

Los Angeles Master Chorale

and Sinfonia of Los Angeles John Currie • Music Director

Roger Wagner. Founder and Music Director Laureate



Twenty-Fifth
Anniversary Season

Sunday, February 19, 1989 at 7:00 PM
Curtain Raiser Preview at 6:00 PM with
Dr. Alan Chapman

DOROTHY CHANDLER PAVILION

JOHN CURRIE *Conducting*
STUART CANIN, *Concertmaster*

Rebecca Sherburn, *Coloratura Soprano*
Jennifer Williams, *Mezzo-Soprano*
Paul Johnson, *Tenor*
Craig Kingsbury, *Bass-Baritone*

Litaniae Lauretanae K195

Wolfgang Amadeus Mozart
1756-1791

Kyrie
Sancta Maria
Salus infirmorum
Regina angelorum
Agnus Dei

Exultate, jubilate Motet K165

Wolfgang Amadeus Mozart

aria: Exultate, jubilate
recitative: Fulget amica dies
aria: Tu virginum corona
aria: Alleluia

Rebecca Sherburn, Soprano

INTERMISSION

Mass in B flat major *Harmoniemesse*

Joseph Haydn
1732-1809

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

The audience is cordially invited to a post performance reception in the Grand Hall to meet John Currie, the artists, and members of the Chorale and Sinfonia.

The Los Angeles Master Chorale is a member of CHORUS AMERICA.

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Los Angeles Master Chorale Associates, a volunteer organization, provides substantial support to the Master Chorale's activities. These concerts are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the Cultural Affairs Department of the City of Los Angeles, the California Arts Council, and the National Endowment for the Arts.

Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; use performers' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / Use of tape recorders and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / Programs and artists subject to change. / Patrons cannot be paged during a performance. Individuals expecting emergency calls must leave their seat numbers with the House Manager.

CONDUCTOR'S NOTES BY JOHN CURRIE

Mozart 'Litaniae Lauretanae' K 195

The *Loretine Litany* has an odd text based on the inscriptions in the Casa Santa in Loreto. This may account for the general neglect of a work in which Mozart offers some of his finest inspiration, and in which his mature operatic style is beginning to show its strength in large-scale structures and beautiful melodies. The *Kyrie* which opens the work and the exquisite *Agnus Dei* which closes it show that Mozart was aware that the text is a private, evening devotion. On the other hand, the drama of 'Salus infirmorum,' the gaiety of 'Regina angelorum' and the embellishments and cadenzas of the singers leave no doubt of the work's theatrical and Italian origins. The music of the last movement appears, in essence, in the 'Hunt' quartet and there are many other passages which anticipate later, more famous, Mozart themes. But the work stands in its own right. The orchestration, for strings (with continuo), two horns and two oboes is a joy to the ear. Einstein called the work 'a marvel of youthful art and feeling.'

Mozart 'Exultate, Jubilate' K 165

This work was written at Milan in 1773 for the castrato soprano Venanzio Rauzzini. It is typically Italianate in style and form and introduces formidable display elements. As always, however, Mozart's inspiration raises the work above the conventional mould in which it is cast. The scoring is for two oboes, two horns, strings and continuo.

Haydn 'Harmoniemesse'

Written in 1802 when he was 70, Haydn's *Harmoniemesse* ('Wind-band Mass') is, apart from a few Scots song settings, his last completed composition. It is so called because it uses a fuller wind section than any other of the late Haydn masses and gives an intensity and prominence to the wind writing which recalls a more famil-

Los Angeles Master Chorale

iar late Haydn work, *The Creation*. Haydn's own comment on the *Creation* could well apply to this mass:

'I am an old man, soon to die, and I have only now learned to write for the winds . . .'

Robbins Landon's comment that Haydn had problems composing this work and felt 'immeasurably weary' during his efforts, finds no reflection in the music itself. The solemn, sonorous *Kyrie* owes much to the flat-key wind music in Mozart's *The Magic Flute*. It is thoroughly German and one of the most satisfying opening movements of any Classical mass. As in *The Magic Flute*, the wind-band is used both to express solemnity (in the tutti passages) and chamber-music-like intimacy (in the solo passages). The *Gloria* and the *Credo* have the exciting virtuoso violin lines which are a finger print of all Haydn's late masses. The *Benedictus* has the revolutionary and some what puzzling marking 'Molto Allegro.' The 'Et vitam venturi' (The life to come) in 6/8 Measure, and the final 'Dona nobis pacem' are both typical of the classical buoyancy and optimism which is best known in similar passages in Beethoven's two settings of the Mass.

HISTORICAL NOTES BY RICHARD H. TRAME, S.J. PH.D.

The *Litaniae Lauretanae* (Litany of Loreto), K 195, constitutes one of four litanies composed by Mozart while intermittently resident in Salzburg between 1771 and 1776. Two of these litanies written for the Feast of Corpus Christi are directed to the Eucharistic Sacrament of the Altar. The second of them (K 243) ranks exceedingly high among all of Mozart's Salzburg Church compositions.

This evening's Litany of Loreto, the second of two such, probably received its first performance in May, 1774. The site at which this performance took place is disputed due to the Litany's unusual instrumentation for that period in Salzburg of 2 oboes, 2 horns and strings. Some opt for a smaller Salzburg church, others for the stately Cathedral.

The month of May, being the traditional month in popular Catholic devotion dedicated to Mary, would have witnessed special extra- and paraliturgical Marian ceremonies such as processions and the floral coronation of her images and statues

at which the Litany would have been recited or sung.

The litany as a form of prayer finds its roots in Psalm 136 'O give thanks unto the Lord for he is good, for his mercy endureth forever.' The italicized phrase was repeated after each verse invocation of the Psalm probably by the assembled Levites or Temple worshippers. As early as the Fourth Century, the Eastern Church responded to its liturgical diaconal in vocations with *Kyrie eleison* (Lord, have mercy). In the Western Church litanies early established themselves in Holy Week services and at ordinations to Holy Orders, e.g. the Litany of the Saints.

The Litany of Loreto designation has served to identify the accepted litany addressed to the Virgin Mary. The name 'Loreto' derives from the fact that numerous of its invocations were inscribed on the walls of the great Marian pilgrim image basilica perched atop Monte Gargano on the central Adriatic coast of Italy. From the end of the Thirteenth Century Loreto had attracted innumerable pilgrims from all over Europe since the Basilican incorporated within its walls the purported Holy House of Nazareth dwelt in by the Holy Family and ultimately transported in popular belief to Italy through the ministry of angels.

The pilgrims thus spread the Litany throughout Europe. The Jesuit saint, Peter Canisius, provided it with a German translation which became standard throughout German Catholic principalities.

Palestrina, for one, composed a setting of the Litany in the 16th Century.

The Litany's origins, however, go further back into the earlier Middle Ages before the Loreto inscriptions practically stabilized and standardized it. Pope Sixtus V at the end of the 16th Century officially authorized it for liturgical use. Subsequent popes from that time onward to Pius XII have on occasion added appropriate invocations.

Mozart's setting of the Litany in five movements clearly reflects general litany structure and in this instance the particular structure of the Marian litany, which he composed in the form of a five movement choral symphony.

The *Kyrie* First Movement (Allegro) addresses itself to the Triune God, Father, Son-Redeemer, and Holy Spirit, the response being as with all invocations to the Deity 'Miserere nobis' (have mercy on us).

The Second Movement, *Sancta Maria* (Andante), addresses its invocations to Mary under the prerogative privileges which form the whole basis of her theological veneration, her Motherhood of the Divine Savior, her perpetual virginity, and her role as the enduring symbolic Ark of the New Covenant. The response in the case of all invocations to Mary and the saints is 'ora pro nobis' (pray for us).

The Third Movement, *Salus Infirmorum* (Adagio), embraces those invocations to Mary characterizing her intercessory role as advocate, consoler and protectress of embattled Christians.

The Fourth Movement, *Regina Angelorum* (Allegro con spirito), serving as the symphonic finale, embraces those aspects of Mary's triumph as Queen of Heaven, a theme so exquisitely depicted in Fra Angelico's painting of the Coronation of the Virgin. This jubilant movement reflected in the tenor soloist's coloratura passages serves to bring the litany proper to its exhilarating climax.

After this climax, the *Agnus Dei* (Adagio) sets the required customary conclusion of all litanies with triple invocations to the Lamb of God for pardon and mercy. It functions as an ethereal symphonic coda to the whole work.

Mozart's Litany of Loreto has been variously described as 'one of intimate devoutness,' 'tender in character,' a work in which the writing for the four soloists and chorus is singularly orchestral in character and in which the various movements reflect a mature and adroit use of symphonic sonata form.

Unfortunately, perhaps, for its reputation, Mozart's *Exsultate, jubilate* (K 165) finds itself recognized almost exclusively from performances of the *Alleluia* third movement so often sung as an Easter solo. Consequently in view of this fact, its name, and Latin text, the work has been assumed by most to be a Latin liturgical work, which most definitely it is not. Rather it is a virtuoso vocal concertosetting of a Latin poem with oblique religious overtones.

During 1772-1773 Mozart sojourned in Milan, then an Austrian dominated city, where he directed performances of his *opera seria, Lucio Silla*. The leading role was sung by the famed Roman *castrato* Venanzio Rauzzini. For this virtuoso Mozart composed *Exsultate, jubilate* as a complete three movement concerto for

voice and orchestra furnished with a typical introductory orchestral ritornello, fast, slow, and fast movements. The two coloratura fast movements sandwich in a deeply expressive Andante aria preceded by a rather extensive recitative.

The Latin poetic text exhorts 'happy souls' to sing a paean of praise to the beauty of a new dawn, symbol of the dawn of the eternal day. The second movement aria then addresses itself to Mary, Crown of Virgins, invoking her to touch sinful hearts with peace. The third movement, as noted, is the famous Alleluia.

Rauzzini sang *Exsultate, jubilate* in Milan sometime after the opera closed, on January 16, 1773, eleven days prior to Mozart's seventeenth birthday.

After the completion in 1801 of his vast oratorio, *The Seasons*, Joseph Haydn remarked that its composition had 'broken his back.' Nevertheless, in 1802 he undertook the composition of what proved to be his last large work, the superb *Harmoniemesse* (Mass in B flat). He did not, to quote H.C. Robbins Landon, 'make things easy for himself.' As with the previous five masterly settings composed between 1796 and 1801, this Mass served to celebrate the birthday of Princess Marie Hermenegild, wife of his fourth patron, Nicholas II Esterhazy.

The *Harmoniemesse* under Haydn's direction was sung at Mass on September 8, 1802, the Birthday of the Blessed Virgin Mary, from the spacious choir loft of the Bergkirche (Mountain Church) situated atop a small hill a short distance from the grandiose Esterhazy palace in Eisenstadt.

The Austrian Ambassador to the Court of St. James, Prince Starhemberg, reflected glowingly in his *Diary* on the occasion. 'On September 8, the Princess's birthday, at ten in the morning, we with a great procession of Esterhazy attendants clad in the princely livery proceeded to Mass. Superb Mass! New excellent music by the famous Haydn, and directed by him! Nothing could have been more beautiful and better executed!' The Ambassador likewise highlighted Haydn's distinguished European stature when he noted that, unlike his much earlier servile condition at the princely court, Haydn, sitting among the dignitaries at the birthday dinner table, was the object of affection and adulation. Prince Nicholas, at last recognizing the genius of

his Kapellmeister, provided in simple and touching tribute that in perpetuity Haydn should annually receive six Eimer of princely table wine.

The *Harmoniemesse*, although the first of Haydn's Masses to be published in the twentieth century and commanding as it always has great respect, was not as frequently performed in Austria as the *Mariazellerer Nelson Masses* because of the amplitude of its instrumentation. There newed princely orchestra in 1802 permitted Haydn to score it with large-wind band, whence it derives its name. Moreover he used the key of B Flat, the key of four other Masses, as Robbins Landon notes, for a number of technical reasons.



Joseph Haydn

At the opposite poles of the vocal range there is low F in the bass line and top B flat for the sopranos, which gives a composer a solid dominant in the bass if he wants one . . . , while the very end of the Mass shows to what brilliant effect Haydn puts his top choral B flat in the sopranos. The sound of the trumpets and drums in B flat is also particularly suitable for church music; they take on a silvery sheen in piano and the low notes have a fascinating color of their own . . . the entire color of B flat is highly suitable for wind instruments, and especially the clarinets, instruments to which Haydn tuned only late in life.

The entire Mass can be divided up into three vocal/orchestral symphonies each embracing four movements, the first being *Kyrie, Gloria, Gratias, and Quoniam*. The second symphony includes the four-

movements of the Creed — *Credo, Et incarnatus est, Et resurrexit, and Et Vitam venturi*. The third symphony comprises the four movements of the *Sanctus, Benedictus, Agnus Dei, and Dona nobis*.

While the *Harmoniemesse* clearly demonstrates the integration of chorus, soloists and orchestra based on Haydn's previous symphonic development of sonata-form principles, all his masses assimilated effortlessly the Baroque within this high classical achievement making them so satisfying to us. Haydn is the last great composer who could with masterly ease elaborate those great Baroque fugues which customarily end the *Gloria* and *Credo* in a blaze of contrapuntal fanfare.

The *Harmoniemesse* commences with an enormous slow movement, 'a surging Adagio which rolls like a mighty river.' It sets the tone of the whole composition. The Mass glows with majesty, bright joy, stately and extraordinarily effective harmonic modulations coupled with a solemn rapt grandeur fostered by Haydn's consummate use of trumpets and drums. It is a Mass of spirited movements, radiant coloristic touches through the deft use of the glorious sound of clarinets, of poignant emotion and exquisite word painting. The *Agnus Dei*, a gentle plea for mercy, resembles that of Mozart's *Coronation Mass*, a Rococo show piece for the soloists which then culminates with the stunning entrance of the Chorus in its dramatic transition to the *Dona nobis pacem*, an aggressive demand for peace.

Sometime after the first successful performance of this Mass Haydn in a letter summed up his life's work,

Often when struggling against the obstacles of every sort which oppose my labors; often when the powers of mind and body weakened, and it was difficult for me to continue in the course I had entered on — a secret voice whispered to me: 'There are so few happy and contented peoples here below; grief and sorrow are always their lot; perhaps your labors will be a source from which the care-worn, or the man burdened with affairs, can derive a few moments of rest and refreshment.' This was indeed a powerful motive to press onwards, and this is why I now look back with cheerful satisfaction on the labors expended on this art, to which I have devoted so many long years on uninterrupted effort and exertion.

MOZART 'LITANIAE LAURETANAE'

Soloists and Chorus

*Kyrie eleison, Christe Eleison
Christe exaudi nos!
Pater de coelis, Deus de coelis
Miserere nobis.
Fili redemptor, redemptor mundi
Deus miserere nobis.
Spiritus sancte Deus,
Miserere nobis.
Sancta trinitas, unus Deus,
Miserere nobis.*

Soprano, Chorus and Soloists

*Sancta Maria, Sancta Dei genitrix,
Sancta virgo virginum
Ora pro nobis!
Mater Christi, Mater divinae
Divinae gratiae,
Mater purissima, Mater castissima
Mater inviolata, Mater intemerata,
Mater amabilis, Mater admirabilis
Mater creatoris, Mater salvatoris,
Virgo prudentissima, veneranda,
Virgo praecanda, ora pro nobis.
Virgo potens, virgo clemens,
Virgo fidelis, ora pro nobis.
Speculum justitiae, sedes sapientiae,
Causa nostra laetitiae,
Vas spirituali, vas honorabile,
Vas insigne devotionis,
Rosa mystica, turris eburnea
Turris Davidica,
Domus aurea, foederis arca
Janua coeli, stella matutina,
Ora pro nobis!*

Chorus and Soloists

*Salus infirmorum, refugium peccatorum,
Consolatrix afflictorum,
Auxilium Christianorum,
Ora pro nobis.*

Tenor, Chorus and Soloists

*Regina angelorum, regina patriarchum
Regina prophetarum, regina apostolorum,
Regina confessorum, regina virginum,
Regina sanctorum omnium,
Ora pro nobis.*

Soprano and Chorus

*Agnus Dei, qui tollis peccata mundi,
Parce nobis Domine!
... exaudi nos Domine!
... miserere nobis!*

MOZART 'EXSULTATE, JUBILATE'

*Exsultate, jubilate,
o vos animae beatae,
dulcia cantica canendo;
cantui vestro respondendo
psallant aethera cum me.*

*Fulget amica dies, jam fugere et nebula et
procellae: exorta est justis inexpectata
quies. Undique obscura regnabat nox;
surgite tandem laeti, qui timuistis
adhuc, et jucundi aurorae fornicatae
dextera plena et lilia date.*

*Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.*

Alleluia.

THE LORRETINE LITANY

Soloists and Chorus

Lord, have mercy; Christ have mercy
Lord, hear us!
Father and God of the heavens,
Have mercy on us.
Redeemer Son, God redeemer of the
world, have mercy on us.
God, Holy Spirit,
Have mercy on us.
Holy Trinity, One God,
Have mercy upon us.

Soprano, Chorus and Soloists

Holy Mary, God's Mother,
Holy virgin of virgins,
Pray for us.
Christ's mother, divine and of
divine grace,
Mother purest, most chaste,
Inviolata, mother of wonder, of
love, the admirable, mother of the
creator, mother of salvation,
Virgin most prudent, venerated,
Pray for us.
Virgin of power, clemency, faith,
Pray for us.
Mirror of justice, seat of wisdom,
Seat of our joy,
Vessel of the spiritual, the
honourable, illustrious vessel
of our devotion. Mystic rose,
Tower of ivory, tower of David,
House of gold, ark of the covenant,
Gate of the heavens, star of the
morning, pray for us.

Chorus and Soloists

Health of the sick, refuge of sinners,
Comfort of the afflicted,
Help of Christians,
Pray for us.

Tenor, Chorus and Soloists

Queen of angels and patriarchs,
Queen of prophets and apostles,
Queen of confessors and virgins,
Queen of all saints,
Pray for us.

Soprano and Chorus

Lamb of God, that takest away the sins
of the world, spare us Lord!
... hear us Lord!
... have mercy on us!

EXSULTATE, JUBILATE

Rejoice, shout,
O ye blessed souls,
singing sweet hymns;
responding to your song
the skies sing psalms with me.

The friendly daylight shines, both clouds
and storms have now fled; for the righteous
and unexpected calm has come. Everywhere
dark night reigned; rise up at last
in gladness, ye that were afraid till now,
and joyfully present to the happy
dawn handfuls of lilies.

Thou crown of virgins,
give us peace,
thou, ready to give comfort
wherever a heart sighs.

Alleluia.

HAYDN 'HARMONIEMESSE'

Kyrie

*Kyrie eleison
Christe eleison
Kyrie eleison.*

Gloria

*Gloria in excelsis Deo, et in terra
pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, rex coelestis,
Deus pater omnipotens!
Domine Fili unigenite, Jesu Christe,
altissime!
Domine Deus agnus Dei, Filius
patris
Qui tollis peccata mundi, miserere
nobis, suscipe deprecationem
nostram.
Qui sedes ad dexteram Patris,
miserere nobis. Quoniam tu solus
sanctus, tu solus Dominus, tu
solus altissimus, Jesu Christe.
Cum sancto Spiritu in gloria
Dei Patris. Amen.*

Credo

*Credo in unum Deum.
Credo in unum Deum, Patrem omnipoten-
tem, factorem coeli et terrae,
visibilem omnium et invisibilem.
Et in unum Dominum, Jesum
Christum, Filium Dei unigenitum
et ex Patre natum ante omnia
saecula, Deum de Deo, lumen de
lumine, Deum verum de Deo
vero, genitum, non factum, con-
substantiali patris, per quem
omnia facta sunt; qui propter nos
homines et propter nostram
salutem descendit de coelis.
Et incarnatus est de Spiritu sancto
ex Maria virgine et homo factus
est. Crucifixus etiam pro nobis
sub Pontio Pilato, passus et
sepultus est.
Et resurrexit tertia die secundum
scripturas. Et ascendit in coelum,
sedet ad dexteram Dei Patris, et
iterum venturus est cum gloria
judicare vivos et mortuos, cujus
regni non erit finis.
Et in Spiritum sanctum, Dominum
et vivificantem, qui ex Patre
Filioque procedit, qui cum Patre
et Filio simul adoratur et con-
glorificatur; qui loctus est per
Prophetas.
Et unam sanctam catholicam et apostoli-
cam ecclesiam. Confiteor unum bap-
tisma in remissionem peccatorum.
Et expecto resurrectionem mor-
tuum et vitam venturi saeculi.
Amen.*

Sanctus

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

Benedictus

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

Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
miserere nobis. Donna nobis
pacem.*

HARMONIEMESSE

Kyrie

Lord have mercy on us
Christ have mercy on us
Lord have mercy on us.

Gloria

Glorious to God in the highest and on
earth peace to men of goodwill.
We praise Thee; we bless Thee;
We adore Thee; we glorify Thee.
We give thanks to Thee for Thy
great glory.
O Lord God, heavenly King,
God the Father Almighty.
O Lord the only begotten Son, Jesus
Christ.
O Lord God, lamb of God, Son of
the Father.
Thou who takest away the sins of
the world have mercy upon us
and receive our prayer.
Thou who sittest at the righthand of the
Father, have mercy upon us. For Thou
only art Holy; Thou only art the Lord.
Thou only, Jesus Christ, art most high.
With the Holy Ghost in the glory of
God the Father. Amen.

Credo

I believe in one God.
I believe in one God, the Father Almighty,
Maker of heaven and earth and of
all things visible and invisible.
I believe in one Lord Jesus Christ,
the only begotten Son of God,
born of the Father before all ages,
God of God, Light of Light, true
God of true God, begotten, not
made, being of one substance with
the Father, by whom all things
were made. Who for us men and
for our salvation came down from
Heaven.
And was incarnated by the Holy
Ghost of the Virgin Mary and was
made man. And was crucified also
for us under Pontius Pilate. He
suffered and was buried.
And the third day he rose again accord-
ing to the scriptures. And ascended into
Heaven. And sitteth at the right hand
of God the Father. From thence he shall
come to judge the living and the dead;
Whose kingdom shall have no end.
And I believe in the Holy Ghost, the
Lord and giver of life, who pro-
ceedeth from the Father and the
Son, who with the Father and the Son
together is adored and glorified, who
spoke by the Prophets.
And I believe in one, holy, Catholic and
Apostolic Church. I confess one bap-
tism for the remission of sins.
And I look for the resurrection of the
dead, and the life of the world to come.
Amen.

Sanctus

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy
glory. Hosanna in the highest!

Benedictus

Blessed is he that cometh in the name
of the Lord. Hosanna in the highest!

Agnus Dei

Lamb of God, who takest away the
sins of the world, have mercy on
us. Grant us peace.

About the Artists



JOHN CURRIE, *Conductor*, was appointed Music Director of the world-renowned Los Angeles Master Chorale and Sinfonia in 1986. Currently celebrating its 25th Anniversary Season, the 141-member ensemble will present five concerts, as well as the popular *Messiah* Sing-Along, during the 1988-89 season at the Dorothy Chandler Pavilion.

Mr. Currie, who was born in Scotland and studied conducting at the Royal Scottish Academy of Music, is internationally recognized for his work with both choruses and orchestras. He has served as chorus master of both the Edinburgh Festival Chorus and the Scottish National Orchestra Chorus. In 1968, he founded The John Currie Singers and Orchestra. Thirteen years later, in 1981, he founded The Scottish Chorus, which has performed throughout the world. He has also served as chorus master for such orchestras as the Israel Philharmonic and the Chicago Symphony, collaborating with Carlo Maria Giulini, Zubin Mehta, Claudio Abbado, Riccardo Muti and Sir Georg Solti.

Mr. Currie has appeared as guest conductor with the Saint Paul Chamber Orchestra, the Israel Sinfonietta, The National Orchestra of Belgium and the Scottish National Orchestra. He has also conducted numerous operas, including productions of *Dido and Aeneas*, *Savitri* and *Orfeo* — all with Dame Janet Baker singing the title roles. Mr. Currie appears regularly at Scotland's acclaimed Perth Festival, having conducted and staged Mozart's *Così Fan Tutte* and *Marriage of Figaro* during the past two seasons. Future engagements include stage direc-

ting and conducting Mozart's *Don Giovanni* and *Magic Flute*, and Britten's *Curlew River*.



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

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

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

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

For many years Canin was a chamber

music artist with the Aspen Music Festival in Colorado. In addition, he has participated in the Spoleto Festival in Spoleto, Italy, and Charleston, S.C., and the Santa Fe Chamber Music Festival.

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

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

The **LOS ANGELES MASTER CHORALE AND SINFONIA** has played a unique role in the cultural life of Los Angeles for a quarter of a century. A resident company of the Music Center, it is the only professional chorus in the United States which has both its own series and serves as the resident chorus for other performing arts organizations, including the Los Angeles Philharmonic and the Music Center Opera.

By the end of the 1988-89 season, the Chorale's 25th Anniversary Season, it will have given its 500th performance with the Los Angeles Philharmonic and over 200 in its own series. In this season alone, the ensemble will sing in 49 performances with the Music Center Opera.

Conductor Roger Wagner founded the Master Chorale in 1964 with the support of the Los Angeles Chamber of Commerce and local businessmen Z. Wayne Griffin and Louis Dee Statham. In January, 1965, the Master Chorale singing Bach's *B Minor Mass*, first filled the Dorothy Chandler Pavilion. Since then, the 141-member ensemble has performed throughout the United States, in Europe and in the Soviet Union.

In 1986, conductor John Currie of Edinburgh, Scotland, became the Chorale's second Music Director. In addition to his conducting responsibilities, Mr. Currie is actively involved in the Chorale's community outreach program giving lectures on the Chorale throughout Southern California.

Los Angeles Master Chorale



REBECCA SHERBURN, *coloratura soprano*, engagements for the 1988-89 concert season include an appearance in Mozart's *Magic Flute* as Queen of the Night, with both the Virginia Opera and Banchetto Musicale of Boston, a role in *Lucia di Lammermoor* to be sung in concert version and the role of Romilda in *Xerxes* by Handel with the Liederkrantz Foundation of New York.

This evening Miss Sherburn is making her debut with the Los Angeles Master Chorale and Sinfonia under the baton of Maestro John Currie. She has appeared with the Flagstaff Symphony, Opera Grand Rapids, the William Hall Chorale, the Arnold Schoenberg Institute of Los Angeles, the Pacific Symphony, the Fromm Week of New Music at the Aspen Music Festival and was recently featured with the Los Angeles Philharmonic's New Music Group under the direction of John Harbison.

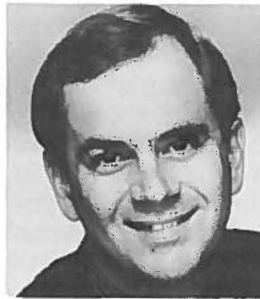
Miss Sherburn is the winner of the 1987 Viktor Fuchs Auditions, the 1987 Aspen Voice Competition, the 1988 American Opera Awards and a finalist in the 1988-89 Liederkrantz, Pavarotti International and the Joy in Singing contests. Miss Sherburn was born in Pasadena, California and resided there until 1985. After earning a Master of Music Degree from the University of Southern California, she moved to Hoboken, New Jersey where she currently lives.



JENNIFER WILLIAMS, *mezzo-soprano*, made her Music Center debut in 1987 as contralto soloist in the Eighth Annual Sing-Along *Messiah*. She has been a frequent soloist with leading choral organiza-

tions throughout Southern California, in performances of Bach's *Mass in B-minor* with the Los Angeles Master Chorale, Rachmaninoff's *Vespers* with the Cambridge Singers and the Hollywood Chorale's performance of Handel's *Messiah*. Equally at home with Opera and Musical Theatre, she has performed leading and supporting roles in *Così Fan Tutte*, *Carmen*, *L'Enfant et ses Sortilèges*, *The Gondoliers*, *Jesus Christ Superstar*, *The Music Man*, and *Carousel*, as well as performing in nine productions with the Los Angeles Music Center Opera.

Ms. Williams attended Whitworth College in Spokane, Washington and California Institute of the Arts. She has studied opera under Henrietta Pelta and David Romano as well as Improvisational Theatre with The Groundlings. She has performed as a soloist at Verdi Ristorante di Musica and can be heard on numerous film sound tracks including *Empire of the Sun*, *Short Circuit 2*, *Burglar*, and *Like Father Like Son*. She is currently alto soloist at Calvary Presbyterian Church in South Pasadena.



PAUL JOHNSON, *tenor*, a native Kansan, has a wide range of performing experience in concert and opera. He has received critical acclaim for his performances with the Los Angeles and the Pasadena Chamber Orchestras and the Seattle Symphony.

Mr. Johnson appears regularly with the Los Angeles Vocal Arts Ensemble. Recordings with the Ensemble include music of Brahms, Rossini and Sondheim.

He has concertized with The Tucson, American Youth, Ventura, and Orange County Pacific Symphonies, and The Orchestra of Santa Fe, under the baton of such noted conductors as William McGlaughlin, Gerard Schwarz and Mehli Mehta. Last season he was heard in Britten's *War Requiem* with John Currie and The Los Angeles Master Chorale. Other performances with the Chorale include Handel's *Messiah* and *Israel In Egypt*.

This season he performed Bach's *Christmas Oratorio* with The Wichita Symphony and Friends University Chorale. He will make his debut with The Pacific Chorale in the Berlioz *Requiem* at the Orange County Performing Arts Center in March.

Mr. Johnson is a recipient of an award from the William Sullivan Musical Foundation. He continues his vocal studies with Beatrice Rowe.



CRAIG KINGSBURY, *bass-baritone*, is currently in his fifth season with the Los Angeles Master Chorale. He has appeared as soloist with the Chorale in Bach's *Magnificat in D*, *Mass in B Minor*, and Mozart's *Requiem*. He has performed and recorded with the Roger Wagner Chorale, and has sung in the Carmel Bach Festival and San Luis Obispo Mozart Festival. Recent seasons have brought solo engagements with the Cuesta Master Chorale (San Luis Obispo), and in concerts and radio broadcasts with the chamber ensemble I Cantori and the Early Music Ensemble of Los Angeles. A graduate of the University of Southern California in music composition, Mr. Kingsbury is also active as a musical arranger, with a sizable catalog of published and recorded arrangements to his credit.

DOROTHY CHANDLER PAVILION HOUSE STAFF

<i>House Manager</i>	Ron Bruguere
<i>Head Usher</i>	Sheila Harmon
<i>Master Carpenter</i>	Gerald Schaub
<i>Master Electrician</i>	Peter Perricone
<i>Master of Properties</i>	Carmine D. Marinelli
<i>Master Audio</i>	Jeff Des Enfants
<i>Chief Piano</i>	
<i>Tuner/Technician</i>	Kenyon Brown

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO

Samela Aird Beasom
Joan Beaumier
Pamela Chapin
Martha Cowan
Pamela Erven
Barbara Hancock
Rose Harris
Marie Hodgson
Cathy Larsen
Susan Montgomery
Marti Pia
Holly Shaw Price
Judy Rust
Gina Surratt
Inyong Um

ALTO

Natalie Beck
Sarah Bloxham
Marilyn Eginton
Sally Etcheto
Michelle Fournier
Eileen Holt
Erin Murphy
Nancy OBrien
Paula Rasmussen
Carol Reich
Cheryl Anne Roach
Lori Turner
Barbara Wilson
Diana Zaslove

TENOR

Jim Beaumier
Chris Bowman
Agostino Castagnola
Roy Dunbar
Paul Gibson
David Larson
Jay Pearce
Marshall Ramirez
George Sterne
Gary Walker

BASS

Kevin Dalbey
Steve Fraider
Paul Hinshaw
Kerry Katz
Kenneth Knight
Edward Levy
Roger Lindbeck
Jim Raycroft
David Schnell



Felix Mendelssohn

JOIN US IN MARCH FOR MENDELSSOHN'S *ELIJAH*

Saturday, March 11 at 8:00 p.m., the Los Angeles Master Chorale presents one of the most popular Biblical epics ever set to music. This magnificent oratorio features the rich, full sound of the Master Chorale, accentuated by a team of stellar soloists including Herbert Eckhoff, Juliana Gondek, Christine Cairns, and Jonathan Mack.

Tickets \$13.00 to \$29.50. 50% Discount for Seniors 60+ and Students with I.D. Group discounts available. For details, call 213/972-7211.

SEASON FINALE: *A SCOTTISH HIGHLAND CELEBRATION*

Celebrate the beautiful music, pomp and pageantry of Scotland as the Master Chorale presents its final concert of the 1988-89 season on Saturday, April 22 at 8:00 p.m. Featuring folksinger Jean Redpath of National Public Radio's 'A Prairie Home Companion.'

Tickets \$13.00 to \$29.50. 50% Discount for Seniors 60+ and Students with I.D. Group discounts available. For details, call 213/972-7211.

SINFONIA PERSONNEL

FIRST VIOLINS

Arnold Belnick, *Guest Concertmaster*
Karen Jones, *Assistant Concertmaster*
Irma Neumann
Josef Schoenbrun
Russ Cantor
Robert Brosseau

2ND VIOLINS

Harold Wolf, *Principal*
Ronald Folsom
Anatoly Rosinsky
Blanche Belnick
Eileen Hyun
Elizabeth Smith

VIOLA

Kenneth Burwood-Hoy, *Principal*
Lynn Subotnick
Wesley Cease
Teruko Schoenbrun

CELLOS

John Walz, *Principal*
Barbara Hunter
Richard Naill
Virginia Burwood-Hoy

BASSES

David Young, *Principal*
Suzanne Ailman

FLUTE

Paul Fried

OBOES

Joel Timm, *Principal*
Salvatore Spano

CLARINETS

Dominick Fera, *Principal*
Virginia Loe

BASSOONS

Michael O'Donovan, *Principal*
Rose Corrigan

FRENCH HORNS

James Thatcher, *Principal*
Todd Miller

TRUMPETS

Kenneth Larsen, *Principal*
Michael Ortega

TIMPANI

Kenneth Watson

HARPSICHORD

Grant Gershon

LIBRARIAN

Katherine Dolan

PERSONNEL MANAGER

Stuart Canin

Los Angeles Master Chorale

LOS ANGELES MASTER CHORALE ASSOCIATION BOARD OF DIRECTORS 1988-89

EXECUTIVE COMMITTEE

Marshall A. Rutter, Esq., *Chairman of the Board*
Clifford A. Miller, *Chairman of the Executive Committee*
Abbott L. Brown, *President*
John A. Adams, *Vice President, Sales and Marketing*
Charmay B. Allred, *Vice President, Special Projects*
J. Lyle Cunningham Jr., *Vice President, Administration*
Stephen F. Harbison, Esq., *Vice President, Grants*
Elizabeth Levitt Hirsch, *Vice President, Benefit*
Everett F. Meiners, Esq., *Vice President, Legal Affairs/Secretary*
Mrs. Harrison A. Price, *Vice President/
Liaison-Advisory Committee*
William M. Ruddy, *Treasurer*
Mrs. David Schultz, *Vice President, Board Relations*
Roger Smith, *Vice President, Programs*
Nicholas S. Winslow, *Vice President,
Long Range Planning*

DIRECTORS

Theodore G. Congdon
George W. Fenimore
Martin J. Frank
Deborah Herman
Morton B. Jackson, Esq.
Louis W. Kang, M.D.
Mrs. Robert Kass
Mrs. Albin C. Koch
William A. Mann
Edward J. McAniff
Raymond Neavel
Donald J. Nores
John R. Queen, Jr.
Mrs. Charles I. Schneider
Mrs. David Selby
Laurence A. Thompson
Mrs. Larry B. Thrall
Mrs. Gary L. Wilson
Michael Wilson
Morton M. Winston

HONORARY DIRECTORS

Mrs. George B. Allison
Dorothy Kirsten French
Mrs. Geraldine Smith Healy
Warner W. Henry
Mrs. Herbert Hilmer
Charles Luckman
Mrs. Frank Roger Seaver
Mrs. Meredith Willson

EX-OFFICIO MEMBERS

John Currie, *Music Director*
Robert Willoughby Jones, *Executive Director*
Ilona M. Cunningham, *President, Master Chorale Associates*
Eric Laykin, *President, Junior Society*

ADMINISTRATION

Robert Willoughby Jones, *Executive Director*
Maurice Staples, *Assistant to the Executive Director*
Rae Macdonald, *Production Coordinator*
Libby Huebner, *Public Relations*
Maryanne Ivanoff, *Rehearsal Pianist*

LOS ANGELES MASTER CHORALE ASSOCIATES

Dear Friends of the Master Chorale

Welcome to the 25th 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 \$35.00 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 \$35.00 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.

LOS ANGELES MASTER CHORALE ASSOCIATES 1988/89 Board Members

Ilona M. Cunningham, *President*
Patti Rivinus, *First Vice-President/Membership*
Jan Powers, *Second Vice-President/Unified Fund*
William A. Mann, *Third Vice-President/Ticket Sales*
Gloria Moore, Bonnie Grinstead, *Fourth Vice-Presidents/Hospitality*
Rebecca Conaty, *Volunteer Coordinator*
Beverly Thrall, *Corresponding Secretary*
Phillis Rothrock, *Recording Secretary*
Gloria Moore, *Treasurer*
Carole Davis, *Parliamentarian*
Bernice Wilson, *Historian*
Charmay Allred, Kay Chandler, Bonnie Grinstead, *Outreach Committees*
Tania McKnight, *Curtain Raiser Previews*
Anne Price, Phillis Rothrock, Ruth Opolian, Ilona Cunningham, Patti Rivinus,
Area Committees
Barbara Schneider, *L.A. Master Chorale Liaison*
Anna Currie, *Member at Large*
Joseph Sonders, *Member at Large*