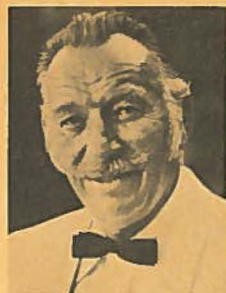


SATURDAY EVENING, NOVEMBER 9, 1974, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION



ROGER WAGNER
Conductor



DOROTHY WADE
Concertmistress



MARY RAWCLIFFE
Soprano



HAROLD ENNS
Bass-Baritone

THOMAS HARMON
Organist



LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER,
Music Director

GALA OPENING CONCERT

REQUIEM Op. 48

Gabriel Fauré
(1845-1924)

I Introit and Kyrie (*Grant them rest eternal*) Chorus

II Offertory (*O Lord, our God*) Baritone Solo and Chorus
Soloist: Mr. Enns

III Sanctus (*Holy, Holy, Holy*) Chorus

IV Pie Jesu (*Blessed Jesus*) Soprano Solo
Soloist: Ms. Rawcliffe

V Agnus Dei (*Lamb of God*) Chorus

VI Libera Me (*Save my soul, Lord*) Baritone Solo and Chorus
Soloist: Mr. Enns

VII In Paradisum (*Be thou in Paradise*) Chorus

INTERMISSION

AUTUMN (from *The Four Seasons*)
Soloist: Ms. Wade

Antonio Vivaldi
(1678-1741)

SCHICKSALSIED (Song of Destiny) Op. 54

Johannes Brahms
(1833-1897)

SUITE FROM "THE TENDER LAND"

SCHERZO

Copland-Wagner

STOMP YOUR FOOT

Roger Wagner

THE PROMISE OF LIVING

Aaron Copland

Aaron Copland

AMERICA THE BEAUTIFUL

Samuel A. Ward
Arr. Shaw-Wagner

ALLEN DIGITAL COMPUTER ORGAN from Gould Music Co., Pasadena

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Requiem

Gabriel Fauré (1845-1924)

The *Requiem*, Op. 48, composed by Gabriel Fauré in 1886-1887 in memory of his father who died in 1885, was his masterpiece. Roger Wagner who has recorded it twice, is everywhere recognized as one of its supreme interpreters.

In contrast with such other famous composers of Requiems as Mozart, Berlioz, Verdi, and Dvořák, Fauré stresses throughout the word *requiem*, "peace." This is the first word sung by the Chorus at the beginning of the *Introit* and the final word sung in the concluding antiphon, *In Paradisum*. It is the culminating word in the only two lines that he consented to set from the dread *Dies irae* in the section for soprano soloist, *Pie Jesu*. It also appears prominently in two other sections of the seven that complete his text, the *Agnus Dei* and *Libera me*.

Nadia Boulanger when analyzing this unique masterpiece—unique because equally suitable for the concert hall and in the sanctuary—expressed herself thus in the 1922 number of *La revue musicale* dedicated to Fauré: "Without doubt he knew the burden of grief. But somehow in an age all too prone to flaunt its sorrows, he faced the ultimate issues of life and death confident in the goodness of the Eternal, never preaching the terrors of the Beyond. His religion belonged to the traditions of St. John or St. Francis of Assisi, rather than to those of St. Bernard or Bossuet. His music never menaces or threatens, but instead speaks in the familiar words according to St. John, *Let not your hearts be troubled*."

In conformity with the consoling sentiments of his chosen texts, Fauré's voices move in comfortable, natural ranges. He does not strain even his soprano soloist with any higher note than F, nor the baritone soloist who sings in both the offertory and the *Libera me* with anything outside the D-D octave. Only in the offertory *O Domine Jesu Christe* does he attempt any contrapuntal feats such as canons between altos and tenors, followed by basses.

So sensitive is Fauré to orchestral color that he reserves the entry of violins to the third number, the *Sanctus*, even then requiring mutes; the fifth number, *Agnus Dei*, in which they unite with violas in an affecting discant melody to the tenor voices; the "Dies illa" interlude in the sixth number, *Libera me*: and the last number, *In Paradisum*, in which, again muted, they join with harp to waft the hearer aloft. He uses trombones and timpani with equal discretion, reserving them for the *Libera me*, and confines trumpet outbursts to the *Libera me* and the Hosanna of the *Sanctus*. But his very reticence makes their infrequent entrances the more telling.

The text of the seven numbers translated into English reads as follows: I *Introit* and *Kyrie*. (4 *Esdras II*, 34-35) Eternal rest give to them, O Lord; and let perpetual light shine upon them. (*Psalms* 64, 2-3) To You we owe our hymn of praise, O God in Sion; to You must vows be fulfilled in Jerusalem. Hear my prayer; to You all flesh must come. Lord have mercy, Christ have mercy. II *Offertory*. O Lord, Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the deep lake; deliver them from the lion's mouth, that Tartarus not swallow them up, that they fall not into darkness. We offer You, O Lord, sacrifices and prayers of praise; receive them in behalf of those souls we commemorate this day. Grant them, O Lord, to pass from death to that life which You promised of old to Abraham and to his seed. Amen. III *Sanctus*. Holy, holy, holy, Lord God of Hosts. Heaven and earth are filled with Your glory. Hosanna in the highest. IV *Pie Jesu*. Blessed Jesus, grant them rest; grant them eternal rest. V *Agnus Dei*. Lamb of God, You Who take away the sins of the world, grant them rest. May eternal light shine upon them, O Lord, with Your saints forever, for You are gracious. Eternal rest give them, O Lord; and let perpetual light shine upon them. VI *Libera me*. Deliver me, O Lord, from eternal death on that awful day when heaven and earth shall be shaken, when You come to judge the world by fire. I fear and tremble at the coming judgment. That day shall be a day of wrath, of ruin, and of misery, a day of grandeur and of great bitterness. Eternal rest grant them, O Lord, and let perpetual light shine on them. Deliver me, O Lord, deliver me. VII *In Paradisum*. May the angels take you into paradise, may the martyrs come to welcome you on your way, and lead you into the holy city, Jerusalem. May the choir of angels welcome you, and with Lazarus, once a beggar, may you have eternal rest.

L'Autunno (Autumn) Concerto

Antonio Vivaldi (1678-1741)

Antonio Vivaldi was born in Venice and died in Vienna. His contacts with Austrian nobility were so favorable that he dedicated his four "Seasons" Concertos, with eight others in his Op. VIII (first published at Amsterdam around 1725), to Count Morzin, a collateral relative of the Count Morzin that hired Haydn in 1759.

Altogether Vivaldi wrote at least 48 operas between 1713 and 1739, 59 secular cantatas, and 60 sacred works. However it is his 443 concertos (usually for solo instrument), on which his reputation today principally rests. Himself in early life a touring violin virtuoso of the first water, he wrote no less than 220 that still survive for solo violin with orchestra. No composer in music history ever exceeded that

record. Among the concertos that immediately became best known in his lifetime were those with titles such as "Repose" (Pincherle 248), "Unrest" (P. 208), "The Tempest at Sea" (P. 261 and P. 415), and especially the four "Seasons."

The choice of "Autumn" for the opening concert in the Master Chorale's 1974-1975 season is especially happy for two reasons. It serves as an admirable vehicle for the new concertmistress Dorothy Wade and at the same time sets the tone for a season that is to culminate with Haydn's great *The Seasons* oratorio.

Each of the Vivaldi "Seasons" concertos begins with an explanatory *sonetto dimostrativo*, the poetry of which was probably written by the composer himself. To show how the sonnets match the music, Vivaldi used capital letters indicating which lines fit which passages in the music. The sonnet that precedes *L'Autunno* develops seven ideas, each appropriately illustrated in the score: (A) Peasants dance and sing to celebrate a fine harvest; (B) They drink too much wine; (C) They fall asleep; (D) Gentle breezes fan them while they sleep; (E) Dawn breaks while the hunter rushes to the chase with horns, guns, and dogs; (F) The wild beast in flight is hotly pursued; (G) Frightened by the dogs' howling and the sound of guns, the tired beast is shot; too weak to continue flight, he dies.

The events marked (D) occupy the second movement, the rest being depicted in first and last movements. To the solo violin Vivaldi entrusts the most picturesque scenes. After the opening orchestral ritornello in the first movement marked *Peasants Dance*, the solo violin enters with a wide reeling passage headed *L'Ubriaco* (*The Drunkard*, corresponding to Letter B in the prefatory sonnet). More peasants' dance assigned the orchestra, then Letter C for solo violin, now asked to play *p e larghetto* (soft and rather slow) ending with a fermata, whereupon the orchestra rushes in *allegro molto* to finish the first movement with the peasant dance ritornello.

In the last movement, constructed along the lines of the first, the orchestral ritornello in boisterous 3/8 imitates the sound of hunting horns and guns. The first solo violin passage illustrates Letter F. The orchestra later on has some characteristic music illustrating the pursued beasts' fright (marked *Già Sbigottita*).

Schicksalslied (Song of Destiny)

Johannes Brahms (1833-1897)

The choral masterpieces of Brahms—his *German Requiem*, Op. 45, *Rinaldo* with tenor solo, Op. 50, the *Alto Rhapsody*, Op. 53, the *Song of Destiny*, op. 54, up through the *Song of the Fates*, Op. 89—are all middle-period works written after his settlement at Vienna in 1861. Critical opinion has uniformly favored the *Song of Destiny*,

the blank verse text of which is by Friedrich Hölderlin (1770-1843), as "the most perfect of his smaller works" (Erb), a work that "set the pattern of the short choral-ballad" (Fuller Maitland), and a work whose "technical beauties, rounded symmetry, balanced design, pellucid clearness of style, sweetness and charm of melody, and marvellous cadences where chord melts into chord like color into color at sunset" (Hadow) cannot be overpraised.

The *Song of Destiny* consists of three continuous sections, the first in E flat marked "slow and filled with longing," the second in C minor marked fast, the third in C major (without chorus), which recapitulates musical ideas from the first section, again marked "slow." The divisions of the text correspond with the musical sections. In the first section, the poet pictures the happiness of those departed this life who now dwell in Elysian fields fanned by soft breezes, ever joyful in the flowery prospects that greet them on all sides. In the second section, the poet contrasts this after-life contentment with the constant troubles that beset mortals below on their thorny pathway. Blindly struggling, they are often cast down, like water rushing off a mountainside.

Brahms's score calls for paired flutes, oboes, clarinets, bassoons, horns, and trumpets, three trombones, kettledrums, strings, and four-part mixed chorus. Throughout the first suave section, even when they are playing pizzicato (plucking), the first and second violins constantly use mutes. Though never spectacular in Berlioz's way, nonetheless Brahms's instrumentation proves everywhere perfectly adequate to the musical concept. During the final section (without chorus) he beautifully interlocks arpeggiated strings and woodwinds in a delicious accompaniment. By reiterating at the close the opening *espressivo* string theme backed by throbbing kettledrums, he endows Hölderlin's conception with a unity that the poet's lines alone fail to catch. Thanks to Brahms, "Our little life is rounded by a sleep" thus becomes the framework for the entire musico-poetic concept.

The Tender Land Suite

Aaron Copland, (b. 1900) arranged by Roger Wagner

Like all the other music heard at this concert except Vivaldi's Autumn Concerto, *The Tender Land Suite* was repeatedly programmed during the May-June 1974 Russian tour of the Los Angeles Master Chorale. Copland (Brooklyn born) composed *The Tender Land* to a libretto by Erik Johns, whose pen name is Horace Everett. In its guise as a three-act opera commissioned for the 30th anniversary of the League of Composers by Richard Rodgers and Oscar Hammerstein II, it was first performed by the New York City Opera Company under Thomas Schippers' 34

direction April 1, 1954.

The story is set on an American Midwest farm during the early 1930's. Laurie who is about to graduate from high school falls in love with a vagrant harvester. They plan to elope at daybreak of her graduation day. But shortly before dawn Martin is persuaded by his harvester companion against accepting the responsibilities of marriage and steals away without risking a good-bye. Heartbroken, Laurie walks out into the "tender land" of the cornfields alone, seeking whatever solace is to be gained there.

The excerpts sung by the chorale come from Acts II and I. "Stomp your foot" is music for a party-dance held the night before Laurie's graduation. At the moment, all youthful hopes are still at their peak. Copland's music aptly captures the hilarious mood. The second excerpt, "The promise of living," concludes Act I.

To introduce this medley, Roger Wagner has arranged a fanfare evoking memories of the four corners of America. At the close of "The promise of living" the chorale sings *America the beautiful*, the music of which was composed in 1882 by Samuel Augustus Ward (1848-1903). Ward was born in Newark, New Jersey, where in 1889 he founded the Orpheus Club directed by him until his death. He also ran a music store there, selling pianos, organs, and supplies. Katherine Lee Bates (1859-1929), author of the words was professor of English literature at Wellesley College. She wrote the poem on which her fame rests in 1893 after visiting the World's Columbian Exposition at Chicago and Pike's Peak in Colorado. Ward's tune became irrevocably associated with her poem during World War I. Many now prefer *America the beautiful* to the *Star-Spangled Banner* because of its peaceful sentiments, greater ease of singing, 4/4 instead of 3/4 meter, all-American origin, and for other reasons.

WHO'S WHO

The Los Angeles Master Chorale and Sinfonia Orchestra are now in their 11th season of presenting great chorale 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 Los Angeles Master Chorale and its director have just completed a highly successful tour of the Soviet Union under State Department auspices.

ROGER WAGNER, during his long and illustrious career, has received a plethora of signal honors from his city, 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 Paul 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. In May, 1973, Dr. Wagner served as guest conductor of major symphonies during a month-long tour of the major capitals of South America, and in July, he conducted the Los Angeles Philharmonic and his Chorale in Bach's *B Minor Mass* at the Hollywood Bowl. He has recently returned from a triumphal tour of the Soviet Union, where, "he made a notable impact on the Soviet musical world." Following a most recent series of orchestral concerts in Montevideo, Uruguay, the city's leading critic classified him as, "one of the finest conductors of our time."

DOROTHY WADE was born in Eureka, California, and moved to Los Angeles at the age of six, where she studied violin with Karl Moldrem, Oskar Seiling, and Peter Meremblum. She made her debut as soloist with orchestra under James Guthrie. At age ten she won first place in Artists Class, Southern California Festival of Allied Arts, and later received awards from the National Federation of Women's Clubs, Golden Gate Exposition, UCLA Young Artists Competition, Coleman Chamber Music Award, and Jacques Thibaud Concour in Paris. She has appeared as soloist with many Southern California and San Francisco Bay Area Orchestras, including the Los Angeles Philharmonic, and with such renowned conductors as Mitropolous, Kindler, Ormandy, and Hilsberg. She has concertized throughout Mexico and recorded for all major motion picture, television, and record companies. Ms. Wade was for five seasons concertmistress of the Ojai Festival Orchestra and has held that position with the Carmel Bach Festival and the San Luis Obispo Mozart Festival. At present she is concertmistress of the California Chamber Symphony and the Santa Monica Symphony. She has recently been appointed concertmistress of the Sinfonia Orchestra and toured the Soviet Union with the Los Angeles Master Chorale in May of this year.

MARY RAWCLIFFE received her early musical training at Lawrence Conservatory in Wisconsin and the University of Illinois. She continued her studies in London where she was a member of the London Bach Society. In Los Angeles she has participated in the Opera Workshop at UCLA and sung the Queen of the Night in the Opera Guild production of *The Magic Flute*. Her debut with the Los Angeles Philharmonic was at the Hollywood Bowl in 1972. Her Music Center debut was the following December when, because of the illness of soprano Margaret Price and on a few hours' notice, she sang portions of the *Messiah* with Zubin Mehta and the Philharmonic. Ms. Rawcliffe made her debut in London in October, 1973, with a solo recital in Wigmore Hall and has presented several recitals in Southern California. She has sung for two years with the Roger Wagner Chorale and was featured soloist on several tours. She also soloed with the Los Angeles Master Chorale on its recent tour of the Soviet Union sponsored by the State Department.

HAROLD ENNS. Bass-baritone Harold Enns is among the most distinguished exponents of the vocal art. His success as a lieder interpreter has equalled his acclaim on the operatic and orchestral stages. His tall physical presence and impressive stage manner have combined with a rich vocal quality and technique to make him one of the most sought-after American singers. Mr. Enns has enjoyed repeated successes with many of America's major opera companies, including San Francisco, Houston, San Diego, Los Angeles, Metropolitan National Company, Portland, Omaha, and Honolulu. His long list of orchestral credits includes performances with the Los Angeles Philharmonic, Boston Symphony at Tanglewood, San Francisco Symphony, and National Symphony Orchestra of Washington, D.C., under the direction of such great conductors as Zubin Mehta, Erich Leinsdorf, Eduard van Beinum, Pierre Monteux, and Roger Wagner. His devotion to German Lied has culminated in a Brahms-Schubert recital recording with a second release soon forthcoming. Harold Enns was born in Fresno, California, into a farming family, and evidenced a very early interest in music. He began voice lessons at age 14, continuing his studies at the University of Southern California where he studied with William Vennard. Attending USC on a music scholarship, supporting himself as a harpsichord builder and in various local concert engagements, he won the San Francisco Opera auditions and was awarded a contract, and so was launched on his professional career. Mr. Enns was one of the select few to sing at the coronation festivities of Queen Elizabeth II with the Roger Wagner chorale in 1953.

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