

SATURDAY EVENING, FEBRUARY 28, 1971, AT 8:30 P.M.



SOUTHERN CALIFORNIA
CHORAL MUSIC
ASSOCIATION

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

ARIEL RAMIREZ Misa Criolla

- | | |
|--------------------------------------|--|
| I. Kyrie <i>Vidala-Baguala</i> | IV. Sanctus <i>Carnaval cochabambino</i> |
| II. Gloria <i>Carnavalito-Yaravi</i> | V. Agnus Dei <i>Estilo pampeano</i> |
| III. Credo <i>Chacarera trunca</i> | |

ROGER WAGNER

Conductor

THE DAVE BRUBECK TRIO

Dave Brubeck, Piano and Combo Organ
Jack Six, Bass
Alan Dawson, Drums

THE LALO SCHIFRIN QUINTET

Featuring Tom Scott, Flute, Alto and
Bass Flute, Clarinet, Alto Sax
Lynn Blessing, Vibes
Bill Plummer, Bass
Lalo Schifrin, Piano
Larry Bunker, Drums

McHENRY BOATWRIGHT

Bass-Baritone

CANTOR HAROLD ORBACH

Tenor

LALO SCHIFRIN Jazz Suite on the Mass Texts

- | | |
|-----------------|-----------------|
| I. Kyrie | V. Sanctus |
| II. Interludium | VI. Prayer |
| III. Gloria | VII. Offertory |
| IV. Credo | VIII. Agnus Dei |

LALO SCHIFRIN QUINTET

INTERMISSION

DAVE BRUBECK The Gates of Justice

HAROLD ORBACH McHENRY BOATWRIGHT
DAVE BRUBECK TRIO

- I. Lord, the Heaven of Heavens Cannot Contain Thee
Tenor solo
- II. Oh, Come Let Us Sing a New Song unto the Lord
Chorus
- III. A. Open the Gates
Chorus, Baritone, Tenor, Improvisation
B. Chorale
Chorus, Tenor, Baritone
- IV. Except the Lord Build the House
Tenor, Baritone, Chorus, Improvisation
- V. Lord, Lord (Spiritual)
Chorus, Baritone, Tenor
- VI. Ye Shall Be Holy
Chorus, Tenor, Baritone
- VII. Shout unto the Lord
Chorus, Baritone, Tenor, Improvisation
- VIII. When I Behold Thy Heavens
Baritone solo
- IX. How Glorious is Thy Name
Chorus
- X. The Lord is Good
Chorus, Tenor, Baritone, Improvisation
- XI. His Truth is a Shield
Baritone, Tenor
- XII. Oh, Come Let Us Sing a New Song
Chorus

RODGERS ORGAN

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BEFORE OPENING CURTAIN

First Call	15 minutes
Second Call	10 minutes
Third Call	5 minutes
Last Call	3 minutes

AFTER INTERMISSION

First Call	5 minutes
Last Call	3 minutes

Elinor Remick Warren composed the Pavilion carillon theme in honor of Dorothy Chandler.



PROGRAM NOTES

by ARTHUR F. EDWARDS
Annotator, Los Angeles Master Chorale

Misa Criolla

Ariel Ramirez (b. 1921)

Born in Santa Fé, Argentina, Ariel Ramirez has specialized in the folklore of his native country. His studies throughout Argentina, influenced by further research in Madrid and Vienna uniquely prepared him for undertaking the composition of a *sung mass* based strictly on musical forms found in Argentine folklore. In keeping with the nature of the music, the vernacular, i.e., Spanish, is used. It is scored for soloists (originally *Los Fronterizos*, a popular quartet), chorus, harpsichord, guitar, and percussion.

The *Kyrie* is based on two rhythms — *vidala* and *baguala*, expressing the profound feeling of this litany. A complete and fitting contrast is provided by the use of one of the most popular dance forms, the *Carnavalito* in the *Gloria*. It is an infectious expression of joy. The middle section is sung to the *Yaravi* rhythm.

The most complex of rhythms used in the *Misa Criolla* is the *chacarera trunca* used for the *Credo*. Built on the simultaneous use of 6/8 and 3/4, it provides an obsessive and almost exasperating foundation for the majestic melody which alternates 6/8 with 4/4. An analysis of the possible rhythmic permutations boggles the mind, but the effect is delightful. A more subdued beat (also 6/8 against 3/4), the Bolivian *Carnival of Cochabamba* underscores the solemn praise of the *Sanctus*. The *Agnus Dei* is in *pampa* style — intimate, tender, and at the same time solemn.

Jazz Suite on the Mass Texts

Lalo Schifrin (b. 1932)

Like Ramirez, Schifrin was born in Argentina. Like the *Misa Criolla*, the *Jazz Suite on the Mass Texts* is a setting of the Ordinary of the Mass. There the resemblance ends. The *Misa Criolla* is a folkloric setting of the texts designed to be used in the liturgy. The *Jazz Suite*, as its name implies, is a highly sophisticated work in which the liturgical texts become a point of departure for instrumental improvisation. It is scored for a small chorus (without basses), six brass, two harps, four percussion players (on seventeen instruments), and a jazz quintet.

In the *Kyrie* the chorus intones the text punctuated by instrumental com-

mentary. An extended improvisation follows and continues against the notated brass and voices. The chorus finishes a *cappella*. The *Interludium* commences with solo timpani and gradually expands to include all the brass with the quintet. The *Gloria* begins and ends with chorus and the harps; in the middle section the quintet improvises against the notated chorus parts.

The full score of the *Credo* is remarkable for the fact that it contains not one note of music — only the text and directions for all performers. Everyone improvises! Each singer is to sing the lines "disregarding togetherness . . . on his or her lowest note *ppp* and continue singing until . . . out of breath — starts again half a tone higher and a little more intensity. This procedure follows until the end." The conductor is instructed to "divide the whole text in three sections (more or less one minute each)." The timpani and bass *arco* begin with the singers. The alto sax starts playing after twenty seconds "atonal free jazz." The other percussion players enter on cue and build to the repeated *Amen* marked *ffff*.

Except for flutter tonguing on the piccolo, the *Sanctus* is relatively conservative with two short *ad lib* sections. The *Prayer* that follows is the ultimate in simplicity: a solo bass flute. The first four phrases are notated, as are the final three. The rest is improvised. The *Offertory* in 6/8 is improvised by the quintet: three minutes of *crescendo*, one minute thirty-five seconds of *dimuendo*. The closing *Agnus Dei* is largely notated, with the quintet beginning their final improvisation in the last third.

The Gates of Justice

Dave Brubeck (b. 1920)

The Gates of Justice was written in response to a commission from the College-Conservatory of Music of the University of Cincinnati and the Union of American Hebrew Congregations, through the auspices of the Corbett Foundation. It is scored for baritone and tenor soloists, chorus, eleven brass, bass, organ, and the Trio, which is, of course, improvisational.

The following is excerpted from Mr. Brubeck's notes:

"The essential message of *The Gates of Justice* is the brotherhood of man. Concentrating on the historic and spiritual parallels of the Jew and the American Negro, I hoped through the

juxtaposition and amalgamation of a variety of musical styles to construct a bridge upon which the universal theme of brotherhood could be communicated. The soloists are composite characters. The cantorial tenor, whose melodies are rooted in the Hebraic modes, represents the prophetic voice of Hebrew tradition. The Negro baritone, whose melodies stem from the blues and spirituals, is the symbol of contemporary man, and a reminder to men of all faiths that divine mandates are still waiting to be fulfilled.

"The structure of the piece somewhat resembles a bridge, the interlacing of the improvisations, solos and choral responses are like the interweaving cables that span from anchoring piers. The piers are in the form of three related choral pieces (Parts II, VII, XII) based primarily upon texts from the Union Prayer Book of Reform Judaism and the Psalms. *Oh, Come Let Us Sing a New Song unto the Lord* (II), written in rather traditional style with hints of the present in its harmonies and rhythms, is a call to worship. A complex of musical styles (jazz, rock, spirituals, traditional), just as a congregation is a mixture of individuals, *Shout unto the Lord* (VII) is a celebration. It expresses the ecstasy and release of communal joy. However, at its core is the sobering message from Martin Luther King, Jr., our contemporary prophet: 'If we don't live together as brothers, we will die together as fools.' In Part XII, *Oh, Come Let Us Sing a New Song*, the enumeration of the attributes of God in whose image we are created, is a reminder of man's potential.

"The shofar, which is heard at the very opening of the cantata (is traditionally a call to battle or to conscience. In this piece it is used as both — the battle for the survival of mankind, and the recognition of what humanity should be. . . .

"Using the chorus as the voice of the people who have been pawns of history, I've tried dramatically to depict the awesome force of the unheard millions battering at the man-made barriers which have separated men from each other, and consequently from knowing the nature of God. The heart of the cantata is in the plea, demand and exhortation . . . Open the gates of justice! . . .

"When I had completed writing *The Gates of Justice*, I found in Micah (chap. 6, v. 8), a summation of my thinking: 'It hath been told thee, O

man, what is good and what the Lord doth require of thee: Only to do justice, and to love mercy and walk humbly with thy God.'

"Only!!!"

WHO'S WHO

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 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.



DAVE BRUBECK. Born in Concord, California, Dave Brubeck comes by his many musical talents honestly. His mother was a classical pianist, his older brother a jazz musician, his father a cattleman. He completed his musical studies with Darius Milhaud, who encouraged young Brubeck to follow his own inclination toward jazz. Success was not instant. It was not until 1951 that the Quartet was formed, and jazz went to college. In the next seventeen years, the Brubeck Quartet became the most successful ensemble of its kind. In 1968 the Quartet was disbanded so that Brubeck could concentrate on composition. He now plays some 50 concerts a year (instead of the former 250) with the new Dave Brubeck Trio. Roughly half of these concerts feature Gerry Mulligan, the other half enlisting chorus and orchestra in performances of *The Light in the Wilderness* or *The Gates of Justice*.



LALO SCHIFRIN is a native of Argentina and became a United States citizen in 1969. His father, now retired, was concertmaster with the Buenos Aires Philharmonic for thirty years. The future composer discovered jazz at the age of sixteen, and a year later he became a student of composition with Juan Carlos Paz, one of South America's leading composers of contemporary music. Later he studied at the Paris Conservatory of Music on a scholarship. He has scored many, many movies and television plays and has been nominated several times for Oscars and Emmys. *Record World*, a leading musical trade publication, named him top jazz composer in 1968. *Jazz Suite on the Mass Texts* brought

him one of his four Grammys. *Pulsations for Electric Keyboard, Jazz Band, and Orchestra* received its world premiere on January 21 by the Los Angeles Philharmonic.



McHENRY BOATWRIGHT. Bass-baritone McHenry Boatwright is the winner of four of America's most coveted awards. He won the Chicago Music Festival award, was invited to sing for President Dwight D. Eisenhower, and won two consecutive Marian Anderson awards. The performer, who was born in Georgia but trained at the New England Conservatory in Boston, made his Philadelphia Orchestra debut in Beethoven's Ninth Symphony and has appeared with that orchestra numerous times. One of the highlights of his career was in the role of Carter Jones in Gunther Schuller's opera *The Visitation* with the Hamburg State Opera in Germany. He received 51 curtain calls for that performance. Dave Brubeck wrote portions of his *Gates of Justice* especially with Boatwright in mind. He has sung the role in many major cities as well as on the recording of the cantata.



HAROLD ORBACH, one of the busiest young cantors in the country today, was personally chosen by composer Dave Brubeck for the premiere performance of his new cantata *The Gates of Justice*. The tenor was winner of the Katherine Long Scholarship to the Juilliard School of Music and is a graduate of the Hebrew Union College Jewish Institute of Religion. He serves at Temple Israel in Detroit. Mr. Orbach is not afraid to try the "now sound" of religion and gave the first performance of a jazz service in a synagogue when he sang Davidson's *And David Danced Before the Ark*. Recently he chanted Raymond Smolover's Rock Service *Edge of Freedom* as well as Gershon Kingsley's new service with psychedelic lights and a Moog synthesizer, *Shabbat For Today*.

LOS ANGELES MASTER CHORALE

DOYLE PHILLIPS
General Manager

LOIS SPAIN
Secretary

sopranos

Jill Anderson
Elke Bank
Jeanette Beiter
Kay Brown
Nancy Cockley
Claudia Cummings
Pat Danne
Betty Day
Claire Gordon
Martha Gustetto
Marjorie Jones
Andree Jordan
Rae Macdonald
Karen McBride
Phyllis J. Reed
Ruth Rees
Peggy Salyer
Carolyn Shannon
Carolee Thornburgh
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
Nancy Golob
Olive Gillmore
Marjorie Glassman
Mary Griffith
Delores Hartman
Margaret Keefer
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
Jean Turrell
Suzanne Wilkie
Phyllis Wilkins

PHILIP KAGHAN
Orchestra Personnel Manager

ARTHUR F. EDWARDS
Production Assistant

tenors

Craig Bourne
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
Richard Patzkowsky
Robert Selland
Joseph Smayda
Kenneth Westrick
Charles Zimmerman

basses

Barry Anderson
Rolla Boyer
Alfred Chan
Keith Clark
James Cox
Arthur Edwards
Robert Garner
Hugh Grinstead
Paul Hinshaw
Frank Hobart
Rex Hopper
Jay Kapfer
Bob La Fontaine
Edmund Najera
Ralph Nichols
Gordon Ramsey
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James Warren
Steve Webster
Earle Wilkie
Robert Willard
Neil Wilson

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

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