

SATURDAY APRIL 22, 1978, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE and SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

BURL IVES and **THE ROGER WAGNER CHORALE**



Roger Wagner

THE RENAISSANCE PERIOD (Sacred)

Ave Maria

Ave Maria

(Hail, Mary full of Grace. The Lord is with thee.)

Hodie Christus natus est

(Today, Christ is born. Noell)

Gregorian Chant

Tomas Luis de Victoria (1548-1611)

Jan Pieterszoon Sweelinck (1562-1621)

THE RENAISSANCE PERIOD (Secular)

Mon Coeur se recommande a vous

Il est bel et bon

Bonjour mon coeur

Au joli jeu du pousse avant

Roland de Lassus (1530-1594)

Passereau (16th century)

Roland de Lassus (1530-1594)

Clement Jannequin (1475-1560)

SONGS AROUND THE WORLD

KOREA

Where Are You Going?

Folk Song

arr. Roger Wagner

Soloist: Soon Kim

ISRAEL

Tchum-BiRi Tchum

Zum Gali

Israeli Folk Song

arr. Maurice Goldman

Three Rounds

Seven Great Towns of Greece

The Hart, He Loves The Highlands

Music Alone Shall Live

Traditional

arr. Roger Wagner

Mr. Ives and Chorale

Funny Way of Laughing

Cochran

Mr. Ives and Chorale

CZECHOSLOVAKIA

Song to the Moon

Antonin Dvorak

arr. Maurice Goldman

Soloist: Margaret Zeleny

ITALY

I'Te Vurria Vasa

Edwardo di Capua

arr. Roger Wagner

Torna

Valente/Wagner

Soloist: David Romano

FRANCE

Au Clair de la Lune

Lully/Wagner

AMERICAN NEGRO SPIRITUAL

Soon — Ah Will BE Done

arr. William Dawson

BALLADES BY

Let's Go A-Hunting

Rolling Home

Oh! You New York Girls

INTERMISSION

BURL IVES

American Folk Song/Wagner

Sea Song/Wagner

Folk Song/Wagner

Mr. Ives and Chorale

AMERICAN FOLK OPERA

Porgy and Bess

Summertime
I've Got Plenty of Nuttin'
My Man's Gone Now
It's Aint' Necessarily So
Bess You Is My Woman Now

I'm On My Way

George Gershwin
arr. Roger Wagner
Soloist: Darlene Romano
Soloist: Wardell Howard
Soloist: Darlene Romano
Soloist: David Romano
Soloists: Darlene Romano
David Romano
Chorus

Mr. Ives' fee donated to The United Nations Funds for Peace

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.

BURL IVES In the history of the entertainment world, there are only a handful of talents who became legends in their own time. Many are catapulted to stardom overnight with a single performance, or a song, or a literary work, then disappear into the obscure shadows of show business. A select few, however, continue to accept new challenges, grow, and find new audiences while steadfastly retaining the audiences that discovered them originally.

Such a star is a man named Burl Ives, whose talents are as prodigious as his fame. One Hollywood director summed it up neatly when he said: "A producer told me to get him a Burl Ives type. I only had to think about it a few minutes before I answered: "There aren't any Burl Ives types. There's only one of him"."

And consider the scope of the man's career, which spans nearly four decades. With a jewel of a voice and a guitar, that had a life of its own, Burl emerged in the 1930's as a man whom Carl Sandburg described as "The mightiest ballad singer of any century." He became a top recording artist, selling records into the millions, and popularizing the folk song, over three decades before its discovery by young singers of the past several years. He went on to a distinguished career in radio, with his own show on CBS, in nightclubs and in concerts, setting an all-time box office record at one point at London's Coronation Hall. On Broadway, he starred in 13 fortunate shows. Then, always broadening his horizons, he came to Hollywood,

WHO'S WHO

first to appear in a small role in the film *Smokey* at 20th Century Fox, later to star in and become the immortal "Big Daddy" in *Cat On A Hot Tin Roof*, a role he created on Broadway. These were just a pair of the two dozen movie roles he brought to the screen, lending always the singular "Ives" touch to whatever character he played. Along the way he picked up a coveted Oscar for his supporting role in United Artists *The Big Country*, in 1958.

Home base for Burl and his wife, Dorothy, is their spacious elegant estate in Montecito, California (just outside of Santa Barbara) that once belonged to Amy Du Pont. Its sprawling gardens and sense of tradition provide Ives with the proper ambiance to reflect and relax when he returns from his many trips across the country. From there he continues his wanderings to a restored adobe rancho on the Old Santa Fe Trail, near Santa Fe, New Mexico; to England for a command performance; to Alaska to sing before a President and visiting foreign dignitaries; to Appalachia to encourage a flower festival; to Washington, D.C. to promote the Department of the Interior's *Johnny Horizon Program* to cleanse the environment.

After an 18-year absence from concert halls and nightclubs, Burl in 1971 returned to live audiences at the Nugget in Reno, Sparks, Nevada. His three weeks there were joyously applauded by his fans and thoroughly enjoyed by Burl who had spent the three previous years in front of a television camera doing the much loved "Lawyers Segment" of *The Bold Ones* for Universal Studios. That year he also played three state fairs to full capacity after a long absence; Salem, Oregon; Vancouver; and Regina, Saskatchewan.

In the spring of 1974, Burl made his first concert hall appearance in 25 years at the Broadmoor in Colorado Springs. The audience loved him and he broke a 14 year record for attendance at the International Theatre.

In 1975 he accelerated his concert tours by making extensive personal appearances throughout America. He continued doing so through 1975 and 1976. However in 1976 he added Australia, New Zealand, and England to the long list of capacity filled concert halls. His mail from people across the country and throughout the world has been filled with requests for his return to the concert halls, where they might once again hear the enthusiasm, and drama. The year of '75 was capped with Burl's ownership of the copyrights of *The Blue Tail Fly*, which has become a national institution of song.

Burl has been a vagabond and an evangelist, walking the length of our country with his guitar on his back. He has strummed his story to

generations, praising our heritage to all who will listen. He reminds you, it is your land, and it is up to you to keep it unspoiled. He has studied in the cotton and corn fields of the nation and at the world famous Juilliard School of Music in New York; he has lived on houseboats and in mansions; he has toured with tent shows and has appeared in Constitution Hall. He's the complete man of accomplishment — east of Eden, under the elms, or on a hot tin roof.

ROGER WAGNER, during his long and illustrious career, has received a plethora of signal honors from his city, country, the nation, and throughout the world. In 1953 Wagner and his Chorale were invited to participate at the coronation of Elizabeth II in London. In 1959 and again in 1964 he and the Chorale were selected to represent 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 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 U.C.L.A. He has made numerous recordings and received the Grammy Award for his album VIRTUOSO.

Beginning as a twelve-member madrigal group in 1946, **THE ROGER WAGNER CHORALE** has become the premiere vocal ensemble of America and the possessor of an enviable international reputation. Invited to perform in London as part of the coronation festivities for Queen Elizabeth II, the Chorale made its first trip abroad, singing at London's Royal Festival Hall and then performing in Paris, Amsterdam and The Hague.

The Chorale has, since then, toured every state in the United States, including Alaska and Hawaii, made three tours of South America, two tours of Japan, a second European tour and tours of the Middle East and the Soviet Union. The latter, conducted in the spring of 1974, was termed by the State Department as, "one of the most successful exhibitions of American culture displayed in the Soviet Union since the cultural exchange program between the two countries was initiated in 1958." Last season the Chorale conducted four separate tours, including two of its special half-week residencies, a Midwest bicentennial tour, a West Coast Christmas tour highlighted by performances with the Vancouver and Seattle Symphonies, and a spring tour of the South and the East, culminating in a Carnegie Hall performance with the Prague Chamber Orchestra.

This season the Chorale's seventy-five city tour takes them through twenty-four states and to the province of British Columbia.

The Chorale's recordings, totalling over sixty, represent every genre of choral compositions, from Gregorian Chant and Monteverdi to Stephen Foster, Lukas Foss and Ralph Vaughan Williams. Their "Virtuoso" album earned a Grammy Award and the "Joy to the World" recording sold over 500,000 copies to become a Gold Record Album and the biggest selling album of the Capitol Records classical division.

The strength of the Chorale has always been the calibre of the performers. It has been the training ground for such notable singers as Marilyn Horne, Carol Neblett, Karan Armstrong and Theodor Uppman, who have all gone on to star in the great opera houses of the world. It is artists of this stature that prompt such comments as those of the Mexico City reviewer who said, "Its soloists are masters of their art," or Leopold Stokowski's, who termed the Chorale simply, "Second to none in the world."



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Margaret Zeleny
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