

SUNDAY EVENING, APRIL 15, 1973, AT 7:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

MUSICA SACRA ET PROFANA

MASS IN C MINOR, K. 427

Wolfgang Amadeus Mozart
(1756-1791)



SOUTHERN CALIFORNIA
CHORAL MUSIC
ASSOCIATION

ROGER WAGNER
Conductor

MADY MESPLE
Soprano

CLAUDINE CARLSON
Mezzo-soprano

VAL STUART
Tenor

BRUCE YARNELL
Baritone

JACOB KRACHMALNICK
Concertmaster

Los Angeles Master Chorale and Sinfonia Orchestra

The Los Angeles Master Chorale and Sinfonia Orchestra is in 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. This season the Chorale added new distinction to its reputation when it was selected to perform twice at the recent Inauguration festivities in Washington's John F. Kennedy Center for the Performing Arts. The Chorale was featured at the Inaugural Concert in the Concert Hall with the Philadelphia Orchestra and was the recipient of a standing ovation led by President Nixon. During the Inaugural Ball, the Chorale entertained a large audience in the Opera House.

I Kyrie
MISS MESPLE
II Gloria in excelsis
Laudamus te
MISS CARLSON

Gratias
Domine Deus
DUET

Qui tollis
Quoniam
TRIO

Jesu Christe
Cum Sancto Spiritu

III Credo in unum Deum
Et incarnatus est
MISS MESPLE

IV Sanctus
Osanna

V Benedictus
QUARTET

INTERMISSION

CARMINA BURANA

Carl Orff
(b. 1895)

Fortuna Imperatrix Mundi
1 O Fortuna
2 Fortuna plango vulnero

I Primo vere
3 Veris leta facies
4 Omnia sol temperat
MR. YARNELL
5 Ecce gratum
Uf dem anger
6 Tanz
7 Floret silva
8 Chramer, gip die varwe mir
9 Reie
Swaz hie gat umbe
Chume, chum geselle min
Swaz hie gat umbe
10 Were diu werlt alle min

II In Taberna
11 Estuans interius
MR. YARNELL
12 Olim lacus colueram
MR. STUART
13 Ego sum abbas
MR. YARNELL
14 In Taberna quando sumus

III Cour d'amours
15 Amor volat undique
MISS CARLSON
16 Dies, nox et omnia
MR. YARNELL
17 Stetit puella
MISS MESPLE
18 Circa mea pectora
MR. YARNELL
19 Si puer cum puellula
MR. YARNELL
20 Veni, veni, venias
21 In trutina
MISS CARLSON
22 Tempus est iocundum
23 Dulcissime
MISS MESPLE
Blanziflor et Helena
24 Ave formosissima
Fortuna Imperatrix Mundi
25 O Fortuna

RODGERS ORGAN from Averett's Music Company, Fullerton

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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 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.

Mass in C Minor, K. 427

Wolfgang Amadeus Mozart (1756-1791)

In 1782 Mozart was 26 years old, but by any standards other than chronological, he was an aging man with but nine years to live. He had been a working musician for two decades. The child prodigy who had climbed on the Imperial lap of Maria Theresa and who had been the darling of the courts of Europe had become a disillusioned man struggling to obtain a place in the musical life of Vienna. His disastrous attempt to recapture the fame and adulation of his early years had produced nothing but a few paltry commissions, mediocre pupils, complete indifference from the court of Versailles, and his mother's death in Paris. His idealized love for Aloisia Weber had turned to ashes. The servitude that he shared with his father to the choleric, arbitrary Prince-Archbishop of Salzburg, Hieronymus Colloredo, had acrimoniously been terminated when Mozart was literally kicked out of the archiepiscopal employ. Seeking some familiar surroundings in a strange city, Mozart had taken lodging with the parents of the lost Aloisia, with the result that he decided to console himself with marriage to her sister, Constanze, on August 4, 1782. The following January he wrote to his father that he had vowed that if he succeeded in bringing Constanze to Salzburg he would perform a new mass in thanksgiving for their marriage. This has been usually given as the reason for the composition of the *C minor Mass*, and Mozart's subsequent disillusionment with her in his marriage as the reason the mass was never completed. However, in 1782 another event had occurred which musically seems to have had a greater impact on Mozart than his decision to settle down to the questionable joys of matrimony.

Baron Gottfried van Swieten (1734-1803), an influential musical amateur who commissioned C.P.E. Bach to write symphonies and later was to figure in the careers of Haydn and Beethoven, had established a series of Sunday morning musical salons at which new music was performed and old music rediscovered. Van Swieten in his travels had acquired manuscripts of fugues by the almost forgotten Sebastian Bach as well as fugues and other works of Handel. Mozart had been trained in academic counterpoint but now through van Swieten he discovered a polyphony that, to use Paul Henry Lang's phrase, "was not just a discipline but an expression of life itself." The *C minor Mass* is the main result of Mozart's endeavor to penetrate the riches of polyphony and make it his own, but the several unfinished works of that year are evidence of the struggle he had trying to assimilate these revelations. He had little trouble with Handel but Bach was an enigma far more difficult to solve.

For years Mozart had been writing the extremely concise masses demanded by the impatient Archbishop of Salzburg (Solemn Pontifical High Mass could not last over 45 minutes!), but for this labor of love he returned to the baroque cantata mass — a form in which individual sentences were treated as separate movements (as in Bach's *B minor Mass*) as opposed to the new symphonic mass which had been made popular by Haydn and was to culminate in Beethoven's *Missa Solemnis*.

Because of its incomplete condition the *C minor Mass* remained relatively unperformed until 1901, when the enterprising Alois Schmitt "completed" the mass by using various movements from Mozart's earlier church music. His endeavors were heroic, but to a great extent misdirected, since the result was an arbitrary juxtaposition of the composer's youth and maturity. In 1953 H. C. Robbins Landon edited a performing score that comes as close as possible to the now lost original manuscript. Where Schmitt had used solid scholarship, Landon retained his painstaking reconstruction, particularly in the *Sanctus* and *Osanna*. These sections were clearly for double chorus, but only five and four vocal lines respectively were extant. Using the oboe and trombone parts (the latter traditionally needed in Salzburg to strengthen the vocal parts) it was possible with a fair degree of certainty to supply the missing choral lines. The trombone parts, having served their musicological purpose, are in those sections and elsewhere largely omitted in tonight's performance where they merely double the vocal line.

The *Kyrie* is a massive, symphonic whole basically in A B A form. The choral settings of *Kyrie eleison* frame the virtuosic setting of *Christie eleison* for the solo soprano (originally written for Constanze, who had a small voice of wide range). The *Gloria* reverts to Handelian splendor, complete to a literal quotation of a phrase from the *Hallelujah Chorus* at the words *in excelsis*. *Laudamus te* is a display piece for the mezzo-soprano followed by the *Gratias* scored in archaic style for five-part chorus. *Domine Deus* is a more typically Mozartian duet for the two sopranos, but one which assimilates polyphonic subtleties new to the composer. As Paul Henry Lang aptly states, "The musical and emotional peak is reached in the stupendous *Qui tollis* for eight-part double chorus, a composition of such weight, force, penetration and intensity as Mozart never again undertook. The shapely dotted baroque ostinato accompaniment (which resembles a *chacchonne-passacaglia*) proceeds inexorably, here with sledge-hammer strokes, there barely audible, while the two choirs proclaim Christ's heavy burden. . . . This is an overwhelming composition, the veins stand out, throbbing, only momentarily relieved by the sudden plea of the chorus

for mercy." *Quoniam* is a trio for the two sopranos and tenor. Brighter in texture, it absorbs the polyphony of the past while anticipating the inspired madness of the *Missa Solemnis*. *Jesu Christe* provides a stately baroque launching platform for a scholarly fugue on *Cum Sancto Spiritu* that incorporates canon, inverted canon, stretto and a Jovian climactic unison spanning three octaves and two centuries.

Credo in unum Deum is defiantly baroque, reverting to the primary colors of Vivaldi but containing surprising little interludes for strings, and an excursion through the cycle of fifths to visit the remote key of A flat (from the key of C1). *Et incarnatus est* (the only other section of the *Credo* extant) is an extended virtuosic aria for soprano and wind trio (flute, oboe and bassoon), supported by strings (partly reconstructed or rather realized by Landon). Archbishop Colloredo would not have approved. It is too long and too operatic. But as an exquisite contemplation of the Spirit bringing the Word into fleshly reality it is most appropriate.

In the stately *Sanctus*, the magnificent and rollicking double fugue *Osanna* and the fine *Benedictus* (for solo quartet), which proceeds from and returns to the secondary subject of the *Osanna*, Mozart is totally and triumphantly in control of the baroque legacy van Swieten had revealed to him. The Mass is scored (in the Salzburg tradition) for two oboes, two bassoons, two horns, two trumpets, three trombones, timpani, strings and organ.

CARMINA BURANA

Carl Orff (b. 1895)

Mozart, in the golden morning of the classic age, absorbed and built upon the past to create a new complexity and an artful simplicity. Orff, in the deepening sunset of the romantic era, unwilling to pile further accretions on what he considered a moribund form and uninterested in searching for the dawn of a new musical era, deliberately returned to what he considered to be the primal ingredients of music: rhythm and monody. Harmony is reduced to its most primitive diatonic form and counterpoint is avoided entirely. The result of this deliberate primitivism has repelled some and delighted many.

Carmina Burana, completed in 1936, is derived from twelfth century manuscripts found in the monastery of Benediktbeuren near Munich. The texts are in vulgar Latin, low German, and what can only be described as Latin on the way to becoming French (*Dies, nox et omnia*).

In addition to triple winds, full brass and strings, *Carmina Burana* requires a percussion battery of three glockenspiel, xylophone, castanets, wood blocks, small bells, triangle, two antique cymbals, four large cymbals, tamtam, tubular chimes, three tuned bells, tambourine, two side drums, bass drum, six timpani, two pianos and

celestia. The music is extremely direct and warrants little detailed analysis, however it is worth noting that just as the poetry consciously parodies that of the Church sequences (note for example the rhythmic similarity between *O Fortuna* and *Dies Irae*), Orff delights in parodying Gregorian chant in his musical settings.

Carmina Burana presents a fascinating and varied assemblage. The opening chorus bewails the vicissitudes of fortune. A dethroned King bemoans his fate in No. 2. The scene shifts to the bucolic delights of springtime in No. 3, and the baritone continues the lyrical mood as he celebrates the joy and torture of love in No. 4. The chorus sums up the passage of spring to summer in No. 5. Nos. 6-10 are described as occurring on the lawn. After a deliberately medieval dance for orchestra, the chorus, first in Latin then in German, tells of a maid whose lover rode away on horseback. Who will love her now? A more practical attitude is shown by the girls who ask for paint for their cheeks so that no man can resist them. A round dance depicts maids in a circle awaiting their lovers. The men long for the sweet, rosy lips that will make them well. To a royal fanfare of trumpets an ardent swain declares "were the world mine from the sea to the Rhine, I would throw it away if the Queen of England would lie in my arms." This is a reference to the fabulous Eleanor of Aquitaine.

Nos. 11-14 thrusts us into the bibulous atmosphere of a tavern where the solo baritone describes himself as tossed about by passion like a leaf in the wind. He has looked for his fellows and found them among the depraved. The spotlight now falls on the fantastic figure of the roasted swan who once dwelt in the lake but is now borne on a platter and can no longer fly. All he can see is gnashing teeth, O wretch that he is. To a clanging of bells and in a vicious parody of ecclesiastical chant, the Abbott of Cucany boasts that anyone who gambles with him will be denuded of his clothing by evening. In a paean to the universality of drunkenness, everyone and everything is an excuse for a toast in a tongue-tripping litany of intoxication.

In scene III, the Court of Love, the fair sex reappears. Children sing of Cupid and a girl states that she who lacks a man misses all delight (15). In No. 16 the baritone sighs in an apotheosis of courtly love. No. 17 celebrates a nubile girl in a red tunic. Eia! The lover whose heart is filled with sighing, prays that the Gods look with favor on his desire to undo the bonds of her virginity (18). A lascivious group gloats upon the joys of man and maid alone (19). No. 20 shouts, "Come, do not let me die of love!" The mezzo-soprano declares that she is suspended 'twixt love and chastity in No. 21. The next song is better left untranslated, but needless to say it speaks

of love. In No. 23 the soprano declares "Sweetest one, I give everything to you." In *Ave formosissima* Venus is hailed as light of the world, rose of the world, and (rather inconsistently) as glorious virgin — Venus most generous! As the wheel of fortune constantly turns so the work closes as it began.

WHO'S WHO



ROGER WAGNER, during his long and illustrious career, has received a plethora of signal honors from his city and county, the nation and throughout the world. In 1953 Wagner and his Chorale were invited to participate at the coronation festivities of Elizabeth II in London. In 1959, and again in 1964, he and the Chorale were selected to represent the United States in concerts throughout Latin America. In 1966 the United States State Department, through its Cultural Exchange Program, again sent the Chorale on tour to the Middle East, Turkey, Yugoslavia, France and Italy. In Rome he and the Chorale had the honor of singing for Pope Pius VI at an audience in St. Peter's Basilica — the first non-Italian choir to do so in twenty-five years. In January, 1973, Roger Wagner shared the podium with Eugene Ormandy to conduct the Philadelphia Orchestra and the Los Angeles Master Chorale at the Inaugural Concert at Kennedy Center, attended by President and Mrs. Nixon, their family, and a distinguished gathering. Dr. Wagner will be conducting symphonic concerts in Sao Paulo and Rio de Janeiro, Brazil; Buenos Aires, Argentina; Santiago, Chile; and San José, Costa Rica, during the month of May, and on July 7 will direct the Los Angeles Philharmonic and his Chorale in the Bach *B Minor Mass* at the Hollywood Bowl.



MADY MESPLÉ was born in Toulouse, Southern France, just sixty miles north of the Pyrenees. Her parents were so deeply in love with music that the little girl began piano and solfeggio studies at the age of four. As a reward, when she behaved herself in school, she was given scores which she deciphered in her spare time. As an added recompense she was often taken to the Capitole Theatre where she was exposed to the operatic repertoire. When only thirteen she went, unknown to her mother, to sing the Bell Song from *Lakmé* for the orchestra director of the Capitole Theatre. "Do you think that I shall ever be able to sing on stage?" He answered: "I think you will sing this very piece on stage one day." Mlle. Mesplé graduated from the Conservatoire of Toulouse with a first prize in piano and voice. Following an audition at the Liège Opéra she was immediately engaged and made her debut in *Lakmé*. She remained with this company for several years, with frequent appearances in Brussels. Here she learned many of the coloratura roles which today constitute the base of her repertoire in *Lucia*, *Magic Flute*, *Lakmé*, *Rigoletto*, *Tales of Hoffmann*, *Barber of Seville* (soprano version), Ravel's *L'Enfant est Les Sortilèges*, and Meyerbeer's *Pardon de Ploërmel* — sometimes known as *Dinorah*. Homesick for her country, Mlle. Mesplé auditioned and was engaged by the Paris Opéra Comique and was acclaimed by an international public. From then on the young singer went from success to success. At the Paris Opéra she sang *Dialogues of the Carmelites* by Poulenc. She has performed in Munich, Vienna, Naples, Rome, Lisbon, Madrid, Buenos Aires, Chicago and Washington, D.C. In 1966 Aix-en-Provence mounted the opera *Ariadne Auf Naxos* with Mlle. Mesplé as Zerbinetta. She has become identified with this role as well as those of Lucia and the Queen of the Night. Her interest in contemporary music has led to performances of works by Satie, Henze, Varèse, Jolas and Xénakis. Among her many recordings are French Opera Arias, Delibes: *Lakmé*, Massenet: *Werther* under the baton of Georges Prêtre, and her latest American release — Viennese Waltzes.

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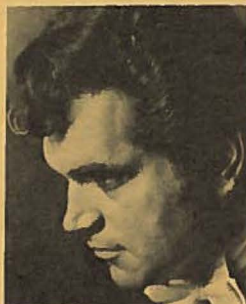


CLAUDINE CARLSON, born in France, has appeared in nearly all major music capitals of the world. As soloist with the Roger Wagner Chorale, she has sung in Japan, the Near East, Europe, and throughout the United States. Miss Carlson has concertized in Latin America and in New York's Philharmonic Hall, has appeared as Cornelia in Handel's *Julius Caesar* with the New York City Opera, and has had the title role in Thomas' *Mignon* with the Manhattan Opera Company. Composer Gian Carlo Menotti chose the mezzo-soprano to be Mrs. Nolan in his production of *The Medium*, and she has also appeared in *Le Comte Ory* with the Washington, D.C., Opera. Miss Carlson, a favorite with Chorale audiences in Handel's *Messiah*, Verdi's *Requiem*, and Beethoven's *Missa Solemnis*, has performed Hans Werner Henze's *Fünf Neapolitanische Lieder* with the Los Angeles Philharmonic and appeared last summer at Hollywood Bowl as soloist in Berlioz' *Romeo and Juliet* under the baton of James Levine. Southland audiences will be able to hear Miss Carlson next month when she sings Wagner's *Wesendonck Lieder* with the Pasadena Symphony and at the Hollywood Bowl this summer, where she will be soloist with Roger Wagner and his Chorale in the Bach *B Minor Mass* and with Levine and the Master Chorale in Gustav Mahler's *Resurrection Symphony*.



VAL STUART received his masters degree from Indiana University where he was leading tenor with their Opera Theatre. He has sung with many leading symphonies and opera companies, including Boston Comic Opera, Memphis Opera, Utah Symphony, Riverside Opera, Ontario's West End Opera Company, and San Diego Opera. He has toured under State Department auspices to the Far East and South America. Mr. Stuart is assistant pro-

fessor of voice at Scripps College, Claremont, and heads the Opera Workshop at Citrus College. He appeared twice with the Los Angeles Master Chorale last season, in Verdi's *Requiem* and Beethoven's *Missa Solemnis*, and was heard at the Hollywood Bowl as Prince Shuisky to Norman Treigle's Boris, as well as in Beethoven's *Ninth Symphony* under the direction of Lukas Foss.



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 with the San Francisco Opera in *Lulu* and *Madama Butterfly*. He has recently appeared with the San Francisco Spring Opera Theatre as General Boom in Offenbach's *Grand Duchess of Gerolstein*, and has just completed an engagement with the Edmonton Opera Company as Tonio in *I Pagliacci*. 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. Last year he was heard in New Zealand during a six week recital tour. A joint recital with soprano Shigemi Matsumoto is slated in Saratoga, California, at Music at the Vineyards.



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