



**ROBERT SHAW**  
Guest Conductor

**POLLY JO BAKER**  
Soprano

**CLAUDINE CARLSON**  
Mezzo-Soprano

**DOUGLAS LAWRENCE**  
Baritone

**JACOB KRACHMALNICK**  
Concertmaster

**PAUL SALAMUNOVICH**  
Assistant Director

The Master Chorale will  
be augmented by selected  
quartets from the following:

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OF THE ARTS**

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FULLERTON**

**EL CAMINO COLLEGE**

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**UNIVERSITY OF CALIFORNIA,  
LOS ANGELES**

**UNIVERSITY OF SOUTHERN  
CALIFORNIA**

SUNDAY EVENING, MARCH 17, 1974, AT 7:30 P.M.

DOROTHY CHANDLER PAVILION

## LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

### SHAW CONDUCTS BRAHMS

RHAPSODY, OP. 53

MISS CARLSON

#### INTERMISSION

EIN DEUTSCHES REQUIEM, OP. 45

- I Selig sind, die da Leid tragen
- II Denn alles Fleisch es ist wie Gras
- III Herr, lehre doch mich, dass ein Ende  
MR. LAWRENCE
- IV Wie lieblich sind deine Wohnungen
- V Ihr habt nun Traurigkeit  
MISS BAKER
- VI Denn wir haben hie keine bleibende Statt  
MR. LAWRENCE
- VII Selig sind die Toten

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 10th 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.*

## NOTES BY ARTHUR F. EDWARDS

Program Annotator,  
Los Angeles Master Chorale

### Rhapsody, Op. 53

Johannes Brahms (1833-1897)

Fragment from *Winter Journey in the Harz Mountains (Harzreise im Winter)* by Johann Wolfgang von Goethe for alto soloist, male chorus and orchestra.

But apart there, who is it?  
In the brush his path is lost.  
Behind him spring  
The branches together,  
The grass rises again,  
The desert engulfs him.

Ah, who can heal the anguish  
Of him for whom balsam has turned to  
poison?  
Who has drunk hatred of mankind  
From the fulness of love!  
First scorned, now a scorner,  
He secretly consumes  
His own worth  
In barren self-seeking.

If there is on your psaltery,  
Father of Love, one tone  
That can reach his ear,  
Then revive his heart!  
Open his clouded sight  
To the thousand springs  
Beside him who thirsts  
In the desert.

In 1777 Johann Wolfgang von Goethe (1749-1832) wrote the ode *Harzreise im Winter* to state the case against despair as depicted in *The Sufferings of Young Werther* (1774). Deborah Hayes (*The Choral Journal*, Nov. 1973, p. 23) skillfully analyzes the poem in which "Goethe describes a hunting expedition through the Harz Mountains. Most of the hunting party — for this, read 'mankind' — follows easily the path marked by 'Fortune.' But the poet notices one who has become 'lost' in the 'wilderness.' The lost one has turned inward, away from mankind, or away from the hunting party on the marked path. He does not see the trail right beside him. Or (final stanza), he is 'a thirsty man in the desert,' who does not see the nearby 'well-springs' or oasis. The poet implores God, the 'Father of love,' to show him the way, to 'open his eyes,' to 'quicken his heart.'" Brahms became acquainted with *Harzreise im Winter* in 1868 when he found an earlier setting of the text by Johann Friedrich Reichardt (1752-1814). He took 22 lines from the 88 line poem, and wrote a tripartite cantata. The "first and most rhapsodic of the three stanzas, with the prominence of the orchestra and the recitative-like solo, provides the necessary introduction to the second, which takes the form of an aria in three sections. These first two stanzas find their solution and fulfillment in the profound emotion of the third, where the chorus supports the solo voice for the first time. Logically and lucidly the little drama is unfolded until love is invoked in the transfigured and genuinely Brahmsian close.... Here we

encounter for the first time, in a choral work by Brahms, that Hellenic spirit which was to appear so clearly in the artist's later compositions." (Geiringer: *Brahms*: p. 315) The *Rhapsody* is scored for flutes, oboes, clarinets, bassoons and horns in pairs, strings, alto solo and male chorus.

### A German Requiem, Op. 45

Johannes Brahms

On texts selected from Luther's Bible by the composer and scored for soprano and baritone soloists, chorus and orchestra.

I  
Blessed are they that mourn;  
for they shall be comforted.

Matthew 5:4

They that sow in tears  
shall reap in joy.  
He that goeth forth and weepeth,  
bearing precious seed,  
shall doubtless come again with rejoicing,  
bringing his sheaves with him.

Psalms 126:5-6

II  
For all flesh is as grass,  
and all the glory of man  
as the flower of grass.  
The grass withereth,  
and the flower thereof falleth away.

1 Peter 1:24

Be patient therefore, brethren,  
unto the coming of the Lord.  
Behold the husbandman waiteth  
for the precious fruit of the earth,  
and hath long patience for it,  
until he receive the early and latter rain.  
Be patient, therefore.

James 5:7

But the word of the Lord endureth for ever.

1 Peter 1:25

And the ransomed of the Lord shall return,  
and come to Zion with songs  
and everlasting joy upon their heads:  
they shall obtain joy and gladness,  
and sorrow and sighing shall flee away.

Isaiah 35:10

III  
Lord, make me to know mine end,  
and the measure of my days,  
what it is;  
that I may know how frail I am.  
Behold, thou hast made my days  
as an handbreadth;  
and mine age is as nothing before thee:  
verily every man at his best state  
is altogether vanity.  
Surely every man walketh in a vain shew:  
surely they are disquieted in vain;  
he heapeth up riches,  
and knoweth not who shall gather them.  
And now, Lord, what wait I for?  
My hope is in thee.

Psalms 39:4-7

But the souls of the righteous are in the  
hand of God,  
and there shall no torment touch them.

Wisdom of Solomon 3:1

IV  
How amiable are thy tabernacles,  
O Lord of hosts!  
My soul longeth, yea, even fainteth  
for the courts of the Lord:  
my heart and my flesh crieth out  
for the living God.  
Blessed are they that dwell in thy house:  
they will be still praising thee.

Psalms 84:1-2, 4

V  
And ye now therefore have sorrow:  
but I will see you again,  
and your heart shall rejoice,  
and your joy no man taketh from you.

John 16:22

As one whom his mother comforteth,  
so will I comfort you.

Isaiah 66:13

Behold with your eyes,  
how that I laboured but a little,  
and found for myself much rest.

Ecclesiasticus 51:27

VI  
For here have we no continuing city,  
but we seek one to come.

Hebrews 13:14

Behold, I shew you a mystery;  
we shall not all sleep,  
but we shall all be changed,  
in a moment, in the twinkling of an eye,  
at the last trump;  
for the trumpet shall sound,  
and the dead shall be raised incorruptible,  
and we shall be changed.  
Then shall be brought to pass  
the saying that is written:  
Death is swallowed up in victory.  
O death, where is thy sting?  
O grave, where is thy victory?

1 Corinthians 15:51-2, 54-5

Thou art worthy, O Lord,  
to receive glory and honour and power;  
for thou hast created all things,  
and for thy pleasure  
they are and were created.

Revelation 4:11

VII  
Blessed are the dead  
which die in the Lord  
from henceforth:  
Yea, saith the Spirit,  
that they may rest from their labours;  
and their works do follow them.

Revelation 14:13

**Ein deutsches Requiem** was more than a decade in gestation (1857-68). It began as a one-movement work (possibly in memory of Schumann) and, after the death of his mother in 1865 was expanded to a work in four movements. By the official premiere on Good Friday, April 10, 1868, at the Cathedral in Bremen, the *Requiem* had again expanded to six movements. Within the year another movement was added (which became the fifth) for solo soprano and chorus. With this history of its gestation, the most amazing thing about the work is its seemingly inevitable, though asymmetrical symmetry. At 35, and as yet beardless, Brahms had reached "complete maturity, and this perfect fulfillment of his self-imposed task reveals the composer at the very height of his powers. Most of the movements of the *Requiem* are in three parts, and this tripartite symmetry gives the whole work of seven movements its special stamp. Not only do the first and last movements correspond to each other, but the second and sixth, and the third and fifth. The central point, however, is the graceful fourth movement, which is, as it were, the gentle trio of the work. The connection between the two outer movements is most clearly defined.

It lies not only in the correspondence of the words, but even more in the fact that Brahms, with unobtrusive art, passed towards the end of the seventh movement into [repetition of the theme heard in] the close of the first. In the sixth movement the content of the second appears, but repeated, as it were, on another and higher plane. But while in this second movement the weird dance of death [a transmutation of a discarded movement for the projected symphony Brahms had worked on in 1857-9, the rest of which had become the Piano Concerto in D minor] at the opening gives place to a veritable hymn of joy, the mournful, groping uncertainty which opens the sixth movement passes into a vision of the Last Judgment (characteristically stripped by Brahms of all its terrors), to conclude in a mighty double fugue of Handelian strength and glory. Lastly, the third and fifth movements stand to each other in the same relation as lamentation and deliverance. Both pieces begin with solo voices; but while the man's voice at the opening of the third movement first suggests grief and even despair, to gain confidence and hope in God's mercy only at the very end of the movement, the fifth movement, opened by a woman's voice, is from the first note to the last conceived in a mood of maternal consolation." (Geiringer: *Brahms* pp. 312-13)

Although *Ein deutsches Requiem* is echt Protestant in lineage and conception (from Schütz' *Musikalische Exequien* to Schubert's *Deutsche Trauermesse*) it also reflects much of the Jewish approach to death: in the *Kaddish*, or so-called prayer for the dead, the dead are never mentioned... the prayer is completely an affirmation of life and praise of the Creator. In the *Requiem* Brahms' purpose is consolation for and affirmation of the living. By his selection of texts, he produced a work the cumulative effect of which is very different from the traditional Protestant emphasis on the redemptive power of Christ (as best exemplified in Bach's Cantata 106 [Gottes Zeit ist die Allerbeste Zeit]). In fact, Brahms carefully avoids any mention of Christ (the usual English translation is incorrect in the second movement—not "the coming of Christ," but "the coming of the Lord." It is, throughout, the very personal conception of a man who from childhood intimately knew the Bible, but as an adult was unable to accept much of the usual interpretation of scripture and codification of dogma. It is a message of consolation totally devoid of the sentimentality of the Victorian era.

The *Requiem* is scored for piccolo with flutes, oboes, clarinets and bassoons in pairs, contra bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, tympani, harp, strings, soprano and baritone soli and chorus.

**The Los Angeles Master Chorale and Sinfonia Orchestra** are now in their tenth 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. 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 annual seasons of the greatest choral works of the past and present. No other city has such a cultural privilege. The Master Chorale, Roger Wagner, and the Chorale which bears his name have enjoyed a long and close relationship with this concert's distinguished guest conductor and his family. Members of the Roger Wagner Chorale assisted at Mr. Shaw's concerts in San Diego during the mid-fifties. In addition to the concerts conducted by Shaw in the first two seasons of the Master Chorale, a select group from the Chorale performed under his direction during the phenomenally successful choral workshop co-sponsored by SCCMA and UCLA in 1972. His brother, John Shaw, is a former member of the Chorale, as is his sister, Anne Price. They have rejoined the Chorale for this concert. The pleasant ties between SCCMA and the Shaw family are further strengthened by the fact that our illustrious SCCMA Board President, Harrison Price, is Mr. Shaw's brother-in-law.

**ROBERT SHAW**, born in California in 1916, came to music by way of philosophy, English literature, and religion—his majors in college. Coming from a long line of ministers, he seemed at one point destined for the ministry, and entered Pomona College as a theology student. Work with the Pomona Glee Club and an encounter with Fred Waring changed all that. Upon graduation in 1938, Shaw went to work for Waring and remained associated with him after the formation of his own Collegiate Chorale in 1941, composed of a group of talented amateurs. In 1948, this group was superseded by the Robert Shaw Chorale, a group of carefully selected and superbly trained professional singers, many of whom later went on to reach fame in their own right.

His Chorale toured forty states and twenty countries, and made concert history more than once. In the 1959-60 season, it performed the Bach *B Minor Mass*, with an augmented chorale and orchestra, in 36 North American cities—an unprecedented event. Two years later, they appeared in the Soviet Union where their performances of the great liturgical music and Negro spirituals so electrified the audiences that they refused to leave the theatres.

Even while the Robert Shaw Chorale was scoring its triumphs, Shaw was continuing his work as a symphonic conductor. His first post was with the San Diego Symphony from 1953 to 1957, then he left to join the Cleveland Orchestra. He has also been guest conductor of the Boston Symphony Orchestra, the New York Philharmonic, the symphonies of Chicago, Minneapolis and Detroit, and, in 1965, of Atlanta. Shaw is deeply involved in the music of our time. He has conducted music by Barber, Bartok, Britten, Copland, Hindemith and Poulenc bringing to the podium a personal association with many of these contemporary composers.

Shaw cites three great influences on his career—Toscanini, George Szell, and Julius Herford, a German refugee who had conducted a Bach choir in Pastor Niemoeller's church in Berlin. It is he whom Shaw regards as his greatest mentor. "With Herford," says Shaw, "structure is not the cold bones; structure is really where the heart beats. How the music is formed is its soul, not its periphery."

Of Szell, Shaw singles out the perfection of each part of the whole. "If one little thing is out of place, then it's impossible for the flower to happen." And from Toscanini, he says the great inspiration was "a vitality of forward motion, the vast go-for-broke all the time."

The ambition for greatness in Atlanta, spurred by the formation in 1963 of the Atlanta Arts Alliance, was what brought Shaw to that city. This wedding of the arts in Atlanta lured him from his post as Associate Conductor of the Cleveland Orchestra, a position he had held eleven years. It was in recognition of his enormous scope that the Atlanta Symphony in 1965 chose Robert Shaw to turn their good symphony into a great one. And when Shaw came to Atlanta, he plunged right in. With the aid of a Ford grant of \$1,750,000 he was able to expand the symphony by fifteen men, form a new 60-voice Atlanta Symphony Chamber Chorus, and extend the musical season by adding more symphony concerts and introducing several series of special music. As Music Director and Conductor of the Atlanta Symphony, Shaw has established the orchestra among the ranks of the top ones in the country.

During the regular season much of Mr. Shaw's attention is devoted to his demanding schedule of conducting activities with the Atlanta Symphony. However, guest conducting for other major orchestras as well as music festivals vie for his time. During the summer of 1973, Mr. Shaw served as Artistic Director of the Alaska Festival of Music in Anchorage, a festival which he and Julius Herford founded in 1956.

**POLLY JO BAKER** is a graduate of USC where she was active in the Opera Department singing such roles as Jenufa and

Melisande. She has received awards from the Los Angeles Young Musicians Foundation and from the National Association of Teachers of Singing. Her extensive operatic and recital repertoire brought her recognition in Europe and the U.S. Recent appearances as featured soloist have been at the Ojai Music Festival under the baton of Michael Tilson Thomas, the Long Beach Symphony, and last season with the Los Angeles Philharmonic Orchestra in the Hollywood Bowl. She was a featured soloist with the Roger Wagner Chorale during its recent West Coast tour. Miss Baker was also heard as soloist with the Los Angeles Master Chorale, under the direction of Dr. Roger Wagner, in its annual Christmas concert, and most recently with the Chorale on February 10th in a complete performance of Bach's *St. Matthew Passion*.

**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 Middle East, Europe and throughout the United States. Miss Carlson, a favorite with Chorale audiences in Handel's *Messiah*, Verdi's *Requiem*, and Beethoven's *Missa Solemnis*, has been featured on the Monday Evening Concert Series in programs of Ives, Debussy and in the West Coast premiere of Michael Colgrass' *New People*. She has appeared with the New York City Opera Company in Handel's *Julius Caesar*, with the Manhattan Opera Company in the title role of Thomas' *Mignon*, in *Le Comte Ory* with the Washington, D.C. Opera, and as Suzuki in the Portland Opera production of *Madama Butterfly*. Miss Carlson recently made her debut with the San Francisco Symphony in a performance of Bach's *Magnificat* conducted by Seiji Ozawa. In January she was a featured soloist with Andre Kostelanetz and the Los Angeles Philharmonic Orchestra in a performance of De Falla's *El Amor Brujo*. Future engagements will take Miss Carlson to St. Louis for performances of Berlioz' *Romeo et Juliette* and to Tanglewood, N.J. where she will again be a featured soloist under the batons of Eugene Ormandy and Michael Tilson Thomas in performances of the Haydn *Lord Nelson Mass* and the Mozart *Requiem*. She will appear again with Dr. Ormandy in Saratoga, N.Y. and will be one of the featured soloists in the opening concerts of the Philadelphia Orchestra's 1974-75 season.

**DOUGLAS LAWRENCE**, a native Californian whose career has embraced many activities, is currently on the voice faculty at USC. But in the few months since impresario S. Hurok added his name to an illus-

trious roster his burgeoning reputation as a concert artist seems to eclipse all other activities. This past summer he made six appearances at the Hollywood Bowl, appeared in the Mozart *Requiem* under the baton of Michael Tilson Thomas at the Ojai Festival, and as a leading soloist at the Carmel Bach Festival. In July he made his European recital debut in Stuttgart, Germany and began the first of a series of recordings. Mr. Lawrence has increased his distinction as an opera singer, having made his debut with the San Francisco Spring Opera Theater this past season. His assignments during the fall season of that same Opera Company were in *Boris Godounov* and as Germont in *La Traviata*. In December Mr. Lawrence again returned to Germany for a series of concerts and will go to Stuttgart next June for more concerts. He will make his operatic debuts with the San Diego Opera and Vienna Volksoper next November. His past appearances with the Los Angeles Master Chorale have received warm acclaim.

Wednesday, April 17, 1974, at 8:30 p.m.  
The Final Event of Our Tenth Season  
Southern California Choral Music  
Association presents

#### THE ROGER WAGNER CHORALE ON TOUR

As the Master Chorale sings the music of Brahms under Robert Shaw's baton, a select group of 24 singers is touring the United States: the Roger Wagner Chorale is on its seventeenth National Tour! Acclaimed by audiences throughout the country (and on its six tours in Europe, Latin America, the Near East, and Japan), this virtuoso group achieves a polished perfection in its exciting repertoire that is only possible after many weeks of performance. This year the Roger Wagner Chorale will present the final concert of its tour in the Dorothy Chandler Pavilion — a program of stunning variety ranging from sacred and secular music of the Renaissance to Israeli and American Folk Songs. Featured works will include the great Bach motet *Singet dem Herrn* and rarely heard masterpieces by Francis Poulenc, George Antheil, and Gabriel Fauré.

#### TIE A STRING ON YOUR FINGER

The annual pair of Concerts for Youth will be held in the Mark Taper Forum on Saturday, April 20, at 10:00 and 11:00 a.m. Give your children a delightful experience: a program featuring Folk Songs of the World. Last year's Concerts for Youth were sold out early. Don't let your child be disappointed this year.

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