



Paul Salamunovich,
Guest Conductor

Dorothy Wade,
Concertmistress

SATURDAY EVENING, FEBRUARY 15, 1975, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

Roger Wagner,
Music Director

MUSIC — MAJESTIC AND MYSTIC

Rorate Coeli

Gregorian Chant

Rorate Coeli

G. P. da Palestrina
(1525-1594)

Beatus Vir

Giacomo Antonio Perti
(1661-1756)

Coronation Anthems

G. F. Handel
(1685-1759)

- I. Zadok The Priest
- II. My Heart Is Inditing
- III. Let Thy Hand Be Strengthened
- IV. The King Shall Rejoice

INTERMISSION

Sept Répons Des Ténèbres

Francis Poulenc
(1899-1963)

- I. Una Hora
- II. Judas, Mercator Pessimus
- III. Jesum Tradidit
- IV. Caligaverunt Oculi Mei
- V. Tenebrae Factae Sunt
- VI. Sepulto Domino
- VII. Ecce Quomodo Moritur Justus

Te Deum

Vincent Persichetti
(b. 1915)

Allen Digital Computer Organ from Gould Music Co., Pasadena.

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Rorate coeli

Gregorian Chant

G. P. da Palestrina (1525-1594)

Beatus vir

Giacomo Antonio Perti (1661-1756)

Rorate Sunday is the fourth and last Sunday in Advent. The Dorian mode plainchant that opens this evening's program used to be sung at evening Benediction during Advent. The text *Rorate coeli* comes from Isaiah 45:8: "Pour out dew from above, you heavens, and let the clouds rain down the just One." No other plainchant in the entire Gregorian repertory begins with an upward fourth after two ascending major seconds.

Palestrina published his *Rorate coeli* in 1572 as the second part of a responsory motet. The first part is entitled *Canite tuba*. Both the first and second parts culminate in a stirring *Alleluia*, the music for each of which *Alleluias* is the same. This means that measures 57-69 of *Canite tuba* are identical with 75-87 of *Rorate coeli*. In Music Appreciation courses, much is nowadays made of the formal symmetries that tie together the works of the Viennese classicists. But much earlier Palestrina and other leading 16th-century composers had endowed their works with symmetries no less poignant. Palestrina dedicated his 1572 motets to Guglielmo Gonzaga, the duke of Mantua who had promised his 22-year-old son Rodolfo a lucrative musical post. To show how talented both his sons Rodolfo (1549-1572) and Angelo (1551-1576) were, as well as his own younger brother Silla (died 1573), Palestrina published motets by all three side by side with his own in his *Motetorum . . . Liber Secundus* (Venice, 1572, 1573, 1577, 1580, 1588, 1594).

In *Rorate coeli* he uses the same text set in 1570 by Francisco Guerrero (1528-1599) and in 1605 by William Byrd (1543-1623). As in Palestrina, Byrd's first imitative point begins with the vigorous ascending skip of a fourth. Byrd chooses however D minor for his key whereas Palestrina preferred the sunlight of what to modern ears sounds like C major. One of the telling strokes in Palestrina's setting comes at the invocation: "Show us your mercy, O Lord, and grant us your salvation." For heightened drama, Palestrina here inserts a dramatic general pause in all voices just before the four luminous major chords heard at

"Show us" (*Ostende nobis*).

Palestrina's entire life was tied to Rome, Perti's to Bologna near which city he was born June 6, 1661, and where he died at the enviable age of 94 April 10, 1756. Between 1679 and 1717 he composed 24 operas, but he is today best remembered for his sacred music and for his pupils — at least two of whom attained great fame, Padre Martini (1706-1784) and Torelli (1658-1709). Perti's throughcomposed setting of Vulgate Psalm 111 (King James 112) for SATB and organ judiciously mixes the traditional and the new. He begins and ends with verses during which the ancient Eighth Tone formula for singing psalms is thrown into relief (GAGCBCDC; CBCAG). Halfway through he places the same formula in high relief when the psalmist alludes to the "imperishable memory" (*in memoria eterna*) of the just man. The dramatist in Perti inspires him to fast runs when the psalmist mentions the wicked man's "grinding" (*fremet*) his teeth. To emphasize the good man's chief claim to fame Perti inserts rests in all voices before the adjective "merciful" (*misericors*).

Insofar as the text goes, the Hebrew consists of 22 short clauses each beginning with a new letter of the Hebrew alphabet: *Aleph* Happy the man who fears the Lord *Beth* by joyfully keeping his commandments! *Ghimel* Children of such a man will be powers on earth, *Daleth* descendants of the upright will always be blessed. *He* There will be riches and wealth for his family, *Wau* and his righteousness can never change. *Zain* For the upright he shines like a lamp in the dark, he is merciful, tenderhearted, virtuous. *Teth* Excessive interest is not charged by this good man, *Yod* he is honest in all his dealings. *Kaph* Kept safe by virtue, he is ever steadfast, *Lamed* and leaves an imperishable memory behind him; *Mem* with constant heart, and confidence in the Lord *Nun* he need never fear bad news. *Samek* Steadfast in heart he overcomes his fears, *Ain* in the end he will triumph over his enemies. *Pe* Quick to be generous, he gives to the poor, *Sade* his righteousness can never change; *Qoph* men such as this will always be honored, *Resh* though this fills the wicked with rage *Shin* until, grinding their teeth, they waste away, *Tau* vanishing like their vain hopes.

Coronation Anthems

G. F. Handel (1685-1759)

George I's last gift to Handel was British citizenship bestowed February 20, 1727. Although cool to Handel during his father's last years, George II immediately commissioned Handel to compose four anthems for the Coronation at Westminster Abbey October 22, 1727. As a rule, ceremonial music loses its attraction once the ceremony is over. But the magnificence of these four anthems has insured the repetition of at least one in every succeeding coronation. Their order at first performance was *Let thy hand be strengthened* ("after the People signify their willingness and Joy by Loud Acclamation"), *Zadok the Priest* (after George II's anointing). *The King shall rejoice* (during his crowning), and *My heart is inditing* (during the anointing and crowning of Queen Caroline). According to some misinformed historians, Handel told two archbishops that he intended to pick his own texts from the Old Testament (Psalm 89:13, 14; 1 Kings 1:38-40; Psalm 21:1, 5, 3; Psalm 45:1, 9, 11). This piquant anecdote has however been recently disproved. Instead, he used texts already compiled for previous coronations. Another anecdote has it that "he had but four weeks for doing this work which seems scarcely credible." Credible or no, the results were magnificent beyond belief. In *Zadok the Priest* he reverted to the musical idea already found at the opening of his 1707 psalm *Nisi Dominus*, but lifted it to an incomparably loftier plane. Nothing could be more stirring than the rising string arpeggios that in *Zadok* usher in the sumptuous seven-part chorus. In 1733 he borrowed all three sections of the single Coronation Anthem not in D major, *Let thy hand be strengthened* (which is in G), for the close of Part I in his oratorio *Deborah*.

Handel's orchestra throughout all the Coronation Anthems includes strings, oboes, and continuo. These instruments suffice for Queen Caroline's anthem and for *Let thy hand*. But *Zadok* and *The King shall rejoice* call additionally for three natural trumpets in D and for kettledrums. As he proved in the Hallelujah Chorus, also in D, and on numerous other occasions, Handel alone knew how to write so much continuous music in this "royal" key without surfeiting the listener. The limitations of the overtone series dictated of course the relatively few notes available to the trumpets — only Trumpet I ever playing

even the one "out-of-key" note, G sharp.

Sept Répons des Ténèbres

Francis Poulenc (1899-1963)

Francis Poulenc was born at Paris January 7, 1899, and died there January 30, 1963. Already at the age of 19 he made his mark as composer of graceful *Mouvements perpétuels* for piano that still remain among his most often played works. In later life he turned to opera, *Dialogues des Carmélites* (La Scala, Milan, January 26, 1957), and to choral works with sacred texts. He himself considered his outstanding religious works to be his *Stabat Mater* (1950), *Gloria* (1960), and *Sept Répons des Ténèbres* (1961/2), each of the three for soprano, mixed choir, and orchestra. In a letter dated March 26, 1962, to the baritone singer Pierre Bernac (with whom he had premiered numerous songs for voice and piano), he wrote: "The *Ténèbres* are finished. I don't regret having spent so much time and care on them. Together with the *Gloria* and *Stabat Mater*, I hope to have composed three worthy religious works that may win me a few days' respite from purgatory if indeed I escape the worse fate that I deserve. I leave Bagnols where both the *Gloria* and *Ténèbres* were composed with some melancholy because next winter will be a time of constant struggle."

The *Sept Répons des Ténèbres* were commissioned by the New York Philharmonic for their first season in Lincoln Center. By far the best known settings of the same Holy Week responsories previously composed were the unaccompanied versions published in 1585 by Victoria and in 1588 by Ingegneri (sometimes attributed to Palestrina). Poulenc rearranges the traditional order of the responsory texts, as follows: 8, 5 of Maundy Thursday; 8, 9, 5 of Good Friday; 9, 6 of Holy Saturday. Also, he repeats and abridges the traditional texts for greater dramatic impact. In his order, the texts do tell a better connected story. The story can be thus summarized: I Couldn't you stay awake at least an hour? Judas isn't asleep. II Judas kissed Jesus and Jesus didn't draw back. Judas did it for money. III They took Jesus to the high priests while Peter followed a long way off. IV My eyes are filled with tears. Oh look at me, all you who pass by, and see if there is anyone whose sorrow equals mine. V Darkness fell over the face of the earth while they crucified Jesus. About the ninth hour

Jesus cried out in a loud voice, My God, why have you forsaken me? He then bowed his head and died. VI He was buried and stone rolled up to the tomb with soldiers to guard it. VII Thus dies the just man with nobody willing to take his death to heart.

Poulenc sets each of these texts with his usual consummate artistry. His melodic lines are always a model of lyricism. The orchestration is sure, but never overpowering. Although Poulenc was sometimes underestimated in his lifetime, he now bids fair to be the most frequently performed member of the famous Group of the Six to which he belonged in early youth.

Te Deum

Vincent Persichetti (b. 1915)

Vincent Persichetti, born at Philadelphia June 6, 1915, was a child prodigy who made good the promise of his early years by writing over 100 opuses before the age of 50 (over half of them published). After studying two years with Roy Harris at Colorado College he began teaching at the Juilliard School in 1947. In 1952 he also became editorial director of Elkan-Vogel in his hometown city. In 1958 he won a Guggenheim Fellowship. William Schuman called his text published in 1961 *Twentieth-Century Harmony* "one of the great books on the art of music" (*Musical Quarterly*, XLVII/3, July, 1961).

The *Te Deum*, opus 93 (1963), was published by Elkan-Vogel in 1964 with a dedication to the Pennsylvania Music Educators Association. Persichetti's text is that of the Episcopal Book of Common Prayer. Throughout he shows some Harris influence in his chordal movements and his diatonic lines. Usually the high note in a diatonic passage has the highest harmonic tension and resolves stepwise downward. Such devices as the thematic carryover from "We praise thee" at the start to "O Lord" at the close lend chiastic unity to the entire eleven-minute work. The orchestration shows throughout the practised hand of a master craftsman.

PAUL SALAMUNOVICH is well known in both academic and professional music circles for his mastery of Gregorian Chant and the music of the Renaissance. His two Church choirs, St. Charles Borromeo where he is in his twenty-sixth year, and St. Basil's, are renowned for their continuing performance of the Latin Ordinary. In

1969 he was made a Knight Commander of St. Gregory by Pope Paul VI for his contributions to liturgical music. Mr. Salamunovich's musical career began in a Boys' Choir under the direction of Richard Keys Biggs, and has since expanded to include his own Boys' Choir, Assistant Professorships of Music at Loyola Marymount University and Mount St. Mary's College, two Churches where is both organist and choir director, and twenty years as Associate Conductor of the Los Angeles Master and Roger Wagner Chorales. Mr. Salamunovich has conducted choirs on several movie sound tracts and most recently appeared conducting his St. Charles Borromeo Choir on the N.B.C. Christmas Eve Special. Because of his rapport and innate ability to communicate with students, Mr. Salamunovich is constantly sought after to conduct choral festivals, workshops, clinics, summer music camps and All-State Music Festivals throughout the country, reaching literally thousands of young people each year. His association with Roger Wagner began at the young age of thirteen, and he was later to become a charter member of the chorale. Throughout his twenty years as Associate Conductor, Mr. Salamunovich, during the absences of Roger Wagner on his world and national tours, has prepared the Master Chorale numerous times for performance under many world-famous conductors. Tonight marks the first public appearance of Paul Salamunovich as guest conductor of the Los Angeles Master Chorale.

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.

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.

los angeles master chorale

sopranos Jill Anderson, Sally Anderson, Elke Bank, Nancy Jo Baumgart, Rena Bever, Kay Brown, Ruth Coleman, Nancy Colletti, Jeanne Davenport, Ruth Dial, Judy Gantley, Carol Goodwin, Claire Gordon, Lucie Hubbard, Theresa Hummel, Kheryn Klubnikin, Rae Macdonald, Karen McBride, Frankie Nobert, 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, Maria Bernard, Charlotte de Windt, Iris Eshelman, Susan Fink, Marjie Glassman, Nancy Golob, Mary Griffith, Delores Hartman, Trist Hillman, Nora Hostetler, Susan Johnson, Nancy Kaye, Maggie Keefer, Joan Keesey, Jacquelyn Layng, LaVada Marlowe, Carol McClure, Mary Mellema, Frances Morse, Constance Moulton, Barbara Nosal, Nancy O'Brien, Joyce Payne, Carol Reich, Lou Robbins, Marion Rodd, Nina Shipman, Kim Wheeler, Suzanne Wilkie, Hanan Yaqub.
tenors Craig Bourne, Alvin Brightbill, David Burks, John Cesario, Thomas Clark, Don Clarke, Lindy Collins, Harvey Durrett, Robert Ebricht, Robert Faris, Roger Fry, Kenneth Graham, Robert Gurnee, Kirk Lamb, John McCormack, Dick Moody, Mike Reynolds, Robert Selland, Joseph Smayda, William Smith, Robert Stribling, James Weinheimer.
basses Barry Anderson, William Bausano, Don Bremer, Alfred Chan, David Chang, T. J. Denton, Douglas Drew, Glenn Fick, John Gingrich, Stephen Gothold, Hugh Grinstead, John Hiigel, Paul Hinshaw, Frank Hobart, Tony Katics, Dennis Lambert, Allan Louw, Ronald Lyders, Robert McBain, George Merson, Wilfred Mommaerts, Ed Moulton, David Murray, Edmund Najera, Roger Quadhamer, William Paxson, Gordon Ramsey, Bruce Remsberg, Robert Seibold, John Shablow, Burman Timberlake, Earle Wilkie, Neil Wilson.

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