



**SOUTHERN CALIFORNIA  
CHORAL MUSIC  
ASSOCIATION**

**ROGER WAGNER**  
Conductor

**PAUL SALAMUNOVICH**  
Assistant Director

**DAVID MYRVOLD**  
Baritone

**JACOB KRACHMALNICK**  
Concertmaster

**UCLA A CAPPELLA CHOIR  
GIRLS' CHORUS**

The Southern California Choral Music Association takes pleasure in dedicating this evening's concert to the Performing Arts Council of the Music Center for its steadfast support via the annual Arts and Education Fund drive which has enabled the Master Chorale to grow artistically and become recognized as the finest choral ensemble in the United States today.

SATURDAY EVENING, NOVEMBER 3, 1973, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

## LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

**ROGER WAGNER**, Music Director

### A TIME TO CELEBRATE

MESSE "CUM JUBILO," Op. 11

Maurice Duruflé  
(b. 1902)

- I Kyrie
- II Gloria
- III Sanctus
- IV Benedictus
- V Agnus Dei

THE HYMN OF JESUS, Op. 37

Gustav Holst  
(1874-1934)

- Prelude
- Hymn

### INTERMISSION

BELSHAZZAR'S FEAST

William Walton  
(b. 1902)

- The Captivity
- The Feast
- The Fall of Babylon
- MR. MYRVOLD

ALLEN DIGITAL COMPUTER ORGAN from GOULD MUSIC CO., PASADENA

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.



**Messe "Cum Jubilo," Op. 11**

Maurice Duruflé (b. 1902)

The Chorale first had the pleasure of meeting Maurice Duruflé on the occasion of the performance of his *Requiem* at Salle Gaveau in Paris in 1966 (this concert was one of a series featuring the Chorale in Europe and the Middle East under the sponsorship of the United States Department of State). Madame Duruflé was scheduled to play the organ part, but an electricians' strike eliminated the possibility; there was enough electricity for dim lighting in the hall, but not enough to power the organ. Fortunately, the organ part was cued in small notes in the instrumental parts, so the concert went on as scheduled with Roger Wagner on the podium and Mr. and Mrs. Duruflé members of the enthusiastic audience.

The Messe "Cum Jubilo" is scored for men's chorus in unison (*choeur de barytons*), orchestra, and organ. As in the *Requiem*, Duruflé derives the thematic material from the traditional Gregorian Mass IX (subtitled *For Feasts of the Blessed Virgin, with Jubilation*), embellishing the melody, adding a judicious mixture of modal and romantic harmonies, and developing polyphonic interplay between the voices and the orchestra.

**The Hymn of Jesus, Op. 37**

Gustav Holst (1874-1934)

Gustav Holst's *The Hymn of Jesus*, completed in 1917, closely followed the composition of his enormously successful work, *The Planets*. Still a popular piece, *The Planets* has been performed twice in the Hollywood Bowl during the last two seasons and was recently recorded by Zubin Mehta with the Los Angeles Philharmonic and Los Angeles Master Chorale. The text for *The Hymn of Jesus* is derived from the apocryphal acts of St. John and was painstakingly translated from the Greek by the composer himself.

The piece begins with a Prelude based on two traditional chant hymns from the Lenten season: *Vexilla Regis*, a Vespers Hymn for Passion Sunday, and *Pange Lingua Gloriosi* from the Good Friday Service. From the quiet fluid monody of the Prelude, the Hymn erupts suddenly with the choirs' outburst, "Glory to Thee, Father!"

The work is scored for two full choruses, a semi-chorus of treble voices, and orchestra. The full choruses alter-

nate, complementing each other in dualities:

*Fain would I be saved:  
And fain would I save.  
Fain would I be released:  
And fain would I release. . . .  
Fain would I hearken:  
Fain would I be heard. . . .  
I am Mind of All!  
Fain would I be known.*

The treble chorus floats transcendent over all.

With a change of meter (to 5/4 time) and tempo, the Hymn becomes a dance, and cosmic images abound.

*Divine Grace is dancing:  
Fain would I pipe for you.  
Dance ye all! . . .  
The Heavenly Spheres make  
music for us; . . .  
Ye who dance not,  
Know not what we are  
knowing. . . .  
I have no home,  
In all I am dwelling.  
I have no resting place,  
I have the earth.  
I have no temple;  
And I have Heav'n.*

In a slow version of the same meter the choirs continue with a series of dissonant harmonic collages (of the type usually associated with Charles Ives):

*To you who gaze, a lamp am I:  
To you that know, a mirror.  
To you who knock, a door am I:  
To you who fare, the way.*

After a brief interlude which brightly recalls the chant from the Prelude, the piece returns to the noble and ultimately serene maestoso which began the Hymn.

**Belshazzar's Feast**

William Walton (b. 1902)

*Belshazzar's Feast* by William Walton was commissioned for a first performance at the Leeds Festival in 1931. The text by Sir Osbert Sitwell is taken from Biblical verses describing the fall of Babylon. Sir Osbert chose lines from Psalms 81 and 137 to dramatize more effectively the story as told in the fifth book of Daniel. This fine work shows the great promise of the young composer, for Walton was only twenty-nine when the work was first performed.

Scored for double mixed chorus, baritone solo, large orchestra, and two brass choirs, the work is basically comprised of three sections. A fanfare by the brass introduces the first section with the dire prophecy intoned by the

male chorus: "Thus spake Isaiah: . . ." Then follows the lament of the Jews in captivity, "By the waters of Babylon, there we sat down: yea, we wept And hanged our harps upon the willows." The solo baritone recalls the admonition of the psalmist David to remember Jerusalem "above my chief joy."

The second section begins with the baritone soloist reciting:

*Babylon was a great city,  
Her merchandise was of gold  
and silver,  
Of precious stones, of pearls,  
of fine linen,  
Of purple, silk and scarlet,  
All manner vessels of ivory,  
All manner vessels of most  
precious wood,  
Of brass, iron and marble,  
Cinnamon, odours and ointments,  
Of frankincense, wine and oil,  
Fine flour, wheat and beasts,  
Sheep, horses, chariots, slaves,  
And the souls of men.*

Then follows the vivid, brilliantly orchestrated description of Belshazzar's sumptuous feast. Here Walton uses the double chorus for cumulative dramatic effect, as praises are heaped upon praises to the pagan gods:

*Praise ye  
The God of Gold  
Praise ye  
The God of Silver  
Praise ye  
The God of Iron  
Praise ye  
The God of Wood  
Praise ye  
The God of Stone  
Praise ye  
The God of Brass  
Praise ye the Gods!*

The description of the feast is repeated, but this time with biting sarcasm:

*After they had praised their  
strange gods,  
The idols and the devils,  
False gods who can neither see  
nor hear, . . ."*

This section climaxes with the ironic choral declamation: "O King, live forever."

Abruptly the mood changes. Accompanied by lugubrious instrumentation, the soloist tells of the handwriting on the wall. "Thou art weighed in the balance and found wanting." He then proclaims, "In that night was Belshazzar the King slain, and his kingdom divided."

The third section begins with a jubilant prayer of thanksgiving to the God



of Israel for the fall of his people's captor: "Then sing aloud to God our strength: Make a joyful noise unto the God of Jacob. . . . Blow up the trumpet in Zion. . . ." The middle of this part is a mournful madrigal, sung by a semi-chorus, telling with awe and sorrow of the vanquished city:

*While the Kings of the Earth  
lament*

*And the merchants of the Earth  
Weep, wail and rend their  
raiment,*

*They cry, Alas, that great city,  
In one hour is her judgment  
come.*

The full forces return for the exultant finale:

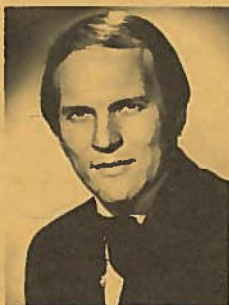
*For Babylon the Great is fallen.  
Alleluia!*

## WHO'S WHO



**ROGER WAGNER** has become known over the years as a symbol of the highest achievements in choral art. The famous ensemble which bears his name has appeared in every state of the United States in addition to overseas tours covering the Middle East, Eastern and Western Europe, all of South America, Central America, Mexico, Canada, and Japan. Critics all over the world have praised the performances of the Roger Wagner Chorale. The world's leading conductors and musicians, among them Eugene Ormandy, Leopold Stokowski, Bruno Walter, Otto Klemperer, and many others, have hailed Wagner's incomparable genius in the field of choral music. Today Roger Wagner holds the enviable position of Music Director of the Southern California Choral Music Association, a member of the Performing Arts Council of the Los Angeles Music Center. He directs his own Sinfonia Orchestra and the 100-voice professional Los Angeles Master Chorale in full seasons of great masterworks.

He also has served as guest conductor of the Los Angeles Philharmonic Orchestra on many occasions, in addition to his appearances with leading orchestras all over the world. The list of Wagner's musical activities embraces every phase of music. He has recorded over 60 albums and is presently Director of Choral Activities at the University of California at Los Angeles. He holds a Doctorate Cum Laude in Musicology and was Knighted by Pope Paul VI for his contributions to sacred music throughout the world. His tours are under the management of the famous impresario, Sol Hurok. In January, 1973, Roger Wagner and the Master Chorale were invited by President Nixon and the Inaugural Committee to perform at the Inaugural Concert, where Roger Wagner shared the podium with Eugene Ormandy in conducting the Philadelphia Orchestra and his 100-voice Master Chorale. In May, 1973, Dr. Wagner served as guest conductor of major symphonies during a month long tour of the major capitals of South America.



**DAVID MYRVOLD** received his Bachelor of Arts in Music from San José State College where he participated in opera and oratorio events in the surrounding communities. He also performed with the Seventh Army Chorus in Stuttgart, Germany, and with the Forty-ninth Army Band in Verona, Italy. Mr. Myrvold has since moved to the Los Angeles area where he is continuing his studies. He has completed his Master's degree from the University of Southern California. In 1972, after winning the San Francisco opera auditions for the Los Angeles area, he advanced to the finals and was subsequently invited to participate in the Merola Opera program. In 1973 he was a regional winner and national semi-finalist in the Metropolitan Opera auditions. Recently David Myrvold has performed with the opera companies of Vancouver and Edmonton, and in August he appeared as soloist in the Hollywood Bowl production of *La Bohème*.

### The Los Angeles Master Chorale and Sinfonia Orchestra

The Los Angeles Master Chorale and Sinfonia Orchestra are now in their tenth season of presenting great choral masterworks in the Music Center and the Hollywood Bowl. The Chorale is the only resident professional choral group in the country presenting an annual season of concerts.

The dream that the nation's finest Chorale should reside in Los Angeles began years ago in the mind of Dr. Roger Wagner. In 1964 Wagner and several others devoted to choral music presented the idea of a Los Angeles Chorale to the Los Angeles Junior Chamber of Commerce. In the Music and Fine Arts Committee the dream began to take shape with the formation of the Southern California Choral Music Association composed of leaders in the social, business, and cultural life of the community. Dr. Wagner was named music director. The SCCMA is now one of the six resident companies of the Music Center.

From Southern California's finest professional talent Dr. Wagner formed the Los Angeles Master Chorale, and in 1965 a first season was performed at the Dorothy Chandler Pavilion of the Music Center and given great critical acclaim. Since then, through the continued dedication of the directors and members of the SCCMA, Dr. Wagner, the Master Chorale Associates, and the superb musicians of the Chorale itself, Los Angeles has had an annual season of the greatest choral works of the past and present. In addition, the Los Angeles Master Chorale also performs choral works with the Los Angeles Philharmonic Orchestra with which it has made recordings, presents a Choral Chamber Music concert series at the Mark Taper Forum (with the Sinfonia Orchestra), Youth Concerts, and conducts choral workshops. The LAMC performs over twenty concerts in an average year, often including at least one premiere and several major works which are rarely heard. The Sinfonia Orchestra membership is drawn from the professional ranks in the Los Angeles area and is one of the finest in the country. No other city has such a cultural privilege.

### Dorothy Chandler Pavilion House Staff

GERALD SCHAUB  
*Master Carpenter*

ALUN JONES  
*Master Electrician*

CARMINE D. MARINELLI  
*Master of Properties*

CHUCK LEWIS  
*Master Audio*



**SOUTHERN CALIFORNIA  
CHORAL MUSIC ASSOCIATION**  
Board of Directors — 1973/1974

**officers**

Louis D. Statham  
*Honorary Chairman of the Board*  
Mrs. Frank Roger Seaver  
*Honorary President Master Chorale Associates*  
Z. Wayne Griffin  
*Chairman of the Board*  
Stafford R. Grady  
*Chairman of the Executive Committee*  
Harrison Price  
*President*  
Marshall A. Rutter  
*Executive Vice President*  
Mrs. George B. Allison, *Vice President*  
Kenfield E. Kennedy, *Vice President*  
Dr. John M. Lilley, *Vice President*  
D. Loring Marlett, *Vice President*  
Donald J. Nores, *Vice President*  
Curtis S. Tamkin, *Vice President*  
Dale Van Natta, *Vice President*  
James Wharton, *Vice President*  
Mrs. John A. Richards, *Secretary*  
Mrs. Thelma R. Bell, *Treasurer*

**directors**

David N. Barry, III  
Robert E. Billings  
Mrs. Brian Billington  
Thomas P. Cassidy  
Lorenzo Courtright  
Mrs. Dorothy Kirsten French  
Frank M. Gleberman  
Mrs. Geraldine Smith Healy  
Mrs. Herbert A. Hilmer  
James C. Hoover  
Mrs. Bob Hope  
Mrs. Elbert T. Hudson  
Dr. Louis W. Kang  
Charles Luckman  
Mrs. Giles W. Mead  
Clifford A. Miller  
Mrs. Reese Milner  
Neil Papiano  
Mrs. John K. Pike  
Mrs. J. B. Sass  
Mrs. Charles Schneider  
William E. Struebing  
Davis H. von Wittenburg  
Robert P. Willard  
Rev. Dr. Evan R. Williams  
Meredith Willson

**ex officio directors of the board**

Mrs. Lawrence B. Thrall  
Dr. Roger Wagner

**honorary director**

Dr. Vern O. Knudsen

**general manager**

Doyle Phillips

**LOS ANGELES MASTER CHORALE**

DOYLE PHILLIPS  
*General Manager*  
MIKE RUBIN  
*Orchestra Personnel Manager*

DOROTHY BLAIR  
*Publicist*  
LOIS SPAIN  
*Secretary*

Nina Shipman  
Suzanne Wilkie

**sopranos**

Jill Anderson  
Christine Baker  
Elke Bank  
Jeanette Beiter  
Rena Bever  
Kay Brown  
Sally Butler  
Eileen Campbell  
Ruth Coleman  
Jeanne Davenport  
Ruth Dial  
Judy Gantley  
Claire Gordon  
Barbara Hiigel  
Theresa Hummel  
Susan Kraus  
Rae Macdonald  
Marybet Marles  
Karen McBride  
Frankie Nobert  
Jan Payne  
Cathy Pegg  
Mary Rawcliffe  
Phyllis Reed  
Ruth Rees  
Jean Reynolds  
Marlene Rozofsky  
Peggy Salyer  
Carolyn Shannon  
Dolores Van Natta  
Jeannine Wagner  
Barbara Wilson  
Margaret Zeleny

**altos**

Carol Ann Bakeman  
Charlotte de Windt  
Jill Due  
Iris Eshelman  
Susan Fink  
Marjie Glassman  
Nancy Golob  
Mary Griffith  
Delores Hartman  
Trist Hillman  
Nora Hostetler  
Margaret Keefer  
Joan Keesey  
Jacquelyn Layng  
LaVada Marlowe  
Carol McClure  
Mary Mellema  
Frances Morse  
Constance Moulton  
Nancy O'Brien  
Carolyn Pegg  
Doris Preissler  
Carol Reich  
Marion Rodd  
Linda Russo  
Maria Shaw

**tenors**

Craig Bourne  
Bruce Brown  
John Cesario  
Thomas Clark  
Lindy Collins  
John Deaver  
Robert Ebright  
Hollis Erdmann  
Robert Faris  
Glenn Fick  
Robert Gurnee  
William Hayes  
Allan Johnson  
Kirk Lamb  
Mike Landry  
John McCormack  
Richard Moody  
Richard Patzkowsky  
Mike Reynolds  
John Shablow  
Joseph Smayda  
Robert Stribling  
Scott Tea  
Leland Vail  
James Weinheimer  
Kenneth Westrick  
Robert Wuertz  
Charles Zimmerman

**basses**

Barry Anderson  
Charles Ashford  
Don Bremer  
Alfred Chan  
Douglas Drew  
Arthur Edwards  
John Gingrich  
Hugh Grinstead  
John Hiigel  
Paul Hinshaw  
Frank Hobart  
Tony Katics  
Robert McBain  
George Merson  
David Murray  
Myron Myers  
Edmund Najera  
William Paxson  
Roger Quadhamer  
Gordon Ramsey  
Bruce Remsberg  
Haig Saatjian  
Robert Seibold  
Nicolas Shumway  
James Thorsby  
Burman Timberlake  
Earle Wilkie  
Neil Wilson

Next month brings

CHRISTMAS WITH THE CHORALE

Saturday, December 15, 8:30 p.m.

Dorothy Chandler Pavilion

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

Our Yuletide cornucopia of choral delights will bring  
back the enchanting Handbell Choir of Palos Verdes.