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1996

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1997

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Curtain Raiser Preview at 6:30 p.m. with DR. ALAN CHAPMAN  
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MAJESTIC MOZART

WOLFGANG AMADEUS MOZART (1756-1791)

TE DEUM  
K 141 (1768)

AVE VERUM CORPUS  
K 618 (1791)

Choruses from THAMOS, KING OF EGYPT  
K. 345 (1776-1779)

Chorus and quartet: *Schon weichet dir, Sonne!*  
Chorus and quartet: *Gottheit, über alle mächtig!*  
Bass solo and chorus: *Ihr Kinder des Staubes...Höchste Gottheit!*

INTERMISSION

REQUIEM in D minor  
K.626 (1791)  
(completed by Robert D. Levin)

I. INTROITUS  
*Requiem aeternam*  
KYRIE

II. SEQUENCE  
*Dies irae*  
*Tuba mirum*  
*Rex tremendae*  
*Recordare*  
*Confutatis*  
*Lacrimosa*  
*Amen*

III. OFFERTORY  
*Domine Jesu*  
*Hostias*

IV. SANCTUS  
*Benedictus*  
*Hosanna*

V. AGNUS DEI  
*Agnus Dei*  
COMMUNION  
*Lux aeterna*  
*Cum sanctis tuis*

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## PROGRAM NOTES

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

The *Te Deum*, composed at the age of 13 while Mozart was still under the tutelage of his father Leopold and of Kappelmeister Michael Haydn, gives expression to the rapidly developing and even advanced scope of his genius. Obviously dependent on a similar work of Michael Haydn, as one might expect from a dedicated apprentice, Mozart's *Te Deum* only achieved unhesitating agreement on its authenticity when, some years ago, authentic performing parts were discovered.

Mozart's respected biographer, Alfred Einstein, judges this *Te Deum* to be "sure in construction, enchanting in its choral declamation, possessing a certain rustic South German grandeur even in the closing double fugue." It marks "a good finish to Mozart's activities as a composer of church music before leaving his native Salzburg on his extended and instructive Italian journeys."

The sublime eucharistic motet *Ave Verum* was composed for the Feast of Corpus Christi, celebrated in a suburban Viennese church of Baden. Because of the church's limited resources, Mozart scored it for chorus, strings and organ. With its fervent and classical beauty, it initiated the new liturgical style Mozart embraced in 1791 and which reaches its culmination in the *Requiem*, presented in the second half of tonight's concert.

Mozart's extraordinary and highly dramatic *Incidental Music to King Thamos* marks his only venture into this musical genre, prevalent from the mid-eighteenth to the mid-nineteenth centuries. It also marks the longest overall time Mozart devoted to a composition. We are familiar with two other prized examples of this genre: Beethoven's music to Goethe's play *Egmont*, and Mendelssohn's to Shakespeare's *A Midsummernight's Dream*.

Incidental music embraces instrumental interludes between the acts of a stage play designed to provide the audience with an introduction into the mood, spirit and character of the following Act. Choruses and sometimes arias were likewise added to permit the cast opportunity for some general or specific emotional expression of a situa-

tion arising from the action.

The heroic drama *King Thamos*, authored by Tobias Philipp Freiherr von Gebler (1726-86), premiered in 1773 at Pressburg (Bratislava, Slovakia, today) furnished with music of another composer which he did not like. For his 1776 production in Salzburg he approached Mozart, who provided highly dramatic music. Subsequently in 1779-80, Mozart reworked the three choruses because he greatly valued this unique music, much of it in his expressive minor keys presaging later harmonic developments in Vienna as in the famed D Minor and C minor Piano Concertos (K460, K481) and his German Singspiels *The Abduction from the Seraglio* and *The Magic Flute*.

While the drama finds its incidental setting in ancient Egypt, it chiefly depicts in its plot a struggle by the ambitious Pheron, supposed friend of the Pharaoh, to dethrone King Thamos. The subplot involves Pheron's efforts likewise to divert Princess Sais' love from Thamos to himself. In both instances, as expected, he fails.

Act I opens solemnly with a chorus of priests and virgins placed in the Temple of the Sun, entitled "Before thy light, Sun God, thy foe, darkness, takes flight." The second chorus (#6) is sung in the same temple by priests and virgins assembled for the coronation of Thamos and entitled "Godhead, mighty above all, ever renewed, ever glorious." The closing chorus (#7) reiterates segments of the previous two and proceeds with "We, children of dust, tremble and quake."

While the contemporary concertgoer has implicitly acknowledged Mozart's *Requiem* (K626) to be among the greatest masterpieces of Western musical literature, it may come as a surprise to learn that in the course of the past two centuries the work's authenticity in whole or in part has periodically been impugned. Prolonged scientific musicological research into this question has resulted in the production of several new editions or "completions" of it, particularly since 1960.

The evening's performance presents the *Requiem* in one of these editions, that of the German musicologist, Harvard professor and eminent Mozart

performer, Robert D. Levin. It is therefore incumbent on me to explain why the "traditional" edition produced in 1792 by Franz Xavier Süssmayr should here be replaced.

In 1825 the learned but amateur German musicologist Gottfried Weber produced a treatise questioning the *Requiem's* authenticity. This attempt elicited, from a furiously annoyed Beethoven, the remarks: "O! you arch-donkey, you double donkey!"

Only by 1839, when all pertinent manuscripts of the *Requiem* had at last found their way into the Austrian National Library, was serious methodic research made fruitful. These analytical studies may be said to have culminated in 1994 with the publication of Christoph Wolff's *Mozart's Requiem, Historical and Analytical Studies*.

Laying aside the Amadeus-fostered "gray messenger" myths surrounding the *Requiem's* commissioning, Mozart, probably in June, 1791, received a visit from an agent of a Viennese lawyer known to him, Johann Sortchen. Sortchen's client offered him 50 ducats to compose a Requiem Mass. The identity of the client was to remain secret. In fact, he was an Austrian noble, Count Franz von Walsegg-Stupach. He proposed to perform the *Requiem* at an anniversary Mass for his recently deceased wife, Countess Anna, who had died February 14, 1791. The reason for the imposed secrecy was that Walsegg, in commissioning music from various composers, recopied them in his own hand. He then tried to pawn them off in performance at his local soirees as his own compositions.

Because of his commissions to compose two operas, *La Clemenza di Tito* and *The Magic Flute*, Mozart probably did not seriously commence work on the *Requiem* until early October, 1791. He was also to compose, around this same time, the famed *Clarinet Concerto* (K622) and his last complete work, the *Masonic Cantata* (K623). His health now began seriously to break down. The resulting induced depression elicited from him rather obsessively bleak remarks that he was composing his own Requiem and that he had been poisoned. His wife, Constanze, found it necessary under these conditions to

take the work away from him periodically until he had recovered his psychic balance. From mid-November onward Mozart was bed-ridden and only occasionally fit to compose, probably by dictation. He expired at 12:55 a.m. on December 5, 1791, aged 35 years, 10 months, 8 days, the rapidly decomposing victim of his life-long struggle with rheumatic fever.

As presaged by his superbly beautiful motet *Ave Verum* (K618) of the previous June and the somewhat earlier *Kyrie in D* (K368a), Mozart approached the composition of the *Requiem* enthusiastically, sparked by the joy of having been appointed to succeed the old but not yet retired Kappelmeister of Vienna's St. Stephen's Cathedral. Church music, he noted, has always been his favorite form of composition. Along with the *Ave Verum* he saw his *Requiem* as a new type of liturgical music, "a higher form of church music." Wolff enumerates the three qualities of this new style: its enhanced harmonic refinement, latent contrapuntalism and formal audacity. He applied also to this style the contemporary but now archaic word "pathetic," designating a deeply emotional content. The famed Romantic writer E.T.A. Hoffman cited Mozart's *Requiem* in 1814 as the supreme example of sacred music.

The crucial question now arises: what was the compositional status of the *Requiem* at Mozart's death? Complete only in its vocal and instrumental scoring was the Introit *Requiem aeternam*. From the *Kyrie* on through the whole of the *Dies Irae* and the Offertory *Domine Jesu*, Mozart had composed only the essential vocal score with instrumental figured bass and sundry other instrumental notations indicative of the direction the orchestration would take. Considering then the *Requiem* to be primarily a choral work supported by a dark hued instrumental accompaniment demonstrated in the scoring of the *Requiem aeternam* movement, scholars see the existing autographs comprising basically complete movements.

No such autographs exist for the *Sanctus/Benedictus* and *Agnus Dei* movements. As for the Communion *Lux aeterna*, Mozart's probable instructions to Süssmayr to repeat the themes



of the *Requiem aeternam* and the *Kyrie* double fugue appear authentic.

Constanze now had the daunting task of effecting the completion of the whole Mass in order to secure the second half of Walsegg's fee, but more significantly she strove then and afterwards to sustain Mozart's reputation, while working to support his two sons.

Two pupils, Franz Jakob Freystädler and Franz Xavier Süssmayr, appear to have finished the undemanding task of completing the doubling instruments in the *Kyrie* fugue. Constanze then employed another pupil, Joseph Eybler, who undertook the instrumental scoring of the *Dies Irae*. He carried this through

to one measure beyond where Mozart had left off in the final *Lacrimosa* movement and then withdrew. His scoring is universally regarded today to be much superior to Süssmayr's. Constanze may have had the Abbe Maximilian Stadler, a close friend of Mozart, score the Offertory *Domine Jesu*.

She finally rehired Franz Xavier Süssmayr (1766-1803), to undertake the task. Since his handwriting was exceedingly similar to Mozart's he commenced a new autograph copy, modifying or eliminating Eybler's superior contribution and perhaps that of Stadler. He completed the whole Mass dating it curiously March, 1792, and

signing Mozart's name to it. However, in 1800 he wrote to the German publisher Brietkopf and Hartel that he had composed the *Sanctus*, *Benedictus* and *Agnus Dei* movements. Unfortunately he died in 1803, eliminating an essential source of information respecting his work and involvement.

The tantalizing question respecting the ultimate Mozartian origins and quality of the *Sanctus*, *Benedictus* and other movements Süssmayr completed revolves around the problematic existence of sketches left behind by Mozart to which Constanze gave him access.

Two such sketches were indeed discovered in 1960 in Berlin by Wolfgang Plath. One of them lays out part of the contrapuntal vocal score of the *Rex Tremendae* movement. The other embraces sixteen measures of a proposed double fugue on the word "Amen." It appears to have been intended for the finale of the *Dies Irae* after the words "dona eis requiem," the only place in the Requiem Mass text ending with "Amen." The fugue's main theme, moreover, is the inversion of that of the *Requiem aeternam*. An added argument for its intended incorporation at the end of the *Dies Irae* rests on the fact that every major section of the Mozart *Requiem* ends with a fugue. No certain evidence reveals that the eight measures composed for the incomplete *Lacrimosa* marks the point at which Mozart's death broke off composition. He may well have left that movement unfinished with the precise intention of returning to his "Amen" sketch after he had decided on the nature of the fugues to be composed for the end of the projected yet uncomposed movements.

Certainly Süssmayr did not make use of it in his completion of the *Lacrimosa*. Several modern editions, including that of Robert D. Levin, complete the fugue's sixteen measures adding it to the end of the *Dies Irae*.

While time has lent a certain sacrosanctity to Süssmayr's completion it, together with the Eybler/Stadler contributions, furnishes us with our closest historical link to Mozart's intentions. Nevertheless, Süssmayr's work has never escaped more or less trenchantly incisive criticism from its inception

through Brahms, the *Requiem's* editor in the first issue of Mozart's collected works, and into the present. In summary, he has been taxed for the thickness and ineptitudes of his instrumental scoring, his incorrect unMozartian harmonic grammar and his lack of contrapuntal skill.

Climactically in 1959 the Mozart scholar Ernst Hess indicated strongly that the time was ripe to bring Mozart's *Requiem* into worthy form. From that time to the present at least seven new editions/completions have appeared, ranging from those essentially preserving Süssmayr to those either moderately or audaciously rescoring the whole work.

Christoph Wolff, both by word of mouth to me and implicitly in his book *Mozart's Requiem*, asserts that to his mind Robert D. Levin's edition comes closest to Mozart's intentions. Moreover, in connection with a conducting seminar given by Helmuth Rilling and a symposium held in 1987, Levin was commissioned by the International Bach Academy to produce a new completion of Mozart's *Requiem*. This was duly performed and recorded on CD by Rilling.

The latest edition of the *Requiem* Robert D. Levin published in 1994. In his Introduction to the new version he produces 16 pages of scientific and detailed analyses of the sources and thematic structure of the *Requiem*. In addition, he presents a thorough study of its instrumentation, tempo markings, dynamics, articulation and textual pronunciation. He then analyzes, movement by movement, his revisional proceedings.

For present purposes it is worthwhile quoting his more general summary from the Program Notes in Helmuth Rilling's CD recording. "The completed version... seeks to respect the 200-year old history of the *Requiem*. We have tried to revise not as much but as little as possible and in a manner we feel is faithful to the character, writing, voice leading, design and structure of Mozart's music. We have retained the historical completions wherever they agree with Mozart's idiom. The more transparent instrumentation was inspired by Mozart's other church music works. The *Lacrimosa* underwent some light retouching and now leads into a non-modulating Amen fugue. The second half of the *Sanctus* resolved the curious tonal discrepancies and the Hosanna fugue has the proportions of a Mozartian church fugue (model: Mozart's C-Minor Mass K427). The second half of the *Benedictus* was slightly revised and connected with a new bridge to the shortened repetition of the Hosanna fugue in the original key of D major (not in B flat major, as in Süssmayr's version, which would have been implausible in Mozart's time). Structurally, the *Agnus Dei* was left untouched, however, Süssmayr's errors have been deleted from the second and third sections. At the close of the *Cum sanctis tuis* fugue, we have altered the wording in order to reproduce the customary setting of the text. We hope that this version, modest as it is, reflects Mozart's spirit and allows the listener to experience this magnificent torso in the framework of its historical tradition."

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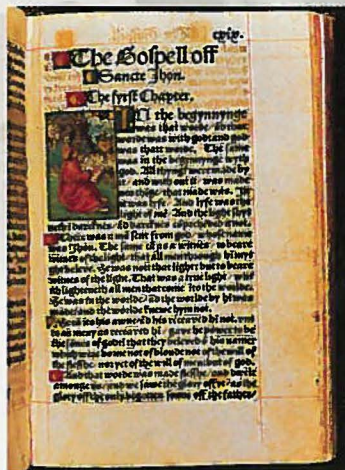
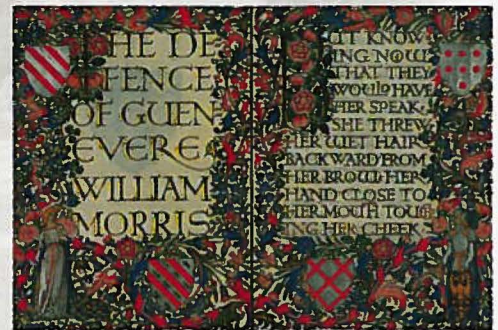


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## TRANSLATIONS

### TE DEUM K. 141

*Te deum laudamus  
Te dominum confitemur.  
Te aeternum patrem  
omnis terra veneratur.  
Tibi omnes angeli  
Tibi coeli et universae potestates  
Tibi cherubim et seraphim  
Incessabili voce proclamant:*

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
majestatis gloriae tuae.  
Te gloriosus apostolorum chorus*

*Te prophetarum laudabilis  
numerus  
Te martyrum candidatus  
laudat exercitus.  
Te per orbem terrarum  
sancta confitetur ecclesia.*

*Patrem immensae majestatis;  
Venerandum tuum verum et  
unicum filium  
Sanctum quoque paraclitum  
spiritum.*

*Tu rex gloriae, Christe.*

*Tu patris sempiternus es filius.*

*Tu ad liberandum suscepturus  
hominem  
Non horruisti virginis uterum.*

*Tu, de victo mortis aculeo,  
aperuisti  
credentibus regna coelorum.*

*Tu ad dexteram dei sedes  
in gloria patris.*

*Judex crederis esse venturus.*

*Te ergo quaesumus tuis famulis  
subveni,  
quos pretioso sanguine redemisti.*

*Aeterna fac cum sanctis tuis  
in gloria numerari.  
Salvum fac populum tuum,  
domine  
et benedic haereditati tuae;  
Et rege eos, et extolle illos  
usque in aeternum. Per singulos  
dies*

### WE PRAISE THEE

We praise thee, O God  
We acknowledge thee as Lord.  
All the earth worships thee,  
the Father everlasting.  
To thee all angels  
The heavens and all powers,  
Cherubim and seraphim,  
continually cry aloud:

Holy, Holy, Holy,  
Lord God of Sabaoth.  
Heaven and earth are full  
of the majesty of thy glory.  
The glorious company of the  
apostles,  
The fellowship of the prophets,

The noble army of martyrs  
praise thee.  
Throughout the earth's orb  
the holy church acknowledges  
thee.

Father of infinite majesty;  
Thine honorable, true and only  
Son,  
And the Holy Ghost, the  
comforter.

Thou art the king of glory, O  
Christ.  
Thou art the everlasting Son of  
the Father.  
Having undertaken man's  
deliverance,  
Thou didst not abhor the virgin's  
womb.  
Thou didst overcome death's  
sharpness,  
and opened the kingdom of  
heaven to all believers.  
Thou sittest at the right hand of  
God  
in the glory of the Father.

Thou shalt come to be our judge.  
We therefore pray thee, help thy  
servants  
whom thou hast redeemed with  
thy precious blood.  
Number them with thy saints  
in glory.  
Save thy people, O Lord,  
and bless thy heritage;  
Govern them, and lift them up  
for ever. Each day

*benedicimus te, et laudamus  
nomen tuum  
in saeculum saeculi.  
Dignare, domine, die isto sine  
peccato  
nos custodire. Miserere nostri  
domine.  
Fiat misericordia tua, domine,  
super nos,  
quem ad modum speravimus in te.  
In te, domine, speravi:  
non confundar in aeternum.*

### AVE VERUM CORPUS K.618

*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.*

### THAMOS, KÖNIG IN ÄGYPTEN K.345

#### *Chor der Priester und der Jungfrauen*

*Schon weicht dir, Sonne, des  
Lichtes Feindin, die Nacht!  
Schon wird von Ägypten dir neues  
Opfer gebracht:  
Erhöre die Wünsche! dein ewig  
dauernder Lauf  
Führ' heitere Tage zu Thamos  
Völkern herauf!*

#### *Chor der Priester*

*Der muntern Jugend gieb  
Lenksamkeit, Tugend,*

*Den Männern Muth!  
Nach tapfern Thaten  
Weisheit zum Rathen,  
Allen gieb Vaterlandsblut!*

#### *Beide Chöre*

*Erhöre die Wünsche! dein ewig  
dauernder Lauf  
Führ' heitere Tage zu Thamos  
Völkern herauf!*

we bless thee and we praise thy  
name  
world without end.  
Vouchsafe, O Lord, to keep us  
this day  
without sin. Have mercy upon  
us, Lord.  
Let thy mercy fall upon us as our  
trust  
is in thee.  
In thee, O Lord, have I hoped:  
Let me never be confounded.

### HAIL, TRUE BODY

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.

### THAMOS, KING OF EGYPT

#### *Chorus of Priests and Virgins*

The night, day's enemy gives  
place to you, O Sun!  
From Egypt a fresh victim is  
offered to you:  
Hear our prayer! May your  
eternal course  
Bring happy days to the people  
of Thamos!

#### *Chorus of Priests*

Grant to the happy youth of our  
land  
The gifts of obedience and  
purity.  
To the young men courage!  
Bravery in deed,  
Wisdom in counsel,  
And to all grant love of their  
country!

#### *Double Chorus*

Hear our prayer! May your  
eternal course  
Bring happy days to the people  
of Thamos!

# LOS ANGELES MASTER CHORALE

## **Chor der Jungfrauen**

*Ägyptens Töchter  
Sei'n ihrer Geschlechter,  
Der Gatten Zier!  
Vergnügt, im stillen  
Pflicht zu erfüllen,  
Blühend und jahrvoll wie wir!*

## **Chor der Priester**

*Gekrönt vom Siege  
Schreck' Thamos im Kriege  
Der Feinde Reich!*

## **Chor der Jungfrauen**

*Für' uns durch Triebe,  
Sorgender Liebe,  
  
König und Vater zugleich!*

## **Chor der Priester und der Jungfrauen**

*Gottheit über alle mächtig!  
Immer neu und immer prächtig!  
Dich verehrt Ägyptens Reich.  
Steigend, ohne je zu fallen,  
Sei's das erste Reich aus allen,  
Nur ihm selbst an Größe gleich!*

## **Chor der Priester**

*Von des Mittags heißem Sande  
Bis zum fernen Meeresstrande  
Wölkt sich Opferrauch empor.  
Früh schon tönen unser Lieder,  
Hymnen bringt der Abend wieder,  
  
Nie verstummet unser Chor.*

## **Chor der Jungfrauen**

*Wie in weiten Tempel hallen  
Unter der Trompeten Schallen  
Sanfter Flöten Zauberklang:  
So mengt sich, Osiris' Söhne!  
Unser Lied in eure Töne,  
Sonne! dir ein Lobgesang.*

## **Chor**

*Was der Mund des Fürsten  
schwöret,  
Was von seinem Volk er höret,  
Sei zu beider Wohl der Grund!  
  
Er uns hold,  
Treu wir dem Throne;  
Vatersorgen,  
Lieb' zum Lohne,  
Ist der wechselweise Bund.*

## **Chorus of Virgins**

May Egypt's daughters be  
Their families' and  
Their husbands' pride!  
In quiet happiness  
Dutifully to live,  
Blooming and full of years as we!

## **Chorus of Priests**

Crowned with victory  
May Thamos in war  
Strike terror into our enemies!

## **Chorus of Virgins**

Lead us through trials  
And tribulations, and through  
love,  
O king and father!

## **Chorus of Priests and Virgins**

Godhead mighty above all!  
Ever renewed and ever glorious!  
The land of Egypt worships you.  
Ever rising, never falling,  
Let it be supreme o'er all,  
In greatness know no equal!

## **Chorus of Priests**

From the hot sands of midday  
To the distant ocean's edge  
Clouds of incense rise.  
Early on our songs are heard,  
Each evening once again our  
hymns;  
Never does our chorus remain  
silent.

## **Chorus of Virgins**

As in the vasty temple's halls  
With the trumpet's blast  
Blends the soft enchanted flute,  
So blends, O sons of Osiris,  
Our song with yours  
A song of praise to you, O sun!

## **Chorus**

What the prince's words  
promise,  
What the people ask of him,  
May each bring blessing down  
on each!  
He gracious to us,  
We faithful to the throne;  
Fatherly care,  
Our love in return,  
That is our mutual bond

*Gottheit, über alle mächtig!  
Immer neu und immer prächtig!  
Dich verehrt Ägyptens Reich.  
Steigend, ohne je zu fallen,  
Sei's das erste Reich aus allen,  
Nur ihm selbst an Größe gleich!*

## **Oberpriester**

*Ihr Kinder des Staubes, erzittert  
und bebet,  
Bevor ihr euch wider die Göttert  
erhebet!  
Rächender Donner vertheidiget sie  
  
Wider des Frevlers vergebene Müh!*

## **Chor**

*Wir Kinder des Staubes erzittern  
und bebet,  
Und neigen die Häupter zur Erd;  
Den Göttern zu frohnen sei unser  
Bestreben,  
Was immer ihr Rathschluss  
begehrt.  
Höchste Gottheit, milde Sonne,  
Hör' Ägyptens frommes Flehn!  
Schütz des Königs neue Krone,  
Laß sie immer aufrecht stehn.*

## **REQUIEM, K.626**

### **Requiem**

*Requiem aeternam dona eis  
Domine:  
et lux perpetua luceat eis,  
  
Te decet hymnus, Deus, in Sion,  
  
et tibi reddetur votum in  
Jerusalem.  
Exaudi orationem meam:  
  
ad te omnis caro veniet.*

### **Kyrie**

*Kyrie eleison,  
Christe eleison,  
Kyrie eleison.*

### **Dies irae**

*Dies irae, dies illa  
Solvat saeculum in favilla  
Teste David cum Sibylla.  
  
Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus.*

Godhead mighty above all!  
Ever renewed and ever glorious!  
The land of Egypt worships you.  
Ever rising, never falling,  
Let it be supreme o'er all,  
In greatness knowing no equal!

## **High Priest**

Ye children of the dust tremble  
and quake,  
E'er ye rise up against the god!  
  
Avenging thunderbolts protect  
him  
From the blasphemer's vain  
attack!

## **Chorus**

We children of the dust tremble  
and quake,  
And bow our heads to the earth;  
To serve the gods be our sole  
endeavour,  
In whatsoever they desire.  
  
Mightiest godhead, gentle Sun,  
Hear Egypt's pious prayer!  
Protect the King's new crown.  
Let it never fall.

Grant them eternal rest, O Lord:  
  
and let everlasting light shine on  
them,  
To thee, O God, praise is meet  
in Zion,  
and unto thee shall the vow be  
performed in  
Jerusalem. Harken unto my  
prayer:  
unto thee all flesh shall come.

Lord, have mercy upon us,  
Christ, have mercy upon us,  
Lord, have mercy upon us.

The day of wrath, that day shall  
dissolve the world in ashes  
as witnesseth David and the  
Sibyl.  
What trembling shall there be  
when the judge shall come  
who shall thresh out all  
thoroughly!

### **Tuba Mirum**

<i>Tuba mirum spargens sonum</i>	The trumpet, scattering a wondrous sound through the tombs of all lands, shall drive all unto the Throne.
<i>Per spulchra regionum, Coget omnes ante thronum.</i>	
<i>Mors stupebit et natura</i>	Death and Nature shall be astounded when the creature shall rise again to answer to the Judge.
<i>Cum resurget creatura Judicanti responsura.</i>	
<i>Liber scriptus proferetur</i>	A written book shall be brought forth in which shall be contained all by which the world shall be judged.
<i>in quo totum continetur Unde mundus judicetur.</i>	
<i>Judex ergo cum sedebit</i>	And therefore when the Judge shall sit, whatsoever is hidden shall be manifest; and naught shall remain unavenged.
<i>Quidquid laset apparebit; Nil inultum remanebit.</i>	
<i>Quid sum miser tunc dicturus? Quem patronum rogaturus,</i>	What shall I say in misery? Whom shall I ask to be my advocate,
<i>Cum vix justus sit securus?</i>	When scarcely the just may be without fear?

### **Rex tremendae**

<i>Rex Tremendae Majestatis Qui salvandos salvas gratis, Salva me, fons pietatis.</i>	King of awful majesty, who freely savest the redeemed, save me, O fount of mercy.
---	---

### **Recordare**

<i>Recordare, Jesu pie, Quod sum causa tuae viae Ne me perdas illa die.</i>	Remember, merciful Jesus, that I am the cause of your journey, lest thou lose me in that day.
<i>Quaerens me sedisti lassus; Redemisti crucem passus, Tantus labor non sit cassus.</i>	Seeking me didst thou sit weary; thou didst redeem me, suffering the cross, Let not such labor be frustrated.
<i>Juste Judex ultionis Donum fac remissionis Ante diem rationis.</i>	O just Judge of vengeance, give the gift of remission before the day of reckoning.
<i>Ingemisco tanquam reus; Culpa rubet vultus meus, Supplicanti parce, Deus.</i>	I groan as one guilty; my face blushes at my sin, Spare me, thy supplicant, O God.
<i>Qui Mariam absolvisti Et Latronum exaudisti, Mibi quoque spem dedisti. Preces meae non sunt dignae, Se tu bonus fac benigne, Ne perenni cremer igne.</i>	Thou who didst absolve Mary, and didst hear the thief's prayer, hast given hope to me also. My prayers are not worthy, but do thou, good Lord, show mercy, lest I burn in everlasting fire.

<i>Inter oves locum praesta Et ab haedis me sequestra Statuens in parte dextra.</i>	Give me place among the sheep and put me apart from the goats, setting me on the right hand.
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### **Confutatis**

<i>Confutatis maledictis Flammis acribus addictis, Voca me cum benedictis.</i>	When the damned are confounded and condemned to sharp flames, call me with the blessed.
<i>Oro supplex et acclinis, Cor contritum quasi cinis, Gere curam mei finis.</i>	I pray, kneeling in supplication, my heart contrite as ashes; take thou mine end into thy care.

### **Lacrimosa**

<i>Lacrimosa dies illa Qua resurget ex favilla judicandus homo reus.</i>	Lamentable is that day on which the guilty man shall arise from the ashes to be judged.
<i>Huic ergo parce, Deus, Pie Jesu Domine; Dona eis requiem.</i>	Spare then this one, O God, merciful Lord Jesus; give them peace.

### **Amen**

<i>Amen.</i>	Amen.
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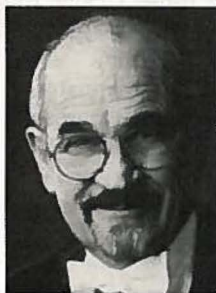
### **Domine Jesu**

<i>Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu; liber eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum.</i>	O Lord, Jesus Christ, King of glory, deliver the souls of all the departed faithful from the torments of hell and from the bottomless pit; deliver them from the mouth of the lion, lest Tartarus swallow them; lest they fall into the darkness.
<i>Se signifer sanctus Michael repraesentet eas in lucem sanctam; quam olim Abrahae promisisti et semini ejus.</i>	But let Saint Michael the standard-bearer bring them forth into the holy light; which thou didst once promise to Abraham and his seed.

### **Hostias**

<i>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 Aabrahae promisisti et semini ejus.</i>	To thee, O Lord, we render our offerings and prayers with praises. Do thou receive them for those souls which we commemorate today; Lord, let them pass from death to life, which thou didst once promise to Abraham and his seed.
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## PROFILES



PAUL SALAMUNOVICH



CLAYTON HASLOP



VIRGINIA SUBLETT



TERESA BROWN



STEVEN HARRISON



LOUIS LEBHERZ

**PAUL SALAMUNOVICH** was appointed Music Director of the Los Angeles Master Chorale in 1991 and is only the third maestro to lead the chorus since its inception. His association with the Chorale dates from its founding. A Los Angeles native, he was a charter member of the Los Angeles Concert Youth Chorus in 1946, which evolved into the Roger Wagner Chorale in 1949, eventually becoming the Los Angeles Master Chorale as established in 1964 by Roger Wagner. Salamunovich was appointed Assistant Conductor, serving in that capacity until 1977. An esteemed music educator, Salamunovich began his teaching career at Mount St. Mary's College in 1957, while still a student himself. He also joined the faculty of Loyola University in 1964 on a part-time basis, becoming a full-time member in 1973, upon leaving Mount St. Mary's. He remained on the faculty, of what is now Loyola Marymount University, for 27 years, becoming a Full Professor in 1980. He has also served as Conductor in Residence at both the University of Western Australia in Perth and the Pontifical Institute of Sacred Music in Rome. He holds honorary doctorates from the University of St. Thomas in Minnesota and from Loyola Marymount University in Los Angeles, and was the recipient of the first Lifetime Achievement Award presented by MidAmerica Productions at Carnegie Hall. In the summer of 1994 he was named Honoree of the Hollywood Bowl Patronesses Committee, and, in May of 1995, was presented with a Distinguished Artists Award by

Club 100 of The Music Center of Los Angeles County along with Plácido Domingo, Judith Jamison, Garry Marshall and Wendy Wasserstein. Throughout his career Maestro Salamunovich has guest conducted more than 700 choral concerts throughout North America, the Caribbean, Europe, Australia and the Far East. He has also conducted choral segments on numerous motion picture soundtracks Columbia, Paramount, 20th Century Fox, Universal and Warner Bros. Recent film credits include *First Knight*, *Twister* and *Extreme Measures*. In addition to his work with the Master Chorale, Maestro Salamunovich continues to serve as Director of Music at St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. The St. Charles choir has been privileged to sing for Pope John Paul II on three occasions, the most recent being 1988 when they performed the Vaughan Williams Mass in G minor in St. Peter's Square on the Solemnity of Saints Peter and Paul at an investiture ceremony of new cardinals and archbishops from throughout the world, with more than 150,000 people in attendance. In 1969, Paul Salamunovich was honored by the Vatican with the citation "Knight Commander in the Order of St. Gregory" for his outstanding contributions in the field of sacred music.

**CLAYTON HASLOP**, *Violin*, is making his debut tonight as Concertmaster of the Sinfonia Orchestra. Hailed by the San Francisco Chronicle as "a highly sensitive musician with a superior

*command of the instrument and a presence and projection that mark the real soloist,"* and by the Los Angeles Times as "a brilliant, technically effortless performer with unflinching taste," Mr. Haslop made his professional solo debut at age twenty under Sir Neville Marriner and the Los Angeles Chamber Orchestra touring six major cities of the western United States. These concerts were followed by recital and chamber music performances with the Los Angeles Piano Quartet (founding member) and the Haslop/Sanders Duo (violin and guitar) throughout North America, China and Europe as well as solo engagements with many orchestras, including the Pacific Symphony, Santa Barbara Symphony, Carmel Bach Festival Orchestra, and the Mozart Camerata. Since 1995 Mr. Haslop has been serving as Concertmaster for the Los Angeles Chamber Orchestra. He has been coached extensively by the legendary Nathan Milstein, and has been a faculty member of Pomona College and Santa Monica College. Mr. Haslop performs on a rare 1782 Storioni violin.

**VIRGINIA SUBLETT**, *Soprano*, specializes in concert repertoire from the middle ages to the middle 20th century. Earlier this year she performed in Poulenc's *Gloria* with the Inland Empire Symphony and the Bach *B Minor Mass* with both the Ventura County Master Chorale and the Pacific Chorale. Other west coast appearances have included engagements with the San Francisco Symphony, Los Angeles Philharmonic and San Diego Symphony. Particularly at

# LOS ANGELES MASTER CHORALE

## Sanctus

*Sanctus, Sanctus, Sanctus,  
Domine Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.* Holy, holy, holy,  
Lord God of Sabaoth.  
Heaven and earth are full of thy  
glory.

*Hosanna in excelsis.* Hosanna in the highest.

## Benedictus

*Benedictus qui venit in nomine  
Domini.* Blessed is he that cometh in the  
name of the Lord

*Hosanna in excelsis.* Hosanna in the highest.

## Agnus Dei

*Agnus Dei qui tollis peccata  
mundi;  
dona eis requiem.* Lamb of God, that takest away  
the sins of the world; grant them  
rest.

*Agnus Dei qui tollis peccata  
mundi;  
dona eis requiem sempiternam*

Lamb of God, that takest away  
the sins  
of the world; grant them eternal  
rest.

## Lux aeterna

*Lux aeterna luceat eis, Domine,  
cum sanctis  
tuis in aeternum, quia pius es.  
Requiem in  
aeternam dona eis, Domine, et lux  
perpetua  
luceat eis.*

Let everlasting light shine upon  
them, O Lord,  
with thy saints forever, for thou  
art merciful.  
Grant to the departed eternal  
rest, O Lord.  
and let everlasting light shine  
upon them.

## Cum sanctis tuis

*Cum sanctis tuis in aeternum,  
quia pius es.*

With thy saints forever, for thou  
art merciful.

# MASTER CHORALE ASSOCIATES



You are invited to join the  
**MASTER CHORALE ASSOCIATES**  
*The Master Chorale's Volunteer Support Organization*



With a motto of "Let's Keep America Singing," the Associates are involved with a variety of activities supporting the Master Chorale including Preview Suppers before concerts, seasonal parties and offering volunteer services at the Chorale offices. In addition, they are recognized for producing one of California's largest High School Choir Festivals. Annually, more than 1,000 students from greater Los Angeles high schools perform individually and sing together under the direction of Paul Salamunovich. This year, the festival takes place on Monday, April 7, 1997 at the Dorothy Chandler Pavilion and the public is invited to the free concert.

Stop by the Associates Booth in the Lobby tonight. Membership Chair Regina Clark has brochures and will answer questions you might have. Or call Regina at 818-353-1360.

The Associates also invite you to attend a sponsored art exhibit featuring the work of John August Swanson at the Judson Studios on Sunday, November 3rd, 3-6 p.m. Mr. Swanson will be in attendance and will lead discussions on his work. A donation of \$25 per person is requested. Proceeds from the Swanson Art Exhibit on November 3rd support the High School Choir Festival. Please call the Master Chorale office, 213-626-0624, to receive an invitation.

## MEMBERSHIP

**ACTIVE MEMBER - \$40/year** entitles you to 10% off at the Master Chorale Gift Shop, quarterly newsletter and invitations to attend a myriad of social events.

**SUSTAINING MEMBER - \$50/year** entitles you to 10% off at the Master Chorale Gift Shop, quarterly newsletter, invitations to attend a myriad of social events, and an invitation to attend a regular Master Chorale rehearsal.

**PATRON MEMBER - \$100/year** entitles you to 10% off at the Master Chorale Gift Shop, quarterly newsletter, invitations to attend a myriad of social events, an invitation to attend two regular Master Chorale rehearsals, plus an invitation to attend a dress rehearsal at the Dorothy Chandler Pavilion.

## STANDING COMMITTEES

Membership	High School Choir Festival
Ticket Sales	Fund Raising
Educational Outreach	Student Scholarship
Hospitality	Cookbook

## GEOGRAPHIC LOCATIONS

In addition to the very active Los Angeles group, there are also chapters in the South Bay and West Valley/Ventura County.

home in early music, she has appeared with the Handel & Haydn Society, Concert Royal, Phoenix Bach Choir, The City Musick and as Oberto in *Alcina* with the Music Center Opera. Ms. Sublett made her New York City Opera debut in 1987 in *The Magic Flute* as the Queen of the Night, a role she subsequently repeated with Colorado's Central City Opera and San Diego Opera. Her 1991 European debut was with L'Opera de Nice as Ismene in *Mitridate*, and she returned to perform the role of Servilia in *La Clemenza di Tito*.

**TERESA BROWN**, *Mezzo Soprano*, a favorite of Los Angeles audiences, has sung with the Long Beach Opera, Guild Opera, Los Angeles Music Theater, Pasadena Pro Musica, Opera a la Carte as well as in last season's *Le Nozze di Figaro* with the Music Center Opera. In addition to opera, Ms. Brown also has sung in Saint Saëns *Christmas Oratorio* and in many operettas including *The Gondoliers*, *H.M.S. Pinafore* and *The Zoo*. She was the District Finalist in the Metropolitan Opera Auditions in Los Angeles.

**STEVEN HARRISON**, *Tenor*, is a two-year veteran of the Los Angeles Master Chorale. He was a 1995 winner of a Sullivan Foundation grant, launching his 1995/96 season with his New York City Opera debut as Rodolfo in *La Bohème*. He returned to the company to sing the Italian Tenor in *Der Rosenkavalier*. Other opera performances have been with The Santa Fe Opera, where he was a member of the Apprentice Artist Program for Singers for two years and the Florida Grand Opera and Ars Musica. His concert appearances have included engagements with the symphonies at El Paso and Topeka, Sinfonia Pacifica, Long Island Chamber Symphony, and a performance of Bach's *St. Matthew Passion* under the direction of Peter Schrier and the Los Angeles Philharmonic. Upcoming engagements include performances of the Verdi Requiem with the New Mexico Symphony and a concert of opera arias with the Amarillo Symphony.

**LOUIS LEBHERZ**, *Bass*. Internationally recognized Bass Louis Lebherz is a regular guest of leading opera companies in the United States and abroad including the Metropolitan Opera, Royal Opera, Covent Garden, Teatro San Carlo in Lisbon, Athens Festival, the Scottish Opera and Geneva Opera. He is a regular guest with the Music Center Opera, where he has appeared in more than 25 roles including Daland in *Der Fliegende Holländer*, Colline in *La Bohème*, Commendatore in *Don Giovanni*, Diqoj in *Katja Cabanova*, Grand Inquisitor in Prokofiev's *The Fiery Angel* and Raimondo in *Lucia di Lammermoor*. In concert, he has performed in Carnegie Hall with the Opera Orchestra of New York on numerous occasions, with the American Symphony Orchestra, and with the festivals at Oregon (Bach), Aspen and Carmel. He has just returned from successful appearances with the Baltimore Opera in *La Gioconda* in the role of Avise. This season, Los Angeles audiences will see him return to the Music Center Opera as Don Basilio in *Il Barbiere di Siviglia* and as Angelotte in *Tosca*. Mr. Lebherz serves as Professor of Voice at Chapman University.

The award winning **LOS ANGELES MASTER CHORALE**, America's Premier Chorus, is in its 33rd season of presenting professional choral concerts at The Music Center of Los Angeles County. The 120-voice Chorale, under the direction of Paul Salamunovich, has been acclaimed as "one of the finest choruses in the world, without any doubt" by conductor Simon Rattle. Lauded for a "commitment to adventuresome programming," the Master Chorale and Maestro Salamunovich were awarded the top national prize in the professional chorus category from the American Society of Composers, Authors and Publishers (ASCAP) and Chorus America. As an independent and flexible ensemble, it is the largest choral organization of its kind in the United States. Founded in 1964 by the late Roger Wagner, the Chorale first performed in the Dorothy Chandler Pavilion where it continues to

present an annual concert series with the Sinfonia Orchestra. As the resident chorus of The Music Center, the Chorale serves as the chorus for the Los Angeles Philharmonic. The Chorale has appeared with many of the leading orchestras while touring in the United States and the Soviet Union. The Chorale's extensive education and outreach programs serve more than 23,000 students throughout Southern California. The eight-member ensemble, under the direction of Nancy Sulahian, presents in-school concerts to students in four counties. One of California's largest annual High School Choir Festivals is held at the Dorothy Chandler Pavilion and involves more than 1,000 students from 27 schools, and presents a free combined-choir concert for the community. The Student Concert Scholarship program grants worthy students and their parents tickets to regular Master Chorale concerts.

Roger Wagner, founder, was the Master Chorale's Music Director until 1986, after which he became Music Director Laureate until his death in 1992. John Currie led the Chorale from 1986 to 1991. Paul Salamunovich was appointed Music Director in 1991.



**DOROTHY CHANDLER PAVILION  
HOUSE STAFF**

*House Manager* .... RONALD BRUGUIERE  
*Head Usher* ..... STEPHEN J. OLEAR  
*Master Carpenter* ..... BRIAN HARMMEYER  
*Master Electrician* .... PETER PERRICONE  
*Master of Properties* ..... CARMINE MARINELLI  
*Master Audio/Video* ..... JEFF DES ENFANTS

The stage crew is represented by The International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, Local No. 33 and Wardrobe Attendants by I.A.T.S.E., Wardrobe Crew 768.

The Box Office is staffed by members of I.A.T.S.E. Local 857, Treasurers and Ticket Sellers.



# LOS ANGELES MASTER CHORALE

Paul Salamunovich · Music Director

1996 *A Season of Celebration* 1997

17TH ANNUAL  
MESSIAH  
SING-ALONG



**Sunday, December 8, 1996**

Join 3,000 others! Bring your score and be the chorus for this beloved work with soloists from the Chorale and full Sinfonia Orchestra.



**Sunday, December 15, 1996** A

festive program featuring John Rutter's *Gloria* with brass choir plus customary music of the season.




**Sunday, January 19, 1997**

David Hayes debuts as Guest Conductor in a program of treasured 18th century masters—Bach, Vivaldi and Handel.



**Sunday, February 9, 1997**

Songs to wing your spirit to distant lands including an arrangement of *Folk Songs* by John Rutter.  Media sponsor



**Sunday, March 9, 1997**


*New Concert Venue!*  
*Alex Theatre in Glendale.*  
The unsurpassed choral master brings his choir from Sweden for an exciting, eclectic evening of music spanning the Renaissance to the avant-garde.

**Delta Air Lines**

*The airline of the  
Los Angeles Master Chorale.*



**Sunday, April 13, 1997**

Two Haydn masterworks, *Tè Deum* and *Marizeller Mass*, complemented by Pergolesi's *Magnificat* and the world premiere of Morten Lauridsen's radiant *Lux Aeterna*.  Media sponsor 91.5 KUSC FM



**Sunday, June 1, 1997**

Faure's sublime *Requiem* and Dominick Argento's exalted *Tè Deum*. This season finale gala honors the 70th birthdays of Paul Salamunovich and Dominick Argento. Then enjoy the VOICES & VIEWS IV benefit festivities following the concert.

Sponsored by  
The Mellon Financial Group California  
Mellon Private Asset Management

**For Tickets Call 213-365-3500**

Tickets range in price from \$50 - \$7. Student and Senior rush tickets available at the Music Center Box Office. For group tickets call 213-972-7231. Program, dates and artists subject to change.

MUSIC CENTER  
DOROTHY CHAMBERLAIN  
PAVILION

TICKETS MASTER

# LOS ANGELES MASTER CHORALE

## LOS ANGELES MASTER CHORALE PERSONNEL

### SOPRANO

Samela Beasom  
Vicky Brown  
Renee, Burkett  
Pamela Chapin  
Gloriana Chung  
Robyn Frey  
Mirta Gasparri  
Laura Grimm  
Pamela Hall  
Rose Harris  
Saundra Hall Hill  
Janet Hook  
Gina Surratt Howell  
Carol Juhas  
Heidi Kim  
Hyun Joo Kim  
Grace Lee  
Virenia Lind  
Emily Lin  
Frances Pampeyan  
Marti Pia  
Linda Sauer  
Christine Sorenson

Sarona Sowa  
Duanna Ulyate  
Irina Varamesova  
Nancy von Oeyen  
Frederique Ward

### ALTO

Mary Bailey  
Nicole Baker  
Natalie Beck  
Helen Birch  
Sarah Bloxham  
Leanna Brand  
Aleta Braxton  
Sue Christman  
Cheryll Desberg  
Barbara Durham  
Joan Ellis  
Allison Fikejs  
Michelle Fournier  
Kyra Humphrey  
Sara Minton  
Sheila Murphy  
Anita Nardine

Nataliye Nefedova  
Nancy OBrien  
Carron Prince  
Helene Quintana  
Carol Reich  
Leslie Sabedra  
Susan Stanley  
Linda St. George  
Karole Struebing  
Nancy Sulahian  
Diana Zaslove

### TENOR

Geoffrey Alch  
Steve Batstone  
Lenard Berglund  
Scott Blois  
Edward Bruner  
Rich Brunner  
Mark Burroughs  
Dwayne Condon  
John French  
Randall Garrou  
Paul Gibson

Jack Golightly  
Tim Hewitt  
Michael Horton  
Jin Sang Kim  
Greg Koppenhaver  
Bong Won Kye  
Charles Lane  
Dominic Mac Aller  
Sal Malaki  
Larry Minton  
David Montoya  
Marvin Neumann  
Daniel Plaster  
George Sterne  
Mallory Walker

### BASS

Andy Black  
Jim Drollinger  
Albert Eddy  
Jim Ellfeldt  
Michael Freed  
Ilan Glasman  
Bruce Goldes

Stephen Grimm  
Paul Hinshaw  
Jim Jensen  
Lewis Johnson  
Eric Lawrence  
Robert Lewis  
Roger Lindbeck  
Bob McCormac  
Sam Pitts  
Ariel Quintana  
Jim Raycroft  
John Reinebach  
Philip Saunders  
Rick Schaffner  
David Schnell  
Paul Stephenson  
William Struebing  
Mark Sumner  
Burman Timberlake  
David Tinoco, Jr.  
Burton York

## SINFONIA ORCHESTRA

### VIOLIN 1

Clayton Haslop,  
*Concertmaster*  
Lisa Johnson,  
*Assistant Concertmaster*  
Patricia Aiken  
Armen Anassian  
Jennifer Bellusci  
Amy Hershberger  
Leslie Katz  
Connie Kupka  
Kimyeo Takea

### VIOLIN 2

Jayne Miller, *Principal*  
Jeff Gauthier  
Nicole Bush  
Rhonni Hallman  
Jean Hugo  
Susan Jensen  
Ruth Bruegger Johnson  
Lisa Monte

### VIOLA

Laura Kuennen Poper,  
*Principal*  
Yvonne Creanga  
Stacey Fillipone  
Susanna Giordano  
Renita Koven  
Andrew Picken

### CELLO

Cecelia Tsan, *Principal*  
Delores Bing  
Todd French  
Christina Soule

### BASS

Donald Ferrone,  
*Principal*  
Ann Atkinson

### FLUTE

Gary Woodward, *Principal*  
Sara Weisz

### OBOE

Joel Timm, *Principal*  
John Ralston

### CLARINET

Michael Grego,  
*Principal*  
Stephen Piazza

### BASSOON

Rose Corrigan, *Principal*  
William Wood

### HORN

Mark Adams, *Principal*  
Brad Kintscher

### TRUMPET

Roy Poper, *Principal*  
William Bing  
Duane Floch  
Kenneth Larson

### TROMBONE

William Booth,  
*Principal*  
Michael Hoffman  
Terry Cravens

### TYMPANI

Theresa Dimond

### ORGAN

James Vail