

SUNDAY, OCTOBER 28, 1979, at 7:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE and SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

THE ALL AMERICAN CONCERT

Chichester Psalms

Leonard Bernstein
(b. 1918)

- I. Ps. 108, Verse 2
Ps. 100, entire
- II. *Ps. 23, entire
Ps. 2, verse 1-4
- III. Ps. 131, entire
Ps. 133, verse 1

*Boy soprano solo by Jeannine Wagner

Old American Songs

Aaron Copland
(b. 1900)

Set I

- I. The Boatmen's Dance
- II. The Dodger
- III. Long Time Ago
- IV. Simple Gifts
- V. I Bought Me a Cat

Minstrel Song
Campaign Song
Ballad
Shaker Song
Children's Song

Set II

- I. The Little Horses
- II. Zion's Walls
- III. The Golden Willow Tree
- IV. At The River
- V. Ching-A-Ring Chaw

Lullaby
Revivalist Song
Anglo-American Ballad
Hymn Tune
Minstrel Song

Soloist: Paul Hinshaw, Baritone

INTERMISSION

Chester

William Schuman
(b. 1910)

UCLA Wind Ensemble

The Testament of Freedom

Randall Thompson
(b. 1899)

A setting of Four Passages from the
writings of Thomas Jefferson

- I. The God who gave us life
- II. We have counted the cost
- III. We fight not for glory
- IV. I shall not die without a hope

UCLA Wind Ensemble and Men of the Master Chorale

Porgy and Bess

George Gershwin
arr. Roger Wagner

Summertime

I've Got Plenty of Nuttin'

My Man's Gone Now

It Aint' Necessarily So

Bess You Is My Woman Now

I'm On My Way

Soloists: Jan Payne, Soprano

Kerry Barnett, Baritone

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.



Roger Wagner
Conductor

Dorothy Wade
Concert Master

Janet Payne
Soprano

Paul Hinshaw
Baritone

Kerry Barnett
Baritone

Dr. James Westbrook, Director
UCLA Wind Ensemble

Chichester Psalms

Leonard Bernstein (b. 1918)

Choral music has received constant impetus in England through the various distinguished festivals sponsored frequently by prominent choral societies and Cathedral churches. We are aware of the impact such commissions have had in stimulating the compositions of Vaughan Williams, Holst, Britten, and others.

By May 7, 1965, Leonard Bernstein (b. 1918) had completed the *Chichester Psalms*, commissioned by the Dean of Chichester Cathedral, the Very Reverend Walter Hussey, for that Cathedral's festival celebrated in cooperation with the choirs of Winchester and Salisbury Cathedrals.

The Psalms chosen are set in Hebrew and it is immediately apparent throughout the work that the melodic contours exhibit an ingratiating Jewish character. After the majestic introductory anthem based on Verse 2 of Psalm 100, the whole of that Psalm is sung to a joyful dancelike setting. The 23rd Psalm then receives a lyric, almost naive, treatment for boy soloists, which is then repeated with canonic treatment by the Chorus. This pastoral mood is interrupted by the dramatic outburst of men singing "Why do the nations rage . . ." of Psalm 2. A dreamlike instrumental prelude introduces the warm and peaceful exposition of Psalm 133, while an *cappella* coda expresses further yearning for peace, concluding with "Amen" as a solo trumpet gently recalls the initial statement of the Chorale.

Old American Songs

Aaron Copland (b. 1900)

Along with jazz, folk music of many regional varieties has exercised a remarkable influence in the shaping of Aaron Copland's (1900—) music. Although his compositions of the 1920's, often styled his "austere" period, were based on characteristically American rhythms, he turned in the 1930's to a style he hoped would render his works more accessible to the listening public through the utilization of more direct folk music material. South American and Mexican folk idiom, for example, appear in *Las Agachadas* and *El Salon Mexico*. American folk sources likewise exercised much influence in the composition of *Billy The Kid*, *Rodeo*, and

Appalachian Spring. Beyond any other American composer, Copland has more extensively explored and illuminated the popular musical heritage of our country, as Arthur Berger has noted in his book *Copland*.

The two sets of *Old American Songs*, published in 1950 and in 1952 respectively may thus be regarded as the fruit of much previous exploration and exploitation. They were culled from various sources such as the Harris Collection of American poetry and plays, from Shaker religious sources, from Library of Congress publications, and from resources gleaned by Copland himself.

As "adapted" and published by Copland, they are solo songs, having received early recorded performances by Peter Pears with Benjamin Britten at the piano, and by William Warfield (who first sang the original set) with Copland at the piano.

It should be noted, however, that the choral versions in various arrangements have been produced under Copland's oversight by Irvine Fine, Wilding-White, and Straker. They embrace minstrel songs, campaign tunes, children's nonsense songs, Shaker melodies, lullabies and ballads, revival and originally composed hymns. Thus the two sets of *Old American Songs* provide a microcosmic view of native American music.

Chester

William Schuman (b. 1910)

The prominent American composer, William Schuman produced *Chester* in 1956 for concert band. It was first performed at the University of Louisville in January, 1957. *Chester* appeared in *The Singing Master's Assistant*, a collection of songs by the colonial composer, William Billings (1746-1800), whose music has exercised considerable influence on Schuman. *Chester* rapidly became the most popular martial song of the American Revolution, and its character lends itself well to band treatment.

The Testament of Freedom

Randall Thompson (b. 1899)

The Testament of Freedom was composed in 1943 while Randall Thompson was a professor of music at the University of Virginia. It was commissioned to celebrate the bicentenary of the birth of Thomas Jefferson, the founder of that University at Charlottesville, site of Monticello, Jefferson's famed mansion. After being approached by the committee charged

with the celebration, Thompson decided to set words of the Third President which would be sung by the students of the University he had established. After its first performance in 1943, it became widely known when it was performed in Carnegie Hall in New York in 1945 in memory of President Franklin Delano Roosevelt. The *Testament* has subsequently established itself as a classic for male chorus and standard orchestra, or with band in a transcription by John Corley in collaboration with the composer.

The texts of the four movements are derived from the following writings of Jefferson:

I A Summary View of the Rights of British America (1774)

II & III Declaration of the Causes and Necessity of Taking up Arms (July 6, 1775)

IV Letter to John Adams, Monticello (September 12, 1821)

Few American composers have written music more effectively or with more versatility than Randall Thompson. He has composed choral music to texts, for example, excerpted from *The American Mercury* magazine, in which he exhibits a sense of humor by his imitations of choral chanting, parodies of fugal writing, and mock profundity. His ability finds further demonstration in the texts set from Isaiah in *The Peaceable Kingdom*. Numerous choruses throughout the land have thrilled to his powerful setting of *The Last Words of David*. *The Testament of Freedom* has firmly established itself as a significant American classic, music approachable, serviceable, and patriotic. Thompson has captured in its virile and strong melodic declamation the reasoned exposition of Jefferson's ideas justifying the attitude of the American colonies and nation concerning the oppression of men's rights which characterized Britain and Europe during that period between 1774 and 1821. The work is a paean to our nation's God-given liberty.

George Gershwin

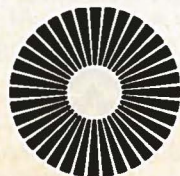
George Gershwin (1898-1937) summarized all the various influences which had been brought to bear on his musical development in the composition of *Porgy and Bess*. Writers and critics have never quite decided whether this "true linchpin in American folk opera" is a music drama, a Broadway musical, or a true opera. Gershwin called it a "folk opera" spun

from his natural musical language made up of ragtime, the Blues, jazz, and influenced by the melodic contours of the spiritual. As Richard Goldman has described it, "*Porgy and Bess* has not only never been equalled in its genre, it has not even been approached."

While most reflective critics and commentators regard *Porgy and Bess* as defective respecting the criteria of formal operatic convention, there are few who would deny its compelling dramatic qualities. Indeed its uniqueness and unsophistication had proved a stumbling block to the New York critics when it was first produced in 1935 and it took some of them forty-one years to recognize in the 1976 revival the work's masterly dramatic nature and the endearing qualities of its well-known songs.

Porgy and Bess derives from a novel *Porgy* by the black folklorist DuBose Hayward, who subsequently with the help of his wife, Dorothy, converted the novel into a play and then into a libretto for Gershwin. His music clearly demonstrated his natural dramatic instincts and this folk-opera's enduring success both in America and Europe attest to its authentic American character and Gershwin's assimilation in it of the feeling for the simple but inherent inspiration of the black folk song and spiritual. The work's famous songs have become the hit staples of radio and TV artists and dance bands or as arranged for chorus by Roger Wagner in this evening's presentation.

Gershwin's rebuttal of the initial criticisms against his "opera" demonstrates the true artist's consciousness of the greatness of his masterpiece. He defended and demonstrated the "theatrical and entertainment qualities" of the songs in this his last work as being entirely compatible with authentic operatic tradition. Unfortunately his early death prevented him from garnering the plaudits of the world which in whatever form *Porgy and Bess's* songs were subsequently presented has never doubted their worth and impact.



WHO'S WHO

ROGER WAGNER, Founder/Director of the Roger Wagner Chorale and Founder/Director of the Los Angeles Master Chorale and Sinfonia Orchestra, has become a legend in his own time, known the world over as a symbol of the highest achievements in choral art. Dedicated to choral music since early childhood, his international reputation in that area has been enhanced by his work as a composer, arranger, and symphonic conductor, and he is a highly regarded authority on the religious music of the Medieval and Renaissance periods. He has been knighted twice for his contributions to sacred music. Radio, television, motion pictures, and recordings have all figured prominently in his long and illustrious career. He has recorded over 60 albums and received the Grammy Award for his album, *Virtuoso*. In addition to directing his own Sinfonia Orchestra and the Los Angeles Master Chorale, he has served as guest conductor of the Los Angeles Philharmonic Orchestra and has appeared with leading orchestras all over the world.

A long list of distinctions and signal honors on the local, national, and international level have accentuated Dr. Wagner's unique contributions to the world of music. 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 U.S. 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 25 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 Presidential 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, making 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 performance 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. In the summer of 1978 he shared the podium with Loren Maazel and accompanied Olivier Messiaen on a tour of Japan with the French National Orchestra and Radio France Chorus. In July 1979, he toured twelve South American countries with his Chorale.

Dr. Wagner is senior lecturer with a full professorship in the Music Department at UCLA, where he serves as Director of Choral Activities.

THE LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA, founded 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 organization since its formation. Currently in its 16th season, the 125-voice ensemble is one of the finest in the United States and includes in its select membership the most outstanding professional talent in the Southland. The Sinfonia Orchestra membership is drawn from professional ranks in the Los Angeles area and is one of the finest in the United States. The Master Chorale presented its first concert season at the Dorothy Chandler Pavilion in 1965, receiving significant critical acclaim. Under the dedicated leadership of Dr. Wagner, the Chorale has continued to present an annual con-

cert season of the world's greatest choral masterworks at the Music Center, giving Los Angeles a unique reputation as the only city in the country which supports its own professional resident chorus in an annual series of choral programs.

Last season the Chorale joined the Los Angeles Philharmonic for the inaugural concert under the baton of its distinguished and newly appointed director, Carlo Maria Giulini, in an unforgettable performance of Beethoven's Ninth Symphony, which was carried live on public television and transmitted via satellite throughout the United States, Canada, Europe, and Mexico. Joining the Philharmonic again this year under Maestro Giulini, the Chorale participated in four performances of the 1979-80 season opener (Verdi's *Requiem*) and is also scheduled for three performances of Beethoven's *Missa Solemnis* next April.



JANET PAYNE has studied voice at the University of Nebraska, the University of Southern California, and California State University, Fullerton. She has coached and studied voice with Dr. Michael Sells, Ms. Natalie Limonick, Mme. Gwendolyn Koldofsky, Dr. Roger Ardrey, and currently with Prof. Michael Kurkjian. She has sung leading roles in operas such as *Carmen*, *Acis and Galatea*, *Gianni Schicchi*, *La Boheme*, *Die Zauberflöte*, *Amahl and the Night Visitors*, *L'heure Espagnole*, and *Mavra*.

In 1965, after one year of voice study she was a district winner of the Metropolitan Opera Auditions. Since then she has continued to win awards and contests. In 1973 she was a national finalist in the annual contest sponsored by the National Association of Teachers of Singing. And in 1974 was Los Angeles Area winner of that contest sponsored by NATS, and was presented in a Debut Recitat at the Wilshire Ebell Theater. Mrs. Payne has appeared as guest soloist with orchestras and choral associations throughout the Los Angeles area, including the Pasadena Chorale and

Sinfonia Orchestra; the Cal-Lutheran-Conejo Symphony; and the Los Angeles Philharmonic Orchestra. She has toured throughout the United States, Russia, Israel, and South America as featured soloist with the Roger Wagner Chorale.

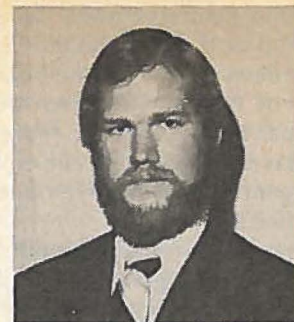
Mrs. Payne is soprano soloist at Hollywood Presbyterian Church, and a member of *I Cantori*. Janet and her husband Rafe live in Buena Park. Rafe is Professor of Biology at Biola College, and Chairman of the Biology Department.



PAUL HINSHAW was born in Pasadena, California where he attended grade school through junior college. He graduated from the University of Southern California and has a degree from the Curtis Institute of Music in Philadelphia, Pennsylvania. His singing career began as a boy soprano soloist with The Pasadena Boy Choir. After he graduated from The Curtis Institute of Music he joined the Roger Wagner Chorale and was the featured soloist on several national tours and State Department sponsored tours to Latin America, Europe, the Middle East and Russia.

He has received acclaim as soloist with many symphony orchestras including the Los Angeles Philharmonic, Philadelphia Orchestra and San Francisco Symphony. Mr. Hinshaw has appeared in concert and oratio with most of the leading musical organizations on the West Coast. Recently he has been performing with the American Ballet Theatre in New York, San Francisco and Los Angeles where he received high critical praise for his singing of several song cycles by Gustav Mahler that have been choreographed for that company.

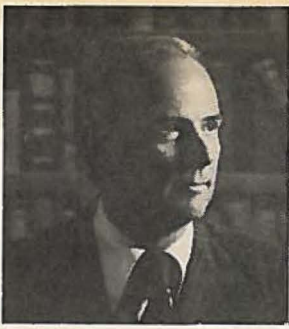
KERRY BARNETT. Although he is one of the youngest members, this begins Kerry Barnett's third full season with the Los Angeles Master Chorale. He has toured extensively with the Roger Wagner Chorale, performing both as a regular member and as a soloist. He is studying music at the California



State Universities of Fullerton and Los Angeles, has studied voice with Primo Puccinelli, and has been a member of the University of Southern California Opera Workshop. Kerry has sung the leading roles in productions of *South Pacific* and *The King and I*, and he has performed with a number of local performing and recording groups.

DR. JAMES E. WESTBROOK, Assistant Professor of Music, begins his fourth year as director of the UCLA Symphony Band and Wind Ensemble. He formerly taught at Ohio State University and the University of Wisconsin-Stevens Point, before coming to UCLA. He studied conducting with William J. Moody, former Director of Bands at the University of Texas, and H. Robert Reynolds, Director of Bands at the University of Michigan. Dr. Westbrook has performed extensively as a flutist. He has held the post of Principal Flutist in numerous orchestras, among them the Jackson Symphony Orchestra, the Mobile Symphony Orchestra, and the Memphis Symphony Orchestra. In 1974 and 1975 he played flute and piccolo with the touring orchestra of the Rudolf Nureyev and Panov Ballet Companies. He has given flute recitals in Western Europe and the United States. Dr. Westbrook holds a B.M.E. from the University of Southern Mississippi and a M.M. from the University of Mississippi. In 1974 he was awarded a A. Mus. D. by the University of Wisconsin (Madison). Active in all forms of wind band organizations, he frequently appears as guest conductor and clinician throughout the United States.





Dear Friend of the Master Chorale:

The sixteenth season of the Los Angeles Master Chorale and Sinfonia Orchestra promises to be one of its very best—and one of its most entertaining. In response to many requests, our Music Director and Conductor, Roger Wagner, has programmed a number of lighter and more popular works to complement the great classical masterworks which the Master Chorale has performed during its prior fifteen years.

Tonight, the season begins with a series of shorter works by some of America's greatest and most beloved composers, George Gershwin, Leonard Bernstein, Aaron Copland, and Randall Thompson. Our traditional Christmas concert, which always sells out the Pavilion three times over, will present both classical and popular favorites which create a joyous aura for the beginning of the holiday season.

In another innovation, in January, the Chorale, joined by Salli Terri and the Albert McNeil Jubilee Singers, will present another concert of great American music—its folk literature, from authentic gospels and Negro spirituals to calypso, contemporary and musical theater.

Later in the season, we have the honor of introducing to Los Angeles audiences the great conductor of the Cleveland Orchestra Choruses, Robert Page. He will conduct not only the Master Chorale, but also the Los Angeles Chamber Orchestra, in its first appearance on our series. Sacred masterworks by Bach, Haydn and Mendelssohn will feature this program. A concert version of Strauss' delightful and mischievous operetta, *Die Fledermaus*, will conclude the year. A number of wonderful new soloists will be presented to the Dorothy Chandler Pavilion stage, along with a number of popular favorites.

We are filled with optimism as we approach the new season as the Music Center's professional, resident Chorale. We look forward to your support in making Los Angeles the center of choral excellence by purchasing season tickets for yourselves, members of your family, friends, and office staffs. It is not too late to purchase season tickets for the rest of the season. For information, call 972-7282. Our sixteenth season will be a super one, indeed!

Sincerely yours,

MARSHALL A. RUTTER
President

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Roger Wagner, Music Director
HOLIDAY ENCHANTMENT

The 120 voices of the Master Chorale in spectacular arrangements of traditional Christmas favorites.

Saturday, December 15, 2:30 p.m.
Sunday, December 16, 7:30 p.m.
Monday, December 17, 8:30 p.m.
(Preview 7:30 p.m.)

Roger Wagner, Conductor
The Pasadena Boys Choir
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MONDAY EVENING, OCTOBER 29, 1979 at 8:30 P.M.

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PROGRAM

CAPTAIN FROM CASTILLE Alfred Newman
 Pedro and Catana
 Conquest

Conducted by Lionel Newman

Scenarios from THE BAD AND THE BEAUTIFUL David Raksin
 III. The Quickies and the Sneak Preview
 IV. Nocturne and Theme

A Suite from A PLACE IN THE SUN Franz Waxman

Symphonic Suite from
THE BEST YEARS OF OUR LIVES Hugo Friedhofer
 Prelude
 Homecoming
 Blues
 Montage
 Postlude

INTERMISSION

The March of "1941" John Williams

THE SEA HAWK Erich Wolfgang Korngold

SPELLBOUND Miklos Rozsa

Symphonic Suite from
THE UMBRELLAS OF CHERBOURG Michel Legrand

We would like to thank John Stephen Lasher and John Green for their invaluable assistance.

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