

SATURDAY EVENING, OCTOBER 30, 1976, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION



LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

Roger Wagner

Conductor

Dorothy Wade

Concertmistress

Claudine Carlson

Mezzo-soprano

Roger Patterson

Tenor

Roscoe Lee Browne

Narrator

A Record of Our Time

Gail Kubik (1914 —)

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| I. Prologue | |
| II. The Call to Arms | |
| III. The War Prayer | |
| IV. The Hate Machines | The Testimony |
| V. The Prophecy | Soprano: Jeanette Beiter |
| VI. The Dirge | Alto: Claudine Carlson |
| VII. Epilogue I | Tenor: Roger Patterson |
| VIII. Epilogue II | Narrator: Roscoe Lee Browne |

INTERMISSION

Alto Rhapsody

Johannes Brahms (1833-1897)

Soloist: Claudine Carlson

Schicksalslied (Song of Destiny) Op. 54

Johannes Brahms (1833-1897)

Psalmus Hungaricus

Zoltán Kodály

Soloist: Roger Patterson

Dedicated to the memory of the heroes of the 1956 uprising in Hungary.

The musical presentations of the Los Angeles Master Chorale and Sinfonia Orchestra are sponsored by the Los Angeles Master Chorale Association, a Resident Group of the Music Center, and by grants from 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 Pavillon, 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.

With **A Record Of Our Time** I have tried to write a kind of "protest piece" which sums up my feelings about some aspects of the twentieth century which put in doubt, so it seems to me — to many of us — the values of contemporary Western civilization: the Jewish Holocaust, our lack of concern about social injustices in America, our tragic involvement in Vietnam, the cancerous racism — witness Boston in this, our Bicentennial year — which helps to tear this country apart.

Now, of course, America and the West represent much more than that summation, that indictment. Kansas State University and its President, James McCain, which commissioned *Record* (1970) had the courage to support with tax money the premier performance (and handsomely, too: the Minnesota Symphony, a beautifully-trained 180-voice choir, Ray Milland in the important role of Narrator) of a score which pictured an America quite different from that delineated six-weeks earlier, and on the same campus, by President Richard Nixon. That willingness, even insistence, on the part of a great mid-western university that this country be viewed — and judged — by its defeats and failures as well as by its moral and ethical victories — that is the greatness of our nation. Just as that greatness is demonstrated tonight by the decision of an important American music publisher to print, of a distinguished conductor to program and of a public-spirited cultural institution to support *this* programming of a work like *Record*. No, America *does* have a memory, America *does* have a conscience.

But, the faults are there and the insanity and horror represented by the murder of six million Jews, the suicide of two teen-agers in protest against Vietnam, the lynching of a black American, not in the South but in a small Pennsylvania town two hours from Philadelphia, (John Jay Chapman: "I shall forget it, we all shall forget it. But it will be there. I have seen death in the heart of this people."), the black moment in American justice when "a good shoemaker and a poor fish-peddler" were legally murdered in Massachusetts: these things need to be remembered. If three thousand years ago, the prophet Isaiah could berate the Israelites for their social injustices, ("What mean ye that ye beat my peo-

ple to pieces and grind the faces of the poor?"), cannot we in the West have the courage also to ask ourselves now, "What is the record of our time?"

In assembling the omnibus text, I had the inspired collaboration of the American novelist and essayist, Harvey Swados. Textural sources include the Book of Isaiah, *The War Prayer* of Mark Twain, war and political slogans from the past and present, William Butler Yeats' *The Second Coming*, then Vanzetti's *Statement After Sentence*, the Negro Spiritual *Slavery Chain*, John Jay Chapman's *Coatsville*, and again from the Old Testament, Psalm 10 and First Corinthians. *A Record Of Our Time* was completed on August 2, 1970, at Venasque, France. It is dedicated to Mary Kubik.

NOTES BY ARTHUR F. EDWARDS

Rhapsody, Op. 53

Johannes Brahms (1833-1897)

Fragment from *Winter Journey in the Harz Mountains (Harzreise im Winter)* by Johann Wolfgang von Goethe for alto soloist, male chorus and orchestra.

But apart there, who is it?
In the brush his path is lost.
Behind him spring
The branches together,
The grass rises again,
The desert engulfs him.
Ah, who can heal the anguish
Of him for whom balsam has turned to
poison?
Who has drunk hatred of mankind
From the fulness of love!
First scorned, now a scorner,
He secretly consumes
His own worth
In barren self-seeking.
If there is on your psaltery,
Father of Love, one tone
That can reach his ear,
Then revive his heart!
Open his clouded sight
To the thousand springs
Beside him who thirsts
In the desert.

In 1777 Johann Wolfgang von Goethe (1749-1832) wrote the ode *Harzreise im Winter* to state the case against despair as depicted in *The Sufferings of Young Werther* (1774). Deborah Hayes (*The Choral Journal*, Nov. 1973, p. 23) skillfully analyzes the poem in which "Goethe describes a hunting expedition through the Harz Mountains. Most of the hunting party — for this, read 'mankind' — follows easily the path marked by 'Fortune.' But the poet notices one who has become 'lost' in the 'wilderness.' The lost one has turned inward, away from mankind, or away from the hunting party

on the marked path. He does not see the trail right beside him. Or (final stanza), he is 'a thirsty man in the desert,' who does not see the nearby 'well-springs' or oasis. The poet implores God, the 'Father of love,' to show him the way, to 'open his eyes,' to 'quicken his heart.'" Brahms became acquainted with *Harzreise im Winter* in 1868 when he found an earlier setting of the text by Johann Friedrich Reichardt (1752-1814). He took 22 lines from the 88 line poem, and wrote a tripartite cantata. The "first and most rhapsodic of the three stanzas, with the prominence of the orchestra and the recitative-like solo, provides the necessary introduction to the second, which takes the form of an aria in three sections. These first two stanzas find their solution and fulfilment in the profound emotion of the third, where the chorus supports the solo voice for the first time. Logically and lucidly the little drama is unfolded until love is invoked in the transfigured and genuinely Brahmsian close . . . Here we encounter for the first time, in a choral work by Brahms, that Hellenic spirit which was to appear so clearly in the artist's later compositions." (Geiringer: *Brahms*: p. 315) The *Rhapsody* is scored for flutes, oboes, clarinets, bassoons and horns in pairs, strings, alto solo and male chorus.

Schicksalslied (Song of Destiny)

Johannes Brahms (1833-1897)

The choral masterpieces of Brahms — his *German Requiem*, Op. 45, *Rinaldo* with tenor solo, Op. 50, the *Alto Rhapsody*, Op. 53, the *Song of Destiny*, Op. 54, up through the *Song of the Fates*, Op. 89 — are all middle-period works written after his settlement at Vienna in 1861. Critical opinion has uniformly favored the *Song of Destiny*.

Psalmus Hungaricus

Zoltán Kodály (1882-1967)

In 1923, Zoltán Kodály, Ernst von Dohnányi (1877-1960), and Béla Bartók (1881-1945) were commissioned to compose works celebrating the fiftieth anniversary of the unification of Buda and Pest. Kodály, having heard that Bartók was planning a *Dance Suite*, put aside his own purely instrumental plans and decided to use a sixteenth century version of Psalm LV (by Mihály Végh of Kecskemét).

Psalmus Hungaricus is scored for solo tenor, chorus, 3 flutes, pairs of oboes, clarinets, and bassoons, 4 horns, 3 trumpets, 3 trombones, tim-

pani, cymbals, harp and strings.

The archaic flavor of the text is reflected by the music, especially in the opening lines of the chorus, modeled on the melodic idiom of the sixteenth century Hungarian minstrels. The horizontal and vertical elements of Kodály's style are consummately balanced in this work. Its architecture shows a freely treated rondo pattern: variations on the melody and (more often) the rhythm of the main theme.

The texture varies from chant-like monody to a complex polyphonic cloud of sound supporting the anguished psalmist; from the cataclysmic eruption of the full orchestra to an exquisite *adagio* in which the strings are divided into *twenty-five* parts layering *sordini* upon *flageolets* (harmonics) upon *pizzicato* upon *arco* upon which are superimposed the sonorities of woodwinds and harp.

WHO'S WHO



Gail Kubik has been a musician most of his life, as attested by a four-year scholarship he won at he age of fifteen for study at the Eastman School in Rochester. His principal instrument was the violin, but he was already interested in composition, which he studied there with Edward Royce and Bernard Rogers. Since his graduation in 1934, he has participated in virtually ever possible field of music, first as a teacher, then as an orchestral musician and soloist, as orchestral conductor, as lecturer and, of course, as composer.

In 1934 Kubik won the Sinfonia National Composition Award, and his compositional work has been aided by fellowships to the MacDowell Colony, the American Academy in Rome (as winner of the Prix de Rome), and as holder of two Fellowships from the Guggenheim Foundation. Following his early studies at Rochester, he worked with Leo Sowerby in Chicago, and Walter Piston and Nadia Boulanger at Harvard University. He has long

been interested in the problems posed for the composer by the mass audience. After teaching for two years at Columbia University, Kubik joined the National Broadcasting Company in New York as Staff Composer and Musical Program Advisor. During 1942 and 1943 he was Director of Music for the Film Bureau of the Office of War Information. Later, in the Air Force, he wrote and conducted scores for several documentaries, one of which, *The Memphis Belle*, won the New York Film Critics' Award.

He has been associated with music for the engaging cartoon character Gerald McBoing Boing, (which won an Academy Award in 1952) and such films as William Wyler's *The Desperate Hours*, while pursuing a compositional career otherwise that includes three symphonies, (No. Two for the Rockefeller Foundation, No. Three for the New York Philharmonic), a Violin Concerto (which won first prize in a competition conducted by Jascha Heifetz), a *Symphony Concertante for Trumpet, Viola, Piano and Orchestra* (Pulitzer Prize, 1952), a folk opera, *A Mirror for the Sky*, considerable chamber music, a great many choral works including 50 short choral pieces commissioned by the Robert Shaw Chorale, five large-scale cantatas for chorus and orchestra: *In Praise of Johnny Appleseed*, *A Christmas Set* (written for and dedicated to Nadia Boulanger), *A War-Time Litany*, *A Record of Our Time* and his most recent, 1976, Bicentennial work, *A New Texas Grimorium*.

Mr. Kubik has lectured at dozens of American Universities, at UNESCO, at the Accademia di Santa Cecilia in Rome, at the Conservatoire Nationale de Musique in Paris. He has conducted major orchestras in this country and in Europe. With over 70 published scores, his works are available on the Columbia, Desto, Contemporary and CRI recording labels. He has just returned from the Villa Serbelloni in Bellagio, Italy, where he was a guest this summer of the Rockefeller Foundation. Since 1970, he has been Composer-in-Residence at Scripps College in Claremont.

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." In July, 1976, Dr. Wagner conducted the New Philharmonic Orchestra and the Chorale of Radio France in concerts in Paris, during the Festival Estival de Paris. The prestigious Paris publication "Le Monde" wrote "under his dynamic direction, Roger Wagner emerged extremely precise, devoid of all stiffness and complaisance." Roger Wagner and his Chorale were invited to participate in the Israeli Festival in August, 1976. The Chorale was critically acclaimed for its performances in Tel Aviv, Jerusalem, Caesarea, and Haifa. In commemoration of the Chorale's outstanding participation in the Israeli Festival, Wagner was awarded the Knesset silver medal of the State of Israel. 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*.

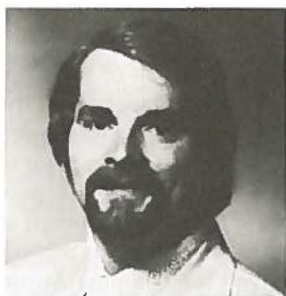


French-born mezzo-soprano **Claudine Carlson** has appeared in nearly all the

musical capitals of Europe and is fast becoming a sought-after artist in the United States. She has just returned from Mexico City where she was the guest soloist with the New Philharmonia of London under the direction of Eduardo Mata. This spring she appeared at the Cincinnati May Festival with James Levine and in Los Angeles with Zubin Mehta and the Philharmonic Orchestra.

The forthcoming season will find her performing with Roger Wagner in Los Angeles, with Antol Dorati and the Washington, D.C. National Symphony in a world premiere of a work composed for the Bicentennial, and with Louis Lane and the Dallas Symphony. She will also be soloist with the St. Louis Symphony, both in that city and in New York, conducted by Georg Semkow, in Minneapolis, and again in St. Louis with Leonard Slatkin with whom she will also record.

Miss Carlson has been asked by James Levine to appear again at the Cincinnati May Festival and to be his soloist at the Ravinia Festival next summer, as well as to make her debut at the Metropolitan Opera in Debussy's *Pelleas et Melisande*. She will sing with Eugene Ormandy in Philadelphia and in New York and will give two recitals in Boston and St. Louis. This past winter season she performed with Claudio Abbado and with Carlo Maria Giulini and the Chicago Symphony Orchestra, with Sarah Caldwell in Washington, D.C., and with Andre Kostelanetz and the Los Angeles Philharmonic.



Tenor **Roger Patterson**, former winner of the Metropolitan Opera National Auditions, began his vocal training at the age of eighteen. He has appeared with such organizations as the Philadelphia Orchestra, the Los Angeles Philharmonic, and the Atlanta Symphony and has performed as soloist with many conductors including James Levine, Michael Tilson-Thomas, and Julius Rudel. He has taken part in the Ojai Festival, California, and the Saratoga Festival, New York.

An experienced recitalist, the tenor also has an operatic repertoire numbering over twenty roles which run the full spectrum of operatic literature: from the title role in Gounod's *Faust* to the title role in Britten's *Albert Herring*.

Patterson made his major operatic debut with the New York City Opera in the role of Alfredo in *La Traviata* in the fall of 1973 and has since performed numerous times with that organization. Most recently he was called upon to perform the difficult role of Arturo in Bellini's *I Puritani* opposite Beverly Sills in the spring of 1975 when the scheduled tenor became indisposed. His performance was an unqualified success. Also in the spring season, he performed the role of Lord Percy in *Anna Bolena*, again opposite Miss Sills.

The Los Angeles Master Chorale and Sinfonia Orchestra is now in its thirteenth 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 of 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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