



SOUTHERN CALIFORNIA  
CHORAL MUSIC  
ASSOCIATION

**ROGER WAGNER**  
Conductor

**ALEXANDER SAINT CHARLES**  
Vocalist

**JACOB KRACHMALNICK**  
Concertmaster

**TOM SCOTT**  
Flute and Saxophone

SUNDAY EVENING, FEBRUARY 25, 1973, AT 7:30 P.M.

DOROTHY CHANDLER PAVILION

**LOS ANGELES MASTER CHORALE  
AND SINFONIA ORCHESTRA**  
ROGER WAGNER, Music Director

**LATIN AMERICAN NIGHT**

LAMENTACIONES DE JEREMIAS PROPHETA

Alberto Ginastera  
(b. 1916)

I O vos omnes qui transitis per viam  
*All you who pass by the way, look and see  
whether is any suffering like my suffering,  
which has been dealt me when the Lord  
afflicted me on the day of His blazing wrath.*

II Ego vir videns paupertatem meam  
*I am a man who knows affliction from the  
rod of His anger, one whom He has led and  
forced to walk in darkness, not in the light;  
He has worn away my flesh and my skin, He  
has broken my bones; He has left me to dwell  
in the dark like those long dead.*

III Recordare Domine quid acciderit nobis  
*Remember O Lord, what has befallen us;  
look and see our disgrace. Lead us back to  
You, O Lord, that we may be restored: give  
us anew such days as we had of old.  
You, O Lord, are enthroned forever; Your  
throne stands from age to age.*

NONETTO (Impressão rápida de todo o Brasil)

Heitor Villa-Lobos  
(1887-1959)

MADRIGALS FOR THE SPACE AGE

Lalo Schifrin  
(b. 1932)

- I I walk in Space
- II Dark rock on flint on stone
- III We search and find
- IV The rocket bursts in Space
- V A million meteors
- VI We drift, we fly
- VII Space! Is Space not curved?
- VIII Listen!
- IX What a wonder, what a dread!
- X We move, we go, we seek

**INTERMISSION**

ROCK REQUIEM

Lalo Schifrin

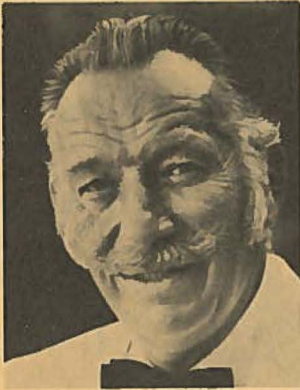
- I The Procession
- II Introit
- III Kyrie eleison
- IV Gradual
- V Tract
- VI Offertory Verse
- VII Sanctus Benedictus
- VIII Agnus Dei
- IX Final Prayer

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.

## WHO'S WHO



**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 concert. Roger Wagner and the Los Angeles Master Chorale have recently again demonstrated their versatility by performing on January 19 under Dr. Wagner and Eugene Ormandy with the Philadelphia Orchestra at the Inauguration Concert at Kennedy Center and entertaining the immense crowd at the Inauguration Ball the following evening.



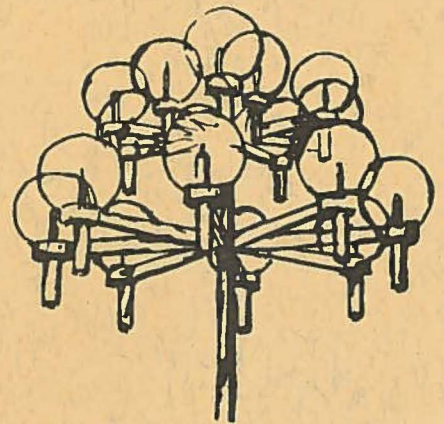
**ALEXANDER ST. CHARLES** was born Benard Ighner in Houston, Texas. He began as a pianist but now plays guitar, bass, cello, trumpet, and drums, in addition to keyboard instruments. In the mid-sixties while working in an aircraft factory in San Diego, Benard heard Dizzy Gillespie play at a local club. Within a month Ighner was out of the factory and on the road as a vocalist with Gillespie. Off the road, Benard began writing songs and eventually teamed up with Lalo Schifrin to write a song for the film *Imago*. His songwriting output slowly but surely increased. Late in 1972 he became a staff songwriter with Irving/Almo. As a vocalist he has been regularly featured by Lalo Schifrin. In addition to singing the collaborative effort "Just Like Me" in *Imago*, he sang Schifrin's song, "No More Lies Girl," in the Clint Eastwood film *Dirty Harry*. His definitive styling of the vocal solos in the album *Rock Requiem* made his engagement for tonight's concert a most logical choice.



**RAY BRADBURY**, poet, author, and playwright, probably most famous for *The Martian Chronicles*, *The Illustrated Man*, and *Fahrenheit 451*, has written the text of *Madrigals for the Space Age* as his affirmation of the future of the era that began with Apollo.



**LALO SCHIFRIN**, Argentine-born composer whose music is known to millions of TV viewers and filmgoers, displays contrasting facets of his compositorial talent in his setting of Ray Bradbury's *Madrigals for the Space Age* and his stirring eclectic *Rock Requiem*.



NEXT MONTH

Saturday, March 31, 8:00 P.M.  
Dorothy Chandler Pavilion  
Concert Version of Gounod's *Faust*  
With Dorothy Kirsten, Norman Treigle,  
William DuPré.

## LOS ANGELES MASTER CHORALE

### sopranos

Jill Anderson  
Elke Bank  
Jeanette Beiter  
Kay Brown  
Ruth Coleman  
Jeanne Davenport  
Ruth Dial  
Judy Gantley  
Claire Gordon  
Andree Jordan  
Susan Kraus  
Rae MacDonald  
Marybet Marles  
Karen McBride  
Frankie Nobert  
Jan Payne  
Mary Rawcliffe  
Phyllis Reed  
Ruth Rees  
Marlene Rozofsky  
Peggy Salyer  
Carolyn Shannon  
Bonnie Smith  
Dolores Van Natta  
Jeannine Wagner  
Barbara Wilson

### altos

Carol Ann Bakeman  
Charlotte de Windt  
Jill Due  
Iris Eshelman  
Susan Fink  
Marjie Glassman  
Nancy Golob  
Mary Griffith  
Delores Hartman  
Trist Hillman  
Margaret Keefer  
Joan Keesey  
Jacquelyn Layng  
La Vada Marlowe  
Kathy McClanahan  
Carol McClure  
Mary Mellema  
Frances Morse  
Constance Moulton  
Nancy O'Brien  
Carolyn Pegg  
Doris Preissler  
Carol Reich  
Marion Rodd  
Maria Shaw  
Judie Thomas  
Suzanne Wilkie

### tenors

Craig Bourne  
Bruce Brown  
Edward Cansino  
John Cesario  
Thomas Clark  
Lindy Collins  
Robert Ebright  
Hollis Erdmann  
Robert Faris  
Glenn Fick  
Robert Gurnee  
William Hayes  
Allan Johnson  
Kirk Lamb  
Mike Landry  
Alvan Messer  
Richard Patzkowsky  
Mike Reynolds  
John Sider  
Joseph Smayda  
Leland Vail  
Kenneth Westrick  
Robert Wuertz  
Charles Zimmerman

### basses

Barry Anderson  
Don Bremer  
Alfred Chan  
Douglas Drew  
Arthur Edwards  
Robert Garner  
John Gingrich  
Hugh Grinstead  
John Hall  
John Hiigel  
Paul Hinshaw  
Frank Hobart  
Herbert Jones  
Robert McBain  
George Merson  
Myron Myers  
Edmund Najera  
William Paxson  
Gordon Ramsey  
Bruce Remsberg  
Haig Saatjian  
Robert Seibold  
Nicolas Shumway  
Burman Timberlake  
Earle Wilkie  
Neil Wilson

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