



ROGER WAGNER
Conductor

ROBERT HUNTER
MARY FRANCES NOBERT
Pianists

SOUTHERN CALIFORNIA CHORAL MUSIC ASSOCIATION

Southern California Choral Music Association proudly announces the tentative program for the eleventh season of concerts in the Dorothy Chandler Pavilion of the Music Center.

November 9 — The Los Angeles Master Chorale and Sinfonia Orchestra begin the second decade with a gala performance of Haydn's delightful oratorio *The Seasons*.

December 21 — The annual Christmas Concert will feature an exuberant and seldom heard *Magnificat* by C.P.E. Bach.

January 11 — The annual Choir Night. A major choral work will share the program with a group of the finest and most beloved anthems in the sacred repertoire. The audience will actively take part during this concert.

February 15 — Paul Salamunovich, the distinguished assistant director of the Master Chorale, will be featured as guest conductor in a challenging program that will include Handel's *Coronation Anthems*, *Sept Répons des Ténèbres* by Francis Poulenc, and the exciting *Te Deum* of Vincent Persichetti.

March 22 — Roger Wagner will conduct one of the great Handel oratorios. *Israel in Egypt* and *Judas Maccabaeus* are under consideration.

April 26 — Our eleventh season will conclude with the United States premiere of the monumental *Missa pro defunctis* by Roman Maciejewski.

WEDNESDAY EVENING, APRIL 17, 1974, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

SOUTHERN CALIFORNIA CHORAL MUSIC ASSOCIATION
ROGER WAGNER, Music Director

presents

ROGER WAGNER CHORALE ON TOUR

SACRED MUSIC OF THE RENAISSANCE PERIOD

- | | |
|--|---|
| Ave Maria | Gregorian Chant |
| Ave Maria | Tomás Luis de Victoria
(1548-1611) |
| <i>Hail, Mary, full of grace.
The Lord is with thee.</i> | |
| Tu es Petrus | Giovanni Pierluigi da Palestrina
(1525-1594) |
| <i>Thou art Peter, and upon this rock I will
build my church, and the gates of hell will
not prevail against it.</i> | |
| Tenebrae factae sunt | Marc' Antonio Ingegneri
(c. 1545-1592) |
| <i>A great darkness fell over the earth
when they crucified Jesus of Judea.</i> | |

SECULAR MUSIC OF THE RENAISSANCE PERIOD

- | | |
|--|-----------------------------------|
| La plus belle dans la ville | Clément Janequin
(1475-1560) |
| <i>The prettiest in the village.
That's me!</i> | |
| Je l'ayme bien | Roland de Lassus
(1532-1594) |
| <i>I love you well, and you love me.</i> | |
| Il est bel et bon | Passereau
(XVI Century) |
| <i>He is handsome and good.
He does not beat me
and he feeds the chickens.</i> | |
| Ecco mormorar l'onde | Claudio Monteverdi
(1567-1643) |
| <i>Hear the murmuring waters.</i> | |

MUSIC OF THE BAROQUE PERIOD

- | | |
|--|--------------------------------------|
| Jesus bleibet meine Freude (from Cantata 147) | Johann Sebastian Bach
(1685-1750) |
| <i>Jesus, joy of man's desiring</i> | |
| Singet dem Herrn (motet, S. 225, for double chorus) | Johann Sebastian Bach |
| I <i>Sing unto the Lord a new song,
and His praise in the congregation
of Saints. Let the children of Zion
be joyful in their King; Let them
praise His name in the dance.</i> | |
| II <i>Chorale: Like a father, the Lord watches over us;
Quartet: O God, protect Thy children.</i> | |
| III <i>Praise ye the Lord for His mighty acts.</i> | |
| IV <i>Let everything that hath breath
praise the Lord, Hallelujah!</i> | |
| MARY RAWCLIFFE, Soprano
JEANNINE WAGNER, Mezzo-Soprano
KENNETH WESTRICK, Tenor
PHILLIP EWART, Bass | |

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MUSIC OF THE TWENTIETH CENTURY

Trois Chansons

Francis Poulenc
(1899-1963)

I La blanche neige
Snow falls. Springtime is far away.

II A peine défigurée
*Goodbye to sadness. Hello to sadness.
You are inscribed in the eyes I love.*

III Luire
How glows the honeyed rays of summer sunrise.

The Nightingale

American Folk Song
arr. Edmund Najera

JAN PAYNE, Soprano
KENNETH WESTRICK, Tenor

Fragments from Shelley

George Antheil
(1900-1959)

I To the moon

II To-Morrow

Vocalise

Wilbur Chenoweth
(b. 1899)

MARY RAWCLIFFE, Soprano

Two Excerpts from THE TENDER LAND

Aaron Copland
(b. 1900)

The Promise of Living
Stomp Your Foot

Songs of the Frontier

arr. Roger Wagner

I'm a Poor Lonesome Cowboy

Home on the Range

Whoopie Ti Yi Yo

Green Grow the Lilacs

O Bury Me Not on the Lone Prairie

EARLE WILKIE, Baritone

Old Chisholm Trail

Three Israeli Folk Songs

arr. Maurice Goldman

Ya Ba Bom

There shall be peace

Hiney ma tov

How good it is to live as brothers in peace

Hava neytzey b'machol

Come and join in dance and song

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.

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Renaissance Polyphony

Roger Wagner achieved his first recognition, locally and internationally, as an interpreter of Renaissance choral music. The tour programs of the Roger Wagner Chorale have always commenced with a representative group from this period. The treasury of sacred polyphony is typified by the luminous spirituality of Victoria, the triumphal clarity of Palestrina, and the dramatic intensity of Ingegneri. This group is followed by a series of secular vignettes in the more innovative madrigal style: the saucy village maiden, the ardent lover, the satisfied peasant housewife, and Monteverdi's early evocation of the beauties of nature at dawn.

Chorale, "Jesus bleibet meine Freude" (from Cantata 147)

Motet, "Singet dem Herrn ein neues Lied" (S. 225)

Johann Sebastian Bach (1685-1750)

Herz und Mund und Tat und Leben, KK 147, is not often performed. It is a double cantata in length, designed to precede and follow the sermon in the Lutheran service. Each section concludes with the Chorale that has become one of the most famous and beloved of all of Bach's many compositions. The chorale melody, originally set to the words *Werde munter, mein Gemüthe*, floats, phrase by phrase, on a flowing *obbligato*, utilizing a form derived from the organ chorale preludes.

Bach composed no Latin motets, since he was not obliged to by his duties in Leipzig. He did, however, write six German motets for special occasions. Werner Neumann joins Arnold Schering in assuming that *Singet dem Herrn* was written as a song of praise for a New Year's service on January 1, 1746, in which the signing of the Dresden Peace Treaty (December 25, 1745) was celebrated. Geiringer (*The Bach Family*, p. 223) concurs in the assumption. However, Geiringer (*Johann Sebastian Bach*, p. 179) has since had second thoughts about the matter and now considers it probable that it was first "performed on May 12, 1727, as birthday celebration for the Elector Friedrich August, 'the Strong' of Saxony." In any case, it definitely is not a funeral motet.

Although most of Bach's vocal works were forgotten for generations after his death, the motets never disappeared entirely from the repertoire at the Thomasschule. In 1789 the then Cantor, Doles, led the choir in a performance of *Singet dem Herrn* for the visiting Mozart. "Hardly had the the choir sung a few measures when Mozart sat up, startled; a few measures more and he called out: 'What is this?' And now his whole soul seemed to be in his ears. When the singing was fin-

ished he cried out, full of joy: 'Now, there is something one can learn from!' He was told that this School, in which Sebastian Bach had been Cantor, possessed the complete collection of his motets and preserved them as a sort of sacred relic. 'That's the spirit! That's fine!' he cried. 'Let's see them!' There was, however, no score of these songs; so he had the parts given to him; and then it was for the silent observer a joy to see how eagerly Mozart sat himself down, with the parts all around him—in both hands, on his knees, and on the chairs next to him—and, forgetting everything else, did not get up again until he had looked through everything of Sebastian Bach's that there was there." (Friedrich Rochlitz).

The motet (in B flat) is in four movements. The first movement follows the pattern of a majestic bipartite prelude and fugue. After an antiphonal development of the opening words, the fugue is introduced in Chorus I as Chorus II continues with the original material. "The saints of God, as an assembly or community, continue to praise God in chorus while individual sons of Zion, though they too are members of the assembly, employ a rollicking fugue to praise and extol God with the dance, the timbrel, and the harp. One is hardly aware that the number of real parts gradually decreases as the end of the movement approaches, since, at the same time, the music becomes increasingly dramatic and climatic." (Buszin).

The second movement is in the form of a chorale prelude, in which the phrases of the third verse of Gramann's hymn *Nun lob' mein Seel* are separated by original material to contemplative words by an unknown author.

The third movement (in E flat) is again antiphonal and triumphant. In listening to it one is reminded of Goethe's words to Zelter regarding Bach's music: "... it is as if the eternal harmony were conversing with itself..." This movement returns to the original key and proceeds without pause to the jubilant unichoral fugue which closes the work. "Based on an unusually long theme in lively 3/8 time this piece bears a certain affinity to the *Pleni sunt coeli* of the B-minor Mass composed a few years earlier. One cannot admire enough Bach's art of achieving utmost clarity even in polyphonic numbers while putting the gigantic tonal masses into motion. The fugue is clearly divided into 32 + 4 + 40 + 4 + 32 measures thus creating the symmetrical construction A—B—C—B—A." (Geiringer: J. S. Bach, p. 181)

Trois Chansons

Francis Poulenc (1899-1963)

French music, like French cuisine, is unique. From the time of Charlemagne, who imported musicians from Rome and proceeded to transform the Roman liturgy,

France has played an important, if occasionally insular, role in the development of Western music.

In her periods of greatest influence (particularly during the middle Baroque and the early years of this century) France has produced a highly stylized, extremely cultured, sometimes artificial body of music. Spontaneity has seldom (except in folk-songs and provincial cuisine) been considered a desirable trait. *Haut cuisine* and *musique classique* tend to improve upon nature. Unskilled efforts produce a desiccated, stylized vapidness, but in the right hands the result is exquisite perfection.

Poulenc wrote *Sept Chansons*, three of which have been selected by Dr. Wagner for tonight's program. The poetry of the French symbolist school dealt with sometimes vague impressions and elaborate metaphors. The writer is not sure whether the texts of these chansons will enlighten or bewilder. In hopes of the former, here is an English translation:

La blanche neige

The angels in heaven. One is dressed like an officer, one is dressed like a cook, and the others sing.
Good looking officer, color of the sky
The sweet springtime long after Christmas
Will give you a medal of beautiful sunlight
The cook plucks the geese
The snow falls.
May I but have my beloved in my arms.

A peine defiguree

Goodbye to sadness, Hello to sadness
You are written between the lines of the skylight (ceiling)
You are written in the eyes I love.
You really aren't misery because the poorest lips belie you with a smile.
Hello sadness, love of friendly bodies
Power of love from which friendliness emerges as a bodiless monster
Disappointed head — sad, lovely visage.

Luire

The irreproachable cultivated earth
Honey of the dawn
Sunlight in flowers
Runner still fastened by a thread to a sleeper
A knot by intelligences and throwing it on his back
It has never been newer
It has never been so heavy
It will be lighter
Clear sunshine of summer with its heat, its sweetness, its tranquility and rapidly the carrier of flowers in the air touch the earth.
Irreproachable cultivated earth, ... etc.

Fragments from Shelley

George Antheil (1900-1959)

These *fragments* selected from a group of eight were written by Mr. Antheil specifically with the Chorale in mind. As a matter of fact, the soprano solo in *To the Moon* was written to take advantage of the quality and stratospheric range of Marni Nixon, who was then a member of the Chorale.

Mr. Antheil wrote these choral art songs, "With a... fervently romantic [quality]—

yet all modern in harmony, counterpoint, melodic conception and architecture.

"An interesting fact about the choruses is, I think, their part leading. Years ago my master, Ernest Bloch, made me study Palestrina a good deal, much to my bewilderment at the time. However, this study taught me one thing, to make the inner voices interesting, and to give due attention from every standpoint to the medium of the human voices singing together."

Modern American Composers and Arrangers

Edmund Najera, who has appeared as soloist and pianist during his association with the Chorale, is becoming increasingly noted as a composer and arranger.

Wilbur Chenoweth, patriarch of Southland choral arrangers, is represented by his delightful *Vocalise*, which represents an encore from the Chorale's Anniversary Concert of two years ago.

The excerpts from Aaron Copland's *The Tender Land* capture a quality of authentic Americana unique to this gifted composer.

Maurice Goldman has had a distinguished career as composer, conductor, and educator. Formerly head of the choral and opera departments of both the Cleveland Institute of Music and the Cleveland Music School Settlement, he now resides in Southern California. As a composer-arranger he is best known for his numerous sacred and secular choral and vocal compositions based on Hebraic themes. The Roger Wagner Chorale has been performing his choral works since 1965.

WHO'S WHO

Roger Wagner and His Chorale

This is the twenty-seventh season of the Roger Wagner Chorale. Or is it? Many people recall the Chorale as beginning in 1947. Others insist that it was 1948. Or did it begin in 1946? Did everything *really* start in 1937? 1927? Depending on one's theory of history, all the dates are correct. One thing is certain. Roger Wagner has been directing great choral music for 37 years. Or is it 47 years????

It is true that young (13) Roger first graced the organ bench at St. Brendan's Church 47 years ago, but that is stretching the chronology a bit. After all, the disciplines, distractions, and opportunities of Fairfax High and five years in France were still ahead of him.

Upon his return from Europe (1936 Olympic finals—French team decathlon), Roger assumed the post of organist-director at St. Joseph's Church, where he remained for 27 years. In 1937 the St. Joseph's Boy Choir was founded. No, it was not the Roger Wagner Chorale. But during the

next eight years the flow of Gregorian Chant and the beauty of Renaissance polyphony sung by the pure, unearthly sound of the boys' voices were developed into the style and sound that was to be at the core of the Chorale's reputation.

By 1945 the group was known as St. Joseph's Male Chorus and had achieved enough of a reputation to insure the presence of Patterson Greene (the Examiner Music Critic) at a concert on March 18. Greene was later (1959) to write that at this time Los Angeles "had no Roger Wagner Chorale. In fact, it had no responsible choral group whatever. Symphonic works involving chorus had gone into a virtual eclipse after the death in the 30's of John Smallman, who had valiantly kept choral singing alive in Southern California."

In the fall of 1946 a select group of singers was formed and named the Concert Youth Chorus. Only twelve people were present at the first rehearsal, but by the first concert, on December 20, 1946, there were thirty-two singers. In January, 1947, the expanding Chorus moved its rehearsal location to St. Joseph's School, and in March a sure sign of success occurred: the members were fitted for robes.

In late summer the first steps to professionalism were taken when members of the Chorus began rehearsals for recording *Robinson Crusoe* at MGM. The Chorus also began a series of broadcasts over KECA and KFI.

By 1948 the increasing professional engagements of the Chorus made a certain nomenclatural schizophrenia necessary. On June 11, 1948, the renamed Los Angeles Concert Chorale sang Honegger's *Jeanne d'Arc au Bucher* at the Beverly Hills Music Festival (later Los Angeles Music Festival) under the direction of Franz Waxman. On July 21 the same program was given at the Hollywood Bowl with the same choral group: the Roger Wagner Chorale. At MGM Night on July 24 (starring Kathryn Grayson and Mario Lanza), the Roger Wagner Chorale sang the premiere of Lionel Barrymore's *Hallowe'en* under the baton of Miklos Rosza.

On October 24 the Chorale made its operatic debut in *Die Meistersinger* at the Shrine Auditorium and on November 26 sang the Mozart *Requiem* in Philharmonic Auditorium under Roger Wagner's direction—but not his name. It was again the Los Angeles Concert Chorale, now 78 strong.

And so, the St. Joseph's Los Angeles Roger Wagner Boy Male Youth Concert Choir Chorus Chorale was on its way!

The first five years of the Chorale were a period of consolidation and a growing local reputation sparked by appearances with Alfred Wallenstein and the Los Angeles Philharmonic and with John Green at the Hollywood Bowl. In 1953 Roger Wagner and the Chorale made a quantum leap to international prominence. As a result of their recording of Palestrina's *Pope*

Marcellus Mass, the Chorale was invited to take part in the Coronation festivities in London. Concerts were given to raise money; Roger literally put his life savings on the line, and the Chorale made its first European tour (London, Paris, Amsterdam, and the Hague).

In 1956 the Chorale made its first national tour and in 1959 toured Latin America under the auspices of the State Department. To date there have been fifteen national tours (in all fifty states) and six international tours (to Europe, the Middle East, Japan, Latin America, and Canada).

The Chorale's box score also includes: fifty record albums (*Virtuoso* received the Grammy Award, and *Joy to the World* was a Gold Album), countless film credits from *Robinson Crusoe* through *The Gallant Hours to Paint Your Wagon*, a TV series (*I Married Joan*), a special with Tennessee Ernie Ford, and several recent specials with Alan Landsburg Productions.

Among Chorale alumni who have gone on to successful careers in music are: Karan Armstrong, Catherine Gayer, Katherine Hilgenberg, Marilyn Horne, Carol Neblett, Marni Nixon, Harve Presnell, Richard Robinson, Salli Terri, and Theodore Uppman.

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