



SOUTHERN CALIFORNIA  
CHORAL MUSIC  
ASSOCIATION

SATURDAY EVENING, JANUARY 17, 1970, AT 8:30 P.M.

## LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

### ROGER WAGNER

Conductor

### ISRAEL BAKER

Concertmaster

### OWEN BRADY

Organist

### MALCOLM HAMILTON

Harpsichordist

#### PERGOLESI Magnificat

Andree Jordan, *soprano*

Estyn Goss, *tenor*

- I. Magnificat
- II. Et misericordia
- III. Deposuit potentes

Alicia Rodriguez, *contralto*

Douglas Lawrence, *bass*

- IV. Suscepit Israel
- V. Sicut locutus est
- VI. Sicut erat in principio

#### VIVALDI Gloria

Sister St. Peter Zeleny, C.S.J., *soprano*

Andree Jordan, *soprano*

- I. Gloria
- II. Et in terra pax
- III. Laudamus te
- IV. Gratias agimus tibi
- V. Propter magnam gloriam
- VI. Domine Deus

Alicia Rodriguez, *contralto*

- VII. Domine Fili Unigenite
- VIII. Domine Deus, Agnus Dei
- IX. Qui tollis
- X. Qui sedes
- XI. Quoniam tu solus
- XII. Cum Sancto Spiritu

#### INTERMISSION

#### MOZART Requiem

Andree Jordan, *soprano*

Estyn Goss, *tenor*

- I. Requiem and Kyrie
- II. Dies Irae
- III. Tuba mirum
- IV. Rex tremendae
- V. Recordare
- VI. Confutatis

Phyllis Wilkins, *contralto*

Douglas Lawrence, *bass*

- VII. Lacrymosa
- VIII. Domine Jesu
- IX. Hostias
- X. Sanctus
- XI. Benedictus
- XII. Agnus Dei and Lux aeterna

The musical presentations on this programme 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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Neupert Harpsichord courtesy of KASIMOFF-BLÜTHNER PIANO COMPANY, Pasadena.

Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; use performers' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / Use of tape recorders and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of the Music Center and releases the Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / Program and artists subject to change.



## PROGRAM NOTES

By ARTHUR F. EDWARDS

Annotator, Los Angeles Master Chorale

### Magnificat

Giovanni Battista Pergolesi  
(1710-1736)

In 1635, Francesco Draghi moved from the town of Pergola to that of Jesi and so became known as the Pergolesi. When his great-grandson Giovanni went to Naples to study at the *Conservatorio dei Poveri di Gesù Christo*, he was of course not known as Giovanni Pergolesi, but is found in the records as the student Jesi.

It was at the *Conservatorio* that he studied with Francesco Durante (1684-1755). In fact, the composition heard on tonight's program is probably by Durante. Pergolesi wrote many compositions in his extremely short life, but nowhere near the number that has been attributed to him. Of Durante, Edward J. Dent has said, "When he is at his best, he is most touchingly beautiful, and seems to foreshadow Mozart."

In his long life, Durante had three wives (not unusual for the period): the first, a termagant who lived for the lottery; the second, a young servant girl *di bellissime forme*; and thirdly, another servant. Durante had many illustrious pupils, among them Pergolesi, Piccinni, and Paisiello.

The *Magnificat* is scored for solo quartet, chorus a 4, strings (without violas), and *basso continuo*. The first and last movements quote the psalm tone 1f as had been done a century before by Monteverdi in his two settings of 1610. The work is in the Baroque *cantata* form, as are all the works on tonight's program.

#### I. Chorus

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior. For He hath regarded the low estate of His handmaiden: for, behold, from henceforth all generations shall call me blessed. For He that is mighty hath done to me great things; and holy is His name.

#### II. Soprano and Alto Soli and Chorus

And His mercy is on them that fear Him from generation to generation. He hath shewed strength with his arm; He hath scattered the proud in the imagination of their hearts.

#### III. Chorus

He hath put down the mighty from their seats, and exalted them of low degree. He hath filled the hungry with good things; and the rich He hath sent empty away.

#### IV. Tenor and Bass Soli

He hath holpen His servant Israel, in remembrance of His mercy.

#### V. Chorus

As He spake to our fathers, to Abraham, and to His seed forever. Glory be to the Father, the Son and the Holy Ghost.

#### VI. Chorus

As it was in the beginning, is now and ever shall be, world without end. Amen.

### Gloria

Antonio Vivaldi (c. 1675-1741)

Little is known of Vivaldi's life; until recently little was known of his works. Indefatigable scholarship has unearthed an enormous catalogue of compositions, among them 447 concerti, 44 operas, and 28 secular cantatas. But research has not provided a similar illumination regarding the facts of his life. He was the son of a violinist at the *Basilica di San Marco*, was ordained a priest, (that and his red hair were responsible for his nickname of *il Prete Rosso*), and served for much of his life (1709-1740) as *maestro di concerti* of the *Ospitale della Pietà* in Venice. The *Ospitale* was a lavishly endowed orphanage for girls of dubious birth, and under Vivaldi's direction became famous for its concerts of singers and instrumentalists who performed from a hidden balcony.

The *Gloria* is scored for two soprano and one contralto soloists, chorus a 4, oboe, trumpet, strings, and *basso continuo*. It is pleasant to be able to state that this work is unquestionably by Vivaldi. However, the final movement is an arrangement of the final chorus of a *Gloria* by Giovanni Maria Ruggieri (c. 1685-1715), a Venetian opera composer. It was scored for two choruses and two orchestras. The original antiphonal character of this movement is still noticeable in Vivaldi's arrangement.

#### I. Chorus

Glory to God in the highest.

#### II. Chorus

And on earth peace to men of good will.

#### III. Soprano Soli I and II

We praise Thee, we bless Thee, we worship Thee, we glorify Thee:

#### IV. Chorus

We give Thee thanks

#### V. Chorus

for Thy great glory.

#### VI. Soprano Solo

Lord God, King of heaven, God the Father almighty;

#### VII. Chorus

Lord the only-begotten Son, Jesus Christ;

#### VIII. Contralto Solo and Chorus

Lord God, Lamb of God, Son of the Father, Who takest away the sins of the world, have mercy on us.

#### IX. Chorus

Who takest away the sins of the world, receive our prayers.

#### X. Contralto Solo

Who sittest at the right hand of the Father, have mercy on us.

#### XI. Chorus

For Thou alone art Holy; Thou alone art Lord; Thou alone art Most High, Jesus Christ.

#### XII. Chorus

With the Holy Spirit in the glory of God the Father. Amen.

### Requiem, K. 626

Wolfgang Amadeus Mozart  
(1756-1791)

In July of 1791, one Leutgeb, steward to Count Walsegg von Ruppach, called anonymously on Mozart and commissioned him to compose a Requiem. Mozart was not given the name of the man commissioning the work and had no way of knowing that Count Walsegg planned to have it performed in the Countess' memory as Walsegg's composition. Mozart began work on the *Requiem* immediately and composed the vocal parts and an indication of the instrumental parts as far as the *Rex Tremendae*. At this point, he laid aside the *Requiem* to complete *La Clemenza di Tito*, the first performance of which he conducted in Prague on September 6. Upon his return to Vienna, he was immersed in the preparations for the first performance of *Die Zauberflöte* on September 30. He resumed work on the *Requiem* in October but again laid it aside to compose a cantata (K. 623) for a Masonic festival. By the time he returned to the *Requiem*, his fatal illness seemed to have been upon him. When he became bedridden he continued to dictate the notes to Franz Xavier Süssmayer (1766-1803), his pupil and *factotum*, the butt of his jokes, the composer of his recitatives when time was short. According to Mozart's sister-in-law Sophie (who many years later wrote about his death): "Süssmayer was at Ms bedside, the well-known Requiem was on the bedspread and Mozart was explaining to him how he ought to finish it after his [Mozart's] death . . . The doctor Closset was looked for all over, till they found him at the theatre: but he had to wait till the piece was over — and then he came and ordered *cold* [stress original] compresses to be put on [Mo-



zart's] feverish brow, and these provided such a shock that he did not regain consciousness again before he died. The last thing he did was to imitate the kettledrums in his Requiem."

The cause of death given on the official certificate was "ein hitziges Frieselfieber" (typhus fever). Barraud in 1905 proposed that the true cause was collapse from overwork culminating in some kind of nephritis. However in 1963 (*Acta Mozartiana* vol. I) Dr. Dieter Kerner of Mainz came to the conclusion that it was not a kidney ailment but chronic quicksilver poisoning. The facts of the case will never be known.

Unfortunately it is equally difficult to ascertain how much of the *Requiem* is by Mozart and how much by Süssmayer. The autograph ends after the eighth measure of the *Lacrymosa* and up to that point the instrumentation composed by Süssmayer consists of, in the words of Mozart's widow, "what anyone could have done." The same holds true for the *Domine Jesu Christe* and the *Hostias*. It is probable that much of the remainder was elaborated by Süssmayer from sketches made by Mozart and subsequently destroyed by Süssmayer. The only section scholars unanimously ascribe to Süssmayer is the ineptly truncated *Hosanna* of the *Benedictus*.

The *Requiem* is scored for a quartet of soloists, chorus a 4, two basset horns (tenor clarinets), two bassoons, two trumpets, three trombones (mainly added by Süssmayer), tympani, and strings.

#### I. Chorus and Solo Soprano

Eternal rest grant unto them, Lord, and let perpetual light shine upon them. There shall be singing unto Thee in Zion, and prayers shall go up to Thee in Jerusalem. Give ear to my supplication, unto Thee all flesh shall come. Lord have mercy, Christ have mercy, Lord have mercy.

#### II. Chorus

Day of anger, day of mourning, when to ashes all is burning, so spake David and the Sibyl. Oh, what fear man's bosom rendeth, when from Heaven the Judge descendeth on whose sentence all dependeth!

#### III. Solo Quartet

Wondrous sound the trumpet flingeth through earth's sepulchres it ringeth, all before the throne it bringeth. Death with wonder is enchained when man from the dust regained stands before the Judge arraigned. Now the record shall be cited wherein all things stand indited, whence the world shall be

requited when to judgement all are bidden, nothing longer shall be hidden, not a trespass go unsmitten. What affliction mine exceeding? Who shall stand forth for me pleading when the just man aid is needing.

#### IV. Chorus

King of might and awe, defend me! Freely Thy salvation send me! Fount of mercy, save, befriend me!

#### V. Solo Quartet

Think, kind Jesus, my salvation caused Thy wondrous incarnation, save me, save me from damnation. Faint and weary, Thou has sought me, on the cross of suffering bought me; vainly shall such grace be brought me: Righteous Judge of retribution, grant Thy gift of absolution ere that reckoning day's conclusion. Hear my weeping and my wailing, is repentance unavailing? God of Mercy never-failing! Thou who Mary's sin forgavest, Who to hear the thief vouchsafedst, unto me bright hope Thou gavest. Worthless are my prayers and sighing; yet, good Lord, in grace complying spare me torment, fire undying. With Thy favored sheep, Lord, place me; nor among the goats abase me; at Thy right do Thou in-state me.

#### VI. Chorus

While the wicked are confounded, by devouring flame surrounded, call me forth to bliss unbounded. Lo, I pray, a suppliant bending while remorse my heart is rending, heed me when my days are ending.

#### VII. Chorus

Ah, what weeping on that morrow when man's ashes form shall borrow, judgment guilty shall declare him. In Thy mercy, Lord, oh spare him. Gentle Jesus, gracious Lord, grant them Thy eternal rest. Amen.

#### VIII. Chorus and Solo Quartet

Lord Jesus Christ! King of glory! Deliver Thou the souls of all the faithful dead from the punishment of hell and from the deep abyss. Deliver them from the lion's mouth lest the jaws of the pit swallow them to lie in utter darkness: but let Saint Michael the standard-bearer lead them into the holy light. As Thou didst promise to Abraham and to his seed forever.

#### IX. Chorus

Sacrifice and prayer unto Thee, O Lord, offer we with praises. Accept these now for the souls of those for whose sake we commemorate this day. Cause them, O Lord, to pass from death unto life everlasting. As Thou didst promise to Abraham, etc.

#### X. Chorus

Holy, holy, holy, Lord God of Hosts! Heaven and earth are full of Thy glory. Hosanna in the highest.

#### XI. Solo Quartet

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

#### XII. Chorus and Soprano Solo

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

Light eternal shine upon them, Lord, as on Thy saints in eternity, for Thou art gracious. Grant them rest eternal, Lord, and may perpetual light shine upon them, as on Thy saints, etc.



**ROGER WAGNER'S** name has become well-known over the years in the field of choral art. The ensemble which bears his name has appeared in every state of the United States in addition to overseas tours covering the Middle East, Eastern and Western Europe, all of South America, Central America, Mexico, Canada, and Japan. The list of Roger Wagner's musical activities embraces every phase of music. He is Music Director of the Los Angeles Master Chorale and Sinfonia Orchestra, sponsored by the Southern California Choral Music Association, which is a member of the Performing Arts Council of The Music Center. This December the Sinfonia Orchestra and 100-voice professional Chorale under Wagner's direction will be performing their sixth season of choral master works. Dr. Wagner has appeared as guest conductor with the Los Angeles Philharmonic Orchestra. He has recorded extensively and is 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. Under the management of S. Hurok, Roger Wagner's professional group, The Roger Wagner Chorale, has just completed an extensive tour of the United States.



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Melinda Cooper  
Iris Eshelman  
Olive Gillmore  
Marjie Glassman  
Delores Hartman  
Margaret Keefer  
Carole Keiser  
Jacquelyn Layng  
Tae Mann  
LaVada Marlow  
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Marvin Neumann  
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Joseph Smayda  
Kenneth Westrick

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William Felber  
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Robert Garner  
Hugh Grinstead  
Frank Hobart  
Rex Hopper  
Lyle Jewell  
Louis Kang  
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