



SOUTHERN CALIFORNIA
CHORAL MUSIC
ASSOCIATION

PROGRAM

FRIDAY EVENING, MARCH 21, 1969 AT 8:30 P.M.

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

FOURTH PROGRAM — Fifth Season — 1968-1969

ROGER WAGNER, Conductor

MOZART Vesperae Solennes de Confessore, K. 339

Dixit Dominus

Confitebor tibi Domine

Beatus Vir

Laudate Pueri

Laudate Dominum

Magnificat

MAURITA PHILLIPS THORNBURGH, Soprano

ANDREE JORDAN, Alto

ESTYN GOSS, Tenor

JOHN MACK OUSLEY, Bass

HAYDN Te Deum

INTERMISSION

FAURÉ Requiem, Op. 48.

Introit and Kyrie

Offertorium

Sanctus

Pie Jesu

Agnus Dei

Libera me

In paradisum

JEANNINE WAGNER, Soprano

EARLE WILKIE, Baritone

JOHN MACK OUSLEY, Bass

The Musical presentations on this program 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.

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PROGRAM NOTES

by KEITH CLARK

Keith Clark, Assistant Conductor of the Master Chorale, is a composer and a candidate for the PhD degree in music theory at UCLA.

Sacred Music in the Classic Period

North German Protestantism, which during the Baroque era had produced such a wealth of sacred music, failed with the waning of the age to maintain this distinguished tradition. The *Symphoniae Sacrae* of Schütz, the cantatas of Buxtehude, and the cantatas, passions, and organ music of Bach had established the northern cities as centers of 17th century liturgical music. But with the newly developing styles of the classic period, attention was again drawn to the south, where the areas of Austria and Southern Germany were vibrant with musical activity. Rationalism, with its emphasis on the spoken word and sermonic instruction, had cut deeply into Protestant music traditions, and the rise of diverse denominations and sects greatly diffused Protestant musical effort. Catholicism, universally embraced in the south, offered composers uniform ritual and established sacred texts, a church strong in social and financial institutions, and a 900-year-old musical tradition unshaken by contemporary philosophical thought. The bulk of Classical sacred music is thus drawn from Catholic liturgy; the most important musical observances being the Mass (including the Requiem), vesper psalms with Magnificat, Te Deum, and the litanies.

Vesperae Solennes de Confessore, K. 339

Wolfgang Amadeus Mozart
(1756-1791)

In an early evaluation of classical sacred compositions, Anton Thibaut, professor at the University of Heidelberg, in his *Über Reinheit der Tonkunst* (1824) wrote:

Thus our more recent masses and other ecclesiastical compositions have degenerated to the extent that they have become purely amorous and emotional and bear the absolute stamp of secular opera, and even of that type of opera which is most in demand, that is, downright vulgar opera . . . Even the church music of Mozart and Haydn deserves that reproach Mozart openly smiled at his masses, and several times when commissioned to write a mass protested, on the grounds that he was only made for opera.

Such refutation, based on newly developed Romantic attraction to Me-

dieval and Renaissance religious art, failed to recognize the validity of sacred musical expression garbed in contemporary language. Mozart's church music, composed in a style mixing the strict religious style (*stile osservato*) of the 18th century with the jubilant Rococo spirit of southern Bavarian and Austrian cathedrals, is as pure a religious statement of his age as is the *Organa* of Perotin a true expression of Medieval times.

The *Vesperae Solennes de Confessore* of 1780 was the last ecclesiastical work composed by Mozart for the Salzburg cathedral. It is unknown which 'confessor' or saint is referred to in the title, and little is known about the background of the work.

In choosing keys for the Vespers' six movements, Mozart allowed himself unusual freedom, juxtaposing the first and last movements' C major with the E-flat, G, D minor, and F tonalities of the inner sections. Also striking is the juxtaposition of an archaic fugue, *Laudate Pueri*, learned in its inversions, *stretti*, and other contrapuntal devices, with the un-churchly *Laudate Dominum* for soprano solo and chorus, poetic in its simplicity and charm. The fugue subject contains the leap of a diminished seventh, a thematic interval which can be traced from Handel through Kuhnau, Lübeck, and Buxtehude, and which Mozart was to again employ in the *Kyrie* of his *Requiem*.

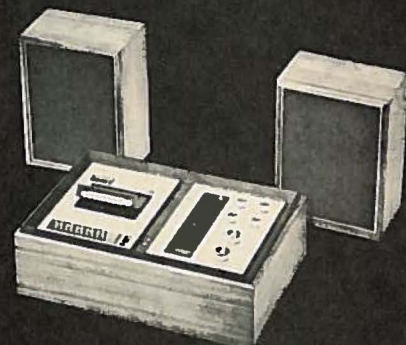
The Vespers' first three movements are settings of Psalms, bursting with rhythmic and harmonic vitality, and the work concludes with the *Magnificat*, a setting stately in religious grandeur.

Te Deum

Franz Joseph Haydn (1732-1809)

Franz Joseph Haydn had composed six masses when in 1783 the Emperor Joseph II put Austria in line with a papal decree banning the use of orchestras in church. Haydn departed for England, and only after the ban's repeal by the subsequent emperor, Franz II, did the old composer return to create religious music. Haydn was revered in his time, and among his admirers was the Empress Marie Theres, who possessed (in Haydn's words) "a pleasant, but weak singing voice . . ." Despite the objections of his long-time patron, Nicolaus II of Esterházy, Haydn composed and dedicated the *Te Deum* to the Empress, and it was first performed in Eisenstadt on October 28, 1800. Its performance marked the Austrian visit of Lord Nelson and Lady Hamilton, and its jubilant sounds of

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trumpets and drums honored both Maria Therese and the conquering Lord Nelson, whose victory at Abikir had so stirred the Austrian people.

The single movement work is divided into four sections. A festive C-major orchestral fanfare introduces the chorus' unison statement, *Te Deum laudamus*. The center section, *Te ergo quaesumus* is a poignant C-minor adagio, lush in its expressive chromaticism. *Aeterna fac* returns the primary rhythmic excitement and C-major brightness, and the work concludes with a powerful double fugue. The composer here bowed to tradition, for settings of the *Te Deum* had long involved fugal finales as exciting conclusions to songs of praise.

Requiem, Op. 48.

Gabriel Fauré (1845-1924)

The *Requiem*, a composition on the text of the Mass for the Dead, takes its name from the beginning of the Introit, *Requiem aeternam dona eis Domine* (Give the eternal rest, O Lord). Essentially the same liturgical structure as any other Mass, the Requiem omits joyful portions of the Ordinary (Gloria and Credo), substitutes the Tractus for the Alleluia, and adds the sequence *Dies irae* (Day of wrath). Unlike polyphonic settings of the normal Mass, compositions on the Requiem text include musical treatment of the Proper (Introit, Gradual, etc.) as well as of the invariable portions of the Ordinary (Kyrie, Sanctus, etc.).

Gabriel Fauré, at the age of 42, composed a *Requiem* mass in memory of his father. First performed in the

church of Madeleine in Paris in 1888, the work has since gained a place of prominence in the choral repertoire. Despite the *Requiem's* success, it is the only choral work of any importance by the composer, other than the choruses of *Prometheus* (1900) and *Penelope* (1913), Fauré's only operatic works, and the *ad lib.* choral section of the *Pavane* (1887) for orchestra.

Simplicity is the key of the *Requiem*, and the composer deliberately eschewed passionate dramaticism. Much of the work is thematically based on Gregorian chant, the entire work reflecting the spiritual contemplation of this oldest of sacred music. Scored for soprano and bass solos, chorus, organ, and orchestra, the *Requiem* begins with reiterative statements in the austerity of D minor. Despite added-note harmonic constructions and extensive chromaticism, the entire work remains closely related to this tonal center, the *Requiem* concluding with the hopeful D-major "Grant them eternal rest."

It is significant that Fauré chose to exclude the sequence *Dies irae* from his setting. Through his art, Fauré affirmed that death comes not wrapped in wrathful armor nor clothed in grim cloth, but greets man attired as a friend. Rooted in Gregorian chant, the *Requiem* quietly reflects the muted shadows of a darkened French cathedral. It neither rages against the coming of death, nor surrenders in meek submission, but goes with gentle joy into that good night.

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ROGER WAGNER, Music Director

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WHO'S WHO

MAURITA PHILLIPS THORNBURGH, began her studies at the University of Wichita under Harold Decker and more recently has studied with Lara Browning. She has traveled nationally and internationally as a soloist with the Roger Wagner Chorale. Miss Thornburgh also has been a featured soloist in numerous major choral works including the Mozart *Requiem*, Brahms *Requiem*, and Bach's *St. John Passion* and *St. Matthew Passion*. Locally, she has presented several Los Angeles County Museum concerts and has sung in the Hollywood Bowl and the Dorothy Chandler Pavilion of The Music Center.

JEANNINE WAGNER was born in Los Angeles where, after preliminary studies in piano and viola, she studied voice with Esther Andreas and William Vennard. She began her professional career with the Roger Wagner Chorale, with whom she has toured throughout the United States, South America, the Middle East and Europe. Recently, she appeared as soloist with the Chorale in concerts which included Symphony Hall in Chicago, Constitution Hall in Washington, D.C., Carnegie Hall in New York, and here in the Dorothy Chandler Pavilion of The Music Center. Miss Wagner has also appeared in concert with the Vocal Arts Ensemble and has recorded with this group as well as the Chorale. She has been acclaimed for her performance of modern masters such as Webern and Ives. Recently, she sang the role of Amore with the San Diego Symphony in *Orfeo* by Gluck.

ANDREE JORDAN, a native of New Jersey, came to California ten years ago and resides with her family in Thousand Oaks. Since winning the Regional Finals of the Metropolitan Opera Auditions and also being a finalist in the San Francisco Opera Auditions, she has been in great demand throughout the Southland. Miss Jordan has appeared at Redlands Bowl as Siebel in *Faust*, and also as Thisbe in the Los Angeles Guild Opera production of *Cinderella*. She has appeared with Pasadena Opera Company, San Diego Opera Company, and last summer performed the role of Dorabella in Mozart's *Così fan Tutte* at the Alaska Festival of Music.

ESTYN GOSS, a native of Washington state, did his undergraduate work at Walla Walla College. He went on to receive his master's degree in vocal performance from Colorado State College. While teaching in Idaho, Mr. Goss was soloist for the College of Idaho touring choir. He also appeared as soloist with the Boise Philharmonic in concert performances of Beethoven's *Ninth Symphony*, Schubert's *Mass in G*, and Orff's *Carmina Burana*. Since living in California, he has appeared as soloist in the Verdi *Requiem* conducted by Walter Ducloux. Church appearances include canting at the Wilshire Temple and numerous performances of *The Messiah* in various churches. Opera appearances include Tamino in *Magic Flute* and most recently the title role in *Don Carlos* at USC opera workshop. Just last month, Mr. Goss sang Obadiah in UC Irvine's performance of *Elijah*.

EARLE WILKIE has been a featured soloist on many network radio and television shows and recordings. He has sung several opera productions and has concertized with Bruno Walter, Eugene Ormandy, William Steinberg and other famous conductors. Mr. Wilkie also toured as soloist in the United States and South America with the Roger Wagner Chorale, appeared with a Gilbert and Sullivan touring company, and has been featured on programs in the Hollywood Bowl.

JOHN MACK OUSLEY hails from Texas where he received his education and degree in music from Baylor University in 1967. He has appeared as soloist with orchestra in most of the major oratorios including performances with the Omaha Symphony and the Los Angeles Philharmonic. Among his operatic roles are Dr. Bartolo in *Marriage of Figaro*, Sparafucile in *Rigoletto*, Sarastro in *The Magic Flute*, and Varlaam in *Boris Godunov*. Last season here in The Music Center and at the Opera House in San Francisco, Mr. Ousley appeared as soloist with the American Ballet Theatre in performances of their new ballet *At Midnight*. As a soloist with the Roger Wagner Chorale, he toured throughout the United States on its 1968 national tour as well as participating in its spring concerts last season.



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