

SATURDAY EVENING, JANUARY 29, 1977, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE

ROGER WAGNER, Music Director

A CAPPELLA CONCERT

Ave Maria Gregorian Chant

Ave Maria Tomás Luis de Victoria (ca. 1548-1611)
Hail, Mary, full of grace. The Lord is with thee.

Magnificat (for triple chorus, a12) Andrea Gabrieli (ca. 1516-1586)

Mon coeur se recommande a vous Orlandus Lassus (1532-1594)

Il est bel et bon Passereau (XVI Century)

Bonjour mon coeur Orlandus Lassus

Au joly jeu Passereau

Alleluia (for triple chorus) Jacob Handl (1550-1591)

Mass in G Minor Ralph Vaughan Williams (1872-1958)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Mary Rawcliffe, Jeannine Wagner, Byron Wright, David Jennings, Soloists

INTERMISSION

Canti (U.S.A. Premiere) Henri Lazarof (b. 1932)

Friede auf Erden Arnold Schoenberg (1874-1951)

Lamentaciones de Jeremias Propheta Alberto Ginastera (b. 1916)

I O vos omnes qui transitis per viam
*All you who pass by the way, look and see
whether is any suffering like my suffering,
which has been dealt me when the Lord
afflicted me on the day of His blazing wrath.*

II Ego vir videns paupertatem meam
*I am a man who knows affliction from the
rod of His anger, one whom He has led and
forced to walk in darkness, not in the light;
He has worn away my flesh and my skin, He
has broken my bones; He has left me to dwell
in the dark like those long dead.*

III Recordate Dominie quid acciderit nobis
*Remember O Lord, what has befallen us;
look and see our disgrace. Lead us back to
You, O Lord, that we may be restored; give
us anew such days as we had of old.
You, O Lord, are enthroned forever; Your
throne stands from age to age.*

Jubilate Deo Giovanni Gabrieli (ca. 1555-1612)

For Eight-Part chorus of Mixed Voices



Roger Wagner

Conductor

Mary Rawcliffe

Soprano

Jeannine Wagner

Mezzo-soprano

Byron Wright

Tenor

David Pittman Jennings

Baritone

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 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.

Tomás Luis de Victoria was not only the most renowned Spanish Renaissance polyphonist but also the most precocious. Born at Avila in 1548 or 1549, he published at Venice in 1572 the collection of 33 motets by which he is still best remembered. Such exquisite jewels as the tear-stained *O vos omnes* and *Vere languores* belonged to this first book of motets.

Already as an adolescent he was a student at the Collegium Germanicum in Rome, at work in the shadow of the mighty Palestrina — 24 years his elder. Fellow students in the German College carried back to their homeland his choicest gems, among them the brief *Ave Maria* being heard this evening immediately after the Gregorian chant on which it is based. Roger Wagner, who has long made Spanish Renaissance polyphony one of his most admired specialties, has frequently opened his touring programs with this same plangent *Ave Maria*. Also, however, he pioneered by being the first to record any of Victoria's longer Masses — such as the *Missa Ave maris stella* that he recorded April 22, 1961, in Schoenberg Hall, UCLA.

Victoria wrote his *Missa Laetatus sum* for a triple choir in 12 parts. However, the acknowledged masters of polychoral technique in his time were the Venetians Andrea Gabrieli (ca. 1516-1586) and his nephew Giovanni Gabrieli (ca. 1555-1612). Andrea began as a singer at St. Mark's, Venice in 1536. In 1562 he was a member of Albert V's chapel establishment in Bavaria but he returned to become, in 1564 second organist of St. Mark's and in 1585 first organist. His mighty Magnificat for three choirs heard this evening was posthumously published at Venice in 1587, one year after his death, as part of a collection edited by his nephew with the significant over-all title of *Concerti*. Here the composer no longer defers to tradition but boldly strikes out on hitherto uncharted seas.

In contrast with Andrea's gigantic sonorities, the next group consists of a pair of frolicsome chansons by Passereau who was employed at Paris by the Duke of Angoulême in 1536, and another pair by the most versatile of Renaissance composers, Orlandus Lassus (1532-1594), who was equally at home in Italian madrigals, German drinking songs, French love chansons,

Latin motets and penitential psalms.

Jacob Handl (1550-1591), a Cistercian monk, led a wandering life that took him from Vienna (1574) to Breslau (1578) to Olmütz (1579) to Torgau (1585-1588) to Prague, where he died. His fire coupled with tenderness, his instinct for contrast, his boldness varied with graciousness, made him one of the prime Middle Europeans of the epoch. Paul Pisk, who in 1935 edited six Handl Masses, commented on the modernity of his major-minor harmonic sense. Handl excelled in mixing the old and the new, Flemish imitative technique with Venetian polychoral brilliance.

Ralph Vaughan Williams (1872-1958) knew equally well how to blend the old and the new. His Mass in G minor for SATB soli and double chorus (1922) composed when he was 50 harks back to Tudor polyphony for its abundant so-called "false" relations, but was completely of its own time in its abundant parallel triads and its prevailingly sumptuous sound. To unify the work he used the same music for different fragments of the traditional Latin text — for instance, the *Patrem omnipotentem* and *Et resurrexit*, the *Kyrie* and "miserere nobis" in the *Agnus Dei*; or by using the same four-note motto to introduce several successive clauses of the text, as in the *Et in Spiritum Sanctum* section of the *Credo*. Suspensions, which are a hallmark of imitative polyphony, scarcely interested Vaughan Williams. Antiphony between choruses and between soloists and chorus, on the other hand, constantly fascinated him throughout this wondrously flexible setting of the most time-honored of texts.

Schoenberg's *Friede auf Erden* ("Peace on Earth"), composed in 1907 when he still paid allegiance to tonal harmonic relationships, is a setting of four verses by Conrad Ferdinand Meyer. The opulent chordal fabric is frequently knit with strings of parallel thirds for sopranos, altos, tenors, and basses — as at "flehend leis verklagend." The refrain of verses 1, 2, and 4 is also bound with long necklaces of parallelisms, not only of thirds but also 6/3 chords over a pedal: witness the drawn-out D Major cadence with which he sets the words "Friede auf Erde" at the close of verse 1. Much more than Vaughan Williams, Schoenberg exploited dissonant suspensions followed by their resolutions, to suggest perhaps the yearning for peace

followed by its fulfillment. This poignant work was composed the year that Mahler left Vienna, the year that Schoenberg's chamber symphony of 1906 was premiered there, and the year that he began his F sharp minor string quartet with soprano voice.

Alberto Evaristo Ginastera, born in 1916 at Buenos Aires, came most forcibly to wide international notice with his three sensational operas, *Don Rodrigo* (Buenos Aires, July 24, 1964), *Bombarzo* (Washington, D.C., May 1967), and *Beatriz Cenci* (Washington, September 10, 1971). The blood and lust, especially in the last two, contrast with the chaster subject matter of his early works. *Hieremiae Prophetiae Lamentationes*, in the form of three motets for unaccompanied chorus, was composed at Buenos Aires when he was thirty and premiered there July 21, 1947. To this day it remains perhaps the finest work for a *cappella* chorus by a living Latin American.

Giovanni Gabrieli's *Jubilate Deo* (1597) brings us back to the polychoral splendors of the Venetian composer who best bridged the gap between the Renaissance and the Baroque. In no epoch has Psalm 100 been more jubilantly set.

NOTE: BY THE COMPOSER

Canti was written in 1971 in Switzerland and in Berlin where Henri Lazarof was Composer-in-Residence as guest of the German Government and the Berlin Senate. The work was written for and dedicated to Roger Wagner and the Los Angeles Master Chorale. The premiere performance took place in 1973 in Brussels, Belgium, by the Warsaw Philharmonic Choir under the direction of Andrzej Markowski. Tonight it is being performed for the first time in the United States. The work is in one continuous movement and uses a multilingual text written by the composer.

TEXT:

Days of night
nights of day

ETTONOTTE
TSUONIT
TSNOTONST
OEMITIMEO
NOTTETTON

Ombres sombres, froides, obscures
Cascades blanches en vapeur
vapeurs blanches en cascades
Roaring, roaring, soaring

S
SOGNI
SOGNIN
SOGNINGOS
SOGNINGOS
GNINGOS
NINGOS
INGOS
S

Wind of wings, helpless flame,
wings of flames
Singing in wind of flames,
wings of winds Ringing in
White silence — in
silence in white
Helpless wind in flames of wings,
Helpless wings

INNISACRI
TI RAH
INNICANTI
CANTARTN
CISITNAE
I

Cantate canticum novum
Pessni peyte
Cantate, psallite, jubilate!
— HENRI LAZAROF

WHO'S WHO



David Pittman Jennings



Mary Rawcliffe



Jeannine Wagner



Byron Wright

Henri Lazarof is a professor of music at UCLA where he also serves as the artistic director of its Festival of Contemporary Music. He began his musical studies in Sofia, Bulgaria, and continued them at the New Conservatory of Music in Jerusalem, the Music Academy 'Santa Cecilia' in Rome, and at Brandeis University in this country. Among awards and commissions he has received are the Boston Arts Festival Prize, First Prize International Competition of Monaco, First International Prize, City of Milan-La Scala Award, and grants from the Ford Foundation and the National Endowment for the Arts. His works have been performed in many of the major music centers of the world. Recent performances include premieres by the Berlin Philharmonic Orchestra and the New Philharmonia Orchestra of London and the Utah Symphony Orchestra. His chamber works have been heard in New York, Tokyo, London, Paris, and throughout 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." 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*.



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 admit-

ted 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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LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA
ROGER WAGNER, Music Director

presents

BEETHOVEN: MISSA SOLEMNIS

Saturday, March 12, 1977
8:30 P.M.

Dorothy Chandler Pavilion

ALFRED WALLENSTEIN, Guest Conductor

Soloists: Lynn Cole-Adcock, soprano
Janet Smith, alto
Roger Patterson, tenor
Harold Enns, bass-baritone

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