



SOUTHERN CALIFORNIA  
CHORAL MUSIC  
ASSOCIATION

SUNDAY EVENING, FEBRUARY 15, 1970, AT 7:30 P.M.

# LOS ANGELES MASTER CHORALE and Instrumental Ensemble

ROGER WAGNER, Music Director

## ROGER WAGNER

Conductor

## PAUL SALAMUNOVICH

Assistant Conductor

## MALCOLM HAMILTON

Harpsichordist

with

## ST. CHARLES BORROMEIO CHOIR OF NORTH HOLLYWOOD

Paul Salamunovich, Conductor

ALMA REDEMPTORIS MATER

Gregorian Chant

ALMA REDEMPTORIS MATER (a 4 voci)

*Gracious Lady, Mother of the Redeemer,  
Assist those of the faithful who have  
fallen to rise.*

Giovanni Perluigi da  
Palestrina (1525-1594)

SURGE, ILLUMINARE, HIERUSALEM

(for double chorus, a 8)

*Rise up in splendor, Jerusalem! Your light has  
come. The glory of the Lord shines upon you.*

G. P. da Palestrina

O MAGNUM MYSTERIUM (a 4)

*O great mystery and wonderful sacrament that  
animals should see the Lord born and lying in  
a manger. O Blessed Virgin, whose womb merited  
bearing the Lord Jesus Christ, Alleluia.*

Tomas Luis de Victoria  
(1548-1611)

LES BUFFONS

MALCOLM HAMILTON, harpsichord

John Bull (1563-1628)

SALVE REGINA

Gregorian Chant

SALVE REGINA (a 6)

*Hail holy Queen, Mother of mercy,  
Our life, our sweetness and our hope.*

Tomas Luis de Victoria

ERHOERE MICH (for chorus, a 2 and continuo)

*Give ear, O Lord, to my lamentation.*

Heinrich Schütz  
(1585-1672)

VERE LANGUORES (a 4)

*Surely He has borne our griefs, and hath  
carried our sorrows.*

Tomas Luis de Victoria

TENEBRAE FACTAE SUNT (a 4)

*A great darkness fell over the earth  
when they crucified Jesus of Judea.*

Marc' Antonio Ingegneri  
(c. 1545-1592)

HAEC DIES (a 6)

*This is the day the Lord has made.  
Let us rejoice and be glad in it. Alleluia.*

G. P. da Palestrina

CANZONI NONI TONI

(for triple chorus of instruments a 12)

Giovanni Gabrieli  
(1557-1612)

DUO SERAPHIM (for treble chorus, a 4)

*Two Seraphim cry out one to another,  
Holy, Holy, Holy Lord God of Hosts.  
There are three that bear witness in  
heaven: the Father, the Word, and the  
Holy Spirit; and these three are one.*

Tomas Luis de Victoria

SUPER FLUMINA BABYLONIS (a 4)

*By the rivers of Babylon we sat and  
wept when we remembered Thee, O Zion!*

G. P. da Palestrina

TU ES PETRUS (a 6)

*Thou art Peter, and upon this rock I will  
build my church, and the gates of hell will  
not prevail against it.*

G. P. da Palestrina

JUBILATE DEO (a 8)

*Let the whole world sing praises to God.*

Giovanni Gabrieli

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NUN DANKET ALLE GOTT  
(for chorus, brass and continuo, a 9)  
*Now thank we all our God  
With heart and hands and voices.*

Johann Pachelbel  
(1653-1706)

ECCO MORMORAR L'ONDE (a 5)  
*Hear the murmuring waters.*

Claudio Monteverdi  
(1567-1643)

AU JOLY BOIS (a 4)  
*In the beautiful forest I will try to  
forget my sadness.*

Claudin de Sermisy  
(c. 1490-1562)

IL EST BEL ET BON (a 4)  
*He is handsome and good. He does not  
beat me and he feeds the chickens.*

Passereau  
XVI century

LIETO GODEA SEDENDO (for double chorus, a 8)  
*Joy fills my heart when you are near me.*

Giovanni Gabrieli

AU JOLY JEU (a 4)  
*Oh, follow on where love may lead.*

Clément Janequin  
(1475-1560)

MON COEUR SE RECOMMANDE A VOUS (a 4)  
*My heart is offered still to you.  
Full of woe and deep despairing.*

Roland de Lassus  
(1530-1594)

REVECY VENIR DU PRINTANS (a 5)  
*Here returns the springtime,  
The lovely season of love.*

Claude le Jeune  
(c. 1530-1600)

*Sélection des* CONCERTS ROYAUX

Francois Couperin  
(1668-1733)

CANTICUM TRIUM PUERORUM  
(for soli and double chorus, a 16)  
*O all ye works of the Lord, bless ye the Lord.  
Praise Him, and magnify Him forever.  
Blessed art Thou, O Lord, in the firmament of  
the heavens, and praised and glorified and  
exalted above all forever.*

Michael Praetorius  
(1571-1621)

PATER NOSTER

Gregorian Chant

PATER NOSTER (for double choir, a 8)  
*Our Father, Who art in heaven.*

Jacob Handl  
(1550-1591)

PSALM 150  
(for double chorus, brass and continuo, a 17)  
*Praise the Lord in His sanctuary,  
Praise Him in the firmament of His power.*

Heinrich Schütz

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 ARTHUR F. EDWARDS

Annotator, Los Angeles Master Chorale

1530 to 1630 was a period almost unique in the history of music—a period during which the schools of Dufay and Des Pres, transplanted to Italy, were disseminating the various facets of contrapuntal technique throughout Europe. Five years ago, in his excellent annotation of the Master Chorale's first Festival of XVIth and XVIIth Century Music, Dr. Robert Stevenson characterized this rich period of music in the following words: "In Napoleon's era, Haydn and Beethoven made Vienna the acknowledged musical mistress of Europe, and on the eve of World War I, Debussy, Ravel, and Stravinsky did the same for Paris. However, no one capital or even country could claim such preeminence in the 16th century. When Shakespeare was just beginning his career in 1590, London could boast of William Byrd—one of the greatest English composers of all time. But in the same year, Madrid with Victoria, Rome with Palestrina, Mantua with Monteverdi, Venice with Giavanni Gabrieli, Munich with Lassus, and Prague with Gallus (known also as Handl) showed how wide was the distribution of stellar genius."

As the land processes through the cycle of the seasons, so the music of the Renaissance church moved with solemn majesty through the liturgical year. Thus we have the Marian Antiphon for advent *Alma redemptoris Mater*; the motet for January 1st *O magnum mysterium*; the prophetic words of Isaiah from the Epistle of the Feast of the Epiphany *Surge illuminare Hierusalem*; the passion motet *Vere languores*; the responsory for the crucifixion and death of Jesus *Tenebrae factae sunt*; the triumphal gradual for Easter Sunday *Haec dies*; and two selections for later in the church year; *Tu es Petrus* for the Feast of Saints Peter and Paul; and *Super flumina Babylonis* which is proper for the 20th Sunday after Pentecost.

Tonight's program has such a spectacular representation that it would require far more space than there is available to do justice to the lives and works of these composers. Much could be said about Giovanni Gabrieli and his pupil Heinrich Schütz whose *Psalmen Davids* includes the *Psalm 150* performed tonight. This work,

published in Dresden in 1619, continued the polychoral splendor that Gabrieli and his uncle had fostered at St. Mark's in Venice. With regard to Schütz it should be noted that the *Erhöre Mich* (No. VIII of Book 1, *Kleine geistliche Konzert 1636*) displays a rather lean frugality (only two voice parts and continuo) not so much because of the *seconda prattica* of Baroque music but because of the exigencies of the wartime devastation in central Europe (1618-1648). For proof of this statement we may refer to Bukofzer (*Music in the Baroque Era*, p.93), who states that the *Konzerte* "called only for a continuo but no other instruments because, as Schütz remarks in the preface, the ruinous effect of the war had completely paralyzed musical life." The 20th century was not the first period to find that guns and butter are not compatible.

Clearly, the two composers most lavishly represented on this program are Giovanni Pierluigi from the small Italian town of Palestrina and Tomas Luis de Victoria from Spanish Avila. Any comparison of these two composers must draw heavily on Robert Stevenson's *Spanish Cathedral Music in the Golden Age*. In his analysis of motets based on the crucifixion of St. Andrew, Stevenson notes that, where Palestrina writes in a smooth, gently-flowing line, Victoria vividly treats of the sufferings of the apostle. "Great artist though he undoubtedly was, Palestrina seems everywhere content to have seen the crucifixion of Andrew 'through a glass darkly'; whereas Victoria always seeks to view the scene 'face to face,' to see the cross as he sees *dulce lignum* in his famous motet *Vere languores*, and himself to participate in the blood, the sweat, and the tears. This burning desire to participate in the passion, and to suffer with the martyrs and above all with Christ, has, of course, been often referred to as a typical feature of Theresan mysticism." Elsewhere, note is made of the much more extensive use of accidentals by the younger Spaniard. To delve more deeply into the treasures of the study:

"No two homonymous motets are more interesting to compare than Palestrina's and Victoria's parallel settings of *O magnum mysterium*. Only in this instance did both composers choose the same motet text and then later return to construct parody masses on their original motets. Palestrina's



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motet a 6 (1569) continues with a second *pars*, *Quem vidistis pastores*, and is for Christmas. Victoria's *O magnum mysterium*, a 4, is of single *pars*, and is designated as a Circumcision motet. Still more interesting, the text as set by Victoria continues with *Beata Virgo cujus viscera meruerunt portare Dominum Christum*: words that in modern liturgical use form the 'B' of the aBcB plainsong, *O magnum mysterium* (fourth responsory for Christmas Vespers). Palestrina, who considered *O magnum mysterium* a Christmas text, omitted the *Beata Virgo* phrase; although he did seem aware that the text is a responsory. It will repay us to disentangle the liturgical associations before beginning any detailed study. Circumcision, with its premonition of the shedding of blood on the cross, has always been recognized as a less joyous feast than Nativity. Because Circumcision foreshadows Crucifixion, it is entirely appropriate for Victoria's *O magnum mysterium* to link with his thrice-famous *Vere languores* (Maundy Thursday). Measures 40-44 of his *O magnum mysterium* duplicate at the lower fourth mm. 52-56 of *Vere languores*. In the Circumcision motet, the text at mm. 40-44 refers to the Blessed Virgin, who was by the Most High judged worthy to bear (*portare*) the Child Jesus within her own self. In the Maundy Thursday motet, the text at mm. 52-56 refers to the wondrous wood and nails adjudged worthy by the Most High to bear (*sustinere*) the King of Kings during his hours of agony. Had Victoria's *O magnum mysterium* been composed for Christmas, as was Palestrina's, there would have been something quite incongruous in his having carried over music from it into a motet for so solemn an occasion as the night of the Last Supper. But because he had not Christmas but Circumcision in mind, the carryover serves the highest artistic purposes. Such a prolepsis symbolizes in musical terms the intimate link that has always, according to traditional exegesis, united the one occasion with the other." (p.438.)



**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.

