

SUNDAY, DECEMBER 15, 1968, AT 7:30 P.M.



SOUTHERN CALIFORNIA
CHORAL MUSIC
ASSOCIATION

THE LOS ANGELES
MASTER CHORALE
AND SINFONIA BRASS ENSEMBLE

ROGER WAGNER,
Music Director

ANNUAL CHRISTMAS CONCERT

ROGER WAGNER, Conductor
KEITH CLARK, Assistant Conductor
Members of the UCLA A CAPPELLA CHOIR
OWEN BRADY, Organist
DOROTHY REMSEN, Harpist

GREGORIAN CHANT Ave Maria

VICTORIA Ave Maria

PRAETORIUS Psallite Unigenito

BYRD O magnum mysterium

HANDL O admirabile commercium

G. GABRIELI Laudate nomen Domini

SCHEIDT Duo seraphim

BERNSTEIN Chichester Psalms

- I. Ps. 108, verse 2
Ps. 100, entire
- II. * Ps. 23, entire
Ps. 2, verse 1-4
- III. Ps. 131, entire
Ps. 133, verse 1

* Boy soprano solo by Jeannine Wagner

PERFORMING ARTS

PROGRAM

 DOROTHY CHANDLER
PAVILION

INTERMISSION

BELSAYAGA Magnificat

MORLEY Hark! Jolly shepherds

SPANISH CAROL El Noi de la Mare?

arr. by Walter F. Anderson

FRENCH CAROL Il est né

arr. by Roger Wagner

BRAHMS Es ist das Heil uns kommen her

HOVHANESS Glory to God

Soprano solo by Maurita Phillips Thornburgh

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PROGRAM NOTES

By ARTHUR F. EDWARDS
Annotator, Los Angeles Master Chorale

Sacred Polyphony 1550-1650

The program begins with the simple monody of the chant *Ave Maria*, followed by the luminously spiritual setting of the same text by the Spanish Master, Victoria (1548-1611). The use of this motet has become a tradition with the Chorale—the writer has sung it over two hundred times under Dr. Wagner's direction, and it never ceases to be "a thing of beauty and a joy forever."

Psallite Unigenito is usually attributed to Michael Praetorius (1571-1621); however, the composer is unknown. It appeared in Praetorius' *Musae Sioniae*, VI, 1609. The text, like that of the familiar *In dulci jubilo*, is bilingual, alternating between Latin and German. "Sing your psalms to the only-begotten One."

According to Anthony à Wood, William Byrd (1543-1623) was "bred up to musick under Thomas Tallis (c.1505-1585)." *O magnum Mysterium* (sic) was published as No. 8 of *Gradulia*, Book II in 1607. It is a contemplative motet, a 4, on the text: "O great Mystery . . . that animals should see the Lord born and lying in a manger."

Jacob Handl (1550-1591) was a Cistercian monk who wrote many polychoral motets in the Venetian style. *O admirabile commercium*, a 8, was published in 1586, while Handl was choirmaster at St. Johannes' Church in Vado in Prague. The translation is by Rev. Joseph Gilmore, O. Carm. "O wonderful exchange! The Creator of the human race, taking a living body, has deigned to be born of a Virgin; and coming forth as a man, without a human father, has bestowed upon us His own Divinity."

Laudate nomen Domini (*Symphoniae Sacrae I*, 1597) is a festive motet, a 8, for two choirs of contrasting textures. It is obviously designed to take advantage of the two organ lofts of St. Mark's in Venice, where Giovanni Gabrieli (1557-1612) flourished as the spiritual heir and musical editor of his illustrious uncle, Andrea (1520-1586). The text exhorts us to "praise the name of the Lord."

Samuel Scheidt (1587-1654) was born, lived and died in Halle. His only known journey was in 1605, when he studied with Sweelinck (1562-1611). *Duo seraphim* (published as No. 10 of *Cantiones Sacrae Octo Vocem*, 1620) makes use of a charming conceit: The opening words, *two seraphim cry out*

one to the other, are sung by two parts. On the words, *heaven and earth are filled with His glory*, the entire ensemble is suddenly heard. The text, *three there are who give testimony in heaven (Father, Word and Holy Spirit)*, is, of course, sung in three parts. This naturally becomes an instant unison on *this Three is One*. The balance of the motet is a paean to the Trinity.

Chichester Psalms

Leonard Bernstein (b. 1918)

Chichester Cathedral has a musical tradition going back to its famed organist-composer, Thomas Weelkes (d. 1623). The *Psalms* were commissioned for the 1965 Festival at Chichester. The work consists of three movements, each using texts from two psalms, "to be sung in Hebrew."

The first movement consists of a *maestoso ma energico* on a verse from Psalm No. 108: *Awake, psaltery and harp!* This is followed by Psalm 100, *Make a joyful noise unto the Lord all ye lands*, in its entirety. It is a dance, *allegro molto*, in the rocking rhythm of 7/4 (4+3).

The second movement is a dramatic juxtaposition of Psalm 23, *the Lord is my shepherd*, and the opening verses of Psalm 2, *Why do the nations rage?* A solo treble voice, *andante con moto*, *ma tranquillo*, intones the 23rd Psalm which is taken up by the other treble voices. This is interrupted, *allegro feroce*, by the men's voices. The tumult gradually subsides, leaving the undisturbed treble voices in unperurbed confidence.

The final movement is a quiet setting of Psalm 131, *Lord, Lord, My heart is not haughty*, in a flowing 10/4 rhythm (2+3+2+3). This is concluded by an *a cappella* setting of the *Hineh Ma tov* (9/2 — *lento possibile*). The text is the first verse of Psalm 133 — *Behold how good, and how pleasant it is, for brethren to dwell together in unity*. The work is heard tonight in the version (scored by the composer) for organ, harp and percussion.

Magnificat

Cristóbal de Belsayaga (d. 1630)

The Chorale has been indebted many times to Dr. Robert Stevenson, not only for his awesome musicological talents, but also for his constant interest in the Chorale and its aims. *Magnificat Sexti toni a 8* was brought to the Chorale's attention by Dr. Stevenson, who has been kind enough to furnish the writer with the following notes:

"The first music treatise written anywhere in the Americas (1559) flowed from the pen of a longtime resident at Cartagena — in what is now Colombia — who specialized in work-

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ing with the thousands of blacks entering South America through the port in the sixteenth century. Also, Cartagena was a city made famous by St. Peter Claver (1580 - 1654), "Apostle of the Blacks." Here, around 1610, Cristóbal de Belsayaga composed his splendid *Magnificat Sexti toni a 8*.

"In 1616, Belsayaga transferred to the ancient capital of the Incas, Cuzco. A few years later, he was invited to become the chief music director in Lima, Peru. An ardent disciplinarian, he took the indolent singers assigned to his care in Lima Cathedral so to task that they revolted against his authority. The fire rocket that landed on his skull during an outdoor musical celebration on May 30, 1630, causing his death the next day, may not have been set off purely by accident.

"Belsayaga's *Magnificat* exploits the constant antiphonal effects that distinguish Tomás Luis de Victoria's musical anthology printed at Madrid in 1600. However, his rhythms become on occasion livelier and more syncopated than was ever Victoria's norm."

Three Carols

Thomas Morley (1557 - 1603) was a pupil of William Byrd, by whose endeavor, says Anthony Wood, "the said Morley became not only excellent in musick, as well in the theoretical as practical part, but also well seen in the Mathematicks, in which Byrd was excellent." *Hark! Jolly shepherds* was published in 1594 as No. 17 of *Madregalles to Foure Voyces*.

El Noi da la Mare? is an ancient carol from Catalonia in Spain, presented in an arrangement by Walter F. Anderson. *What shall we give to the Babe in the manger? Clusters of raisins and figs in a basket.*

Il est né is an old French carol learned by Roger Wagner as a child and later translated and arranged by him. *Now is born the Divine Christ Child. Sing Noel!*

Es ist das Heil, Op. 29, No. 1 Johannes Brahms (1833-1897)

Es ist das Heil was published in 1864. It presents a setting of the Chorale melody, followed by a *Fuga a 5*, in which the Chorale is sung in augmentation by the baritones against the fugue in the other 4 parts - a form made popular by many organists of the Baroque period.

Glory to God, Op. 124 Alan Hovhaness (b. 1911)

The music opens with alto saxophone and percussion playing in two simultaneous tempi. A *fugato* in trombones and vibraphone leads to an alto solo in free rhythm accompanied by measured percussion, telling of the shepherds in the field. A short soprano solo leads to

a *fugato* in horns and percussion. The chorus continues the Christmas story. A soprano solo intones the message of the angel in free rhythm over measured bells. The chorus sings of the heavenly hosts and, after a climax, leads into a choral fugue. Then trumpets blaze up in a fiery 4-part canon into which the chorus injects exclamations of "Glory." Horns, trombones and trumpets then join in a 12-part double canon against which the chorus shouts "Glory to God."

The cantata is scored for soprano and alto soli, chorus, four each of horns, trumpets and trombones, alto saxophone, percussion (timpani, tam-tam, glockenspiel, cymbals, vibraphone) and organ.

THE LOS ANGELES MASTER CHORALE SEASON

Roger Wagner conducts the Los Angeles Master Chorale in one Friday and four Sunday evening concerts in its Fifth Anniversary Season in the Dorothy Chandler Pavilion of The Music Center. Presented by the Southern California Choral Music Association, the 95-voice ensemble performs the kind of acclaimed choruses which have brought international fame to Roger Wagner.

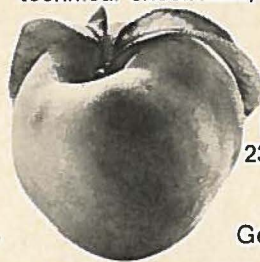
The annual Christmas Concert, presented tonight, opens the season. Also scheduled for the 1968-69 season is the Master Chorale's first presentation of one of the best-loved choral masterpieces, Mendelssohn's oratorio *Elijah* on Sunday, January 5. On Sunday, February 9, the chorale will sing Bach's Cantata No. 65, Brahms' *Neue Liebeslieder*, Op. 65, and *Four Hungarian Folk Songs* by Bartók. On Friday, March 21, Fauré's *Requiem*, acknowledged as one of the most beautiful of all Requiems, will also receive its first programming by the Chorale. It will be joined by Mozart's *Vesperae Solemnes*, K. 339.

The final concert of the season, a theatrical departure for the group, will be Great Opera Choruses with guest soloists on Sunday, April 20. Famous selections will include the entire Coronation Scene from Mussorgsky's *Boris Godunov*, the Triumphal Scene from Verdi's *Aida*, The Humming Chorus from Puccini's *Madama Butterfly*, the Pilgrims' Chorus from Wagner's *Tannhäuser*, the "Va Pensiero" from Verdi's *Nabucco* and the Soldiers' Chorus and the Waltz from Gounod's *Faust*.

All Sunday evening concerts will begin at 7:30 pm; the Friday concert begins at 8:30 pm.

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Chorale. The world's leading conductors and musicians, among them Eugene Ormandy, Leopold Stokowski, Bruno Walter, Otto Klemperer, and many others, have hailed Wagner's position in the field of choral music. The list of Roger Wagner's musical activities embraces every phase of music. He holds the enviable position of Music Director of the Southern California Choral Music Association, which is a member of the Performing Arts Council of the Los Angeles Music Center. He directs his own Sinfonia Orchestra and 100-voice professional Chorale in full seasons of great master works. He appears regularly as guest conductor with the Los Angeles Philharmonic Orchestra. He is an exclusive recording artist for Angel records and director of choral activities at the University of California at Los Angeles. Roger Wagner holds a doctorate cum laude in musicology and was knighted by Pope Paul VI for his contributions to sacred music throughout the world. His tours are made under the management of S. Hurok.

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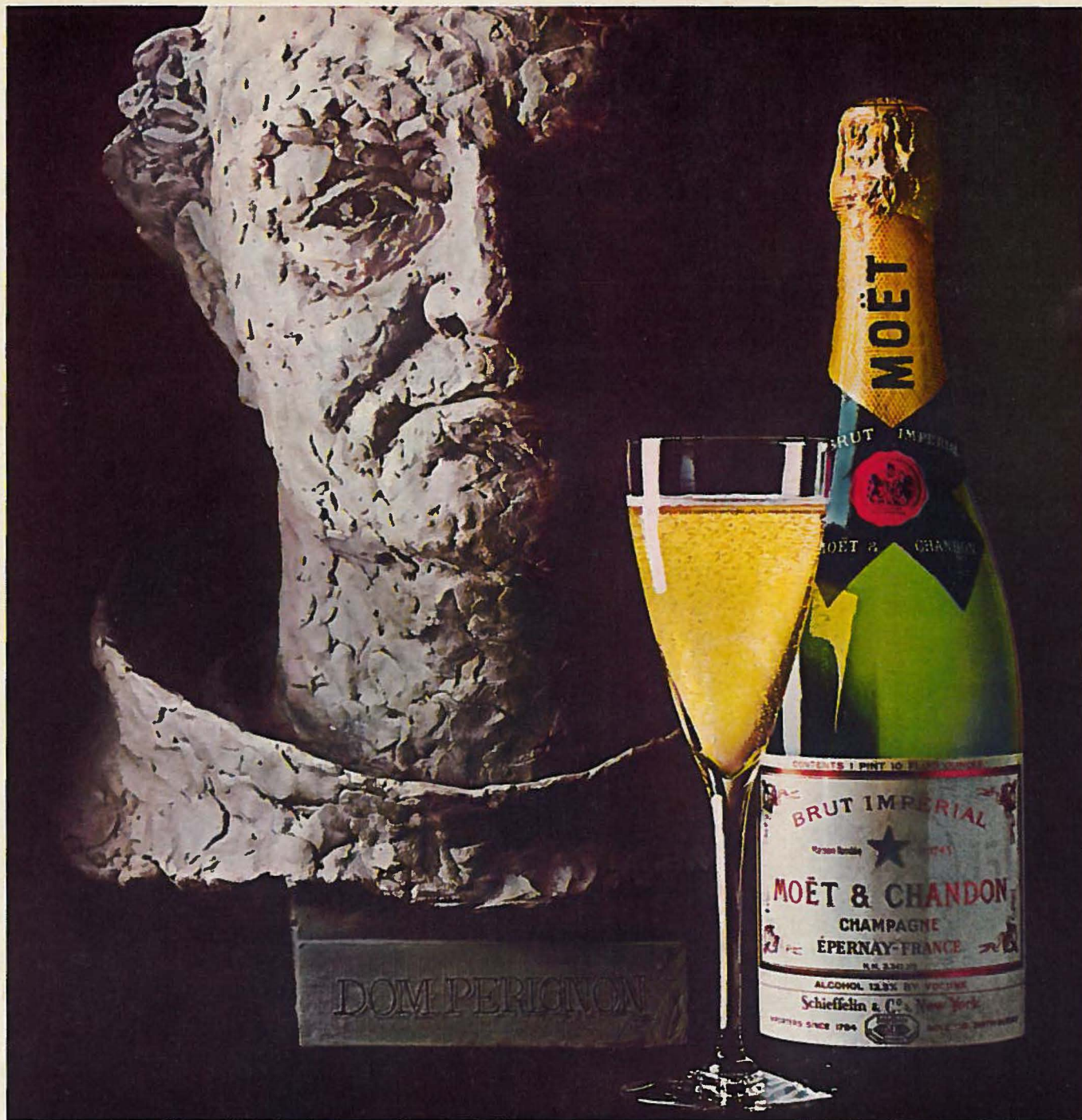
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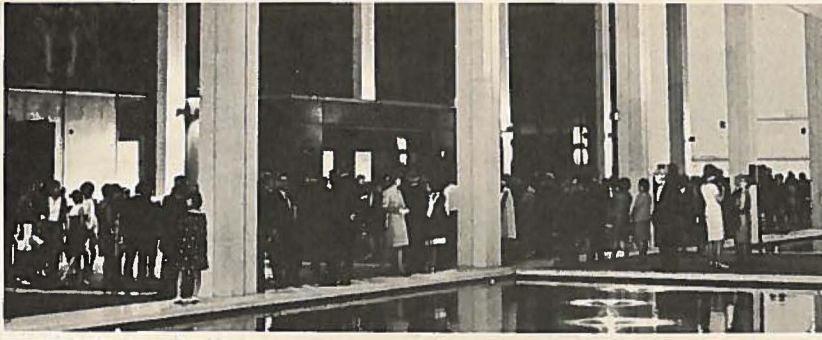
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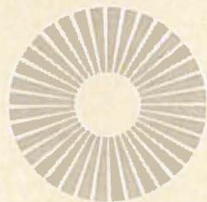
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