

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

MISSA PRO DEFUNCTIS (REQUIEM) ROMAN MACIEJEWSKI (b. 1910)

Dedicated to the victims of human ignorance

American Premiere

(This performance is respectfully dedicated to the memory of Frank Roger Seaver.)

Roger Wagner,
Conductor

John Guarnieri,
Tenor

Lynn Cole-Adcock,
Soprano

Harold Enns,
Bass-Baritone

Christina Krooskos,
Contralto

Dorothy Wade,
Concertmistress

1. Opening Prayer

Chorus

2. Prelude

Orchestra

Introitus

3. *Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.*

Lord, grant them eternal rest, and let perpetual light shine upon them.

Chorus

4. *Te decet hymnus Deus, in Sion, et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet.*

O God, thou shalt have praise in Sion; to thee let the vow be paid in Jerusalem. Heed my prayer; all mankind must come before thy judgement-seat.

Bass solo

5. *Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.*

Lord, grant them eternal rest, and let perpetual light shine upon them.

Chorus

Kyrie

6. *Kyrie, eleison.*

Lord, have mercy.

First fugue:

Chorus

7. *Christe, eleison.*

Christ, have mercy.

Soloists and Chorus

8. Second fugue:

Strings

9. *Kyrie, eleison.*

Christe, eleison.

Lord, have mercy.

Christ, have mercy.

Triple fugue:

Chorus and Orchestra

Graduale et Tractus

10. *Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. In memoria aeterna erit justus: ab auditione mala non timebit.*

Lord, grant them eternal rest, and let perpetual light shine upon them. Men will remember the just man forever; no fear shall he have of evil tidings.

Bass solo and Chorus

11. *Absolve, Domine, animas omnium fidelium defunctorum ab omni vinculo delictorum. Et gratia tua illis succurrente, mereantur evadere judicium ultionis. Et lucis aeternae beautitudine perfrui.*

Lord, release the souls of all the faithful departed from every bond of sin. By the help of thy grace enable them to escape avenging judgement. And to enjoy bliss in everlasting light.

Tenor solo and Chorus

Dies Irae

12. *Dies irae, dies illa*

Solvat saeculum in favilla:

Teste David cum Sibylla.

Day of wrath and terror looming, Heaven and earth to ash consuming—Seer's and Psalmist's true foredooming!

Chorus

13. *Quantus tremor est futurus,*

Quando judex est venturus,

Cuncta stricte discussurus!

Ah, when agony of trembling, When the Judge; mankind assembling, Probeth all beyond dissembling!

Chorus

14. Interlude:

Orchestra

15. *Tuba, mirum spargens sonum*

Per sepulcra regionum,

Coget omnes ante thronum.

Hear the trumpet-blast resounding, Through all tombs of earth rebounding, Summons to the judgement sounding.

Chorus

16. *Mors stupebit et natura,*

Cum resurget creatura,

Juricanti responsura.

Life and death will stand confounded, Seeing man, of clay compounded, Rise to hear his doom pronounced.

Chorus

17. *Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur. Judex ergo cum sedebit, Quidquid latet, apparebit: Nil inultum remanebit.*

Open then, with all recorded, Lies the book, from whence awarded Doom shall pass, with deed accorded. Then the Judge will sit, revealing Every hidden thought and feeling, Unto each requital dealing.

Chorus

Lamentation 1

18. *Quid sum miser tunc dicturus? Quem patronum rogaturus, Cum vix justus sit securus?*

What shall wretched I be crying, To what friend for succour flying, When the just in fear are sighing?

Tenor solo

19. *Rex tremendae majestatis, Qui salvandos salvas gratis, Ruler dread, thy proclamation Frees the chosen from damnation;*

Chorus and Tenor solo

20. *Salva me, fons pietatis.*

Fount of love, grant me salvation.

Tenor solo

INTERMISSION

Dies Irae (continued)

Lamentation 2

21. *Recordare, Jesu pie, Quod sum causa tuae viae: Ne me perdas illa die.*

Remember that my lost condition Caused, dear Lord, thy mortal mission; Spare my soul that day's perdition. *Quaerens me, sedisti lassus: Redemisti Crucem passus: Tantus labor non sit cassus.*

Thou with weary steps hast sought me,
Crucified has dearly bought me;
Have thy pains no profit brought me?
*Iuste iudex ultionis,
Donum fac remissionis
Ante diem rationis.*
Righteous judge of retribution,
Grant the gift of absolution
Ere the day of restitution.
Contralto solo

22. *Dies irae, dies illa*
Solvat saeculum in favilla:
Day of wrath and terror looming,
Heaven and earth to ash consuming—
Chorus

Lamentation 3

23. *Ingemisco, tamquam reus:*
Culpa rubet vultus meus:
Supplicanti parce, Deus.
Shame and grief my soul oppressing,
I bewail my life's transgressing,
Hear me, Lord, my sins confessing.
*Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.*

Thou didst heed the thief's petition,
And the Magdalene's contrition—
Hope for me, too, of remission!
*Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.*
Though my prayers deserve thy
spurning,
Yet, thy eyes of pity turning,
Save me from eternal burning.
Bass solo

24. *Inter oves locum praesta*
Et ab haedis me sequestra,
Statuens in parte dextra.
With the sheep of thy salvation
On thy right hand be my station
At that awful separation.
Soprano solo
25. *Confutatis maledictis,*
Flammis acribus addictis:
When the heavy malediction
Smites the damned with hell's
affliction,
Chorus
26. *Voca me cum benedictis.*
Call me to thy benediction.
Soprano solo

Lamentation 4

27. *Oro supplex et acclinis,*
Cor contritum quasi cinis:
Gere curam mei finis.
Crushed to dust; I, suppliant bending,
(All my heart contrition rending)
Crave thy care when life is ending.
Soprano solo
28. *Lacrimosa dies illa,*
On that day of tearful wonder,
*Women's Chorus, Soprano
and Contralto solos*
29. *Qua resurget ex favilla*
Judicandus homo reus.
Huic ergo parce, Deus:
When the tomb is rent asunder,
Guilty man to doom shall waken;
Leave him not, dear God, forsaken.
Chorus

Concluding Prayer

30. *Pie Jesu Domine,*
Dona eis requiem.
Lord of mercy, Jesus blest,
Grant them everlasting rest.
Chorus
31. **Amen**
Chorus, Soloists, and Orchestra

The musical presentations of the Los Angeles Master Chorale and Sinfonia Orchestra are sponsored by the Southern California Choral Music Association, a Resident Group of the Music Center, and by grants from the Mayor, City Council and Municipal Arts Commission of the City of Los Angeles; the Los Angeles County Board of Supervisors and County Music Commission; and the National Endowment for the Arts, a Federal Agency in Washington, D.C.

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Requiem

A History and Analysis by Roman Maciejewski

Deeply depressed by the horrors, destruction and atrocities of the Second World War, I felt the urge to contribute to the efforts of peace loving people by arousing a general awareness of the tragic absurdity of war. As a musician, I decided to try to make this contribution in the form of a musical work, which by its scope and intensity, would make an emotional impact on the listener and direct his attention to the ideological motif of this work.

Being convinced that lack of respect for life is due to ignorance of the universal order and the divine law of love, I dedicated my *Requiem* to the victims of human ignorance and in the first place to those who died in wars of all times. As a motto for the *Requiem* I chose the words of Christ, dying on the cross: "Father, forgive them, they know not what they do."

I started to work on the *Requiem* in 1943 and working at intervals, finished it in 1958. I wrote the *Requiem*, contrary to the contemporary trend and without regard to the economical

difficulties of its production, for a large orchestra, a large choir and four soloists—the ideal number of performers being 250 singers and musicians. The world premiere of the *Requiem* took place at the International Festival of Contemporary music in Warsaw in 1960 under my direction, after long and careful preparations and help of the Polish Radio, which did not spare energy nor money to bring about the performance. This performance, the American premiere of the *Requiem*, became a reality thanks to the unstinting dedication, patience and great efforts of Dr. Roger Wagner, director of the splendid Master Chorale and Sinfonia Orchestra. I am in deep gratitude to him for this achievement.

The purpose of the music in *Requiem* is to express, as fully and completely as possible, the emotional, conceptual and philosophical content of the word, and to illustrate the visual and acoustic material of the text. Although the music never leaves the word, at times it becomes more independent, like in

the triple fugue of the *Kyrie* and in the *Amen*. The *Requiem* is built in long and high arches in contrast with the shortness of breath of contemporary men and its expression in music. The text of the *Requiem* is the unaltered liturgical, latin text of the following parts of the "Mass for the dead": *Introitus, Kyrie, Graduale et Tractus* and *Dies irae*.

Fascinated by the poetic and dramatic grandeur of the *Dies irae* I concentrated on an extensive musical interpretation of this part of the Mass, leaving for a later date the composition of the remaining parts. The *Requiem* consists of choral parts, as well as parts for the four soloists with or without the choir (The four Lamentations) and orchestral parts (Prelude and Interludes). The structural frame of the whole work was established by conveying to the soloists the interpretation of all sections of the liturgical text in "I" form and thereby lending to their parts a lyrical quality, whereas all the descriptive and dramatic sec-

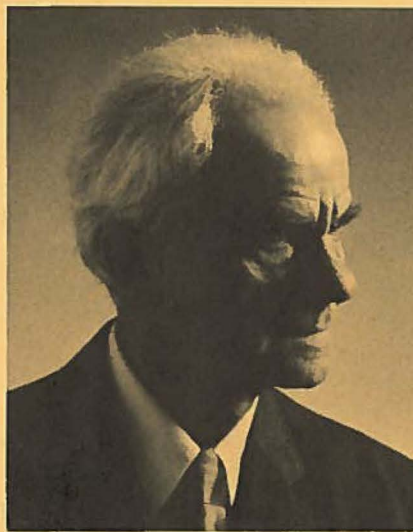
tions are interpreted by the choir. The four soloists personify four emotionally different types of humans, facing, in the name of the resurrected humanity, the Judge-Creator.

The opening prayer has its counterpart in the concluding prayer *Pie Jesu*. The following orchestral prelude starts with a long melodic line of the English horn, containing in its sections all the principal themes of the *Requiem*. The *Introitus* has the A(choir), B(basso solo), A form. The first *fugue* of the *Kyrie* in four parts symbolizes the plea for mercy sounding from the four corners of the world. The *Christe eleison* (soloists) is conceived as four individual pleas, the following triple *fugue* (*Kyrie, eleison, Christe eleison*) as a general plea for mercy.

In the *Graduale et Tractus* (usually omitted by composers), I was inspired by the Byzantine interpretation of this part in the form of a florid chant of a soloist with the choir as background. At the start of the composition of the *Dies ire*, I was hypnotized by the vision of the *Last Judgement* by Michelangelo and subsequently, I tried to convey some of its power to my musical interpretation of this magnificent liturgical text. I had for the different parts of the *Dies irae* some visual interpretations with their counterpart in music: The great Resurrection, starting with convulsions of the interior of the earth, in the lower worlds of matter, spreads to the higher worlds of terrified living beings, which propelled by strange sounds of horns (*Tuba mirum*, the seven signals of the Apocalypse), grow from small groups to an all encompassing procession towards the scene of the last Judgement (*Liber scriptus*). I conceived this central and most dramatic part of the *Dies irae* as a symbol for the return of all creation to its Creator. The musical painting of the scene of the last Judgement was accomplished with a touch of humor, evoked by the authors Medieval, anthropomorphic conception of the Judge and his entourage. The *Inter oves* is musically interpreted as a picture of Heaven and the *Confutatis* as a picture of Hell. The *Lacrimosa* lent itself to a picture of weeping women. The final *Amen*, originally for twelve part choir and percussion, builds up from *p*, through the principal themes of the *Requiem*, to a *ff Tutti*, affirmative and resounding with hope and joyful exultation. I tried in the *Requiem* to establish a balance between the three groups: the choir, the soloists and the orchestra, none

of them being predominant or less important. The choir parts are treated homophonically and polyphonically, depending on the content of the words. My harmonical means are based on the natural, acoustic phenomenon of overtones. The long row of overtones provides unlimited possibilities of variations of colors, lights, shadows and darkness. I use them never losing the firm ground of the first four overtones. This procedure fixed my harmony in the solid frame of tonality and being in accordance with the physical and physiological laws makes it possible for me to be in peace with nature and humans.

WHO'S WHO



ROMAN MACIEJEWSKI was born of Polish parents in Berlin in the year 1910. His musical education, which started at the age of five included studies at the Stern Conservatory in Berlin and at the State Conservatory in Poznan (Poland), from which he received his diploma as Concert Pianist. While still a very young man, he was director of the largest choir in Poland

and toured with this group through Poland and Germany. In 1932 he entered the Academy of Music in Warsaw but left without completing his studies to embark on a tour of the Balkan states with recitals of his own piano compositions.

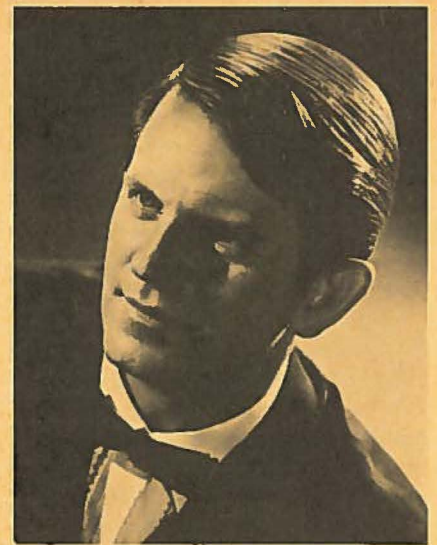
He joined the group of pupils of Nadia Boulanger in Paris in 1934. At a performance of his concerto for two pianos in London he met Kurt Joos who then commissioned music for two ballets. He married a Swedish dancer in the Joos group and moved to Sweden where he lived for twelve years, active as a composer and pianist. He composed music for several theatre productions of Ingmar Bergman. While in Sweden he began his life-work, the *Requiem*, which he finished fifteen years later and performed at the International Festival of Contemporary Music in Warsaw in 1960. Mr. Maciejewski moved to the United States after World War II and now lives in Redondo Beach, where he is the organist for two Catholic churches. He is the director of the "Roman Choir" which yearly tours the missions and Cathedrals of California. His many compositions include music for ballets, piano works, a concerto and many transcriptions for two pianos, many Masses, and dramatic background music for *Macbeth* and *Caligula* by Camus.



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 Cho-

rale 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. In May, 1974, he conducted a triumphal tour of the Soviet Union with the Master Chorale, where "he made a notable impact on the Soviet musical world." Dr. Wagner holds a full professorship in the Music Department at UCLA. He has made numerous recordings and received the Grammy Award for his album *Virtuoso*.

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 recorded *Michel Michelot Concert Songs and Arias*, and currently is an instructor in voice at Chapman College, Orange, California. Last season she appeared as soloist with the Master Chorale in Haydn's *The Seasons* and as Magda in the Euterpe Opera Company's production of Puccini's *La Rondine*.



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.



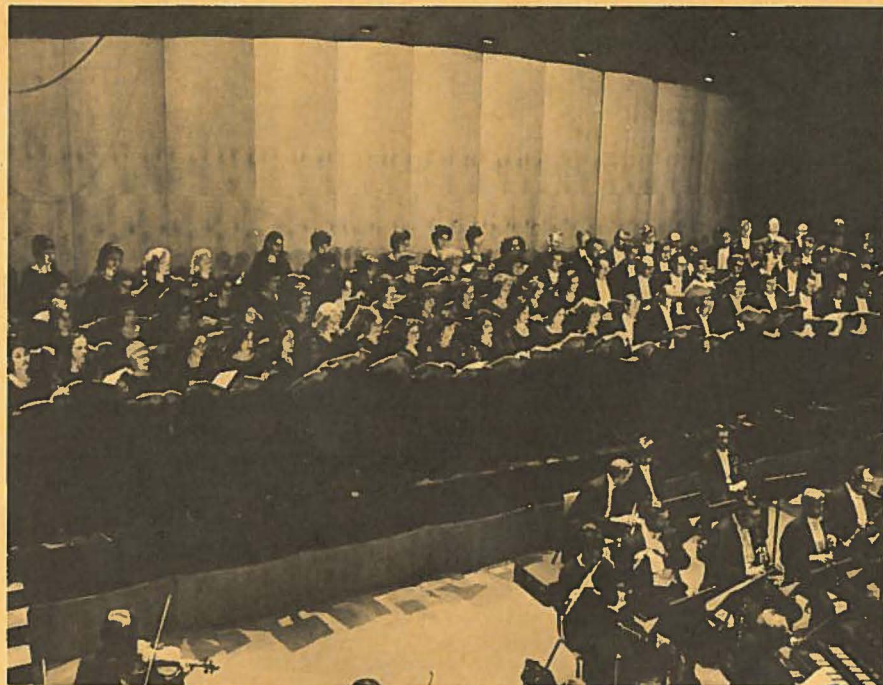
CHRISTINA KROOSKOS. When Dmitri Shostakovich heard a tape of the West Coast premiere of his 14th Symphony, with Christina Krooskos as the mezzo-soprano soloist, he enthusiastically praised "the high quality" of her singing. Shortly afterward she went to Mexico City to sing four more performances of the Shostakovich symphony. Stravinsky has likewise praised Miss Krooskos for her premiere performances of his works. In addition to her many appearances with orchestras in the Los Angeles area, San Francisco, Utah, and elsewhere, she sings regularly with the San Francisco Opera and with the opera companies of San Diego and Portland.



JOHN GUARNIERI, who has recently returned from several years of study in Italy, to make his home in Califor-



LYNN COLE-ADCOCK holds a Bachelor of Music degree from Salem College and a Master of Music degree



nia, began his career by winning First Prize in the Metropolitan Opera Guild Student Auditions in New York City. Since then he has perfected some 18 operatic roles and 26 major oratorios. Early in his career he toured as Tenor Soloist with the Roger Wagner Chorale on its Cultural Exchange Program Tour for the Department of State to Central America. Guarnieri performed the role of Don Jose in the NBC television network production of *Carmen*, and was tenor soloist on the recording *Great Operatic Composers* for Walt Disney Productions. He has been heard in concert in Carnegie Hall and Philharmonic Hall, New York, and was guest artist in the Fine Arts Festival in Tripoli, Libya. During his stay in Italy he was soloist at Rome's St. Paul's Episcopal Church; and performed with the Rome Opera Stage Association. Last season after returning to California he was heard with the San Diego Opera Company, the Portland Opera Company and the San Antonio Opera. He sang with American Opera Association of New York and The Carmel Bach Festival. He has been engaged for the Hawaii Opera Theatre production of *Elisir d'Amore* next January in Honolulu.

The Los Angeles Master Chorale and Sinfonia Orchestra is now in its twelfth season of presenting great choral masterworks in the Music Center and the

Hollywood Bowl. The organization, which was formed by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company at the Music Center in 1964. Dr. Wagner has been music director for the Chorale and Orchestra since its formation. Each year a series of important choral programs is presented in the Dorothy Chandler Pavilion, marking Los Angeles as the only city in the country which supports its own professional resident chorus presenting an annual choral season. One hundred twenty-five of the Southland's finest singers have been admitted to the select membership in the ensemble. The sinfonia Orchestra membership is drawn from professional ranks in the Los Angeles area and is one of the finest in the United States.

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