



**SOUTHERN CALIFORNIA
CHORAL MUSIC
ASSOCIATION**

ROGER WAGNER

Conductor

PAUL SALAMUNOVICH

Assistant Conductor

ANDRÉE JORDAN

Soprano

DOUGLAS LAWRENCE

Baritone

ARTHUR EDWARDS

Baritone

JACOB KRACHMALNICK

Concertmaster

THOMAS HARMON

Organist

THE HANDBELL CHOIR

of the

NEIGHBORHOOD CHURCH

OF PALOS VERDES

Mark Slegers, Director

**the los angeles master chorale
and sinfonia orchestra**

The Los Angeles Master Chorale and Sinfonia Orchestra is beginning its ninth season of presenting great choral masterworks in the Music Center. The organization was formed by Roger Wagner and the Los Angeles Junior Chamber of Commerce and became a resident company at the Center in 1964. Dr. Wagner has been music director for the chorale and orchestra since its formation. One hundred of the Southland's finest singers have been admitted to the select membership of the Master Chorale, making it the only professional resident choral group in the country presenting an annual season of concerts. In addition, the Chorale will present a series of three chamber music concerts in the Mark Taper Forum. Recently the Master Chorale and Sinfonia Orchestra extended the scope of their activities when (with the assistance of a grant from the National Endowment for the Arts) the Southern California Choral Music Association, the American Choral Directors Association, and the University Extension of UCLA, under the guidance of Dr. Wagner, presented a week long Choral Workshop for Conductors and Singers. 183 educators and students from the United States and abroad participated in the workshop which culminated in a Festival Concert at Royce Hall, UCLA.

SUNDAY EVENING, DECEMBER 17, 1972, AT 7:30 P.M.

DOROTHY CHANDLER PAVILION

**LOS ANGELES MASTER CHORALE
AND SINFONIA CHAMBER ENSEMBLE**

ROGER WAGNER, Music Director

CHRISTMAS WITH THE CHORALE

ALMA REDEMPTORIS MATER (a 4 voci) Giovanni Perluigi da
Palestrina (1525-1594)
*Gracious Lady, Mother of the Redeemer,
Assist those of the faithful who have fallen to rise.*

O MAGNUM MYSTERIUM (for treble chorus, a 4) Cristóbal de Morales
(c. 1500-1553)
*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.*

PSEAUMES DE DAVID: CHANTEZ GAYEMENT (a 6) Jan Pieterzoon
Sweelinck (1562-1621)
*Shout for joy to God our strength!
Start the music, sound the drum,
Also the harp and lute.*

CANZONA PER SONARE NO. 2 (for brass, a 4) Giovanni Gabrieli
(1557-1612)

SURGE, ILLUMINARE, HIERUSALEM G. P. da Palestrina
(for double chorus, a 8)
*Rise up in splendor, Jerusalem! Your light
has come. The glory of the Lord shines upon you.*

CHRISTMAS ORATORIO Heinrich Schütz
(1585-1672)
Evangelist: DOUGLAS LAWRENCE
The Angel: ANDRÉE JORDAN
Herod: ARTHUR EDWARDS

Introduction: *The birth of our Lord Jesus Christ . . .*
Evangelist: *And it came to pass . . .*
And Joseph also went up . . .
And there were in the same country . . .

I The Angel: *Fear not!*
Evangelist: *And suddenly there was with the angel . . .*

II The Angelic Host: *Glory to God in the highest!*
Evangelist: *And when the angels were gone . . .*

III The Shepherds: *Let us now go to Bethlehem . . .*
Evangelist: *And they came with haste . . .*
And when eight days were accomplished . . .
Now when Jesus was born . . .

IV The Three Wise Men: *Where is the new born King?*
Evangelist: *When Herod the King had heard . . .*

V High Priests and Scribes: *In Bethlehem of Judea . . .*
Evangelist: *Then Herod called the wise men . . .*

VI Herod: *Go and search diligently for the child . . .*
Evangelist: *When they heard the King . . .*
And when they were departed . . .

(continued overside)

VII The Angel: *Arise, Joseph . . .*
 Evangelist: *When he arose . . .*
When Herod saw he was mocked . . .
But when Herod was dead . . .

VIII The Angel: *Arise, Joseph . . .*
 Evangelist: *And he arose . . .*
And the child grew . . .

Conclusion: *Now thank we all our God . . .*

INTERMISSION

IN DULCI JUBILO (for chorus and brass, a 8) Michael Praetorius
Now sing we, now rejoice (1571-1621)

SEVEN CAROLS FROM MIDDLE EUROPE Arr. by Hermann Schroeder
 In Bethlehem a Wonder (*Early French - Cologne*) (b. 1904)
 Up, O Shepherds (*Tyrolean*)
 Now Sing We, Now Rejoice (*German Macaronic*)
 Let Our Gladness Know No End (*Bohemian*)
 The Shadows Are Falling (*Tyrolean*)
 Sing With Joy, Glad Voices Lift (*German*)
 Sleep Well, Dear Heavenly Boy (*German*)

TOCCATA: ATHALANTA (for brass and organ, a 8) Aurelio Bonelli
 (1569?-1620?)

WHAT CHILD IS THIS? Arr. by Roger Wagner
 (b. 1914)

THREE SPANISH CAROLS Anonymous
 (XVI century)

E la don don, Verges María
Let us dance for Mary, our Queen
 DOUGLAS LAWRENCE, soloist

Dadme albricias, hijos d' Eva
Sons of Eve, reward my tidings!
 ANDRÉE JORDAN, soloist

Rfu, Rfu, Chiu, la guarda ribera
God has kept the black wolf
From our lamb, our Lady
 DOUGLAS LAWRENCE, soloist

TWO FRENCH CAROLS Arr. by John Klein
 Bring a Torch, Jeanette, Isabella
 The Christmas Child
 THE HANDBELL CHOIR

THREE FRENCH CAROLS Arr. by Roger Wagner
 Il est né
He is born
 Nous voici dans la ville
Now come we to the city
 Les anges dans nos compagnes
Angels we have heard on high

RODGERS ORGAN from Averett's Music Company, Fullerton

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.

The performing arts in Los Angeles reflect the City's commitment to the highest standards of artistic, scientific, educational, and industrial achievement. We are pleased to contribute this 9th Anniversary season to the City's cultural resources.

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. / Patrons cannot be paged during a performance. Individuals expecting emergency calls must leave their seat numbers with the House Manager.

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Renaissance Polyphony

Alma redemptoris mater, the Marian antiphon for the Advent and Christmas seasons, shows Palestrina at his simplest and most effective. In contrast, *Surge, illuminare, Hierusalem* is in a mood of Venetian splendor. Schütz's chorus of the angelic host is a direct musical descendant.

Cristóbal de Morales, described by Bermudo as "the light of Spain in music," is represented by a treble motet of peculiarly Spanish incandescence (found in manuscript in the *Valladolid, Santiago Codex*). Part of its effect is due to the altitude of the second soprano part, a compositional device often found in Spanish music.

Chantez gayement (Psalm 81) is the thirty-eighth of forty-three compositions contained in the posthumous *Livre quatrième et conclusional des Pseaumes de David* (1621). The sprightly and very Protestant madrigal-like setting is based on the tune as found in the Geneva Psalter of 1562.

The instrumental *Canzona per sonare No. 2* is from *Canzoni per sonare con ogni sorte di stromenti a quattro, cinque & otto con il suo basso generale per l'organo, nouamente racconta da diversi eccellentissimi musici*, published in Venice in 1608 by Alessandro Raverij. It is an excellent example of the foundation upon which Schütz was to build for sixty years.

Michael Praetorius's setting of the ancient German macaronic (bilingual, i.e., alternate use of Latin and German texts) carol is from *Musae Sioniae*, Part II, published in 1607. The preferatory chorale harmonization is by J. S. Bach.

Aurelio Bonelli, although possibly born in Parma, is mainly known as a musician and artist in Bologna. The *Toccatà*, fancifully subtitled *Athalanta*, is from *Il primo libro de Ricercari et Canzoni . . . e doi Dialoghi a Otto*, which was published in Venice in 1602 by Angelo Gardano. The title refers to a festal piece (usually for trumpets and timpani) popular in the early Renaissance, rather than the keyboard *toccatas* becoming popular in Bonelli's time. The repetition at the end of the first section is similar to the same device in the *Gabrieli Canzona*.

It should be noted that with the exception of Hans Leo Hassler (1564-1612), all the major influences of Schütz's formative years are represented on tonight's program.

The World of Heinrich Schütz (1585-1672)

"It was the best of times, it was the worst of times, . . . in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only." (Charles Dickens: *A Tale of Two Cities*).

Schütz grew up in the golden sunset of the Renaissance, spent his mature years on the periphery of the Thirty Years War (1618-1648), and his extended old age in a strange new world rising from the ashes of the holocaust.

He was the inheritor of an extraordinary era of musical creativity. Lassus (Munich) and Palestrina (Rome) died in 1594 when Schütz was nine years old. His teacher, Giovanni Gabrieli, died in Venice in 1612, as did his predecessor in Dresden, Hans Leo Hassler. His older contemporaries, Michael Praetorius (Wolfenbüttel) and Jan Pieterzoon Sweelinck (Amsterdam) both died in 1621. Upon his return from Venice, Schütz entered the service of Landgrave Moritz of Hesse-Kassel who had subsidized Schütz's studies.

In neighboring Saxony the Elector, Johann Georg I, was in need of musical talent. After Hassler's death Michael Praetorius was serving as Kapellmeister *in absentia* (visiting conductor). In 1613 Schütz accompanied Landgrave Moritz to Dresden for the christening of one of the many offspring of Johann Georg. From then until 1617 Schütz was constantly being borrowed for use at the electoral court until Moritz finally bowed to the inevitable and permanently relinquished Schütz to Dresden. The prospects for the newly married Schütz seemed ideal. In the same year his friend, J. H. Schein, wrote that "The noble art of music has risen today to such excellence and height that one must doubt whether it can advance still further." Within a few years, however, Schütz was a widower, Europe was at war, and Burckhart Grossmann of Jena had to write: "There is scarcely a state, social or professional rank, community, or circle where one can find genuine love, confidence, and unity. The disturber of the peace, the devil, turns all love to hatred. . . . Noble music and its cultivators are equally scarce and despised. . . . Many . . . esteem it so little that they derive more pleasure, eloquence, and usefulness from the yelping of dogs, the bellowing of bulls, and the braying of asses than from the most beautiful Orphic strains, or from the well-ordered heavenly choir of our late blessed Michael Praetorius."

By 1639 the number of musicians in the Dresden Kapell had shrunk from thirty-six to ten, and Schütz was on extended leave in Copenhagen. The aging composer had returned to Dresden by 1650 and was trying to reestablish the musical splendor of thirty years earlier. But there was a constant struggle over finances. In the summer of 1651 the pay of the musicians actually ceased. For almost four years his musicians had received less than three quarterly payments. His Austrian basso, Georg Kaiser, was especially bad off: "I learn that he lives like a sow in a pigsty, has no bedding, lies on straw, has pawned his coat and his jacket. . . . I find it neither praiseworthy nor Christian that in a land so

highly esteemed less than twenty musicians can or will not be supported, and I live in the most submissive hope that Your Electoral Highness will have a change of mind." In a later letter Schütz returns to the problem of the bass singer who again has had to pawn his clothes and threatens to run away. "It is a pity, a dire pity, that so splendid a voice should be lost to the ensemble. What difference does it make that his disposition makes him useless for much else and that his tongue requires daily to be moistened in the wine jug? Such a wide throat requires more moisture than many a narrow one." The following year Schütz regrets "that I ever devoted so much diligence, toil, danger, and expense to the pursuit of music, so little understood and respected in Germany, and that I took upon myself the directorship of this electoral court."

In 1656 Johann Georg II allowed Schütz to retire to Weissenfels to live with his sister. He traveled to Dresden three or four times a year to supervise music for special occasions, and in 1662 returned permanently to Dresden. By 1666 the wheel of fortune had again turned, and there were now fifty musicians in the electoral chapel.

Even at 81 Schütz had not lost his energy or his capacity for indignation, as he proved when he thundered in Latin: "I confess by God that I can neither perform nor wish to perform a miracle here, confronted by the credulity of the modern new world, which admires nothing but what is foreign, effeminate, childish, and foolish."

Schütz's final illness, caused by a stroke, lasted only seven hours. "He had been electoral Saxon Kapellmeister for fifty-seven years and had reached the age of eighty-seven years and twenty-nine days.

"The place and date of death, then, were Dresden, November 6, 1672." (Funeral sermon of Martin Geier)

Hans Joachim Moser, in his monumental book, *Heinrich Schütz, His Life and Work*, which has been the source of most of the above information, devotes his final chapter to the state of German music in 1672.

The imaginary traveler completes his diary by mentioning the German musicians of 1672: "The old giant remained to the very end the most modern of them all: but it would appear as though his renown . . . had somewhat outlived itself during this period."

Moser continues as himself: "Those conflicting elements of style which were welded together in Schütz into the richest unity through the power of his personality fell apart among his successors. . . . And yet a secret Schützian tradition throbs on in a few — in Joh. Christoph Bach, in Buxtehude, and in Mathias Weckmann. They will transmit this . . . to their pupils." (pp. 707-8) And so the stage is set for the birth of Bach and Handel, a mere thirteen years hence.

Historia of the joyful and merciful Nativity of our only Mediator, Redeemer, and Saviour JESUS CHRIST, the Son of God and of the Virgin Mary, set to music by Heinrich Schütz.

Since Schütz had only had the Evangelist's parts (voice, keyboard, and violone) printed in 1664 "to save much copying," these were thought to be the only surviving parts of the work at the time that Spitta published the works of Schütz in 1885. Through a combination of luck and perseverance, Arnold Schering found a set of parts at the University Library of Uppsala in 1908. In 1933 Max Schneider reported the discovery of sketches probably dating from 1671. Unfortunately, none of these sources contain the parts for the *Introduction*, which have had to be reconstructed from the surviving *continuo* part (a task somewhat analogous to reconstructing *Pithecanthropus* from a fossil jawbone). Also, the second trombone part of *Intermedium V* has had to be reconstructed from the sixteenth measure on.

Schütz was justly proud of his accomplishments in the Evangelist's part: "After all, the author will gladly let understanding musicians judge how far he succeeded or failed in this new... *stylo recitativo* for the Evangelist, new both as regards melody and time." However, the most notable sections to the modern listener are the ten concerted numbers of the work, every one of which is in the key of F major.

"Thus we have an absolutely uniform tonality in the *tonus lascivus* used as Christmas tone at least since the fourteenth century. [Not by accident, five of the seven carols in the Schroeder group are also in F. Moser refers to *Joseph, lieber Joseph mein*, heard tonight as Sing with joy, glad voices lift.] Between its pillars only the festoons of the solo recitatives are allowed to sprout forth a little more freely. But even such deviations are kept within the narrowest limits. The artistic center of gravity of the work lies in the eight *intermedia* and the two similarly scored corner pillars, the introduction and the conclusion. During his first Venetian sojourn [1609-1612] Schütz had surely run across the concept *intermedium* as a class designation for the festal music pageantry of half-dramatic nature used especially in connection with wedding festivities at the Renaissance courts of upper Italy....

"That Schütz (without, of course, aiming at stage presentation) constructed these *intermedia* in a thoroughly dramatic spirit, even approaching the religious folk play, is clearly indicated by the scoring, which is conceived not merely in a musically playful manner but, so to speak, in that of the folk play. This applies to both the vocal and the instrumental scoring: trombones for the high priests (four basses!), recorders for the shepherds (three altos!), trumpets for the king (bass!), strings for the angels (soprano!) and [with bassoon obbligato] for the Magi (three tenors!). The

scoring was just as much in keeping with the respective stations and vocations of the characters as mantles, sheepskins, crown, swan plumage, and golden vessels would have been in connection with dramatic presentations....

"Besides the uniformity of tonality Schütz used still another spiritual unifying element as contrasted with the wide differences of scoring and the thematic dissimilarities [which] spring from them. It is indicated in the notice which occurs in connection with *intermedia* one, seven, and eight in the specification for the ten *concerti* with the organ, arranged by the author for this action... "Under which the Christ Child's cradle is occasionally introduced. [low FEFEFE in the bass]" (Moser, pp. 652-3).

WHO'S WHO



ROGER WAGNER, music director for the Los Angeles Master Chorale and Sinfonia Orchestra, was born in LePuy, France. The Wagner family moved to California when he was 7, and by the age of 12 he was organist and choral director for the Church of St. Ambrose in Los Angeles. From that time to the present, his long and illustrious career has embraced every phase of music. His reputation is monumental and worldwide. Many of the world's leading conductors and musicians have hailed his accomplishments. He has conducted choral groups in every state in the union as well as extensive overseas tours covering Europe, South America, Canada, Mexico, Central America, the Near East, and the Orient, and has just returned from the latest tour of the United States and Canada. His career in choral music also includes numerous recordings. For nearly a quarter of a century he has been music director of choral activities at the University of California at Los Angeles. Dr. Wagner has appeared as guest conductor with the Los Angeles Philharmonic Orchestra and has conducted countless times in the Hollywood Bowl. His notable achievements in the field of church music have won him recognition from Pope Paul VI, who bestowed the order of Knight Commander of St. Gregory on Dr. Wagner.

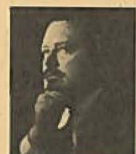


ANDRÉE JORDAN is rapidly becoming one of the most sought-after young singers in

the area, combining, as she does, exceptional talent with beauty. She has received critical acclaim across the country in appearances at the Meadowbrook Music Festival, the Omaha Symphony, and the Phoenix Symphony. She was featured soloist in the most recent tour of the Roger Wagner Chorale under the aegis of Sol Hurok. The clarity and compelling warmth of the voice have made it possible for her to perform both soprano and mezzo-soprano repertoire. She is active on the lyric stage in such roles as Mozart's Cherubino and Dorabella, Siebel in *Faust* and Aldonza in *Man of La Mancha*. She will be heard two more times with the Chorale this season: as soloist in the *Salute to Lerner and Loewe* and as Siebel in *Faust* in March.



DOUGLAS LAWRENCE, whose career has embraced many activities, is a teacher at El Camino College and is continuing his academic studies at the University of Southern California. Through his association at El Camino College, he has had the challenge of producing a series of interview features on a local radio station. But his burgeoning reputation as a concert artist seems liable to eclipse all other activities. He has appeared with the Carmel Bach Festival, Los Angeles Philharmonic, and the Pasadena and Glendale Symphony Orchestras. His past appearances with the Los Angeles Master Chorale have received warm acclaim.



ARTHUR EDWARDS made his Hollywood Bowl debut in 1949 in *La Traviata* as the Marquis. He has been associated with the Roger Wagner Chorale since 1952 and with the Los Angeles Master Chorale since its inception in 1964. With the former he has made eight tours, including trips to Europe, the Near East, Latin America, and Japan, and at various times he has served as chorister, soloist, and organist; for the Master Chorale he serves as annotator and production assistant. Recently Edwards has sung the role of Melitone in *La Forza del Destino* with the Seattle Opera and the title role in *Falstaff* at UCLA under the direction of Jan Popper. He was heard on several occasions as soloist during the past Hollywood Bowl season, notably as Pimen to Norman Treigle's Boris.