



DOROTHY CHANDLER PAVILION

SATURDAY EVENING, MARCH 16, 1968 AT 8:30 P.M.



SOUTHERN CALIFORNIA
CHORAL MUSIC
ASSOCIATION

LOS ANGELES MASTER CHORALE AND SINFONIA ENSEMBLE

ROGER WAGNER, Music Director

VAUGHAN WILLIAMS Mass in G minor

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Soloists: CAROL NEBLETT, *Soprano*
NINA HINSON, *Contralto*
LARRY JARVIS, *Tenor*
LYLE JEWELL, *Bass*

STRAVINSKY The Wedding (*Les Noces*)

The Bride's Chamber
At the Bridegroom's
The Bride's Departure
The Wedding Feast

Soloists: CAROL NEBLETT, *Soprano*
NINA HINSON, *Contralto*
LARRY JARVIS, *Tenor*
JOHN MACK OUSLEY, *Bass*

INTERMISSION

ORFF Catulli Carmina

Praelusio
Actus I
Actus II
Actus III
Exodium

Soloists: ANNE MARIE BIGGS as *Lesbia*
ROBERT MAZZARELLA as *Catullus*

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PROGRAM NOTES

by ARTHUR F. EDWARDS

Annotator, Los Angeles Master Chorale

Mass in G minor

Ralph Vaughan Williams (1872-1958)

The *Mass in G minor* was composed in 1922, when Vaughan Williams was 50. In this work, he paid homage to the modal polyphony of the early Tudor composers, as he had earlier in the orchestral *Fantasia on a Theme by Tallis* (1910). In both works, he utilized a musical vocabulary developed by Ravel, with whom he had studied in 1909; but in Vaughan Williams' hands, the result was as English as Ravel's music was French.

The *Mass* is scored for double chorus and solo quartet, a *cappella*. In practice, however, the solo quartet is treated as a third chorus of lighter texture. The listener's attention should be drawn to three particularly magical moments: in the middle of the *Credo*, when the choruses' *Et homo factus est* ("and was made man") is interrupted by the solo alto on the word *Crucifixus* ("He was crucified"); the angelic interweaving of the treble voices in the triple *Sanctus*; and the closing *Dona nobis pacem* ("grant us peace"), in which the entire ensemble, spread over a range of more than three octaves, contracts to the final four-part chord.

The Wedding ("Les Noces")

Igor Stravinsky (b. 1882)

"*Les Noces* is a suite of typical wedding episodes told through quotations of typical talk. The latter, whether the bride's, the groom's, the parents' or the guests', is always ritualistic. As a collection of clichés and quotations of typical wedding sayings, it might be compared to one of those scenes in *Ulysses* in which the reader seems to be overhearing scraps of conversation without the connecting thread of discourse. But *Les Noces* might also be compared to *Ulysses* in the larger sense that both works are trying to present rather than to describe.

"Individual roles do not exist in *Les Noces*, but only solo voices that impersonate now one type of character and now another. Thus the soprano in the first scene is not the bride, but merely a bride's voice; the same voice is associated with the goose in the last scene. Similarly, the fiancé's words are sung by a tenor in the grooming scene, but by a bass at the end; and the two unaccompanied bass voices in the sec-

ond scene, however much their music may suggest the actual reading of the marriage service, are not to be identified with two priests. Even the proper names in the text, such as Palagy or Savelyouchka, belong to no one in particular. They were chosen for their sound, their syllables and their Russian typicality.

"*Les Noces* is also — perhaps even primarily — a product of the Russian Church. Invocations to the Virgin and the saints are heard throughout the work. Among the latter, the names of Cosmo and Damian occur more often than any others. They were recognized as wedding saints in Russia, and they were popularly worshiped as deities of a fertility cult. The binding of the bride's tresses with red and blue ribbons was a religio-sexual custom, of course, and so was the tying of the tresses around her head to signify the married state. In the period of *Les Noces* (early nineteenth century), however, such customs were hardly more than ritual for ritual's sake. The bride weeps in the first scene, not necessarily because of real sorrow at her prospective loss of virginity, but because, ritualistically, she *must* weep.

"A knowledge not only of the cultural customs, but also of the language of *Les Noces* is necessary to anyone aspiring to a true appreciation of the work. For example, the word 'red' in the last tableau is an exclamation for 'beautiful'; it does not refer purely to color. 'The table is red' and 'the table is beautiful' are one and the same statement . . . But I wonder if *Les Noces* can ever completely reveal itself to a non-Russian.

"The Wedding Feast tableau is made up largely of quotations and scraps of conversation. The non-Russian listener should understand in this scene that, first of all, the swan and the goose are folk characters and that the solo voices who impersonate and quote them are enacting a traditional folk game. Swans and geese both fly and swim and therefore, have fantastic stories to tell about the skies and the waters, stories that are mirrors of peasant superstitions, incidentally . . . But 'swan' and 'goose' also refer to the bride and groom. They are popular terms of endearment like 'my little dove' or 'my little mouse.'

"I began the composition of *Les Noces* in 1914 (a year before *Renard*) in Clarens. The music was composed in short score form by 1917, but it was not finished in full score until three

months before the premiere, which was six years later.

"When I first played *Les Noces* to Diaghilev — in 1915, at his home in Bellerive, near Lausanne — he wept and said it was the most beautiful and the most purely Russian creation of our Ballet. I think he did love *Les Noces* more than any other work of mine. That is why it is dedicated to him." (From *Expositions and Developments*, by Igor Stravinsky and Robert Craft.)

Catulli Carmina

Carl Orff (b. 1895)

Catulli Carmina was begun in 1930 when Carl Orff set to music a selection of poems from the works of the Roman poet Gaius Valerius Catullus (87-54 B.C.). Then, in 1943, Orff added a prologue and brief epilogue, with a Latin text written by himself, and his self-styled *scenic cantata* received its first performance in Leipzig on November 6, 1943.

These *Songs of Catullus* sketch the story of the poet's passion for the promiscuous Clodia, or Lesbia, as she is called in the poems. Orff frames this story with his own caustic commentary on the conflict of passion versus wisdom, youth versus age. For his prologue, Orff constructed a text that is in the style of Catullus's poems: It is plain-spoken and explicit, especially in its many sexual references.

To begin this *Catulli Carmina*, Young Men and Women are heard pledging eternal love. But the Old Men, weary of their libidinous bleatings, try to knock a little sense into the youngsters by relating the story of Catullus's ill-fated affair. So begins Orff's three part *play within a play*. When the tale is finished the young people instantly resume their avowals of passion.

The poems of Catullus are divided into three acts of unequal length. The first and third acts consist of five scenes, each beginning with the same words; the second act consists of only two scenes. The *Catulli Carmina* are sung without accompaniment, in contrast to the *Praeludium* and *Exodium*, which are scored for four pianos and a battery of percussion. The text is arbitrarily divided between the soloists and the chorus for dramatic emphasis. (Quotations are in part from the translation by Horace Gregory.)

As the first act begins, Catullus is seen standing by a column. "I hate and love. And if you ask me why, I have

no answer, but I discern, can feel, my senses rooted in eternal torture."

Lesbia enters. "Come, Lesbia, let us live and love, nor give a damn what sour old men say . . . Give me a thousand kisses!"

Catullus and Lesbia sit by the column. "He is changed to a god he who looks on her, godlike he shines when he's seated beside her . . ." *The chorus continues as Catullus falls asleep in Lesbia's lap.* "This languid madness destroys you, Catullus . . ."

Lesbia leaves Catullus and enters the tavern. There she dances for her many admirers. Catullus awakens as his friend Caelius enters. "Caelius, my Lesbia, that Lesbia whom Catullus loved more than himself, now gives herself on the highroads and in the alleyways to the noble sons of Remus."

Catullus despairs. "My woman says that she would rather wear the wedding veil for me than anyone; but when a woman talks to a hungry, ravenous lover, her words should be written upon the wind and engraved in rapid waters." *The Old Men applaud.*

Act Two. It is night. Catullus sleeps in the street before Lesbia's house. He dreams he is with her. "My life, my love, you say our love will last forever; O gods, remember her pledge . . ." "Sleep; go back to sleep," murmurs Lesbia.

Catullus dreams that his place has been taken by Caelius. He awakens with a cry. The house is dark. "Look for no gratitude, tolerance, or respect anywhere on earth nor place your hopes in man, for everything is lost . . . there is nothing in life so bitter as the betrayal of friendship by someone who yesterday was my one and only friend." *Again, the Old Men applaud.*

Act Three. It is day. Catullus stands

at the column. "I hate and love . . ."

The beautiful young girl Ipsithilla appears at a window. Burning with desire, Catullus writes her a note, asking for a rendezvous.

The whore Ameana accosts Catullus. He taunts her as the crowd laughs. "See that girl, Ameana, the one with the big nostrils? She is suing me for a full ten thousand—personal services, of course. Someone call a physician. The poor creature's crazy. O what a face and what hallucinations!"

Catullus, free of Ameana, searches the crowd for Lesbia. "Poor damned Catullus, here's no time for nonsense, open your eyes, O idiot, innocent boy, look at what has happened: once there were sunlit days . . . Then you took your pleasure and the girl was not unwilling. Those days are now gone; you must be more like a man! not running after her, your mind all tears; stand firm, insensitive, say with a smile, voice steady, 'Go, my girl!' Catullus strong and manly no longer follows you . . . you whore! Where's your man to cling to? Who will praise your beauty? Who now will love you? Who will call you his? But always, your Catullus will be as firm as rock is."

Lesbia enters with Caelius. She calls to Catullus, but he rejects her. "No woman, if she is honest, can say that she's been blessed with greater love, my Lesbia, than I have given you . . . You are the cause of this destruction, Lesbia, that has fallen upon my mind—this mind that has ruined itself by fatal constancy. And now it cannot rise from its own misery to wish that you become best of women, nor can it fail to love you even though all is lost and you destroy all hope." *Lesbia flees into her house, and the play ends.*

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Roger Wagner



Carol Neblett



Anne Marie Biggs



Nina Hinson

ROGER WAGNER, director of the Los Angeles Master Chorale, is the man whose name is synonymous with choral music. The ensemble that bears his name has appeared in each of our fifty states, as well as in the Middle East, Eastern and Western Europe, South America, Central America, Mexico, Canada and, most recently, Japan. Many figures in the world of music, among them Eugene Ormandy, Leopold Stokowski, Bruno Walter and Otto Klemperer, have hailed the artistry of Roger Wagner in the field of choral music. Today Dr. Wagner holds the position of Music Director of the Southern California Choral Music Association, sponsor of the Los Angeles Master Chorale and Sinfonia Orchestra. As a member of the Performing Arts Council, the Association is one of the resident companies of The Music Center. Dr. Wagner conducts the 100-voice Master Chorale and the Sinfonia Orchestra in an annual season of great choral masterworks at The Music Center. He holds a doctorate *cum laude* in musicology and, in addition to his many other musical activities, is Director of Choral Activities at the University of California at Los Angeles. Perhaps most meaningful of all the honors that have come to Roger Wagner is the knighthood that was bestowed upon him by Pope Paul VI for his contributions to sacred music throughout the world.

CAROL NEBLETT, soprano soloist of the Roger Wagner Chorale, began studying music at the age of five. Originally a pianist and then more seriously a violinist, her interests eventually turned to voice, ultimately studying with Pierre Bernac of the Paris Conservatoire, William Vennard and Gwendolyn Koldofsky of the University of Southern California and Esther Andreas of California State College at Los Angeles. While attending the University of Southern California, Miss Neblett had the opportunity to sing for Roger Wagner, who immediately invited her to join his Chorale as a soloist. This association has resulted in

tours throughout North America, the Middle East, the Far East, and Eastern and Western Europe. Carol Neblett is scheduled for appearances here and abroad for recordings, recitals, and leading roles in opera.

ANNE MARIE BIGGS has a background of extensive professional activity in the United States and abroad. She has performed on the operatic, concert, and Broadway stages, as well as in motion pictures, radio and television. She recently appeared in *The Ballad of Robert Burns* productions in the Beverly Hills Performing Arts Series and San Diego Globe Theatre. Miss Biggs has sung the leading roles in such operas as *The Barber of Seville*, *Hansel and Gretel*, *Faust*, and *La Traviata*, among others. Her folk songs from European concerts were broadcast throughout France last season. In Los Angeles, Miss Biggs has appeared with the Valley Symphony, Hollywood and Beverly Hills organizations. She recently sang Debussy's *La Damselle élue*, with the American Youth Symphony at Royce Hall, under the direction of Mehli Mehta.

NINA HINSON is a native of Dallas, Texas. She is a graduate of Oklahoma University and University of Southern California and recipient of an Institute of International Education grant to represent the U.S.A. at the 1966 Munich Festival. In 1966, she attended the Wagner Master Classes at Bayreuth, Germany, and in 1967 was a winner of the San Francisco Opera Auditions. She subsequently appeared as Carmen in the San Francisco Opera production that season. Miss Hinson has appeared with the Dallas Civic Opera, Oklahoma City Symphony, and the Los Angeles Philharmonic, and is currently a member of the San Francisco Western Opera Theater. She appeared last fall as Marie in the production of *Wozzeck* at U.S.C., where she has studied with William Vennard, Gwendolyn Koldofsky and Walter Ducloux.

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Larry Jarvis



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John Mack Ousley



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LARRY JARVIS received his M.M. degree from the University of Michigan in 1963, where he did extensive work in opera. At present, he is teaching voice at San Fernando Valley State College, where he performs several recitals, operas, and oratorios each year. Since moving to California, he has appeared as soloist on the Monday Evening Concert Series and on several occasions with the Bureau of Music. Mr. Jarvis was formerly tenor soloist at the Immanuel Presbyterian Church in Los Angeles and has done solo work at other churches in Southern California. In May, 1967, Mr. Jarvis appeared as soloist at the Ojai Music Festival, performing in Stravinsky's *Les Noces* under the baton of Pierre Boulez.

ROBERT MAZZARELLA began singing spontaneously at 15 to Mario Lanza's recording of *Be My Love* and hasn't stopped since. He studied in New York with Lorenzo Malfatti and in Grand Rapids, his home town, with Eric Weaver and gained experience in singing concerts, oratorios and operettas throughout Michigan. 1958 was his first year of professional summer stock with the Botsford Inn Music Tent Association in Flint and Detroit until he was called into the service and was attached to Special Services as soloist with the Second Army Major Command Chorus in Fort Mead, Maryland. 1961 found Mr. Mazzarella doing a featured role with the Sacramento Music Circus. The next year he performed the title role in Mozart's *Don Giovanni*. He was a featured singer at La Strada Restaurant when he met John Cortay, with whom he studied every day for a year. Mr. Mazzarella toured with the Roger Wagner Chorale in the Fall of 1967 as tenor soloist. During this busy schedule he found time for eight performances of the Seattle Opera's *Romeo and Juliet*, as Tybalt.

JOHN MACK OUSLEY graduated from Baylor University in 1967, and, while a student there, he sang featured roles in *Rigoletto*, *Masked Ball*, *Boris Godunov* and *Marriage of Figaro*. He has sung many roles as a bass and bass-baritone at The National Music Camp at Interlochen, Michigan. Most of these were in such oratorios as *Messiah*, the *St. Matthew Passion* and Beethoven's *Missa Solemnis*. He has also been bass soloist in Vaughan Williams' *Serenade to Music* under the baton of Van Cliburn. Mr. Ousley placed second in the national finals of the National Federation of Music Clubs. He has appeared as guest soloist in many churches throughout Texas.

LYLE JEWELL, a native Nebraskan educated in the Midwest and the East at Boston University, is a singing teacher in both senses of the term. While pursuing a degree in business administration, he "discovered" his voice while taking a few voice lessons on the side. Two years later, he appeared with the Lincoln Symphony Orchestra as an audition winner, and his career in music began. He has been the head of the voice and choral departments in three colleges — in New England, Nebraska, and California. Wherever he has taught he has been active as a bass soloist with numerous orchestral and choral societies. As a conductor he has concertized with his choirs throughout the United States. He has appeared as both soloist and conductor for the Music Educators National Conference. Recent solo roles include Haydn's *Creation*, Mendelssohn's *St. Paul*, Brahms' Requiem, Beethoven's Ninth Symphony, and Orff's *Carmina Burana*. During the current season, he toured with the Roger Wagner Chorale as a soloist and manager.