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

INTERMISSION

Gabriel Fauré (1845-1924)
Requiem Op. 48
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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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 quill and Mozart was explaining how, in his opinion, he ought to finish it when he was gone . . ."

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 Laetareae, 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 reworking 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 bassett-horns (like clarinets, but softer, darker) and bassoons were, 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 Recomponere is one of Mozart's most heavenly ensembles (again with crucial bassett-horns) while Confutatis dissolves in deeply disturbing harmonic shifts at "genn curam". Although the ninth bar of the beautiful Lactimosa, 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 "sempitermam" (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 paradism."

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 idea 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 —

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 not full score, for the Sequence "Dies irae" up to the eighth measure of the poem's last verse, "Lactimosa." 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 in December, 1791. He started first 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 Waldegg's demands and because he was encumbered with his own musical projects, the staging of his first opera, Moses, and a commissioned Te Deum.

Waldegg 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
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 Stüssmayr down to the 1840's. He concluded that the whole work is essentially Mozart's.

On the other hand, Richard Mauder of Cambridge University, among others, embraces a more radical view. In Mauder'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 Stüssmayr 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 contemporaneous 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 work. This is at point 23.

From a performer's standpoint, perhaps Nikolaus Harnoncourt in his recorded performance of Franz Beyer's moderate 1972-79 revision of Stüssmayr's work offers a compromise view. He remarks: "... in spite of the Requiem's fragmentary origins and although its completion by Mozart put Stüssmayr 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-mantled 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 Stüssmayr, "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 Stüssmayr.

The playwright of Amadeus, Peter Shaffer, writing in The New York Times Magazine for September 2, 1984, sees Mozart in a light within which 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 distinguished instrumental forms. He has furnished the Cantique de Jean Racine, the earliest training at the Conservatoire, and the much earlier Jesu Christe; composed in 1889, and the vocal score. These critics, 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 a chorus to the last movement seems a far cry from the 'petit Requiem' Fauré envisaged in his letter of 1888 to a friend, Paul Poupajd.

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." Fauré's Parisian edition of Fauré's masterpiece performed this evening by the Chorale, will permit us to savor Orlege'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.
MOZART “REQUIEM”

Chorus/Soprano Solo

Kyrie eleison, Christe eleison, Kyrie eleison.

Chorus
Dies taeae, dies illa solvet saeculum in favilla, testa David cum Sybilla.
Quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurata.

Solo Quartet
Tuba mirum spargens sonum per sepulcrum regionum, cogit omnes ante thronum. Mors stupet et natura, cum resurgam creaturam, judicii reponamur.
Quid sum miser tunc dicturus? Quem patrem rogaturus, cum vix justus sit securos?

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

Solo Quartet
Recordare Jesu pius, quod sum causa tuae visite, ne me perdas illa taeae.
Quaeramus me sedisti lassus, redempti cruce passus; tantus labor non sit causas.
Juste judex uti plus, domum fac remissionis ante diem rationis.
Ingemisco languam mea, culpa rubet vultus meus, supplianti parce, Deus.
Quia Mariam abscondi, et latronum exsudati, nihil quoque sperm dedisti.
Preces meae non sunt dignae, sed tua, bonus, fac benefici, ne perennis cremer igne.
Inter oves cum praesta, et ad haedulis me sequastra, statuens in parte dextra.

Conclusio maledictis, flammis acribus addictis, voca me cum benedictis.
Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.

Chorus
A day of tears is that dread day, on which shall rise from ashen dust to judgment true each guilty man. Then spare this soul, O God, we pray, O loving Saviour, Jesus Lord, grant Thou to them Thy rest. Amen.

FAURE “REQUIEM”

Chorus
Grant them rest eternal
Requiem aeternam dona eis, Domine, et lux perpetua lucet eis.

INTERRMISSION

Chorus
Grant them rest eternal
Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.
Exaudi orationem meam, ad te omnis caro veniet. Kyrie eleison. Christe eleison.
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 Bigga 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 worshippers 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.

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.

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/choirmaster/cantor at Mary Star of the Sea church.

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 role 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 with 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 Kodolfsky, Giorgio Tozzi, Paul Gleason, and Franz Boerlage. Mr. Villanueva has been invited to the San Francisco Opera Center this sum
The Wagner's pioneering efforts gave Los Angeles AND SINFONIA been a resident company of the Music Center since its founding in 1964. Performance of Bach's choral programs. The Master Chorale a unique reputation as the first major city in Los Angeles Junior Chamber of Commerce. Dr. Master Chorale also appears regularly in joint performances with the late Andre 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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President
Los Angeles Master Chorale Associates

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