



SATURDAY EVENING, JANUARY 30, 1971, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

ROGER WAGNER
Conductor

GEORGE METCALFE
Tenor

WILLIAM CHAPMAN
Baritone

JACOB KRACHMALNICK
Concertmaster

ZOLTAN KODALY Psalmus Hungaricus

King David: GEORGE METCALFE

INTERMISSION

ELINOR REMICK WARREN The Passing of King Arthur

Part I

Intermezzo

Part II

King Arthur: WILLIAM CHAPMAN

Sir Bedivere: GEORGE METCALFE

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PROGRAM NOTES

by Arthur F. EDWARDS

Annotator, Los Angeles Master Chorale

Psalmus Hungaricus

Zoltán Kodály (1882-1967)

In 1923, Zoltán Kodály, Ernst von Dohnányi (1877-1960), and Béla Bartók (1881-1945) were commissioned to compose works celebrating the fiftieth anniversary of the unification of Buda and Pest. Kodály, having heard that Bartók was planing a *Dance Suite*, put aside his own purely instrumental plans and decided to use a sixteenth century version of Psalm LV (by Mihály Végh of Kecskemét).

Psalmus Hungaricus is scored for solo tenor, chorus, 3 flutes, pairs of oboes, clarinets, and bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, cymbals, harp, and strings.

The archaic flavor of the text is reflected by the music, especially in the opening lines of the chorus, modeled on the melodic idiom of the sixteenth century Hungarian minstrels. The horizontal and vertical elements of Kodály's style are consummately balanced in this work. Its architecture shows a freely treated rondo pattern: variations on the melody and (more often) the rhythm of the main theme.

The texture varies from chant-like monody to a complex polyphonic cloud of sound supporting the anguished psalmist; from the cataclysmic eruption of the full orchestra to an exquisite *adagio* in which the strings are divided into *twenty-five* parts layering *sordini* upon *flageolets* (harmonics) upon *pizzicato* upon *arco* upon which are superimposed the sonorities of woodwinds and harp.

The Passing of King Arthur

Elinor Remick Warren

Of all the epic tales of chivalry, the legend of the Knights of the Round Table as retold in Malory's *Mort d'Arthur* most seized the medieval imagination. Many centuries later it formed the source material for Alfred Lord Tennyson's *Idylls of the King* (1842). A king and hero who lived around the time of the fifth and sixth centuries, the historical Arthur (Arturus, Artos???) was either a last Romanized Briton or the first Celtic overlord of all Britain.

Woven among the legends, there is definite evidence that King Arthur was the first to envision and materialize the dream of a unified British Isles. He put down the warring nobles, organized a benevolent central government,

and at last brought peace and harmony to the hopeless savagery of the time. Alas, however, Arthur was undone by his own goodness when Sir Modred, a treacherous, ambitious knight whom he had previously pardoned from a richly deserved death sentence, finally split the realm asunder. It is on this final section of Tennyson's *Idylls of the King* that Elinor Remick Warren based *The Passing of King Arthur*.

The legend as painted so vividly by Tennyson inspired her to write a musical setting of great warmth and beauty which, in style, builds on the foundation of the English impressionists Holst, Delius, and Vaughan Williams. The work might be classified as a secular oratorio or choral symphonic poem, for the orchestra as well as the chorus and soloists portray the dramatic story in music rather than serving as accompanists for the text. Thematic motives are identified with King Arthur, the sword Excalibur, the King's death, the three Queens, and other story points. They recur with variations repeatedly throughout the composition.

A poignant orchestral Intermezzo, featuring a solo bass clarinet, connects the dramatic first half to the more spiritual second half which ends with a majestic and stirring climax in fugue form. The score calls for 3 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, harp, timpani, percussion, and strings.

Certain portions of the score call for a small choir within the large chorus; toward the end the chorus is divided and used antiphonally. There is a trio of women's voices portraying the three Queens. There are a cappella sections and often the voices are used instrumentally, without words. The chorus sings the narration, two male soloists the roles of King Arthur and his youngest knight, Sir Bedivere.

The Passing of King Arthur was given its premiere performance in 1940 by the Los Angeles Philharmonic Orchestra with the Los Angeles Oratorio Society, Albert Coates conducting. It was presented by the Roger Wagner Chorale in 1954, Roger Wagner conducting. The soloists on that occasion were William Olvis and Robert Weede. The solo trio consisted of young chorale members: Marilyn Horne, Patricia Beems, and Phyllis Wilkins. It should be noted that the orchestra personnel manager in 1940, 1954, and 1971 has been Philip Kahgan.

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WHO'S WHO

University of California at Los Angeles. He has appeared as guest conductor with the Los Angeles Philharmonic Orchestra and has conducted countless times in the Hollywood Bowl. Every phase of music has been embraced by Wagner in his long and illustrious career, including composing, arranging, and the recording of more than thirty albums. Among the many honors which have been bestowed upon him are a knighthood by Pope Paul VI for his contributions to sacred music throughout the world and a doctorate *cum laude* in musicology.



ELINOR REMICK WARREN is generally acknowledged not only as one of America's foremost contemporary composers but as one of the few women musicians of any time or place who has achieved real distinction in the field of composition. A native of Los Angeles, where she lives today, she began her musical studies at the age of five and by the time she was in high school had become an accomplished pianist whose compositions were already being published by leading New York firms. Today her published works — for piano, voice, chorus, and orchestra — number well over a hundred and fifty. After a period of further study in New York, and later in Paris with Nadia Boulanger, Miss Warren embarked on a tour of the United States as concert pianist and accompanist for a number of well known singers, all of whom featured her songs. Among her most impressive works have been major compositions for chorus and orchestra, including *Abram in Egypt*, inspired by the Dead Sea Scrolls, and the monumental *Requiem*, commissioned by Roger Wagner and first presented by him and his Master Chorale in Los Angeles' Music Center in the spring of 1966. In private life, Elinor Remick Warren is Mrs. Z. Wayne Griffin and the mother of two sons and a daughter. As well as at their home in Los Angeles, the Griffins spend much of their time at their ranch high in the mountains overlooking the Sierra Range.

THE LOS ANGELES MASTER CHORALE, formed by Roger Wagner in 1964, became a Resident Company of the Music Center and has also participated at Hollywood Bowl. Each year the Chorale presents a series of important choral works at the Dorothy Chandler Pavilion, establishing Los Angeles as the only city in the country which supports its own professional resident chorus presenting an annual choral season. The southland's finest singers have been auditioned and admitted to a select membership in the 100-voice ensemble.



ROGER WAGNER. In the field of choral art, Roger Wagner's contributions have made his name synonymous with the highest achievements. He has conducted choral groups in every state in the union as well as on extensive overseas tours covering Europe, South America, Canada, Mexico, Central America, and the Orient. Dr. Wagner's other endeavors are numerous. For the past two decades, he has been Music Director of Choral Activities at the



GEORGE METCALFE, Principal Tenor with the New Zealand Opera Company, was born in Hampshire, England. After completing his army service, he moved to New Zealand where he became a pupil of Anna Ginn and attended Master Classes of English singers Joan Cross and Arnold Matters. After three months with Anna Ginn, he won the role of Lionel in Flotow's opera *Martha*, and since that time he has steadily climbed the ladder of success and has made concert appearances throughout the country. He also has sung with many visiting artists and conductors. He made his debut with the New Zealand Opera Company in 1968, singing Belmonte in Mozart's *Il Seraglio*. He has an extensive repertoire of oratorios ranging from Monteverdi through the twentieth century and also has performed works by contemporary New Zealand composers for television and other media.



WILLIAM CHAPMAN, baritone with the New York City Opera Company, was born and educated in Los Angeles and holds a degree in drama from the University of Southern California. His career has carried him to many of the major theatres in Europe and North America. His New York City Opera repertoire consists of some thirty leading roles, and he has created the baritone in Menotti's *Maria Golovin* and Mark Bucci's *Tale for a Deaf Ear*. He has several Broadway musicals to his credit and has performed Rodgers and Hammerstein's *The King and I* and *South Pacific* in many of the country's leading theatres. He appeared on television when Leonard Bernstein chose him for the Special, *The Drama of Carmen*.

LOS ANGELES MASTER CHORALE

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Secretary

sopranos

Jill Anderson
Elke Bank
Jeanette Beiter
Kay Brown
Nancy Cockley
Ruthe Coleman
Claudia Cummings
Pat Danne
Betty Day
Brenda Fairaday
Claire Gordon
Martha Gustetto
Marjorie Jones
Andrée Jordan
Carol Keyes
Perlita Lim
Rae Macdonald
Karen McBride
Ruth Rees
Peggy Salyer
Carolyn Shannon
Dolores Van Natta
Jeannine Wagner
Joanne Williams
Barbara Wilson
Sister Margaret Zeleny, C.S.J.

altos

Carol Ann Bakeman
Betty Burton
Melinda Cooper
Margy Daugherty
Charlotte de Windt
Jill Due
Iris Eshelman
Olive Gillmore
Marjorie Glassman
Mary Griffith
Delores Hartman
Margaret Keefer
Carole Keiser
Jacquelyn Layng
Carol McClure
Tae Mann
LaVada Marlow
Mary Mellema
Mary Moore
Frances Morse
Connie Moulton
Nancy O'Brien
Carol Reich
Anne Samson
Maria Bernard Shaw
Charlotte Snow
Suzanne Wilkie
Phyllis Wilkins

PHILIP KAHDAN
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ARTHUR F. EDWARDS
Production Assistant

tenors

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Bruce Brown
John Cesario
Thomas Clark
Tito Colich
Lindy Collins
Gary Cowan
Terry Danne
Robert Ebright
Robert Faris
Estyn Goss
James Greene
Robert Gurnee
William Hayes
Kirk Lamb
Jon Mack
Richard Nelson
Marvin Neumann
George Norbeck
Richard Patzkowsky
Robert Selland
Joseph Smayda
Kenneth Westrick
Charles Zimmerman

basses

Barry Anderson
Rolla Boyer
Richard Buchwitz
Alfred Chan
James Cox
Arthur Edwards
George Gardner
Robert Garner
Hugh Grinstead
Paul Hinshaw
Frank Hobart
Rex Hopper
Louis Kang
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