

SUNDAY, MARCH 19, 1978, AT 7:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE and SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

Richard Westenburg

Guest Conductor

Dorothy Wade

Concertmaster

Mary Rawcliffe

Soprano

Diane Thomas

Mezzo-Soprano

Byron Wright

Tenor

Raeder Anderson

Baritone

Sheridan Stokes

Solo Flute

James Decker

Solo Horn

William C. Beck

Organ continuo

B MINOR MASS

Johann Sebastian Bach (1685-1750)

Kyrie

*Kyrie eleison
Christe eleison
Kyrie eleison*

Gloria

*Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis
Laudamus te, benedicimus te
adoramus te, glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelitis Deus
Pater omnipotens, Domine Fili uni-
genite Jesu Christe altissime,
Domine Deus, Agnus Dei, Filius Patris.*

*Qui tollis peccata mundi, miserere
nobis, suscipe deprecationem nostram.*

*Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus, tu solus
Dominus, tu solus altissimus, Jesu
Christe.
Cum Sancto Spiritu in gloria Dei
Patris. Amen.*

INTERMISSION

Credo

*Credo in unum Deum
Patrem omnipotentem, Factorem coeli
et terrae, visibilium omnium et
invisibilium.
Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum, et ex Patre
natum ante omnia saecula, Deum de Deo,
lumen de lumine, Deum verum de Deo
vero, genitum non factum, consub-
stantialem Patri, per quem omnia facta
sunt, qui propter nos homines et propter
nostram salutem descendit de coelis.*

*Et incarnatus est de Spiritu Sancto
ex Maria virgine, et homo factus est.*

*Crucifixus etiam pro nobis sub Pontio
Pilato, passus et sepultus est.
Et resurrexit tertia die secundum
scripturas, et ascendit in coelum
sedet ad dexteram Dei Patris, et
iterum venturus est cum gloria
judicare vivos et mortuos, cujus regni
non erit finis.*

*Et in Spiritum Sanctum, Dominum et
vivificantem, qui ex Patre Filioque
procedit qui cum Patre et Filio
simul adoratur et conglorificatur, qui
locutus est per Prophetas. Et unam
Sanctam catholicam et apostolicam
ecclesiam.*

Lord, Have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

We praise thee, we bless thee,
and on earth peace to men
of good will.
We praise thee, we bless thee,
we worship thee, we glorify thee,
We give thanks to thee for
thy great glory.

O Lord God, heavenly King,
God the Father Almighty, O
Lord, the only begotten
Son, Jesus Christ, the most
high, Lord God, Lamb of God,
Son of the Father.

Thou that takest away the sins
of the world, have mercy upon
us, receive our prayer.

Thou that sittest at the right
hand of the Father, have mercy upon us.
For thou only art holy, thou
only art the Lord, thou only,
Christ, art most high.

With the Holy Ghost in the
glory of God the Father, Amen.

I believe in one God.
The Father Almighty, maker of
heaven and earth, and of all
things visible and invisible.
And in one Lord, Jesus Christ, the
only begotten Son of God, begotten
of his Father before all worlds, God of
God light of light, very God of very
God, begotten, not made, being of
one substance with the Father by
whom all things were made; who for
us men and for our salvation came down
from heaven.

And was incarnate by the Holy
Ghost of the Virgin Mary, and was
made man.

And was crucified also for us under
Pontius Pilate, suffered and was buried.
And on the third day He rose again
according to the Scriptures, and
ascended into heaven, and sitteth
on the right hand of God the
Father; and He shall come again
with glory to judge both the quick and the
dead; whose kingdom shall have no end.

And (I believe) in the Holy Ghost,
the Lord and Giver of Life, who
proceedeth from the Father and the
Son, who with the Father and the
Son together is worshipped and
glorified, who spake by the Prophets.
And (I believe) in one holy Catholic and
Apostolic Church.

Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen

Sanctus

*Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria ejus.
Osanna in excelsis
Benedictus qui venit in nomine Domini.*

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Dona nobis pacem.

I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of his glory.
Hosanna in the highest.
Blessed is he who cometh in the name of the Lord.

O Lamb of God, that takest away the sins of the world, have mercy upon us.
Grant us peace.

Mannes College of Music. Also in 1974 he became Director of Music at New York's Cathedral Church of St. John the Divine, a position he still holds.

Since 1975, he has given an annual series of lectures on choral music at the Metropolitan Museum of Art, and in the fall of 1977, he was appointed the Head of the Choral Department of the Juilliard School of Music.

Richard Westenburg has conducted the American Symphony Orchestra, the Bethel Bach Choir, the Blossom Festival Chamber Choir and the Aspen Festival Chamber Choir. In addition to his many different functions in New York, he travels widely each season appearing as guest conductor of numerous organizations and as a choral clinician. He has appeared often on radio and television as a spokesman for choral music.

A highlight of Mr. Westenburg's 1977-78 season is his conducting of Bach's *B Minor Mass* with the Los Angeles Master Chorale on Palm Sunday, 1978.

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



RICHARD WESTENBURG was born and raised in Minneapolis, Minnesota. He attended the Conservatory of Music at Lawrence University in Appleton, Wisconsin, graduating with the B.Mus. Degree in 1954, and was the recipient of the first annual Performer's Prize (in organ); in 1974, he was awarded the Distinguished Alumni Award for outstanding service and achievement. He graduated with B.A. degree in musicology in 1956. In 1962, he entered the School of Sacred Music at Union Theological Seminary, completing all work for the doctorate in Sacred Music, save the dissertation.

From 1956 to 1960 he was on the faculty of the University of Montana in Missoula, where he taught organ,

music literature and was the University Carillonneur. In 1959-60, he was on official leave of absence to accept a scholarship to study in Paris with Nadia Boulanger, Jean Langlais and Pierre Cochereau.

In 1964 he was invited to be the Organist and Choirmaster of Central Presbyterian Church in New York City, a post once held by Charles Ives, and one in which he served for more than ten years.

From 1956-70, he toured extensively as a concert organist, playing in all parts of the country, including Regional and National Conventions of the American Guild of Organists, and with orchestras of such cities as Detroit and Kansas City.

While at Central Presbyterian Church, he developed a series of concerts believed to be the first all-professional paid-admission series undertaken in a church. These concerts came to be known as Musica Sacra, and in 1973 this concert series incorporated independently of the church under the name Musica Sacra of New York, Inc. Since that time, Musica Sacra has given widely acclaimed concert series in Carnegie Hall, Avery Fisher Hall and the Metropolitan Museum, and their annual concert of Handel's *Messiah* has been singled out by many critics as the finest current realization of that masterpiece.

Since 1973, Richard Westenburg has been the Music Director of the Collegiate Chorale, a large amateur chorus founded by Robert Shaw in 1941. From 1974-1977, he was the Head of the Choral Conducting Department at



MARY RAWCLIFFE was born in Minnesota and received her musical training at Lawrence College Conservatory in Wisconsin and the University of 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 the 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.



Mezzo-soprano **DIANE THOMAS** has performed in opera, lieder and oratorio throughout the Southland. A native Californian, her musical background includes studies at Occidental College, UCLA, USC, and the Vienna Academy of Music, where she coached and performed with the eminent Vienesse accompanist Erik Werba. Miss Thomas was a regional winner and a finalist in the national San Francisco Opera Auditions in 1971, and was a participant in the Merola Opera Program during the summer of that year. She has appeared in the Los Angeles Music Center with Robert Shaw, the Los Angeles Master Chorale, and the William Hall Chorale, and has also appeared as a soloist at the Ojai Festival and the Carmel Bach Festival. Miss Thomas, who has also performed extensively as a recitalist, is the soloist at the Hollywood First Presbyterian Church.



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 Los Angeles Master Chorale and the 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.



Raised in Wichita Falls, Texas, **RAEDER ANDERSON**, attended West Texas State University and went on to the University of Washington in Seattle for a Masters Degree in music. After obtaining his degrees he sang in the Santa Fe Opera during the summer and participated in the San Francisco Opera's Merola Program. His activities have included performances with a host of prominent opera companies and orchestras in the United States.

Anderson's opera engagements include Miami, New Orleans, Dayton, Houston, Pittsburgh and Chautauqua Opera Associations. He has appeared as Amonasro in *Aida*, John Proctor in *The Crucible*, Jack Rance in *The Girl of the Golden West* and at the Wolf Trap Festival created the title role in Pasetieri's comic opera *Signor Deluso* and sang the role of Napoleon in their production of *War and Peace* directed by Sarah Caldwell.

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.

Mass in B minor

J. S. Bach (1685-1750)

In the autograph score (Deutsche Staatsbibliothek, Berlin, Mus. Ms. autogr. Bach P 180), Bach divided this mightiest of his choral masterpieces into four parts headed: (1) Missa (consisting of the Kyrie, nos. 1—3, and Gloria, nos. 4—11); (2) symbolum Nicenum (Credo, nos. 12—19); (3) Sanctus (no. 20); Osanna, Benedictus, Agnus Dei, Dona nobis pacem (nos. 21—24). Like some such vast architectural monument as St. Peter's, Rome, that took years to finish, so also the completed B minor Mass as we now know it represented several stages of composition.

The first stage consisted of the Kyrie and Gloria pair. On February 1, 1733, had died the ruler of Saxony, Augustus II. The Kyrie mourning his death and the Gloria celebrating the accession of Augustus III (1696-1763) were sung at Leipzig on April 21, 1733, on the day that the new sovereign came to town to receive the municipal oath of allegiance. Three months later Bach sent the vocal and orchestral parts of both the Kyrie and Gloria to Dresden with a dedication in which he asked that Augustus III make him an honorary member of his court chapel and take him under royal protection. The certificate dated at Dresden November 19, 1736, making him Royal Polish and Electoral Saxon Court Composer came none too soon. By then he and the newly installed (1734) rector of the Thomas-Schule, Johann August Ernesti (1707-1781) were at loggerheads.

The seven sections of the B minor Mass comprising the Symbolum Nicenum (Nicene Creed) are so symmetrically structured as to make an arch with the poignant Crucifixus in the center. The Sanctus, scored for a chorus of six voices (two sopranos, two altos, tenor, and bass), instead of the five heretofore prevailing (two sopranos, alto, tenor, bass), rises to unparalleled heights.

The music for the Osanna — which is the only movement in the Mass for double choir — was originally conceived for a German text *Preise dein' Glucke* (Praise thy good fortune). Sung to celebrate Augustus III's birthday when he visited Leipzig in October 1734 and to congratulate him on the first anniversary of his election to the Polish throne, the German cantata cost the Leipzig Town Council a total of 299 thalers — of which sum Bach and his student musicians received 50, the rest

paying principally for torches to illuminate the performance beginning at 9 in the evening.

Apart from the Osanna and all that follows to the end of the B minor Mass, numerous other sections in the Mass discover themselves as adaptations from Bach's earlier works. The music of the *Gratias agimus* (no. 6) — which is the same as that for the *Dona nobis pacem* (no. 24) — was first conceived as the opening chorus of his cantata *Wir danken dir Gott* sung at St. Thomas's Church to welcome the new Leipzig Town Council on August 27, 1731. The music for *Qui tollis* of the Mass (no. 8) comes from Cantata 46, where it originally was used to set the wailing text "Behold and see if there be any sorrow like unto my sorrow" (Lamentations 1.12). The *Patrem omnipotentem* movement (no. 13) takes its cue from the first chorus in Cantata 171, where it sets the text "According to thy name, O God, so is thy praise unto the ends of the earth" (Psalm 48.10). The *Crucifixus* (no. 16) employs music earlier conceived for the first chorus of Cantata 12, the text of which (by Salomo Franck) speaks of "Sorrow, sighing, trouble, crying, Dread and fear." In the original cantata the bass ostinato was repeated 12 times, in the *Crucifixus* the more "tragic" number, 13 times.

The second part (vivace ed allegro) of the *Confiteor* (no 19) takes its inspiration from the opening chorus of Cantata 120, *Gott, man lobet dich in der Stille*, sung for the reception of a new Town Council in about 1730 ("Joyful shout in mighty chorus, Let the heavens with praises sing!"). The alto air comprising the *Agnus Dei* (no. 23) comes from the so-called *Ascension Oratorio* (Cantata 11) ("Ah, leave me not, my dearest treasure, O ne'er depart so soon from me!")

To summarize the situation so far as borrowings are concerned: Bach adapted about a third of the total number of bars in the Mass (638 out of 2300). But as always, he adapted with consummate artistry and care, translating every original concept into even higher and more sublime terms. The keys are frequently transposed (*Qui tollis* a minor third down, *Agnus Dei* a major second down), the outlines of the melodies are more sharply etched, and emotion is intensified by rescoring and other devices.

Paired transverse flutes, paired oboes (alternating with alto oboes), bassoons, three trumpets, French horn, kettledrums, strings and keyboard continuo comprise his instru-

mental forces. The great variety within the Mass text itself stimulated Bach to equal variety of musical treatment. Where Christ is the subject matter (numbers 2, 7, 14) he writes duets of ethereal beauty, accompanied by solo violin, muted strings and flute, or oboe *d'amore* and strings.

Whereas in the Passions, recitatives and chorales interrupt the pace, the Mass never tarries for such interruptions. The pathetic texts of Bach's Passions — dealing as they do with betrayal, conspiracy, and crucifixion — admit of no displays of learning, vocal fugues, passacaglias, or virtuosic arias. But the Mass gives Bach free wing. From the depths of the *Crucifixus* he ascends to the heights of joy in the resurrection outburst. As concert music, the Mass therefore compensates for the lack of *dramatis personae* (such as the apostles, priests, and crowds in the Passions) with what are perhaps more exciting musical happenings.

By the time Bach reaches the *Agnus Dei* he need not shriek as did Beethoven in his *Agnus*, nor need he conjure up battles in order more suitably to pray for peace in his *Dona nobis pacem*. Confident in the ultimate triumph of sanity and in the absolute efficacy of the Sacrifice on the Cross, he can approach the end of time with a confidence built on the Rock. The question has been asked: did Bach intend the B minor Mass as a Catholic or as a Protestant musical document? Even though the Kyrie and Gloria movements were never performed in Augustus III's Roman Catholic chapel, he himself certainly dispatched the vocal and instrumental parts in 1733 hoping for such a court chapel performance. Two movements of the *Symbolum Nicenum* composed between September 1731 and 1733 incorporate Gregorian chants — nos. 17 and 19 (beginning at measure 73). Nonetheless, the texts in both Gloria (*Domine Deus*, no. 7) and Sanctus (*Pleni sunt*) depart slightly from Roman Catholic prescription ("*Jesu Christe altissime*" and "*Pleni sunt coeli et terra gloria ejus*"). Perhaps Carl Philipp Emanuel Bach (1714-1788) best understood his father's ultimate vision when he programmed the seven *Symbolum Nicenum* movements at Hanburg April 1, 1786, in a benefit concert, not a church service.

During the nineteenth century the *Symbolum Nicenum* movements continued being sung in concerts — at Frankfurt am Main March 10, 1828, Berlin April 30, 1828, and London May

1, 1838. The first complete performance of the Mass awaited a concert given by the Berlin Singakademie February 20, 1834. Publication of the entire work in an authoritative edition awaited 1857 when the Bach Gesellschaft editor Julius Rietz at last gained access to Bach's autograph score withheld until then by the editor who in 1833 had published the Kyrie and Gloria movements.

NEXT MONTH

LOS ANGELES MASTER CHORALE

presents

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WAGNER CHORALE

Roger Wagner, conductor

Burl Ives, guest artist

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