



Robert Shaw,
Guest Conductor

Dorothy Wade,
Concertmistress

James Vail,
Organist

Michael Sells,
Evangelist

Charles Nelson,
Jesus

David Myrvold,
Pilate

Mary Rawcliffe,
Soprano

Diane Thomas,
Alto

John Guarnieri,
Tenor

Harold Enns,
Bass-Baritone

Margaret Zeleny,
Maid

Edmund Najera,
Peter

Alvin Brightbill,
Servant

SATURDAY EVENING, MARCH 22, 1975, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER,
Music Director

THE PASSION ACCORDING TO ST. JOHN

Johann Sebastian Bach (1685-1750)

PART I

- | | |
|--|--|
| 1 Chorus | Lord, Thou our Master |
| 2 Recit. (<i>Evangelist and Jesus</i>) | Jesus went with his disciples |
| 3 Chorus | Jesus of Nazareth |
| 4 Recit. (<i>Evangelist and Jesus</i>) | Jesus saith to them |
| 5 Chorus | Jesus of Nazareth |
| 6 Recit. (<i>Evangelist and Jesus</i>) | Jesus answered and said |
| *7 Chorale | O wondrous love |
| 8 Recit. (<i>Evangelist and Jesus</i>) | So that the word |
| 9 Chorale | Thy will, O Lord our God, be done |
| 10 Recit. (<i>Evangelist</i>) | The body of soldiers |
| 11 Aria. (<i>Alto</i>) | From the tangle of my transgressions |
| 12 Recit. (<i>Evangelist</i>) | Simon Peter also followed |
| 13 Aria. (<i>Soprano</i>) | I follow Thee |
| 14 Recit. (<i>Evangelist, Maid, Peter, Jesus, and Servant</i>) | That other disciple to the high priest |
| 15 Chorale | Who was it dared to smite Thee |
| 16 Recit. (<i>Evangelist</i>) | Now Annas ordered Jesus bound |
| 17 Chorus | Art thou not one of his disciples? |
| 18 Recit. (<i>Evangelist, Peter, and Servant</i>) | But Peter denied it and said |
| 19 Aria. (<i>Tenor</i>) | O my soul |
| *20 Chorale | Peter, while his conscience slept |

INTERMISSION

PART II

- | | |
|--|---|
| *21 Chorale | Christ, through whom we all are blest |
| 22 Recit. (<i>Evangelist and Pilate</i>) | Away then led they Jesus |
| 23 Chorus | If this man were not a malefactor |
| 24 Recit. (<i>Evangelist and Pilate</i>) | Then Pilate said unto them |
| 25 Chorus | For us all killing is unlawful |
| 26 Recit. (<i>Evangelist, Pilate, and Jesus</i>) | That thus might be fulfilled |
| *27 Chorale | O mighty King |
| 28 Recit. (<i>Evangelist, Pilate and Jesus</i>) | Then Pilate said unto him |
| 29 Chorus | Not, this man, no, not him |
| 30 Recit. (<i>Evangelist</i>) | Barabbas he set free, a robber! |
| 31 Arioso. (<i>Bass</i>) | Bethink thee, O my soul |
| 32 Aria. (<i>Tenor</i>) | Behold then |
| 33 Recit. (<i>Evangelist</i>) | The soldiers plaited then |
| 34 Chorus | Lo, we hail thee, dearest King of Jewry |
| 35 Recit. (<i>Evangelist and Pilate</i>) | And then with their hands |
| 36 Chorus | Crucify, off with him |
| 37 Recit. (<i>Evangelist and Pilate</i>) | And Pilate thus made answer |
| 38 Chorus | We have a sacred law |
| 39 Recit. (<i>Evangelist, Pilate, and Jesus</i>) | Now when Pilate heard this clamoring |
| *40 Chorale | Our freedom, Son of God arose |
| 41 Recit. (<i>Evangelist</i>) | But the Jews cried out |
| 42 Chorus | If thou let this man go |
| 43 Recit. (<i>Evangelist and Pilate</i>) | Now when Pilate heard |
| 44 Chorus | Away with him, away |
| 45 Recit. (<i>Evangelist and Pilate</i>) | Pilate saith unto them |
| 46 Chorus | We have no king but Caesar |
| 47 Recit. (<i>Evangelist</i>) | Then Pilate delivered him |

- 48 Aria. (Bass) and Chorus
 49 Recit. (Evangelist)
 50 Chorus
 51 Recit. (Evangelist and Pilate)
 52 Chorale
 53 Recit. (Evangelist)
 54 Chorus
 55 Recit. (Evangelist and Jesus)
 56 Chorale
 57 Recit. (Evangelist and Jesus)
 58 Aria. (Alto)
 59 Recit. (Evangelist)
 60 Aria. (Bass) and Chorus
 61 Recit. (Evangelist)
 62 Arioso. (Tenor)
 63 Aria. (Soprano)
 64 Recit. (Evangelist)
 65 Chorale
 66 Recit. (Evangelist)
 67 Chorus
 *68 Chorale

Run, ye souls
 And there crucified they him
 Write thou not, the King of Jewry
 But Pilate replied to them
 In my heart's inmost kernel
 And then the four soldiers
 Let us then not cut or tear it
 That the Scripture
 He of everything took heed
 And from then on
 It is fulfilled
 And bowed down his head
 O Thou my Saviour, give me answer
 And then behold
 My heart! See
 Release, O my spirit
 The Chief Priests therefore
 Help, O Jesus, God's own Son
 There came unto Pilate
 Rest well, Beloved
 Ah Lord, when comes that final day

*Denotes audience participation.

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 Commission, and the City of Los Angeles.

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 ROBERT STEVENSON

Passion According to St. John

The custom of singing on four days during Holy Week the Gospel accounts of Jesus's sufferings was widespread in the medieval church. The narrative of Matthew was sung (in Latin) on Palm Sunday afternoon, of Mark on Tuesday, Luke on Wednesday, John on Friday. In medieval usage, Jesus's words were chanted by a bass at slow speed, the evangelist's words by a baritone at moderate speed, the words of the reviling crowd by a tenor, fast. Around 1450 composers began to set the crowd utterances (called the *turba* sections) in three- or four-part harmony with the plainsong melody in the tenor. Renaissance composers who excelled in this type of Passion included Claudin de Sermisy (1534), Francisco Guerrero (1585), and William Byrd (1607). During the 16th century some Italian composers also harmonized the words of Jesus. Other composers beginning with Longaval around 1510 began composing Passions in which all the words of the scriptural narrative (a mixture of the

four Gospels) were set polyphonically.

In Germany, Johann Walther composed a Passion (St. Matthew) in the vernacular as early as 1550. During the 17th century the new devices associated with opera such as recitative, aria, and orchestra were applied to the German Passions of Thomas Selle (1643), Christian Flor (1667), Johann Sebastiani (1672), and Johann Theile (1673). Shortly after 1700 the exact words of German Scripture were replaced by poetic paraphrases that could on occasion be extremely extravagant in their rhetoric.

As in so many other phases of his stupendous art, Bach therefore fell heir to several centuries-old traditions when he wrote the five Passions (three are lost) that Mizler mentioned in his necrology. It was Bach's unique glory to have climaxed all those traditions. Only his vast command of Biblical literature, rhetorical figures, musical architecture, and passionate emotional language could have resulted in the two sublime works premiered respectively on Good Fridays of 1724 and 1729, the Passions According to St. John and According to St. Matthew.

Bach's text for his earliest Passion,

the St. John, being heard this evening, incorporates some sections from the passion poem published in 1712 by the Hamburg lawyer Barthold Heinrich Brockes (1680-1747), *Der Für die Sünden dieser Welt gemarterte und sterbende Jesu* — this being the poem already set by such well-known masters as Reinhard Keiser in 1712, Handel and Telemann in 1716, and Johann Mattheson in 1718. However the four arias, one arioso, and final chorus for which Bach was indebted to Brockes for their text (nos. 11, 48, 60, 62, 63, and 67) have all been reworked sufficiently to give them an individual literary flavor. Spitta, the greatest of Bach's 19th-century biographers, suggested that Bach was himself responsible for not only the alterations of Brockes's texts but also for inserting two dramatic bits from Matthew's agitated narrative of the Passion to liven up John's rather contemplative narrative. In the recitative at no. 61, the earthquake scene illustrated musically with down rushing 32nd-note scales and shuddering tremolos is not in John's narrative, nor is the episode of Peter's going out and weeping bitterly when he remembered that Jesus had prophesied his threefold denial (inserted by Bach in no. 18). Also it was Bach himself who apparently unaided chose the chorales with which are interspersed the Scriptural verses from John 18 and 19 that the Evangelist sings.

The whole Passion is divided into two large Parts, the first comprising 20 numbers ending with a chorale, the second consisting of 49 numbers, again ending with a chorale. Each of the chorales that Bach intersperses at numbers 7, 9, 15, 20, 21, 27, 40, 52, 56, 60, 65 and 68 is harmonized with consummate skill in four parts. The top melody in numbers 7 and 27 is the same; so also is the chorale melody in 20, 56, and 60. Another pair sharing between them the same chorale melody are 21 and 65. However, the texts always differ even when the top melody is the same. Consequently Bach changes the harmonizations—thus imparting to each repeated chorale melody an entirely new flavor, appropriate to the individual sentiment of the text. The chorale melody for 7 and 27 is by Johann Crüger (1640), for 20, 56, and 60 by Melchior Vulpius (1609), for 21 and 65 by Seth Calvisius (1598). The other composers of chorale melodies used in this Passion were Martin Luther (9), Heinrich Isaac as adapted by

Crüger (15), Johann Hermann Schein (40), Melchior Teschner (52), and Bernhard Schmidt (68).

Arthur Mendel who in 1951 edited the version of the St. John Passion sung this evening again edited it in 1973 for the new Bach complete works de-

finite edition now in the process of publication by the firm of Bärenreiter. The new Bach edition contains facsimiles of the 1739 autograph. Also, the historical data regarding first performance at St. Nicolai Church in 1724 rather than at St. Thomas in 1723 is

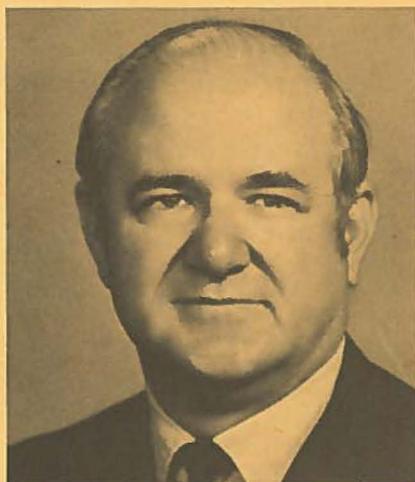
therein confirmed. The most recent detailed study of every number in the St. John Passion was published in 1963 by the Professor of the History of Music at the Sorbonne, Jacques Chailley (*Les Passions de J.-S. Bach*), pages 133-259.



Harold Enns



David Myrvold



Charles Nelson



Mary Rawcliffe



Michael Sells

WHO'S WHO

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 superceded 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 Cho-

rale 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.

MICHAEL SELLS has sung with many outstanding organizations in the Los Angeles area, since his 1969 arrival, including the Los Angeles Philharmonic at Hollywood Bowl, the Pasadena and Santa Monica Symphonies, the Roger Wagner and William Hall Chorales, and on the Monday Evening and Bing Concert Series, as well as numerous appearances on college campuses on both coasts. Michael Sells maintains a full teaching load as an

Assistant Professor of Music at the University of Southern California, where he received the Doctor of Musical Arts Degree in 1972.

CHARLES NELSON is currently on the music faculty at East Texas State University. He has served as Texas All-State Chorus Organizer and State Vocal Chairman of the Texas Music Educators Association. Previously in Nashville, Tennessee, he directed the choral music at David Lipscomb College, served on the State Board of Control of the Tennessee Music Educators Association and as State Governor and Southern Regional Governor of the National Association of Teachers of Singing. He is in demand as a clinician, conductor, and concert, oratorio, and opera singer.

HAROLD ENNS has enjoyed repeated successes with many of America's major opera companies (San Francisco, Houston, San Diego, Los Angeles, Metropolitan National Company, Portland, Omaha, and Honolulu). His orchestral credits include performances with the Los Angeles Philharmonic, Boston Symphony at Tanglewood, San Francisco Symphony, and National Symphony Orchestra of Washington, D.C. He won the San Francisco Opera auditions and was awarded a contract. 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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