

SATURDAY EVENING, APRIL 26, 1975, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER,
Music Director

THE SEASONS

Franz Josef Haydn
(1732-1809)

English Text by Alice Parker and Thomas Pyle

(A new translation of von Swieten's German paraphrase of John Thomson's poem)

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Roger Wagner,
Conductor

Harold Enns,
Bass-Baritone
Simon, a farmer

Lynn Cole-Adcock,
Soprano
Hanne, his daughter

Michael Sells,
Tenor
Lukas, a young
countryman

Dorothy Wade,
Concertmaster

Bess Karp,
Harpsichord

- 1 Introduction
Recitative
- 2 Chorus
- 3 Recitative
- 4 Aria
- 5 Recitative
- 6 Trio and Chorus
- 7 Recitative
- 8 Song of Rejoicing

- 9 Introduction
Recitative
- 10 Aria
Recitative
- 11 Trio and Chorus
- 12 Recitative
- 13 Cavatina
- 14 Recitative
- 15 Aria
- 16 Recitative
- 17 Chorus
- 18 Trio and Chorus

INTERMISSION

- 19 Introduction
Recitative
- 20 Trio and Chorus
- 21 Recitative
- 22 Duet

Spring

Depicting the passage from winter to spring
Behold, the blust'ry winter flies
(Simon, Lukas, Hanne)
Come, lovely Spring
From heaven's vault, now shines
(Simon)
At dawn the eager plowman goes
(Simon)
The farmer now has done his work
(Lukas)
Heav'n we pray thee, smile upon us
Our prayer is heard on high
(Hanne)
O, how lovely is the morning
(Trio and Chorus)

Summer

Depicting the dawn of day
In dewy stillness
(Lukas, Simon)
The shepherd gathers all his sheep
(Simon)
The glow of morning paints the sky
(Hanne)
It climbs aloft, ascending
The fields are alive with colorful crowds
(Simon, Lukas)
The earth succumbs to parching drought
(Lukas)
How welcome, then, the shadowed grove
(Hanne)
What a haven for the weary
(Hanne)
Now see! arising in the sultry air
(Simon, Lukas, Hanne)
Ah! the thunderclouds draw near
The gloomy clouds now fade away

Autumn

Depicting the farmer's satisfaction
at the abundant harvest
What in springtime's blossom
(Hanne, Lukas, Simon)
Thus harvest follows honest toil
Look there, in yonder hazelwood
(Hanne, Simon, Lukas)
Ye beauties of the town, look here
(Lukas, Hanne)

23 Recitative	Take time to note the new-mown fields (Simon)
24 Aria	Look far across the meadows now (Simon)
25 Recitative	The rabbits now, and hares must flee (Lukas)
26 Chorus	Hark! hear the sound of the horn
27 Recitative	The heavy-laden vines rejoice (Hanne, Simon, Lukas)
28 Chorus	Down-a, down-a, now drink it down!
Winter	
29 Introduction Recitative	Depicting the thick fogs with which winter begins The year, now dying, sinks to rest (Simon, Hanne)
30 Cavatina	Light and life in sadness languish (Hanne)
31 Recitative	By icy chains the sea is held (Lukas)
32 Aria	A traveller stands there (Lukas)
33 Recitative	As he comes near (Lukas, Hanne, Simon)
34 Song with Chorus	Whirling, purling, whirling (Hanne, Chorus)
35 Recitative	Now the flaxen thread is wound (Lukas)
36 Song with Chorus	An innocent and lovely maid (Hanne, Chorus)
37 Recitative	Now from the east a terrifying ice storm (Simon)
38 Aria and Recitative	Behold thyself, deluded man (Simon)
39 Trio and Double Chorus	The glorious morning dawns at last

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.

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NOTES BY ROBERT STEVENSON

The Seasons

Haydn's superb oratorio *The Seasons* was first performed at the Palais Schwarzenburg in Vienna on April 24, 1801. The success was enormous, perhaps even greater than that of *The Creation* premiered in the same palace April 29 and 30, 1798. As Haydn himself wrote to Clementi at London in a letter dated April 28, 1801, "My *Four Seasons* has been received here with the same undivided approbation as was the *Creation*; in fact some prefer it to the *Creation* because of its variety."

In both oratorios, Haydn set librettos

adapted from English poems by the Dutch-born Baron Gottfried van Swieten (1734-1803) to whom Beethoven dedicated his First Symphony and who from 1778 had been a leading figure in the cultural and intellectual life of Vienna. During the 1780's van Swieten had formed a small group of the Viennese nobility called the *Gesellschaft der Associierten* whose purpose it was to stimulate the performance of oratorios — especially Handel's, and it was for their concerts that Mozart had made arrangements of Handel's *Acis and Galatea*, *Alexander's Feast*, *Messiah*, and the *Ode for St. Cecilia's Day*. In 1796 the *Associierten* had sponsored a performance of Haydn's *Seven Last Words*, which although originally a

collection of instrumental sonatas composed in 1785, became a choral work with the text adapted by van Swieten.

In 1798 van Swieten's adaptation of the now lost English libretto for *The Creation* was only a part of his total contribution to Haydn's oratorio, the other possibly more important part being his lining up noble backers at 50 ducats each to guarantee first performance costs, plus a handsome fee for Haydn. Van Swieten so highly appreciated Haydn's unparalleled success with *The Creation* that even before first public performance on March 19, 1799, in the National (Kärntnertor) Theatre he handed Haydn the libretto of *The Seasons*, the oratorio (or series of four cantatas) that now absorbed his best energies for the next two years. The poem chosen by van Swieten was published by James Thomson (1700-1748) in four parts: *Winter* (1726), *Summer* (1727), *Spring* (1728), and *Autumn* (1730) — all four parts being collected in 1730 in the more logical order *Spring, Summer, Autumn, Winter*. So enormous was the success of *The Seasons* at home and abroad that Samuel Johnson compared Thomson with Milton, at least eleven editions of German translations were published between 1745 and 1789, twelve of a French translation between 1759 and 1788, in 1787 a Dutch translation, in 1786 an Italian version, and in 1801 a Spanish translation. Thomson's *Seasons* however lacks speaking characters or overt drama, and instead pursues philosophical reflections on the beauties and tyrannies of Nature, the cyclical scheme of the universe, and the necessity of a beneficent Creator to break the bonds of the eternal cycle. Van Swieten changed all this. Simon, a farmer, his daughter Jane (= Hanne in German), and Lucas, a peasant, individually, in ensemble, and together with the choruses of men and women countryfolk, meditate and comment on the beauties and contrarieties of the countryside.

The instrumental introduction to Part I depicts the passage from Winter to Spring. Simon, Lucas, and Jane comment on the breaking up of Winter, countryfolk then welcome Spring in a charming 6/8 G major chorus. Van Swieten wanted Haydn to introduce occasional operatic quotations to enliven his score. Instead Haydn quotes the Andante of his own Surprise Symphony in Simon's air (No. 5), telling how the farmer joyously goes out to plough. The seed having been sown,

trio and chorus implore heaven's blessing on the land (No. 7). Jane invites the countryside maidens to wander carefree through the fields (No. 9). Spring terminates with a paean to the Almighty Providence (No. 10), which on van Swieten's suggestion bursts in with a sudden B flat major chord after the quiet ending of No. 9 on three D major chords.

Always working to van Swieten's order, Haydn did not so much appreciate the baron's line on the croaking frogs inserted in the closing trio and chorus of Summer (No. 22). Indeed he once remarked to the Leipzig musician who made the piano arrangement of *The Seasons* that he had been forced to set Simon's words about the croaking frogs very much against his will. This "Frenchified trash" was what Grétry might have set to music but not a composer of Haydn's more elevated taste. Nonetheless, all the specific allusions incorporated in the text, such as to the thunder in No. 20 and to the tempest in No. 21, the hunting scene in No. 31 (Autumn), and the merry drinking bout with which Autumn closes, all stimulated Haydn to consummate creative expressions.

Never did he orchestrate more painstakingly or more brilliantly. His contrapuntal genius shines all the more brightly because so effortlessly are his fugues contrived. The greatness of *The Seasons* reflects Haydn's own profound understanding of Life's upward, and then declining, surge. His own Youth, Flush of Manhood, Harvesting of the Years, and then Onset of Old Age are inimitably depicted in the procession of the four seasons. Van Swieten may have bound him like Ixion to the wheel of composing this sublime work — which the sketches reveal was worked over with intensity heretofore unknown in Haydn's long creative career (see "Ein Skizzenblatt Josef Haydns," *Die Musik*, XXXI, 211-222). But the result is a valedictory masterpiece to compare fittingly with Verdi's *Falstaff*, Wagner's *Parsifal*, or Franck's *Symphony*.

WHO'S WHO

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."

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.



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.



LYNN COLE-ADCOCK holds a Bachelor of Music degree from Salem College and a Master of Music degree from USC. She was an apprentice artist with the Santa Fe Opera Company in 1971, and soloist at the Carmel Bach Festival in 1973. She appeared as the Countess in Mozart's *The Marriage of Figaro* at the Inverness Mozart Festival, summer 1973. She was a finalist in the Western Regionals of the Metropolitan Auditions and was the National Grand Award Winner of the WGN-Illinois "Auditions of the Air." She has a recording release on Orion label, *Michel Michelet Concert Songs and Arias*, and currently is an instructor in voice at Chapman College, Orange, California. Last month she appeared at the music center as Magda in the Euterpe Opera Company's production of Puccini's *La Rondine*.



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.

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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