

SATURDAY EVENING, DECEMBER 13, 1975, AT 8:30 P.M.
SUNDAY EVENING, DECEMBER 14, 1975, AT 7:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

THE SPIRIT OF CHRISTMAS

Te Deum M. A. Charpentier (1634-1704)

Prelude
Après le Prelude

Cantata No. 29 (Movements 1-2-5-8) J. S. Bach (1685-1750)

Wir Danken dir, Gott, Wir danken dir
"We thank Thee, O God, we thank Thee"
Soprano Soloist: Mary Rawcliffe

Angelus ad pastores ait Daniel Pinkham (b. 1923)

"Shepherds, Awake"

Boys' Choir and Brass

Medley of English Carols

Song of The Nuns of Chester

Medieval Chant

Balulalow

Peter Warlock (1894-1930)

Wassail Song

Arr. by Ralph Vaughan Williams (1872-1958)

Tyrley Tyrflow

Peter Warlock

The Sycamore Tree

Peter Warlock

For Unto Us A Child Is Born (Messiah) G. F. Handel (1685-1759)

Chorale and Boys' Choir

INTERMISSION

The Christmas Story (Saint Luke's) Original Score & Arr. by Roger Wagner

Narrator

We Three Kings

John Henry Hopkins

What Child Is This

Traditional English Tune "Greensleeves"

Oh Little Town of Bethlehem

Lewis Redner

Gesu Bambino

Pietro Yon

Angels We Have Heard on High

French Carol

The Virgin's Slumber Song

Max Reger

Joy to The World

Lowell Mason

Sing We Now of Christmas

French Carol

Pastoral on Forest Green

English Folk Song

Women's Handbell Choir

Mary Had a Baby

William Dawson (b. 1905)

Noel, Noel, Bells Are Ringing

Wilbur Chenoweth (b. 1899)

Christmas Cheer

Arr. by Robert De Cormier

1. Welcome Here

2. Merry Christmas

3. Dame Get Up And Bake Your Pies

4. Christmas Is Coming

Boys' Choir

Hallelujah Chorus

(Messiah)

G. F. Handel (1685-1759)

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

Roger Wagner,
Conductor

William Conrad,
Narrator

Dorothy Wade,
Concertmistress

Thomas Harmon,
Organist

California Boys' Choir
Douglas Neslund,
Music Director

Robert Rogers,
Stage Director

Women's Handbell Choir
of the Neighborhood Church
of Palos Verdes
Mark Slegers,
Director

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.

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.

Te Deum

Marc-Antoine Charpentier
(1634-1704)

Born in Paris, he studied under Carissimi in Italy. He cooperated with Molière in the performances of the Théâtre-Français and was *maître de musique* at the Sainte-Chapelle, Paris. Together with Lalande, he held a prominent position in France at the end of the 17th century. His *Te Deum* is only one of many sacred compositions in that style, including twelve masses, thirty psalms, motets, *Magnificats* etc.

Cantata No. 29

J. S. Bach (1685-1750)

Wir danken dir, Gott, wir danken dir, composed for the church service marking the town council change on 27th August, 1731, appears to have been particularly dear to the heart of the Thomasschule cantor. The work is not only one of the few cantatas for which we have documentary evidence of its further performance, namely for 1739 and 1749, but over and above this, Bach reused the opening chorus in the B minor Mass, and on two occasions at that — above the text *Gratias agimus tibi* in the Gloria, and for the phrase *Dona nobis pacem* at the conclusion of the work.

Bach provided the composition with a splendid introduction. He uses for this purpose the *Preludio* from the E major Partita for solo violin and re-arranges it as an organ concerto, or more correctly — since the entire violin part is taken over in the organ voice and the orchestra part was composed additionally to it — as an organ solo, typical of the baroque instrumental concerto, and marked only in sections under this distribution of parts.

**Angelus ad pastores ait
(The angel said to the Shepherds)**

Daniel Pinkham (b. 1923)

Daniel Pinkham, a Professor at the New England Conservatory, is well known for his compositions for brass and voices. *Angelus ad pastores ait* was written in 1959.

Three Carols

Peter Warlock (1894-1930)

Peter Warlock, English composer, is perhaps best known for his *Capriol Suite* for string orchestra. A highly imaginative and unique harmonic

sense pervades his music, which at times mirrors in style the music of the Elizabethan period as well as such composers as Fauré and Delius. The *Three Carols* for chorus and orchestra, which include the pieces *Balulalow*, *Tyrley Tyrlow*, and *The Sycamore Tree*, were composed between 1920 and 1923. They are innocently charming as well as disarming. Preceding the *Three Carols*, the medieval chant *Song of the Nuns of Chester* is sung. Interspersed between *Balulalow* and *Tyrley Tyrlow*, the attractive and bouncy Gloucestershire carol *Wassail*, *Wassail* as arranged by Ralph Vaughan Williams follows without pause.

"For Unto Us A Child Is Born"

G. F. Handel (1685-1759)

This chorus is taken from Isaiah IX:6 and is one of the most stunning choral sections of the *Messiah*.

The Christmas Story

The Scripture read in The Christmas Story is from the beloved second chapter of Luke's Gospel (King James Version) interspersed with favorite seasonal music: *We three kings*, verses 1-5; *What Child is This*, verses 6-9; *O little town of Bethlehem* verses 10-12; *Gesu Bambino* [The Infant Jesus], verses 13-14; *Angels we have heard on high*, verses 15-16; *The Virgin's Slumber Song*, verses 17-19; *Joy to the World*.

Both the words and tune of *We three kings of Orient* were composed by John Henry Hopkins, Jr. (1820-1891) in 1857. Hopkins was born at Pittsburgh, Pennsylvania, of pioneer parents from Dublin and Hamburg. He graduated from the University of Vermont in 1839, taught at Savannah, Georgia, 1842-1844, and returned to Vermont for his M.A. in 1845. From 1855 to 1857 he was the first instructor in church music at General Theological Seminary, New York. He was rector of Christ Church, Williamsport, Pennsylvania, from 1876 to 1887. His popular *We three kings* was first published in *Carols, Hymns and Songs*, 1863.

The tune of *What Child is This* is *Greensleeves*, a traditional English melody first mentioned in 1580 as "A new Northern Dittye of the *Lady Greene Sleeves*." That same year it was already fitted to sacred words in a ballad called "*Green Sleeves* [sic] moralized in the Scripture, declaring the manifold benefits and blessings of God." Shakespeare mentioned the

tune twice in *Merry Wives of Windsor*. As a carol it first appeared in *New Christmas Carols*, 1642, to a text beginning, "The old year now is fled." The text for *What Child is This* was written by William Chatterton Dix (1837-1898), born at Bristol, educated there, and in adult life manager of a marine insurance firm.

Phillips Brooks (1835-1893) wrote the words for *O little town of Bethlehem* for his Sunday School in 1868 two years after visiting Bethlehem. Lewis Redner (1831-1908), organist at Holy Trinity Church, Philadelphia, of which Phillips was then rector, wrote the music.

Pietro Yon (1886-1943) published *Gesu Bambino* with the English text by Frederick H. Martens in 1917. Born near Turin, Italy, he studied at Turin Conservatory 1901-1904, and from 1906 was an assistant organist to Renzi at St. Peter's, Rome. In 1907 he emigrated to New York City where from 1907 he was organist at St. Francis Xavier and from 1926 to 1943 at St. Patrick's Cathedral. In 1919-1921 he was again in Italy as second organist of the Cappella Giulia, but on returning to the United States became a citizen. He composed some 20 masses, of which six were published, a *Concerto Gregoriano* for organ and orchestra, three organ sonatas, and much else. His most ambitious work was an oratorio *The Triumph of St. Patrick* (1934) dedicated to Patrick Cardinal Hayes and premiered with great solemnity at Carnegie Hall.

Angels we have heard on high is an anonymous 18th-century French carol. First published in *Nouveau recueil de cantiques*, 1855, with eight strophes, it began thus in the original French: *Les anges dans nos campagnes Ont entonné l'hymne des cieux, Et l'écho de nos montagnes Redit ce chant melodieux: Gloria in excelsis Deo.*

The words for *Joy to the World* were published in 1719 as the second part of Isaac Watts's imitation of Psalm 98. Watts (1674-1748) entitled his free paraphrase "The Messiah's Coming and Kingdom." Lowell Mason (1792-1872) published the tune for *Joy to the World* in 1836 with the title *Antioch*. Since Watts claimed to be "imitating" an Old Testament Psalm, Mason followed Watts's cue and claimed to have based *Antioch* on Handel. Actually, Handel's part scarcely goes beyond the first notes ("Lift up your heads" from *Messiah*). The bounce of the last few bars has the distinct flavor of a New

England fuguing tune by Billings, Holden or Read.

Mary Had a Baby

William Dawson (b. 1905)

William Dawson taught for many years at Tuskegee Institute, Alabama. He is best known for his arrangements of Negro Spirituals. Among them, *Mary Had a Baby*, heard on this evening's program.

Noel, Noel Bells Are Ringing

Wilbur Chenoweth (b. 1899)

Wilbur Chenoweth is a resident of Santa Monica, Calif. His compositions have been performed often by the Master Chorale. Among them are: Variations on "Lobe den Herren," "Vocalise," Of The Father Love Begotten, and many more.

Christmas Cheer

Arr. by Robert De Cormier

Mr. De Cormier serves on the music faculty at Eastman School of Music in Rochester N.Y. He toured for many years as conductor of the Harry Belafonte Singers and is presently director of the New York Choral Society. He has published many folk songs and spirituals. *Christmas Cheer* comprises four Christmas carols of various origins, namely: *Welcome Here* — Shaker; *Merry Christmas* — Swedish; *Dame Get Up and Bake Your Pies*, and *Christmas Is Coming* — English.

The *Hallelujah Chorus* concluding Part II of Handel's three-part *Messiah* (1741) stands unrivaled in popularity with the public, and at the same time as a touchstone of Handel's art. As Larsen stated: "Few, if any other choruses show the special features of his artistry so definitely: the immediately striking conception of motives and the unflinching design of the total construction despite continual variation." Larsen also calls attention to Handel's inimitable use of two incises from the melody of Philipp Nicolai's Advent hymn, *Wachet auf, ruft uns die Stimme*, the first at "The kingdom of this world," the second at "And he shall reign for ever and ever." The English text is a compilation of Revelation 19, 6; 11, 15; and 19, 16.

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. 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*.

CALIFORNIA BOYS' CHOIR

The California Boys' Choir, founded and directed by Douglas Neslund with Robert Rogers, stage director, is composed of twenty-five youths ranging in age from 11 to 15 years. Recruited from auditions held twice each year for boys from this area, the group spends several weeks during summer in concentrated study as well as attending weekly rehearsals during the academic year. They are taught enough French, German, Italian, and Latin to sing in these languages. Most of the choir members play musical instruments, and most remain with the choir through the years of voice change, from fourteen to sixteen.

The California Boys' Choir was founded in 1968 and performed its first concert in October of that year. A non-profit organization, the California Boys' Choir makes its home at the California Museum of Science and Industry, of which it is an Affiliated Group.

NEIGHBORHOOD CHURCH WOMEN'S HANDBELL CHOIR

Formed in 1966, the Neighborhood Church Women's Handbell Choir is the senior of four handbell choirs at the church in Palos Verdes Estates. Under the direction of Mark Slegers most of the present members have played together for five years or more.

They use a four-octave set of handbells made by Schulmerich Carillons, Inc., Pennsylvania, and valued at \$3,000. Handbell ringers always wear gloves because the natural acid on the hands would eventually damage the finish and tone of the bells.



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.

STAFF

FRANCIS THREADGILL
General Manager
LOIS SPAIN
Secretary
DOROTHY BLAIR
Public Relations
ROSEMARY HAY
Group Sales Director
RAE MACDONALD
Production Assistant
MIKE RUBIN
Personnel Manager

Dorothy Chandler Pavilion House Staff

GERALD SCHAUB
Master Carpenter
ALUN JONES
Master Electrician
CARMINE D. MARINELLI
Master of Properties
CHUCK LEWIS
Master Audio

SOUTHERN CALIFORNIA CHORAL MUSIC ASSOCIATION

Board of Directors — 1975/1976

Officers

Mr. Louis D. Statham
Honorary Co-Chairman of the Board
Mr. Z. Wayne Griffin
Honorary Co-Chairman of the Board
Mrs. Frank Roger Seaver
Honorary President, Master Chorale Associates
Mr. Harrison A. Price
Chairman of the Board
Mr. Curtis S. Tamkin, *President*
Mr. James C. Hoover
Executive Vice President
Mrs. George B. Allison, *Vice President*
Mrs. Brian J. Billington, *Vice President*
Dr. John M. Lilley, *Vice President*
Mr. Donald J. Nores, *Vice President*
Mr. Marshall A. Rutter, *Vice President*
Mr. James Wharton, *Vice President*
Mr. D. H. von Wittenburg, *Secretary*
Mr. Lorenzo D. Courtright, *Treasurer*

Directors

Dr. Grant Beglarian
Mrs. Thelma Bell
Mr. Robert E. Billings
Mr. Stafford R. Grady
Mrs. Geraldine Smith Healy
Mrs. Elbert T. Hudson
Dr. Louis W. Kang
Mrs. Giles W. Mead
Mr. Clifford A. Miller
Mrs. Reese Milner
Mrs. John K. Pike
Mrs. Stephen Reinhardt
Mrs. George Arthur Rice, III
Mrs. John A. Richards
Mrs. Charles Schneider
Mr. William E. Struebing
Mr. Dale Van Natta
Mr. Robert P. Willard
Ms. Lucy Zahran

Honorary Directors

Mr. Thomas P. Cassidy
Mrs. Dorothy Kirsten French
Mrs. Herbert A. Hilmer
Mrs. Bob Hope
Mr. Charles Luckman
Mr. Meredith Willson

Ex Officio Directors of the Board

Miss Shirley Nute
Southern California Vocal
Association
Dr. Thomas M. Osborn
Choral Conductors Guild
Dr. Thomas Somerville
American Choral Directors
Association
Mr. Francis Threadgill, Gen. Manager
Dr. Roger Wagner, Music Director
Mrs. Edgar L. Surprenant, President,
Master Chorale Associates