



SATURDAY, DECEMBER 17, 1977, at 2:30 P.M.

SUNDAY, DECEMBER 18, 1977, at 7:30 P.M.

MONDAY, DECEMBER 19, 1977, at 8:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

Roger Wagner

Conductor

Rhonda Fleming

Narrator

Dorothy Wade

Concert Master

Mary Rawcliffe

Soprano

Margaret Zeleny

Mezzo-soprano

Byron Wright

Tenor

Mark Clark

Baritone

Bess Karp

Harpsichord

California Boys' Choir

Douglas Neslund, Music Director

Bellwethers Handbell Choir

Garden Grove Community Church

Ruth Freiman, Director

GLORIES OF THE CHRISTMAS SEASON

Trumpet Voluntary

Soloist: Malcolm McNab

Sinfonia Orchestra

Henry Purcell
(c. 1659-1695)

Jubilate Deo

For Eight-Part chorus of Mixed Voices

Giovanni Gabrieli
(ca. 1555-1612)

Christen aetzet diesen Tag (Cantate, S. 63 a 17)

Johann Sebastian Bach
(1685-1750)

I Christen aetzet diesen Tag (Chorus)

II O sel'ger Tag! (Recitative)

Miss Zeleny

III Gott, du hast es wohl gefüget (Duet)

Miss Rawcliffe and Mr. Clark

IV So kehret sich nun heut' das bange Leid (Recitative)

Mr. Wright

V Ruft und fleht den Himmel an (Duet)

Miss Zeleny and Mr. Clark

VI Verdoppelt euch demnach (Recitative)

Mr. Clark

VII Hochster, schau in Gnaden an (Chorus)

Jubilate Deo In Chordis

Boy's Choir

Heinrich Schuetz
(1585-1672)

(Continued on following page)

Seven Joys of Christmas, Op. 25

Kirke Mechem
(b. 1925)

- I The Joy of Love
- II The Joy of Bells
- III The Joy of Mary
- IV The Joy of Children
- V The Joy of the New Year
- VI The Joy of Dance
- VII The Joy of Song

INTERMISSION

March from Solomon	Sinfonia Orchestra	George Frideric Handel (1685-1759)
Midst The Deep Silence		Arr. by Judy Hunnicutt
Noel, Noel Bells Are Ringing		Wilbur Chenoweth (b. 1899)
Good King Wenceslas	The Handbell Choir	Arr. by Johnny Carl
Ding Dong Merrily On High		Arr. by T. Fredrick H. Candlyn
Celebration	The Handbell Choir	Eugene Butler
Jesu, Joy Of Man's Desiring	Chorale, Sinfonia Orchestra, Handbell Choir	J. S. Bach (1685-1750)
The Christmas Story (Saint Luke's)	Narrator: Miss Fleming	Original Score & Arr. by Roger Wagner
We Three Kings		John Henry Hopkins
What Child Is This		Traditional English Tune "Greensleeves" Lewis Redner
Oh Little Town of Bethlehem		Pietro Yon
Gesu Bambino		French Carol
Angels We Have Heard on High		Max Reger
The Virgin's Slumber Song		Lowell Mason
Joy to The World		Franz Gruber
Silent Night		George Frideric Handel (1685-1759)

The musical presentations on this program are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission.

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

WHO'S WHO



RHONDA FLEMING has carved an impressive career in the fields of motion pictures, television and the legitimate theatre by adding professional dedication to her inherent attributes of great beauty and individual talent. Only a handful of performers can match her achievement of receiving an Academy Award nomination in her first film appearance right out of high school. The film was Alfred Hitchcock's *Spellbound*, and the critical and audience acclaim for the sensational redhead launched her on a most successful film career. Since her debut she has starred in more than 40 motion pictures including *A Connecticut Yankee*, *Gunfight at the O.K. Corral*, *The Redhead and the Cowboy*, *The Spiral Staircase*, *While the City Sleeps*, *The Crowded Sky* and *Home Before Dark*.

A native of Los Angeles, the statuesque green-eyed Rhonda attended Los Angeles public schools and Beverly Hills High. It was a photo of her on the cover of an interscholastic magazine that led to her being interviewed by and placed under contract to David O. Selznick who gave her the coveted role of Ingrid Bergman's nymphomaniac patient in *Spellbound*.

An avid health enthusiast, Rhonda swims every day and is expert at tennis and water skiing. She gives generously of her time and energies as a volunteer worker for such causes as Cerebral Palsy, City of Hope and the Crippled Children's Society. Following a self-imposed leave of absence from her career for several years during which time she pursued her philanthropic activities and love of travel, Miss Fleming recently decided to resume a full-scale schedule.

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.

In July and September 1977, Wagner conducted the New Philharmonic and Radio France Chorale in two performances in the Royal Chapel of Versailles. 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 fourteenth 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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MARY RAWCLIFFE was born in Minnesota and received her musical training at Lawrence College Conservatory in Wisconsin and the University Illinois. She studied in London, England with Walter Gruner and sang as soloist and choir member with the London Bach Society. Miss Rawcliffe made her solo debut with the Los Angeles Philharmonic Orchestra in the summer of 1972. She has also appeared with several other orchestras including Fresno, Phoenix and Santa Monica Symphonies. In 1973 she made her London debut in a recital in Wigmore Hall. She has been a member of the Los Angeles Master Chorale for five seasons and has soloed on seven tours with the Roger Wagner Chorale including tours of the Soviet Union and Israel.

MARGARET ZELNY comes from the University of Minnesota where she was conductor, soloist and ensemble singer. After placing first in the Regional Nats Contest in 1967 she focused on a professional career. The Roger Wagner Chorale tour in 1969 brought her to Southern California. Since then she has performed with his Los Angeles Master Chorale as well and has been featured with both. Other solo appearances came with the Los Angeles Philharmonic, Detroit, Omaha, Seattle Symphonies, Minnesota Orchestra, Monday Evening Concerts, Carmel Bach Festival and the William Hall Chorale with which she recorded the soprano solos in Benjamin Britten's *Cantata Academica*.

BYRON WRIGHT is presently in his second season with the Los Angeles Master Chorale. Mr. Wright has a masters degree in vocal performance from California State University Northridge and was chosen as finalist in the 1975 Metropolitan Opera auditions. He has performed with the Seattle and Portland Symphonies along with engagements in Los Angeles with the Master Chorale and the Los Angeles Philharmonic. Mr. Wright has been soloist with many of the major orchestras in the mid U.S. along with the Irvine Master Chorale and the Immanuel Presbyterian Church of Los Angeles.

MARK R. CLARK is originally from the Chicago area, where he joined the Chicago Symphony Chorus, under the direction of Margaret Hillis, at the age of seventeen. Soon afterward, he entered Indiana University and he received his Bachelor and Master's degrees in vocal performance. At Indiana, he appeared in opera, oratorio and recital, and soloed on tour with the Cincinnati Symphony. Soon after graduating, he moved to the L.A. area in order to sing with the Roger Wagner Chorale. In the two years he has sung with the Chorale, he has appeared as soloist with the Los Angeles Philharmonic, the L.A. Sinfonia Orchestra, the Vancouver Symphony, the Dayton Symphony, and the Israel Chamber Orchestra. He also sings regularly with I Cantori, an L.A. based twelve voice chamber group. Mr. Clark currently is an instructor of music at Santa Monica College-Malibu and California Lutheran College in Thousand Oaks.

CALIFORNIA BOYS' CHOIR, Douglas Neslund, Founder-Director, is composed of 26 Choirboys ranging in age from 10 to 15 years, and selected from dozens of young Californians in the Choir's Training Program, the Concert Choir performs regularly with the major musical forces of Southern California. An eleven-week summer training program is the key element in the Choir's successful educational plan, preparing the boys for the concert season each year. The Choirboys are exposed to singing in many languages, learning important cultural and historic aspects of each composition or opera studied, with particular emphasis on correct performance practices. Each Choirboy receives thorough training in vocal and staging techniques, theory, and sight-singing in an average three-year "career" of Choir performances. Now celebrating its Tenth Anniversary, the California Boys' Choir will begin professional touring with Columbia Artists Management, Inc., in the Spring of 1979.

In the five years of their organization, the **BELLWETHERS** have had the opportunity to appear regularly on the Garden Grove Community Church's nationally televised ministry, "Hour of Power." It was their privilege to be the only participating bell choir in the 1973, 1974, 1975 and the 1976 presentations of "Holiday in Music," an annual Christmas pageant given at the Anaheim Convention Center, sponsored by the Anaheim High School District. During the past four Christmas seasons, they joined with other local bell choirs to provide accompaniment for the Disneyland Candlelight Procession and Christmas Fantasy. As members of the American Guild of English Handbell ringers, they attended the National Festival held in Logan, Utah in June of 1975. In June of 1976 they attended their area festival at California Polytechnic State University. On March 25th and 26th the Bellwethers held a twenty-four hour ring-a-thon at Garden Grove Community Church where they rang bells for

twenty-four consecutive hours. They have performed in the Orange County area for many civic groups, churches, retirement communities, and at weddings.

The Bellwethers use a five octave set of Schulmerich handbells manufactured in Sellersville, Pennsylvania.

NEXT MONTH
LOS ANGELES
MASTER CHORALE &
SINFONIA ORCHESTRA
 Roger Wagner, Music Director
WORLD PREMIERE
PERFORMANCE
Lionel Greenberg: "MASADA"
 Wednesday, January 4, 1978,
 8:30 p.m.
 Soloists:
 Marvellee Cariaga,
 mezzo-soprano
 Enrico Di Giuseppe, tenor
 Ezio Flagello, bass



Curtis S. Tamkin

A WORD
 FROM
 OUR PRESIDENT

Tonight you will have the opportunity of seeing a Chorus Line, i.e. a true chorus line — not of dancers — but the latest models in sopranos — contraltos — tenors — baritones and basses — who, after many hours of heartache, sweat and anxiety passed the muster of their now peers and careful selective eye and ear of the Los Angeles Master Chorale's Music Director — Roger Wagner. Each Spring approximately 200 men and women vie for six to ten new spots in the Master Chorale — an organization of 120 voices, 80 of which are professional singers who rehearse weekly throughout the year.

The Master Chorale is a unique resident group at the Music Center. It was founded 14 years ago when our music director, Roger Wagner, a group of downtown business men headed by Z. Wayne Griffin and a few members of the Los Angeles Junior Chamber of Commerce formed our Association. Since 1963 the 120 voice ensemble has become recognized as America's finest professional chorale, having been engaged to perform in Europe, the Soviet Union and Israel — as well as at President Nixon's Inaugural in 1972. Each Christmas time a portion of the Master Chorale tours various local hospitals, and during the year, participates in Performing Tree, Reachout, Sky Concerts and with the L.A. Philharmonic in its winter series and at the Hollywood Bowl.

The Los Angeles Master Chorale Association receives grants from the State, County, N.E.A. and the Music Center Unified Fund. Its gross ticket revenues only pay about 60% of the cost of running its yearly operations. Indeed we are most pleased by the National Endowment's Challenge Grant to raise \$3.00 for every \$1.00 it donates to us over a three year period. Assuming we are successful in raising the additional \$120,000. — here's how we plan to spend the total \$160,000.

FIRST The general costs for operations have been increasing yearly — most specifically union scales for both singers and instrumentalists have escalated. We lack funds to travel to surrounding communities which have requested performances. These travel funds would be the seeds to inspire the local communities in finding new resources from within to sustain such programs once the Master Chorale has been heard on their own territories.

SECOND Cyclically our cash reserve and working capital during the summer and early fall is very low — these matching funds would help alleviate such problems — for Season renewal costs, advertising and other promotional costs.

THIRD In view of the fact the Master Chorale is unique in this country it is only natural that the Association should have its own choral library — with scores of the masterworks performed by our group so that we may study, prepare and rehearse the music to be performed by the Los Angeles Master Chorale over the years.

These are basically the ways we intend to expend our National Endowment Challenge monies.

Were do we go from here?

Out to raise those urgently needed funds — so that we may permanently hear our magnificent Los Angeles Master Chorale at our Music Center. Thank you.

Excerpts from an address delivered by Curtis S. Tamkin, President, LAMCA, before an arts community at the Harry Chandler Pavilion, Los Angeles Times, October 6, 1977.