influence the death of his father in 1885 and his mother in 1887 may have exercised on him. He clearly desired to contrive something quite unconventional. In 1902 he remarked, "As to my *Requiem*, perhaps I have also instinctively sought to escape from what is thought right and proper. After years of accompanying the burial service on the organ I knew it all by heart. I wanted to write something different."

Fauré's work survives in manuscript only in the 1888 version. It comprises the *Introit* and *Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei*, and the *In Paradisum*. This latter movement (along with the subsequently added *Libera me*) concludes the ceremony at the blessing of the casket after the Mass. At that first service for the funeral of M. Joseph La Soufaché in the Madeleine, Fauré's choir would have been no more than 20 to 30 men and boys, the essential organ supplemented with divided violas, cellos, and basses, to which was added timpani in the Introit, and a harp and solo violin in the *Sanctus* and *In Paradisum*.

Subsequently in 1893, some of the above noted movements had horn, trumpet and bassoon parts added. It was this later version which was customarily performed at the Madeleine until the turn of the Century.

For the most solemn ceremonies, Fauré added also in 1893 the exquisite Offertory "Domine Jesu Christe," composed in 1889, and the much earlier *Libera Me*, written in 1877 as an independent work. Both additions call for baritone solo. Again, too, the *Libera me* provides the only segment of the *Requiem* where with the words "Dies irae . . ." Fauré writes in a highly dramatic fashion.

The subsequent addition in the published version of 1900 of full orchestral accompaniment seems a far cry from the 'petit Requiem' Fauré envisaged in his letter of 1888 to a friend, Paul Poujaud.

As is well known, Fauré's conception of the Requiem Mass is characterized by restrained and sombre instrumentation conveying less the drama of Judgment Day than of the eternal rest enjoyed by the dead. Fauré emphasizes the word "requiem" (rest) seven times in the work's progress. "It has been said that my *Requiem* does not express the fear of death and someone has called it a lullaby of death," he wrote. "But it is in this that I see death, as a happy deliverance, an aspiration toward happiness above, rather than a painful experience."

John Rutter's scholarly edition of Fauré's masterpiece performed this evening by the Chorale, will permit us to savor Orledge's revelation. Fauré's *Requiem* has achieved astounding and widespread popularity, due to its technical, choral, and harmonic interest and accessibility. Striking, in its sublime simplicity, a sympathetic chord in the hearts of the sensitive, it has become one of this choral genre's most enduring and beloved works.

## TEXTS

### MOZART "REQUIEM"

#### Chorus/Soprano Solo

*Requiem aeternam dona eis, Domine, et lux perpetua luceat eis; te decet hymnus, Deus, in Sion, et tibi red-detur votum in Jerusalem; exaudi ora-tionem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.*

Eternal rest grant to them, O Lord, and let perpetual light shine upon them; to Thee is due a song of praise, O God, in Sion, and to Thee a vow shall be paid in Jerusalem; grant my prayer; to Thee all flesh shall come. Eternal rest grant to them, O Lord, and let perpetual light shine upon them. Lord have mercy on us. Christ have mercy on us. Lord have mercy on us.

*Kyrie eleison, Christe eleison, Kyrie eleison.*

#### Chorus

*Dies irae, dies illa solvet saeculum in favilla, teste David cum Sybilla.*

The day of wrath, that day of grief shall change the world to glowing ash, as David and the Sibyl tell.

*Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus.*

How great a quaking shall there be, when on that day the judge shall come, to weigh man's deeds in each detail.

#### Solo Quartet

*Tuba mirum spargens sonum per sepulchra regionum, coget omnes ante thronum.*

The trumpet mighty blast shall send, through all the regions of the dead, to summon all before the throne.

*Mors stupebit et natura, cum resurget creatura, judicanti responsura.*

Then death and nature dazed shall be, when from their graves all men shall rise, to answer to their judge's charge.

*Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur.*

The Book of Life shall opened be, in which each smallest act is found, on which the world shall face its judge.

*Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit.*

When then the judge shall take his place, whatever lies hid shall come to light, no act unpunished shall remain.

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

What then shall I, poor wretch, reply, upon what patron shall I call, when scarce the just man stands secure?

#### Chorus

*Rex tremendae majestatis, qui salvandos salvas gratis, salva me, fons pietatis.*

O King of fearful majesty, who all that need Thee savest free, O fount of love, my saviour be.

#### Solo Quartet

*Recordare Jesu pie, quod sum causa tuae viae, ne me perdas illa die.*

Remember loving Jesus then, for me you walked your life's hard way, condemn me not on that dread day.

*Quaerens me sedisti lassus, redemisti crucem passus; tantus labor non sit cassus.*

In search of me you sat down weary, redeemed me on Thy cross of pain; let such great toil not be in vain.

*Juste judex ultionis, donum fac remis-sionis ante diem rationis.*

Of God's strict vengeance righteous judge, the gift of sins' forgiveness grant, ere day of full accounting fall.

*Ingemisco tanquam reus, culpa rubet vultus meus; supplicanti parce, Deus.*

I groan as one of crime accused, with shame of sin my face is red; Thy pardon, God, I humbly beg.

*Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti.*

'Twas you to Mary pardon gave, 'twas you gave ear to robber's plea, 'twas you to me besides gave hope.

*Preces meae non sunt dignae, sed tu, bonus, fac benigne, ne perenni cremer igne.*

Unworthy are my prayerful pleas, yet in Thy goodness mercy grant, lest fire unending be my fate.

*Inter oves lcum praesta, et ab hoedis me sequestra, statuens in parte dextra.*

Amongst Thy sheep O grant me place, and from the goats remove afar, to stand with those upon Thy right.

#### Chorus

*Confutatis maledictis, flammis acerbis addictis, voca me cum benedictis.*

When sentence on the damned is passed, and all to piercing flames are sent, amongst the blessed call my name.

*Oro supplex et acclinis, cor contritum*

Abased and deeply bowed I pray,

*quasi cinis, gere curam mei finis.*

my heart full crushed as though 'twere ash, make Thine my destiny's concern.

#### Chorus

*Lacrymosa dies illa, qua resurget ex favilla judicandus homo reus.*

A day of tears is that dread day, on which shall rise from ashen dust to judgment true each guilty man.

*Huic ergo parce Deus, pie Jesu Domine, dona eis requiem. Amen.*

Then spare this soul, O God, we pray, O loving Saviour, Jesus Lord, grant Thou to them Thy rest. Amen.

#### Chorus/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.*

O Lord Jesus Christ! O 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 not swallow them up, that they fall not into darkness; but may Thy standard-bearer holy Michael speedily bring them into the holy light, which of old to Abraham Thou promised, and to his seed.

#### Chorus

*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.*

Sacrifices and prayers of praise to Thee, O Lord, we offer. Receive them for those souls, whose memory on this day we keep; grant them, O Lord, to pass from death to that life which of old you promised to Abraham and to his seed.

#### Chorus

*Sanctus, sanctus, sanctus Dominus Deus Sabaoth! pleni sunt coeli et terra gloria tua. Hosanna in excelsis!*

Holy, holy, holy Lord God of hosts: heaven and earth are filled with Thy glory. Hosanna in the highest!

#### Solo Quartet/Chorus

*Benedictus, qui venit in nomine Domini. Hosanna in excelsis!*

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

#### Chorus/Soprano Solo

*Agnus Dei, qui tollis peccata mundi, dona eis requiem.*

Lamb of God, who takes away the sins of the world, grant them rest.

*Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.*

Lamb of God, who takes away the sins of the world, grant them rest eternal.

*Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.*

Let perpetual light shine upon them, O Lord, in the company of Thy saints forever, because Thou art forgiving.

*Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.*

Eternal rest grant to them, O Lord, and let perpetual light shine upon them.

## INTERMISSION

### FAURÉ "REQUIEM"

#### Chorus

*Introit and Kyrie*

*Grant them rest eternal*

*Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.*

Grant them rest eternal, O Lord, and let light perpetual shine upon them.

*Te decet hymnus, Deus in Sion, et tibi redetur votum in Jerusalem.*

Hymns shall become thee, O God in Zion, and to thee shall new vows be paid in Jerusalem.

*Exaudi orationem meam; ad te omnis caro veniet.*

Hear thou my prayer, O Lord God; unto thee shall all flesh come.

*Kyrie eleison.*

Lord, have mercy upon us.

*Christe eleison.*

Christ, have mercy upon us.

Grant us thy peace.

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.



**ELIN CARLSON**, *mezzo soprano*, recently appeared as the 2nd Secretary to Chairman Mao in the Los Angeles premiere of John Adam's opera *Nixon in China*. She is currently portraying the Countess in Orange County Opera's *Daughter of the Regiment*, an educational outreach program. She has also performed for the Los Angeles Music Theater Company, USC opera, and the Malibran Society in such roles as Flora in *La Traviata*, Dorabella in *Così fan Tutte*, Cherubino in *Marriage of Figaro* and Suzuki in *Madame Butterfly*. She has been a soloist for the Los Angeles Master Chorale, the Marin Symphony, I Cantori, the Early Music Ensemble of Los Angeles, the John Biggs Consort, the Los Angeles Jazz Choir, and All Saints Episcopal Church of Beverly Hills, performing a wide range of music from medieval selections to the most contemporary. In addition, Ms. Carlson has been featured on recordings by Daniel Lentz, *Windows* and the Los Angeles Jazz Choir (the latter a Grammy nominee). She holds a Bachelor's degree in Music Theory and composition *summa cum laude* from the University of Arizona and continues her studies locally under Nancy Brumlage, Natalie Limonick and Jack Metz.



**AGOSTINO CASTAGNOLA**, *tenor*, has been actively involved in the Los Angeles musical scene for the past decade. While a student at the University of Southern California he participated in several musical ensembles, including the USC Chamber Singers under Dr. Charles Hirt. He returned there last spring to sing the role of Don Ottavio in Mozart's *Don Giovanni* with the USC Opera. In 1985 he sang "Ave Maria" for worshipers around the world in the award-winning Easter Sunrise Service from the Hollywood Bowl, and has been privileged to sing in the presence of such religious luminaries as Mother Theresa of Calcutta and

Pope John Paul II. Mr. Castagnola has been a professional church musician since the age of 16 and attributes any training received in that field to renowned choral director and friend, Paul Salamunovich of Loyola-Marymount University. In his hometown of San Pedro, California, Castagnola is organist/choir-master/cantor at Mary Star of the Sea church.



**CRAIG KINGSBURY**, *bass-baritone*, is a graduate of the University of Southern California, where he earned a Bachelor of Music in Composition and also studied Voice and Choral Conducting. He has appeared in the Carmel Bach Festival and the San Luis Obispo Mozart Festival, and has performed and recorded with the Roger Wagner Chorale. A member of the Los Angeles Master Chorale since 1984, he has been heard previously as soloist with the Chorale in Bach's *Magnificat* and *B Minor Mass*. Recent seasons have brought solo engagements with the Cuesta Master Chorale (San Luis Obispo) in Bach's *St. John Passion*, as well as in concerts and radio broadcasts with the Early Music Ensemble of Los Angeles and the chamber ensemble I Cantori, most recently in last month's performance of Haydn's *Lord Nelson Mass*. Also active as a composer and arranger, he has numerous choral and instrumental arrangements on recordings and in print.



**CATHY McCORD LARSEN**, *soprano*, is an active soloist and ensemble singer specializing in early music, baroque and contemporary music throughout the Los Angeles area. Her training began as a flutist at age eight and later as a vocalist at Orange Coast College, U.C. Santa Barbara and California Institute of the Arts. She has most recently studied with Michael Sells. Ms. Larsen earned high critical acclaim in the *Los Angeles Times* for her solo debut recital of Contemporary American Art Songs on the Independent Composers Association Series. A member of the Los Angeles Master Chorale since 1982, she recently appeared as a soloist in the Chorale's performance of J.S. Bach's *Mass in B Minor* last fall. Ms. Larsen also performs with I Cantori and has been an artist-in-residence for the past two years in UCLA's early music program. Each summer since 1984, she has sung professionally at the Oregon Bach

Festival under the direction of Helmuth Rilling. In June, Ms. Larsen will portray the roll of "Curzio" in the Baroque Opera, *Sant'Alessa* in conjunction with the Nakamichi Chamber Music Festival in Los Angeles.



**SUSAN MONTGOMERY**, *soprano*, received her Bachelor degree of Music in Vocal Performance from Chapman College. As a first place winner in the Metropolitan Opera Regional Auditions in Orange County, she was awarded a scholarship to pursue further musical studies at California State University, Fullerton and will graduate this year with a Master of Music degree. She has performed the roles of Mrs. Ford in *The Merry Wives of Windsor*, Pamina in *The Magic Flute*, and Laetitia in Menotti's *The Old Maid and the Thief*. Primarily an oratorio specialist, Susan has performed as a soloist with the Carmel Bach Festival, Corona del Mar Baroque Festival, Los Angeles Bach Festival and the William Hall Chorale. She is in her second season as a member of the Los Angeles Master Chorale and was heard earlier this year singing portions of the Bach *B-minor mass*, *Christmas Oratorio* and in a program of all French music entitled *Vive la France!* Susan currently studies voice with Mrs. Betty Olsson in Fullerton.



**LeROY VILLANUEVA**, *baritone*, has emerged as a bright new talent on the operatic horizon since he won first place in both the Los Angeles Young Artist of the Future Competition and the National Opera Association auditions. He is the Los Angeles District and Western Regional winner of the Metropolitan Opera auditions in New York. Mr. Villanueva has performed in prestigious music festivals in Italy and Ojai, and has made guest appearances with the Los Angeles Philharmonic, the Long Beach Symphony, Austin Lyric Opera, and on annual live broadcast recitals for KFAC. Newspaper and magazine critics have commended his "superb musicianship, exemplary diction, suavity wit and lively stage presence", predicting a glowing future for him. His training includes classes and workshops at USC in voice, acting, and dance with Natalie Limonick, Gwendolyn Kodolsky, Giorgio Tozzi, Paul Gleason, and Frans Boerlage. Mr. Villanueva has been invited to the San Francisco Opera Center this sum-

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO

Samela Aird Beasom  
Diane Demetras  
Rhonda Dillon  
Dennise Dumeyer  
Pam Erven  
Catherine Grimshaw  
Barbara Hancock  
Rose Harris  
Marti Pia  
Judy Rust  
Linda Sauer  
Nancy von Oeyen

ALTO

Natalie Beck  
Sarah Bloxham  
Sally Etcheto  
Michelle Fournier  
Erin Murphy  
Nancy OBrien  
Paula Rasmussen  
Carol Reich  
Cheryl Roach  
Jennifer Williams

TENOR

Chris Campbell  
Roy Dunbar  
Timothy Johnson  
David Larson  
Jay Pearce  
Marshall Ramirez  
George Scott  
George Sterne  
Gary Walker

BASS

Vatsche Barsaumian  
Kevin Dalbey  
Steve Fraider  
Paul Hinshaw  
Kerry Katz  
Kenneth Knight  
Ed Levy  
Jim Raycroft  
Burman Timberlake

24<sup>TH</sup> SEASON  
1987-88

mer to participate in the prestigious Merola Opera Program for young singers. In the fall, he will be singing the role of Sharpless as he travels with the Western Opera Theatre's National production of *Madame Butterfly*, which will run until the Spring of 1988. On March 27, 1988, Mr. Villanueva was a winner of the prestigious Metropolitan Opera National Council Auditions Competition held in New York.

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 con-

cert 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.

SINFONIA OF LOS ANGELES

VIOLIN

Stuart Canin, *Concertmaster*  
Karen Jones  
Josef Schoenbrun  
Russ Cantor  
Ronald Folsom  
Anatoly Rosinsky

2ND VIOLIN

Julie Gigante, *Principal*  
Gwen Heller  
Robert Brosseau  
Razdan Kuyumjian  
Constance Meyer  
Blanche Belnick

VIOLA

Mihail Zinovyev, *Principal*  
Harry Shirinian  
Wesley Cease  
Ross Shub  
Teruko Schoenbrun

CELLO

John Walz, *Principal*  
Sebastian Toettcher  
Jerome Kessler  
Antony Cooke

BASS

Suzanne Ailman, *Principal*  
Jay Grauer

BASSET HORN

Dominick Fera, *Principal*  
Virginia Loe

BASSOON

Michael O'Donovan, *Principal*  
Rose Corrigan

FRENCH HORN

Brian O'Connor, *Principal*  
Todd Miller

TRUMPET

Malcom McNab, *Principal*  
Kenneth Larson

TROMBONE

William Booth, *Principal*  
David Materne  
Terry Cravens

TIMPANY

Kenneth Watson

HARP

Ann Stockton

ORGAN

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Personnel Manager

Stuart Canin

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

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

Flowers by Flower View Gardens

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#### 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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