

MOZART '91



APRIL 21, 1991

7:00 PM

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES JOHN CURRIE • MUSIC DIRECTOR

LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES

JOHN CURRIE • MUSIC DIRECTOR

Tonight's concert is the end of an important era in the life of the Los Angeles Master Chorale. Maestro John Currie, our Music Director for the last five years, has decided not to renew his contract as Music Director. He will be conducting orchestras, choruses, and opera companies in the United Kingdom and Europe starting this Fall.

On behalf of the choral music audience in Los Angeles, as well as the Chorale and Board of Directors, I want to take this opportunity to extend to Maestro Currie our deep gratitude for the many wonderful concerts he has conducted during the past five years. From the magnificent Verdi Requiem, with which he led off his tenure, to tonight's beautiful Mozart Requiem, Maestro Currie has conducted America's premiere chorus in a broad spectrum of beautifully performed works. His delightful Christmas concerts and Scottish Spectaculars have shown his bright and cheerful personality to its fullest, while his Elgar Dream of Gerontius and Britten War Requiem have shown his deeper and more contemplative side.

We shall always remember Maestro Currie's contributions to the Los Angeles musical scene, and we hope that we shall see him on our podium as a guest conductor in the future.

Marshall A. Rutter
President
Board of Directors

LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES JOHN CURRIE • MUSIC DIRECTOR

27th SEASON
1990-91

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

SUNDAY, APRIL 21, 1991 at 7:00 P.M.

CURTAIN RAISER PREVIEW at 6:00 P.M.
with MARYANN BONINO

DOROTHY CHANDLER PAVILION

Mozart '91

Bicentennial Concert

JOHN CURRIE,

Conductor

STUART CANIN,

Concertmaster

MARY RAWCLIFFE,

Soprano

MELISSA THORBURN,

Mezzo-Soprano

PAUL JOHNSON,

Tenor

PETER LOEHLE,

Bass

WOLFGANG AMADEUS MOZART
(1756-1791)

AVE VERUM K. 618

MASONIC FUNERAL MUSIC K. 477

MASONIC CANTATA K. 623

INTERMISSION

REQUIEM K. 626

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

Reception mineral water graciously donated by San Pellegrino.



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 Music Center of Los Angeles County. 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

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. . . 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 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 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* dis-

solves 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.

Earlier in to-night's concert you will hear two works written in the final weeks of Mozart's life. *Ave Verum* is an astonishing miniature. Here is real late Mozart; distilled, intense and distinctly non-Italian in style. The little *Freemason Cantata* was literally his swan-song. His association with the Masons was clearly an important factor in his life, particularly at the end. To-day's audience should remember that Freemasonry in Mozart's time had strong overtones of the Enlightenment and humanistic philosophy (the philosophy of *The Magic Flute*). It was also, in many minds associated with revolution. But here, in the final days of the young genius's life, he composes a joyful celebration of brotherly love, framed by a cheerful chorus and including a Masonic hymn for the exit from the meeting. But listen to the tenor recitatives: they are like the majestic, human music of the Speaker in *The Magic Flute*. This is Mozart's tragedy: he had much, much more to write, and every sign suggests that his future music would have been new, remarkable, and probably very German.

The Masonic Funeral Music, although mature Mozart, is the one piece in our concert which does not come from the final months of the final year (1791). It is unique in the Mozart canon, but shares a tragic, brooding quality with some of his other minor-key works. It is full of symbols, the most obvious of which is the use of three basset-horns, an instrument which, in shape and use, was associated with wind bands in Freemasonic rituals in Mozart's time. The ancient chant which pervades the piece is Catholic, associated with the Passion. For me, Robbins Landon's remark rings true to the music: "With its message of comfort — the last chord, in C major, envelops one like the Madonna enclosing the mourners with her widespread cloak in a medieval painting — the *Masonic Funeral Music* is the essence of Mozart, his humanity and (in all senses) his passion."

HISTORICAL NOTES by Richard H. Trame, S.J., Ph.D.

Mozart's *Ave Verum* is one of music's most sublime Eucharistic motets. Mozart composed it on June 17, 1791 for Anton Stoll, teacher and choirmaster of a little Viennese suburban church in Baden. Because of the church's limited resources, he scored it for chorus, strings and organ. As the late Karl Geiringer has noted, seldom has so much fervor and classical beauty been poured into so tiny a vessel, this motet of forty-six measures.

Mozart produced several compositions to celebrate events occasioned by his membership in the Masonic order. The most significant and weighty of these works is his *Masonic Funeral Music in C Minor* (KV 477) composed in July, 1785, to commemorate the death of two brothers, Count Franz von Esterhazy, his patron and friend, and the Duke of Mecklenburg-Schwerin. Henri Gheon comments on this work: "I know of no page in a symphony, fuller, more touching, more sober or daring, more in advance of its time than that incredible lament."

On November 18, 1791, Mozart conducted his *Masonic Cantata* (KV 623) at the dedication of the new lodge "Newly Crowned Hope." It is his last composed complete work, the last to be entered in his hand into the catalogue of his compositions. Schikaneder, librettist of *The Magic Flute*, produced the text "Let our joy ring out loudly" which Mozart scored for opening and closing three-part male chorus framing tenor recitatives and aria and a Tenor-Bass duet, accompanied by an orchestra of flutes, oboes, horns, and strings. The *Cantata* is strongly redolent of the spirit and tone of *The Magic Flute*. Among the great *Requiem* Mass compositions which grace the standard repertoire is that of Mozart. In recent years this well-beloved and majestic musical torso has been subjected to ever closer scrutiny with respect to its origins and the authenticity of present performing editions.

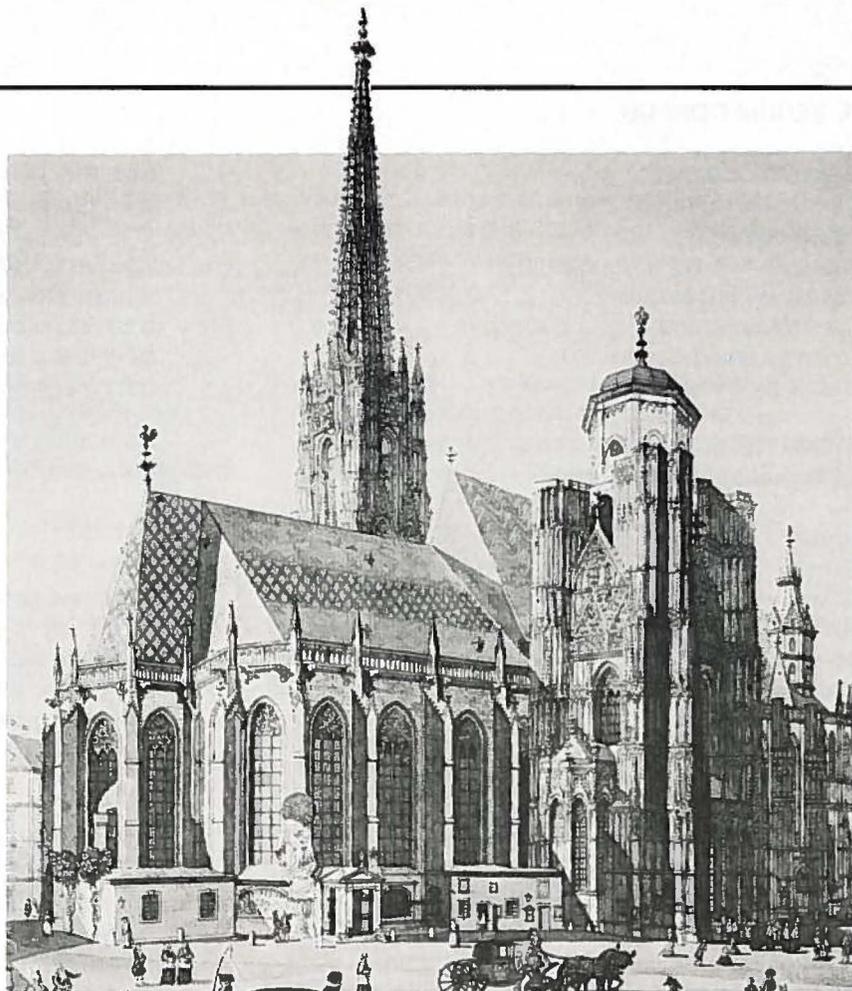
The standard "received" version of the *Mozart Requiem*, commissioned somewhat after February, 1791, by Count Franz von Walsegg for a proposed fee of some 3000 francs, was completed in the spring of 1792, months after Mozart's death on December 5, 1791, by Franz Xavier Süssmayr (1766- 1803). Süssmayr's achievement came increasingly under strong criti-

cism respecting his orchestration especially from such musicians as Richard Strauss, Benjamin Britten, and Bruno Walter. Subsequently, the editors of the modern critical works of Mozart in the *Neue Mozart Ausgabe* assert 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.

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 subsequently wrote out the voice parts, the harmonic foundation, 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 so similarly with the Offertory *Domine Jesu Christe*. There are no autographed manuscripts at all for the *Sanctus*, *Benedictus*, and *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 commissioned work on December 21, 1791. He scored most of the *Dies Irae*, but gave up before the magnitude of the task. His instrumentation is highly regarded and critics regret that he did not pursue the task to completion. Most observe that it was much more perceptive of Mozart's intentions than Süssmayr's which was completed in March, 1792. After receiving the music from Constanza, Count Walsegg made his own copy, placed his name on it, performed it twice in memory of his wife in 1793 and 1794, before admitting to the fraud.

The crux of the matter lies in the enduring disputes respecting what constituted Mozart's authentic composition, what he intended, and how authentically Süssmayr carried out his wishes. Opinion fluctuates between that ably represented by the conservative arguments of the German scholar Friedrich Blume, writing in 1962, and more radical views. Blume concluded after an examination of the available sources that the whole work is essentially Mozart's. The noted objections



St. Stephen's Cathedral in Vienna, where Mozart's funeral took place.

of Strauss, Britten, and Walter were addressed in 1971 by Franz Beyer, who in his Eulenberg edition of the score strove to correct Süssmayr's deficiencies. In 1988 Richard Maunder of Cambridge University produced a revised version which he describes at length and strives to justify in his book, *Mozart's Requiem, On Preparing a New Edition* (Oxford U.P.) 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 the composition of the *Mozart Requiem*. No ghostly gray-mantled harbinger of death à la *Amadeus* commissioned the work, but a known agent of Count Walsegg, an Austrian industrialist and landowner. Mozart was not obsessed with thoughts of impending death in the course of its composition, but appears to have been during the Fall of 1791 in good health and ebullient spirits resulting from the success of *Magic Flute*. Recent medical research into the health of the great Viennese classical composers by an

Austrian musician-physician reveals that Mozart's final illness could have been prevented through the administration of copious drinks of water rather than subjecting him to the practice of "bleeding."

Otto Jahn in 1855 after completing his *Life of Mozart* wrote of the *Requiem*. "The view upheld in the opera *Magic Flute* that serious ideas must be expressed in corresponding severity of form is even more decided in the *Requiem*, in so far as Mozart must have regarded as natural and inevitable the identification of certain fixed forms with the musical expression of religious emotion in an act of worship. The praiseworthy feeling which leads an artist, who believes himself to be offering his work for the service of the Most High, to bestow his best thoughts and his best workmanship upon it, cannot fail also to have influenced Mozart . . .

The chief significance of the *Requiem* rests herein . . . it proves these (liturgical) forms to be in fact, when artistically conceived and scientifically handled, capable of giving appropriate expression to the deepest emotions in which the human heart finds vent."

AVE VERUM CORPUS

Ave Verum Corpus,
natum de Maria Virgine:
Vere passum,
immolatum in cruce pro homine:
Cujus latus perforatum,
unda fluxit sanguine:
Esto nobis praegustatum
in mortis examine.

Hail, true Body,
born of the Virgin Mary,
Who has truly suffered,
was sacrificed on the cross for mortals,
Whose side was pierced,
whence flowed water and blood:
Be for us a foretaste (of heaven)
during our final examining.

FREIMAURERKANTATE

Laut verkünde uns're freude

Chorus

Laut verkünde uns're Freude Froher Instrumentenschall,
jedes Bruders Herz empfinde dieser Mauern Widerhall;
denn wir weihen diese Stätte durch die goldne Bruderkette
und den echten Herzverein heut' zu unserm Tempelein.
Laut verkünde

With loud praise and joyful sound of instruments,
let the joy of each brother's heart resound within these
walls; for with the golden seal of brotherhood we
consecrate this temple.
With loud praise

Tenor Rezitativ

Zum ersten male, edle Brüder, schliesst uns dieser
neue Sitz der Weisheit und der Tugend ein.
Wir weihen diesen Ort zum Heiligthum unserer Arbeit,

For the first time, noble brothers, this new place of
Wisdom and Virture enfolds us.

die uns das grosse Geheimniss entziffern soll.
Süss ist die Empfindung des Maurers an so einem
festlichen Tage,
der die Bruderkette neu und enger schliesst;
Süss der Gedanke, dass nun die Menschheit wieder einen
Platz unter Menschen gewann;
süss die Erinnerung an die Stätte,
wo jedes Bruderherz ihm,
was er war und was er ist und was er werden kann,
so ganz bestimmt, wo Beispiel ihn belehrt,
wo echte Bruderliebe seiner pflegt und wo aller
Tugenden heiligste, erste, aller Tugenden Königin,
Wohlthätigkeit in stillem Glanze thront.

We consecrate this place as the sanctuary of our
Labour,
revealing the great secret.
Sweet are the mason's emotions on this festive day,

a day that strengthens and renews our bonds;
sweet is the thought that he earns his place among
mankind again
sweet is the memory of the place, where brotherhood
shows him what he is and can be, where example
teaches, love protects, and Virture, holy queen,
reigns serene.

Tenor Arie

Dieser Gottheit Allmacht ruhet nicht auf Lärmen,,
Pracht und Saus, nein, im Stillen wiegt und spendet sie
der Menschheit Segen aus,
Stille Gottheit, deinem Bilde huldigt ganz des Maurers Brust,

The power of God rests not on noise, empty splendor
and avarice. No, he reigns in silence, blessing
humankind.

denn du wärmst mit Sonnenmilde stets sein Herz in süsser Lust
stets sein Herz in süsser Lust, stets sein Herz in süsser Lust.
Dieser Gottheit

God of Silence, your image is worshipped in every
mason's breast.

You warm his heart with sweet sunlight and joy.

The power of God

Tenor & Bass Rezitativ

Wohlan, ihr Brüder, überlasst euch ganz der Seligkeit eurer
Empfindungen,
da ihr nie, dass ihr Maurer seid, vergesst.
diese heut'ge Feier sei ein Denkmal des wieder neu und fest

Now, brothers, let happiness overwhelm you,
never forgetting your mason's vows

This feast to-day renews our bonds.

geschlossnen Bunds.

Verbannet sei auf immer Neid, Habsucht und Verleumdung aus uns'rer Maurerbrust, und Eintracht knüpfe fest das teure Band, das reine Bruderliebe webte.

Jealousy, avarice and falsehoods be banished forever from our breasts, and may concord bind us with bonds woven from brotherly love.

Tenor & Bass Duett

Lange sollen diese Mauern Zeuge uns'rer Arbeit sein, und damit sie ewig daure weiht sie heute Eintracht ein. Lasst uns teilen jede Bürde mit der Liebe Vollgewicht, dann empfangen wir mit Würde hier aus Osten wahres Licht; hier aus Osten wahres Licht.

Long may these walls witness our Labour, the eternal Labour which begets Harmony. Let us share each burden in the fullness of love, that we may receive the true Light from the East.

Diesen Vorteil zu erlangen, fanget froh die Arbeit an. Und auch der schon angefangen, fange heute wieder an.

He wins this reward who starts his labour in happiness. And he who is already on the way must to-day make new beginning.

Haben wir an diesem Orte unser Herz und uns're Worte an die Tugend ganz gewöhnt, o dann ist der Neid gestillet und der Wunsch so ganz erfüllet, welcher uns're Hoffnung krönt.

When our words and heart have found Virtue in this place then Jealousy is stilled, Wish is fulfilled, and Hope crowned.

Chorus

Laut verkünde uns're Freude froher Instrumentenschall, jedes Bruders Herz empfinde dieser Mauern Widerhall; denn wir weihen diese Stätte durch die goldne Bruderkette und den echten Herzverein heut' zu unserm Tempel ein.
Laut verkünde

With loud praise and joyful sound of instruments, let the joy of each brother's heart resound within these walls; for with the golden seal of brotherhood we consecrate this temple

With loud praise

(Recessional Hymn)

Lasst uns mit geschlungnen Händen, Brüder, diese Arbeit enden unter frohem Jubelschall. Es umschlinge diese Kette, so wie diese heil'ge Stätte, auch den ganzen Erdenball.

With joined hands, brothers, let us finish our Labour in joy. Our chain shall embrace not only this holy place, but the whole Earth's Orb.

Tugend und die Menschheit ehren, Sich und Andern Liebe lehren, Sei uns stets die erste Pflicht. Dann strömt nicht allein in Osten. Dann strömt nicht allein in Westen. Auch in Süd und Norden Licht.

Honor Virtue and Humanity. The teaching of the love of others be your foremost duty. Then true Enlightenment will stream not only from the East, but from West, South and North.

(Schikaneder was credited for the original text of the Cantata, which was later rewritten by Karl Ludwig Gieseke. There is no foundation for the Schikaneder attribution, and scholars think it most probable that Gieseke wrote both texts. The author of the final hymn is unknown.)

INTERMISSION

REQUIEM

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.

Kyrie eleison, Christe eleison, Kyrie
eleison.

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

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

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

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

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

Judex ergo cum sedebit, quidquid latet
apparebit, nil in ultum remanebit.

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

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

Chorus/Soprano Solo

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.

Chorus

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

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

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

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

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

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

Chorus

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.

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

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

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

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

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

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

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

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

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

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

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

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

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

Chorus

Confutatis maledictis, flammis acribus
addictis, voca me cum benedictis.

Oro supplex et acclinis, cor contritum
quasi cinis, gere curam mei finis.

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

Abased and deeply bowed I pray,
my heart full crushed as though
twere ash, make Thine my
destiny's concern.

Chorus

Lacrymosa dies illa, qua resurget ex
favilla iudicandus homo reus.

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

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.

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.

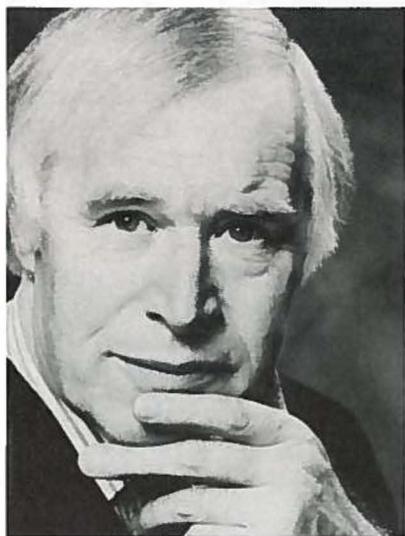
Chorus/Soprano Solo

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

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

Lamb of God, who takes away the
sins of the world, grant them rest.
Lamb of God, who takes away the
sins of the world, grant them rest
eternal.
Let perpetual light shine upon them,
O Lord, in the company of Thy
saints forever, because Thou are
forgiving.

About the Artists



JOHN CURRIE, *conductor*, was born in Scotland and first studied conducting at the Royal Academy of Music where he gained many awards. Since then his work with choruses and orchestras has become internationally recognized.

He has appeared as guest conductor with the Saint Paul Chamber Orchestra, the Scarlatti Orchestra of Naples, the Jerusalem Symphony, the Israel Sinfonietta, the National Orchestra of Belgium, and the Scottish National Orchestra. Very recent foreign appearances have included a public concert and broadcast as guest conductor of the B.B.C. Scottish Symphony Orchestra.

Previously he had won a high reputation as a chorusmaster, working with Giullini, Mehta, Abbado, Muti, Barenboim, and Solti, with orchestras ranging from the Israel Philharmonic to the Chicago Symphony. He has been Chorusmaster of the Edinburgh Festival Chorus and the Scottish National Orchestra Chorus, as well as Chorus Director and Musical Associate at Scottish Opera. In 1968 he founded the John Currie Singers and Orchestra, with whom he conducted many world premieres. Then, in 1981 he founded the Scottish Chorus which appeared in Belgium, Israel, and Italy, including La Scala.

In opera he has conducted *Dido And Aeneas*, *Savitri*, *Orfeo* (all with Dame

Janet Baker in the title roles) and many Mozart operas, including *Idomeneo*. Recently, in the unique early theatre in Perth, Scotland, Mr. Currie completed the cycle of the three Mozart 'Da Ponte' operas. These new productions, staged and conducted by Mr. Currie, have received critical acclaim, and Mr. Currie has been invited to continue them annually, commencing with *The Magic Flute* in 1991.



STUART CANIN, *concertmaster*, was 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 has been honored by his native city, New York, with its highest cultural award, the Handel Medal, in recognition of his musical achievements.

As concert master 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.

For many years, Canin was a chamber music artist with the Aspen Music Festival in Colorado. In addition, he has participated in the Spoleto Festivals 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 Berlin 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.

Mr. Canin recently returned from the People's Republic of China where, as a guest of the Chinese government, he gave Master Classes to young Chinese violin students at the Shanghai Conservatory of Music. While in Shanghai, Mr. Canin performed as soloist with the Shanghai Symphony Orchestra.

MARY RAWCLIFFE, *soprano*, received her musical training at Lawrence College in Wisconsin, the University of Illinois, and California Institute of the Arts. She has appeared as soloist with the Los Angeles Philharmonic Orchestra, the Boston, Denver, Utah, and Phoenix Symphonies, Philharmonia Baroque Orchestra, the Italian Early Music Center Orchestra of Rome, the Chamber Orchestra of Auvergne in France, the London Bach Society and Singing City of Philadelphia. For seven years she was a member of and soloist for the Roger Wagner Chorale, touring the US, Russia, and Israel. She has appeared at many music festivals including the Ojai, San Luis Obispo Mozart, Bethlehem Bach, Oregon Bach, Tanglewood, and UCLA Nakamichi Baroque Festivals, frequently appearing with noted Early Music specialists Christopher Hog-

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LOS ANGELES MASTER CHORALE

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The Los Angeles Master Chorale is a member of Chorus America.

Dear Master Chorale Supporters

On behalf of the Los Angeles Master Chorale Associates, I want to extend a sincere welcome to you and hope that you enjoy the concert as much as we enjoy helping bring it to you.

The Associates is an organization dedicated to furthering the enjoyment of hearing great choral music. We feel that the more a person knows about the Chorale, the music, the singers, the orchestra and the conductor, the more one will enjoy the concerts. To this end, the Associates sponsors, for its members, pre-concert dinners and special parties where the Associates' members and the performers can gather in a social setting.

In addition to the social aspects, the Associates offer support to the Chorale by helping in the office, at concerts and rehearsals, and with various special projects. One very special project that we are exceptionally proud of is the LAMC High School Choir Festival where young singers get the opportunity to sing under the direction of Maestro John Currie.

Please join us at the post-concert reception and look for our table in the Grand Hall on the second floor. If you miss us there, give us a call at (213) 972-7282. We would love to have you join our group. Enjoy the concert and thank you for attending.

Sincerely yours,

William A. Mann, *President*
Los Angeles Master Chorale Associates

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Dues are \$35.00 per year. Please make your check payable to:
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