



**SOUTHERN CALIFORNIA  
CHORAL MUSIC  
ASSOCIATION**

**ANDREE JORDAN**  
Soprano

**MICHAEL ALLINSON**  
Baritone

**BRUCE YARNELL**  
Baritone

**BILL LEE**  
Baritone

**PERRY PRICE**  
Tenor

**JACOB KRACHMALNICK**  
Concertmaster

Arranged for concert performance by  
**JOHN GREEN**  
(Selections from *Camelot* excepted)

SATURDAY EVENING, JANUARY 27, 1973, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

SOUTHERN CALIFORNIA CHORAL MUSIC ASSOCIATION

presents

A Salute to  
**LERNER AND LOEWE**

with

**THE ROGER WAGNER CHORALE**

and

**SINFONIA ORCHESTRA**

**ROGER WAGNER, Conductor**

**BRIGADOON and PAINT YOUR WAGON**

Overture to <i>Brigadoon</i> (Dance Themes and From This Day On)	Orchestra
Come to Me, Bend to Me	Mr. Price
Almost Like Being in Love	Miss Jordan, Mr. Yarnell
I'll Go Home With Bonnie Jean	Mr. Price and Chorale
Prelude to <i>Paint Your Wagon</i> (I'm on My Way) and Another Autumn	Orchestra and Mr. Price
I Talk to the Trees	Miss Jordan and Mr. Price
They Call the Wind Maria	Mr. Yarnell and Chorale

**GIGI**

Prelude (The Night They Invented Champagne) and Thank Heaven for Little Girls	Orchestra and Mr. Lee
The Night They Invented Champagne	Chorale
I'm Glad I'm Not Young Any More	Mr. Lee
The Parisians	Miss Jordan
Gigi	Mr. Yarnell and Chorale

**INTERMISSION**

**CAMELOT**

Prelude (I Wonder What the King Is Doing Tonight, March, Where Are the Simple Joys of Maidenhood?, How to Handle a Woman, I Loved You Once in Silence, The Lusty Month of May, Guinevere)	Orchestra
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(continued on next page)

Follow Me  
 What Do the Simple Folk Do?  
 If Ever I Would Leave You  
 Camelot

Miss Jordan  
 Miss Jordan and Mr. Yarnell  
 Mr. Price  
 Mr. Yarnell and Chorale

## WHO'S WHO

### THE MAGIC OF LERNER AND LOEWE

The special chemistry that takes place between two individuals to enable them to produce a successful blending of words and music has never been distilled in any laboratory's test tube. Some famous song-writing teams—Rodgers and Hammerstein, for example, have had markedly similar backgrounds and outlook; others—Rodgers and Hart, the Gershwin brothers—may have had similar, and even identical, backgrounds, but they have been made up of men with almost completely different personalities and tastes. In background, in personality, and in temperament, Alan Jay Lerner and Frederick Loewe would seem to be two of the most dissimilar men in the theatre. Loewe, Lerner's senior by fourteen years, was born in Vienna on June 10, 1904. He was the son of Edmund Loewe, a well-known tenor who sang in many of the popular Viennese operettas. By the time he was seven, young Fritz could pick out tunes on the piano. He studied in Berlin under Ferruccio Busoni (Kurt Weill's teacher), Eugene d'Albert, and Emil Nikolaus von Reznicek. At thirteen, he was the youngest piano soloist ever to appear with the Berlin Symphony. Two years later, he wrote a popular song, "Katrina," which became one of the biggest song hits throughout Europe. In 1924, Frederick Loewe confidently journeyed to New York to continue his career. His difficulties with the English language and his seeming inability to write in an "American" style made it extremely hard for him to adjust to the new country. Instead of continuing his career as a composer, he was soon forced to take a job as a pianist at a Greenwich Village nightclub, and for a time, he was even a bus boy in a cafeteria. With his career in music apparently over, Loewe, a solidly built, athletic man, next became a riding instructor at a New Hampshire resort and, later, a prize fighter at a Brooklyn athletic club. His pugilistic career, however, was painfully terminated when his teeth were knocked out in his ninth bout. After a few years in the West (where he was a cow puncher, gold prospector, and horseback mail deliverer), Loewe took a job as a pianist on board ships transporting thirsty citizens from Miami to Havana during Prohibition. When repeal ended this ferrying service in the early Thirties, he became a pianist at a *Brauhaus* in Yorkville, New York City's German section. During this period, he again began to compose, but it took Loewe almost fourteen years to get the opportunity to compose his first Broadway score. Unfortunately, *Great Lady* closed after twenty performances, and he was once again forced to return to his job as a piano player in a restaurant. Then, one day in 1942, he introduced himself to a young writer named Alan Jay Lerner.

Unlike Loewe, Lerner had never had to spend years toiling at strange occupations

### MY FAIR LADY

Overture (The Embassy Waltz, You Did It, The Ascot Gavotte)

Orchestra

Why Can't the English?

Mr. Allinson (Assisted by Mr. Yarnell, Miss Jordan, Mr. Lee)

Wouldn't It Be Lovely?

Miss Jordan and Quartet

With a Little Bit of Luck

Mr. Lee, Vocal Duo, and Chorale

I'm an Ordinary Man

Mr. Allinson

The Rain in Spain

Miss Jordan, Mr. Allinson, Mr. Yarnell

I Could Have Danced All Night

Miss Jordan

Get Me to the Church On Time

Mr. Lee and Chorale

On the Street Where You Live

Mr. Price

Show Me

Miss Jordan

I've Grown Accustomed to Her Face

Mr. Allinson

Finale (I Could Have Danced All Night)

Entire Ensemble

Orchestration (in collaboration with Mr. Green):

Robert Russell Bennett, Philip Lang, Robert Franklyn, Albert Woodbury

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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 ninth 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.*

Next month brings two gala occasions:

#### SPECIAL LATIN AMERICAN NIGHT

Sunday, February 25, 7:30 P.M.

Dorothy Chandler Pavilion

#### LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

Compositions by Lalo Schifrin, Heitor Villa-Lobos, and Ginastera

and

#### THE INTIMATE BACH

Second concert in our Chamber Music Series in the Mark Taper Forum

Monday, February 12, 8:00 P.M.

in an alien country. He was born in New York City, on August 31, 1918, the son of the founder of a chain of women's specialty shops, the Lerner Shops. Instead of smothering his ability, the advantage of wealth and education only instilled in him a strong determination to succeed unaided by any parental assistance. Lerner was only eight when he first made up his mind to become a writer for the theatre. Young Lerner learned to play the piano at an early age, and later took courses at the Juilliard School of Music. At Harvard, he wrote music and lyrics for two Hasty Pudding shows. After graduating Lerner became a radio script-writer, turning out about five hundred scripts in two years.

Desperation brought Loewe to Lerner in 1942. Henry Duffy, a producer, wanted to present a series of original musical comedies at a theatre he owned in Detroit. The previous year he had offered a musical adaptation of Barry Connors' play, *The Patsy*, in San Francisco, but he wanted an entirely different treatment of the same story for the Detroit production. Two weeks before rehearsals were to begin, Duffy met with Loewe at the Lambs Club to discuss the possibility of using the bulk of the Loewe-Crooker score for *Salute to Spring*. What Loewe needed to ensure the commission, however, was a librettist who could also update some of the earlier lyrics. Because he admired the sketches and lyrics Lerner had contributed to *The Lambs Gambol*, a revue put on by Lambs Club members, Loewe immediately thought of him for the new project. Seeing Lerner at the club that day playing cards, the composer introduced himself with the businesslike: "You are Alan Jay Lerner? You write good lyrics. I am Frederick Loewe. I have something to say to you." Two days later, they were on a train bound for Detroit; the show was written within the prescribed two weeks, and in October 1942, Detroit audiences saw the initial collaboration of Alan Jay Lerner and Frederick Loewe—*Life of the Party*. There was nothing memorable about the musical, but Lerner's work convinced Loewe that they might succeed as a team. The following year they made their Broadway debut with *What's Up* and two years later brought forth *The Day Before Spring*. They came into their own with *Brigadoon* which opened in 1947 and ran nearly two seasons for a total of 581 performances, and numerous overseas productions brought them international recognition as one of our foremost collaborative teams. Their next work was *Paint Your Wagon*, a paean to the early American West, and several years later the legendary *My Fair Lady* which established a long-running endurance record on Broadway with an unprecedented 2717 performance, six-and-one-half year run. Its success was repeated in all the English-speaking countries, and it has been translated into a dozen foreign languages. The show has played for years in capitals all over the world; royalties have

run into the multi-millions, and the recorded version is the largest-selling album of all time. Following the enormous success of *My Fair Lady*, Lerner and Loewe turned to the story of *Gigi* as the basis for a musical motion picture, and the resulting film was selected Best Picture of the Year and won seven additional Academy Awards. *Camelot* opened on Broadway late in 1960 where it ran for more than two years, then toured the country extensively. It, too, became a popular international favorite.

At a recent meeting in Palm Springs, final details were worked out paving the way for the return to the musical theatre of the team of Lerner and Loewe with a new stage version of the classic *Gigi*, to be produced next spring by Edwin Lester for the Los Angeles Civic Light Opera. The production will bring *Gigi* to the stage for the first time as a musical. The meeting at Loewe's Palm Springs estate was the culmination of some years of urging on the part of Lester for the pair to create a new musical for the stage. As in all their previous collaborations, Mr. Lerner has written the book and lyrics for *Gigi*, and Loewe has provided the music. Several new scenes have been added to the book for this stage version, and its score will be highlighted by at least six or seven new music numbers as well as favorites from the film. A new film project of the team is *The Little Prince*, now casting at Paramount, so there are many new delights in store for the musical public.

Modern though their plays are in inspiration and execution, the distinguishing trait of Lerner and Loewe has been in their preservation of the values and traditions of the past. It has been this fidelity to places and periods—a 200-year-old Scottish town that has vanished in the highland mist, the colorful gold fields of California in the 1850s, London society just before the First World War—that has endowed their works with the rare feeling of authenticity. The musical world of Alan Jay Lerner and Frederick Loewe is not concerned with the problems of today; but it is created for today's audiences. It is a world in which the past comes excitingly alive, while still remaining romantic and gay, and eternally appealing.



**ROGER WAGNER** has always energetically resisted any attempt to be pigeonholed or

categorized. He became known first as a director of choir boys specializing in liturgical music of the Renaissance. Wagner, an ex-seminarian, varied his classical studies, (which led to a doctorate in the masses of Josquin de Prés) with stints as a chorus singer at MGM, as a dancer at Paramount, and as a club pianist. During the next fifteen years the natural progression of the choir director to the driving force of the Chorale that bears his name was logical and, given Wagner's talent and drive, not unexpected. In 1953 Wagner moved himself and his Chorale into another category (without letting go of the first) when he obtained exclusive rights to Rodgers and Hammerstein Night for the west coast and toured with the late Edward Arnold as commentator. After a European tour in the classical category, he switched again to write and conduct the background music for a successful TV series. Simultaneously, he moved into another category, that of folk music arranging, and recorded a highly successful series of albums of folk songs of Stephen Foster, the Old World, the New World (with Marilyn Horne, Salli Terri, and Harve Presnell), Latin America, the Frontier, the South, and Sea Chanties (with Earl Wrightson). His Christmas album, *Joy to the World*, is the largest selling classical record ever released by Capitol Records. His annual concert tours, while basically classical in format, have always ranged to folk songs and the best of Broadway. During the nine years Wagner has been music director of the Los Angeles Master Chorale and Sinfonia Orchestra, he has consolidated his classical reputation with tours throughout the world and individual performances of Bach's *B Minor Mass*, *St. Matthew Passion*, and Handel's *Messiah* in New York, Toronto, Paris, and Strassbourg. At the same time he has scored a motion picture, *The Gallant Hours*, a TV special with Tennessee Ernie Ford, directed the gigantic male chorus for the film version of *Paint Your Wagon* under the supervision of Alan Jay Lerner, and is currently engaged in providing music for a series of television documentaries for Allan Landsburg Productions on *The American Scene*. In 1971 Wagner expanded into yet another category as guest conductor of the Phoenix Symphony in a program totally devoid of chorus. This spring he will tour Latin America as a guest conductor of several orchestras. When John Green took a two-year leave of absence from the Hollywood Bowl in order to score the film version of *Oliver*, Wagner was logically chosen to conduct the Lerner and Loewe Night as well as the Rodgers and Hammerstein Night. This coming year he will again shift categories at the Hollywood Bowl to conduct the Bach *B Minor Mass* with the Los Angeles Master Chorale and the Los Angeles Philharmonic Orchestra. It is in keeping with this background that the versatile maestro conducted a performance of Mozart's *Great C Minor Mass* (to be heard on

our series April 15) in Carnegie Hall, New York, twenty-four hours before this Salute to Lerner and Loewe.



**ANDREE 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 operatic stage in such roles as Mozart's Cerubino and Dora-bella and Seibel in *Faust*. In musical comedy her versatility has been shown in such contrasting roles as the Mother Abbess in *The Sound of Music* and Aldonza in *Man of La Mancha*, as well as Nancy in *Oliver*. Her voice was heard in the film version of *Hello, Dolly!* starring Barbra Streisand, and she was the voice of the French School Teacher in *Darling Lili* starring Julie Andrews. She will appear again with the Los Angeles Master Chorale and Sinfonia Orchestra as Seibel in the concert version of *Faust* on March 31.

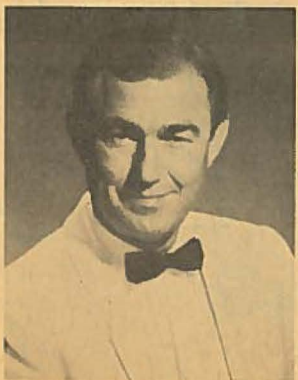


**MICHAEL ALLINSON** is a much sought-after actor who has just finished a Boston run playing the leading role in *Sleuth*. He has appeared in Los Angeles in the various guises of George Bernard Shaw in *The Adventures of the Black Girl in Her Search for God* at the Mark Taper Forum, and in the recent Center Theatre Group Production of *Love Match* in the role of Lord Melbourne. His definitive portrayal of Professor Henry Higgins in the National Company and for two years in the Broadway production of *My Fair Lady* brought him to the Hollywood Bowl for appearances in

Lerner and Loewe performances. Mr. Allinson is a graduate of England's famous Royal Academy of Dramatic Art. He honed his talent with extensive experience in London's West End and the Bristol Old Vic, where he created the role of the Reverend John Hale in the first English production of Arthur Miller's *The Crucible*. His West End credits include Noel Coward's *Quadrille* with the Lunts and *Hamlet* with Paul Scofield.



**BRUCE YARNELL**, 6'5", handsome, talented, versatile, possessed of an unusually large and beautiful voice, was a pronounced star in TV and musical theater (*Oklahoma*, *Man of La Mancha*, *Camelot*, etc.) and could have continued that way indefinitely, but—he had a dream. So, in 1968 he toured with the American National Opera Company and starred in *Tosca* and Alban Berg's *Lulu*. As a result, Columbia Artists Management signed him, and he has since starred with several other companies, including performances in Chicago in *Billy Budd*, Houston in *I Pagliacci* and *The Moon*, Portland, Oregon, in *Cavalleria Rusticana* and *I Pagliacci*, to name a few. This season the baritone has been heard with the San Francisco Opera in *Lulu* and *Madama Butterfly*. Bruce Yarnell's unusual recital program, *The Art of the Singing Actor*, has captivated audiences everywhere. Word-of-mouth talk brought out capacity audiences and resulted in sold-out cross-country tours ever since the inception of his new career. Now the people of New Zealand will hear him during a six week recital tour. So it is that Bruce Yarnell has added a large extra dimension and meaning to his life and career.



**BILL LEE** has sung the Lerner & Loewe con-

cert for seven seasons in the Hollywood Bowl, although his major work consists of music dubbing for the movies. In this capacity he sang the role of the Captain (for Christopher Plummer) in *The Sound of Music* and of Lt. Cable (for John Kerr) in *South Pacific*. He is probably the most heard and least seen singer in TV due to the numerous commercials he has made. In addition to being the choral director of Disney on Parade, he has also been heard as various Disney animal voices. He has been a choral conductor for many San Fernando Valley choirs for the past twenty-five years and is currently the conductor of the seventy-voice Ventura County Master Chorale. In addition to his current appearances with the Julie Andrews TV show, he has been choral conductor for the Ice Follies in Las Vegas and concertized with southland and midwestern symphony orchestras. Mr. Lee is a graduate of Drake University with a Master's degree from Los Angeles City College.



**PERRY PRICE** was born in Pennsylvania but received his early training in Houston, Texas. He began his career as a baritone but soon switched to tenor. His first tenorial success was as Mr. Scratch, the Devil, in Douglas Moore's *The Devil and Daniel Webster*. Mr. Price has appeared with the Houston Grand Opera, Rochester and Chautauqua Opera Companies, the Philadelphia Lyric Opera, the Kentucky Opera, as well as the companies of Portland, San Diego, Pittsburgh, and Philadelphia. His large repertoire includes the roles of Almaviva in *The Barber of Seville*, Rinuccio in *Gianni Schicchi*, Don Ottavio in *Don Giovanni*, Tamino in *The Magic Flute*, Frederick in *The Pirates of Penzance*, Eisenstein in *Die Fledermaus*, Ferrando in *Così fan Tutte*, Walter in *Tannhauser*, Wilhelm Meister in *Mignon*, Des Grieux in *Manon*, and Jaquino in *Fidelio*. Last summer he appeared at the Hollywood Bowl in two concerts. He sang the role of Prunier in *La Rondine* in both Portland and Fort Worth. Later in the season Mr. Price made his debut with the Vancouver Opera as Beppe in *I Pagliacci*.