

SATURDAY EVENING, JANUARY 17, 1976, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

Roger Wagner
Music Director

BICENTENNIAL CONCERT

Aaron Copland
Guest Conductor

Roger Wagner
Conductor

James Stewart
Narrator

Claudine Carlson
Mezzo-Soprano

Dorothy Wade
Concertmistress

In The Beginning
Soloist: Claudine Carlson
Aaron Copland
(b. 1900)

Canticle of Freedom
Aaron Copland
(b. 1900)

Missa Carminum (Folk Song Mass)
World Première
Paul Chihara
(b. 1938)

INTERMISSION

Madrigals For The Space Age
Lalo Schifrin
(b. 1932)

- I I Walk in Space
- II Dark Rock on Flint on Stone
- III We Search and Find
- IV The Rocket Bursts in Space
- V A Million Meteors
- VI We Drift, We Fly
- VII Space! Is Space Not Curved?
- VIII Listen!
- IX What a Wonder, What a Dread!
- X We Move, We Go, We Seek

Narrator: James Stewart

Preamble (For a Solemn Occasion)
Narrator: James Stewart
Aaron Copland
(b. 1900)

Old American Songs
SET I
Aaron Copland
(b. 1900)

- I The Boatmen's Dance
Minstrel Song
- II The Dodger
Campaign Song
- III Long Time Ago
Ballad
- IV Simple Gifts
Shaker Song
- V I Bought ME A Cat
Children's Song

SET II

- I The Little Horses
Lullaby
- II Zion's Walls
Revivalist Song
- III The Golden Willow Tree
Anglo-American
Ballad
- IV At The River
Hymn Tune
- V Ching-A-Ring Chaw
Minstrel Song

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.

MISSA CARMINUM
("Folk Song Mass")

The Kyrie to my Mass was composed in November of 1972. The idea of combining popular with liturgical music was consistent with other compositional experiments I was involved with at the time: namely, that of transforming seemingly disparate musical materials into strange and new configurations, much as in dreaming or in reverie. I was pleased with the results of the Kyrie, and decided to complete the Mass, using a different folk song as cantus firmus in each movement, while combining it with the Gregorian incipits from the *Missa Deus Genitor Alme*, whose well known melodies run like sinews through the body of the work. Furthermore, the identification of sacred with profane love seems to me, as C. S. Lewis pointed out in the *The Allegory of Love*, a transformation which heightens religious devotion, and as such is a peculiarly beautiful and Catholic experience. Though I love the mighty choral works of the Baroque, Classical, and Romantic eras, the models for my Mass were chosen from an earlier period: the great masses of the High Renaissance, and especially those of Palestrina's. This influence is evident, not so much in the use of triadic harmony, as in the deliberate use of texture and density as a compositional and structure-determining resource.

Most of the songs I have used sing of love, and tragic love at that. Texts, as well as music, were important to me, and they are often set against each other to heighten my interpretation of the Mass. Several examples may illustrate:

"Kyrie, Sally Garden, my love
and I did meet."

"Qui sedes ad dexteram Patris,
miserere nobis, He bid me
take life easy, as the leaves
grow on the tree."

"Kadosh Adonai, who comes
in the name of the Lord."

"We're goin' to Montana,
Hosanna!"

"For I was young and foolish
and now . . . whether he
loves me or loves me not,
I will walk with my love
now and then . . . Agnus
Dei, dona nobis pacem."

I should add that I am a Roman Catholic, and the music of the Latin Mass is as much a part of my musical sub-conscious as the folk and popular songs I also grew up hearing. The *Missa Carminum* is in five movements.

It was completed on August 3, 1975, and is dedicated to Roger Wagner and the Los Angeles Master Chorale.

Notes by Paul Chihara.

MADRIGALS FOR THE SPACE AGE

The protean gifts of Lalo Schifrin and the poetic talent of Ray Bradbury have united to produce a work that is very different from the former's earlier *Rock Requiem*. Schifrin, who is equally at home in the classical or popular styles is certainly one of the composers that the arch-iconoclast Henry Pleasants would consider to be in the "mainstream of music." The distinguishing feature of the musical setting of the Madrigals is the lean economy of means. The orchestration of the original setting with piano only has retained this quality. As far as the text is concerned, it is better to let Ray Bradbury speak for himself:

"I have been astounded, over the years, to see little being done in the musical field having to do with mankind's destiny in Space. Up until this year, very few lyricists or composers have entered this field. *Aniara*, the Swedish opera, is the only title that comes to mind. It goes almost without saying that I am a vested interest, which is also to say that I believe space travel to be the single most important endeavor in the entire history of mankind. When we look back from some star cluster, a million years from tonight, we will thank the generation of Apollo astronauts which first moved us toward the stars. The purpose in living, in creating, in working with fine people like Lalo Schifrin is to insure that future in space. When the final history books are written (and I stake my soul and heart on this) it will be said that I was right in my guess, my intention, my inspiration, and my will, while the intellectual mob which turned its face away from Space, was deeply wrong. It was with this dedication that I wrote the series of small poems which then passed through Lalo Schifrin's mind and came out his fingers into music. The encounter has made me happy."

WHO'S WHO

PAUL CHIHARA, whose *Missa Carminum* was commissioned by and is dedicated to Roger Wagner and the Los Angeles Master Chorale, holds an Arts Musical doctorate from Cornell University and has studied choral composition with Ernst Pepping in Berlin. He recently completed the score for *Farewell to Manzana*, an NBC motion picture for television. His *Symphony in Celebration (Ceremony V)*, commissioned by the Fromm Music Foundation, was premiered by the Houston Symphony Orchestra in September, 1975, with Lawrence Foster conducting. The Symphony will also be performed at the Ravinia Festival by the Chicago Symphony in August, 1976. Other commissions include *Ceremony III for Chamber Orchestra* performed by the Los Angeles Chamber Orchestra, *Ceremony IV for Large Orchestra*, premiered by Zubin Mehta and the Los Angeles Philharmonic, *Grass*, recorded by Buell Neidlinger and the London Symphony, *Wind Song* for cello and orchestra, was premiered by the American Symphony Orchestra with Jeffrey Solow, cellist. He has composed two masses, a set of madrigals, choral songs, a *Magnificat*, an *Ave Maria* for men's glee clubs, and a cantata based on James Joyce's *Ulysses*. He is currently working on a guitar concerto for Pepe Romero, a ballet *Birds of Sorrow* for the Stuttgart Ballet Company. Chihara is on the music faculties of UCLA and the California Institute of the Arts.



Born in Brooklyn, New York, on November 14, 1900, **AARON COPLAND** attended public school there. His sister was his first piano teacher and he continued to concentrate on that instrument until, at 21, he enrolled as student of composition at the Fontainebleau School of Music in France. He returned to New York in 1924 to become the first composer to be awarded a Guggenheim Fellowship. His first orchestral work, *Symphony for Organ and Orchestra*, was given its first performance by Walter Damrosch and the New York Symphony, with Nadia Boulanger as organ soloist, the following year. Copland's interest in contemporary American music led him to organize with Roger Sessions, the Copland-Sessions Concerts which presented American music for five seasons, and to his becoming the first director of the American Festival of Contemporary Music at Saratoga Springs. He has traveled widely, under government auspices, as a pianist, conductor and lecturer in concerts of American music. Copland's own compositions have been performed throughout the world and have been commissioned by many organizations. His works for films include *Our Town*, *The Red Pony* and *The Heiress*, for which he won an Oscar in 1949. Ballet commissions include *Billy the Kid*, *Rodeo*, and *Appalachian Spring* which won him both the New York Critics and the Pulitzer Prize, in 1945. Author of four books, recipient of honorary degrees from twelve universities, member of many international academies, he was elected president of the American Academy of Arts in 1971. In recent years, Copland has been increasingly active as a conductor, and has led more than fifty major symphony orchestras in Europe, Japan, the U.S.S.R. and the United States.



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*.



Paris-born mezzo-soprano **CLAUDINE CARLSON**, now a resident of Los Angeles, has sung throughout Europe, Japan and South America, appearing in many of the capitals of the world. She has performed with the New York City Opera, Portland Opera and Washington Opera Society and was chosen by Gian Carlo Menotti to sing the role of Mrs. Nolan in his production (and subsequent recording) of *The Medium*. Miss Carlson has appeared with the Los Angeles Philharmonic at Hollywood Bowl in Berlioz's *Romeo and Juliet*, Verdi's *Rigoletto*, Mahler's Second ("Resurrection") Symphony and in the "Totally 20th Century" Marathon; at the Music Center she has sung Handel's *Messiah* and, under Andre Kostelanetz, Falla's *El Amor Brujo* and Turina's *Cantares* as well as Ravel's *Shéhérazade*. She has appeared at the Berkshire Festival in Tanglewood with the Boston Symphony under both Michael Tilson Thomas and Eugene Ormandy, at Saratoga Springs with the Philadelphia Orchestra, Ormandy conducting, and in two Hollywood Bowl Marathons: with the Los Angeles Philharmonic singing Mahler's *Songs of a Wayfarer* under Lukas Foss; and in a performance of Beethoven's Ninth Symphony, with the London Symphony Orchestra, Foss conducting. Miss Carlson recently made her debut with the San Francisco Symphony under Seiji Ozawa, and last Spring she sang in Mexico City and with the St. Louis Symphony under Leonard Slatkin.



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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