



SATURDAY, JANUARY 12, 1980, AT 8:30 P.M.

Dorothy Chandler Pavilion

LOS ANGELES MASTER CHORALE and SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

FOLK JUBILEE

FOLK SONGS OF THE OLD WORLD

Wales

Men of Harlech
All Through the Night

arr. R. Wagner
arr. R. Wagner

France

Il Était Une Bergere
Au Clair de la lune
J'ai Du Bon Tabac

arr. R. Wagner
arr. R. Wagner
arr. R. Wagner

TWO SPANISH SCENES

Valencia, Spain

Canto de Sereno (Night Watch Song)
Sing praises to the Holiest Sacrament!
It is the night-watchman calling out to all!
It is raining.
It is eleven o'clock.

arr. S. Terri

Alabado (Morning Hymn)

The Dawn is breaking!
Bright shines the morning.
Come join in singing praise:
Ave Maria!

Salli Terri

Azulao (Bluebird) In Portuguese

Brazilian Love Song
arr. Almeida & Terri

Fly, little friend, fly!
Tell my love that life
is nothing without him.
Fly! Fly! Oh, sweet bird!

Black Is The Color of My True Love's Hair
He's Gone Away

arr. R. Wagner
arr. Salli Terri

Kerry Barnett, Baritone

Japanese Children Song

Chi-Chi Pap-pa

arr. S. Terri

(Chi-chi pap-pa is the sound of the sparrows)
Mrs. Sparrow teaches at her singing school.
Taps her baton to lead the little birds.
All the tiny sparrows in a circle just so!
Sweetly sing the pretty song of Chi-pap-pa.
"Open wide your mouth and sing Chi-pap-pa."
"Sing together everyone: Chi-pap-pa."

Salli Terri & Chorale

Certainly, Certainly, Certainly, Lord

arr. Hall Johnson

Soloists: John Nix, Paul Smith, Tenors
Soloists: Victor Graham, Bass

Talk About A Child That Do Love Jesus

arr. Howard Roberts

Go Down Moses

arr. Larry Farrow

Soloist: Michael Kelly, Baritone

The Amen Chorus

arr. Hairston/McNeil

Jubilee Singers

INTERMISSION

ROGER WAGNER

Conductor

Salli Terri,

Singer-Arranger

Jubilee Singers,

Albert McNeil, Director

Robert Hunter, Pianist

FEBRUARY CONCERT

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

Roger Wagner, Music Director

TREASURES OF THE MASTERS

HANDEL: Funeral Anthem on the
Death of Queen Caroline

VAUGHAN WILLIAMS: Benedicite

VIVALDI: Dixit Dominus (with
double chorus and orchestra) An
extraordinary offering of majestic

music—these complex works are
seldom-performed gems to which
the Master Chorale brings its for-
midable powers.

Roger Wagner, Conductor

Soloists: Michael Gallup, Janet
Smith, Lila Stuart and Byron
Wright.

SATURDAY, FEBRUARY 9, 1980,
8:30 p.m. (Preview: 7:30 p.m.)

England

Greensleeves arr. S. Terri
Oh, Dear! What Can The Matter Be? arr. G. Kubik

Ireland

Danny Boy arr. R. Wagner

SONGS OF THE FRONTIER

I'm a Poor Lonesome Cowboy
Home On The Range
Whoopee Ti Yi Yo
Green Grow the Lilacs
Oh Bury Me Not on the Lone Prairie
Men of the Chorale

New Mexico/USA

At The Gate of Heaven (A la Puerta del Cielo) arr. Dorothy Remsen
At the gate of heaven, they sell shoes,
Come and try them Tiny barefoot angels,
Oh, come now and buy them,
Sleep, oh my baby arru, arru.
God will send His blessings to all babes asleping.
God will bless the mothers as watch they are keeping.
Sleep, oh, my baby, arru, arru.

American Folk Song

Come All Ye Fair and Tender Ladies arr. S. Terri
I Wonder As I Wander arr. R. Wagner

American White Spiritual

Poor Wayfarin' Stranger arr. S. Terri

African lullaby-prayer

Allunde (Oh, God, of the Sunrise) In Swahili arr. S. Terri
Oh, God of the Sunrise,
As I have given of myself to my baby
Please protect my child through the night.
If the child awakes in the morning sunrise,
He will grow to be a man, and be a good member of the tribe.
Salli Terri and Chorale

Satisfied Andre Crouch
Paul Smith, Pianist

World Goin' Down (from the Lennox Suite) Arthur Cunningham
Dolores Davis, Soprano
Virginia White, Contralto

Doodlin' (Jazz Novelty) Larry Farrow

Sinner Please, Don't Let This Harvest Past arr. Harold Montague
Veronica Howell & Gwendolyn Lytle, Sopranos

Rocka My Soul arr. Howard Roberts
Victor Graham, Baritone
Jubilee Singers

Swing Low, Sweet Chariot arr. R. Wagner

Set Down Servant arr. R. Shaw
Jubilee Singers & Chorale

All Roger Wagner Arrangements (ASCAP) published by
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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.

Program Notes by Richard H. Trame, S.J., Ph.D.

This evening's concert billed as a "Folk Jubilee" requires for its enjoyment and appreciation some understanding from the listener not so much of detailed analysis of each selection but rather some comprehension of the folk idiom, its characteristic variations among national genres represented.

Folk music welled up among peoples as a natural musical evolution without benefit of scientific training, a product of the common man commemorating in songs the whole rhythm of life on land and sea, its joys and sorrows, its social festivals, its agricultural and religious celebrations, its times of mourning. Every facet of human life finds reflection in songs of war, patriotism and peace, love and labor, lullabies, dance and dirge, and even such pedestrian occurrences as the hawking of street wares like tobacco.

Since the beginning of the Twentieth Century, especially, various national composers like Vaughan Williams, Kodaly, Bartok, and Copland to mention some of the more noteworthy, have utilized modern recording techniques to capture and preserve their country's heritage in its native and primitive form. Indeed the treasures of a nation's folk song had previously exercised considerable influence on the composition of refined art music as a melodic and rhythmic source. German and Austrian folk melody found highly sophisticated expression in the music of Haydn, Mozart, Beethoven and Brahms. Haydn and Beethoven even benefited financially when they contracted with English publishers to arrange, for example, Scottish songs. Many are aware of the rhythmic influence the Irish jig exerted on the composition of the fourth movement of Beethoven's Seventh Symphony. The Hungarian Rhapsodies elaborated by Brahms, Liszt, and Enesco similarly reflect that people's vital folk idiom.

Generally speaking, as the *Oxford History of Music* asserts, folk music originated with the voice and not the instrument. Its rhythmic elaboration depended on the flow of the words, the bearers of the message. The song thus consists of melody without harmonic addition. Nevertheless the inherent beauty and emotional impact of this primitive melodic inventiveness invited further development

compatible with more cultivated and sophisticated tastes or national custom. The Welsh love of choral music led naturally to a strong choral emphasis in various festival competitions for which they are still famed. Modern choral arrangements, moreover, often constituted the only viable means by which a folk song prior to electronic means of amplification could be adequately communicated to a large audience or congregation.

However, even though the folk idiom customarily originated in the voice, as early as the Twelfth Century, troubadour, trouvère and jongleur songs, the foundation of French folk music, found elaboration through instrumental accompaniment reinforcing its characteristic rhythmic precision and drive and fostering the subsequent marriage of dance and voice with harmonic support.

A successful modern presentation, therefore, of folk music in choral rendition or with instrumental accompaniment requires that the straightforward simplicity of the song not be obscured through over arrangements resulting in settings so complex that the melody and words become murky. The criteria for judgment permits a person to receive the message loud and clear, with simplicity rather than by a polyphonic complexity characteristic of a Renaissance motet. The choral and instrumental web should provide that tonal and coloristic variety consistent with the message of the words.

This evening's concert presents a microcosm of folk music from many lands in Europe, Africa, Asia, and the Americas. The martial spirit of Harlech's Celtic men repelling the Saxon invader contrasts with the repose which peace and security bring to a protected loved one in *All Through the Night*. "Two Spanish Scenes" present the Valencian night watchman's cries on his rounds. This Canto is followed by the Alabado inviting families to morning prayer summoned by the church bell. The poignant lament of the mountain lass as her lover goes off to civil war finds expression in the beautiful *He's Gone Away*.

Although all immigrants to America have contributed to our fond of folk music, two streams have been most influential and have mutually interacted with and contributed to each others development. Dominant among these national contributions has been the English language-based

music of the British Isles particularly up through the mid-Nineteenth Century. Thenceforth the music of Britain in turn came under strong American influence. A familiar and mutually interacting genre, for example, is the Sea Shanty. A developed type unique to American working and frontier conditions is the familiar "Western" whose variety is illustrated in the familiar medley on the program.

The second powerful contributory stream influencing American folk music is the Afro-American. Through their learning of the English language shaped as it became by the linguistic peculiarities of their native African dialects, the Blacks came into contact with British American music. They retained much of that native musical heritage, but they transmuted what they learned whether through hymn or song and willed us their profoundly felt and magnificent fond of Spirituals and secular songs. As the Afro-American tradition emerged it interacted for example with the British form from the north in the mountains of the South among Whites to create the White Spiritual. The Spiritual continues to exercise an enduring influence on the vitality of American music as so many of our recognized composers utilized its treasures for the enrichment of their art music.

The bulk of this evening's presentations fall clearly within the British-American and the Afro-American traditions of folk music, amply illustrating the inheritance. We are likewise afforded the opportunity of hearing these songs and those of other national traditions in masterly choral and instrumental arrangements by experts such as Wagner, Terri, Shaw, Farrow, Johnson, Hairston, and others. These are sung by the Master Chorale and Jubilee Singers with the requisite authentic inflection and sensitive nuance characteristic of their established reputations.

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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.



SALLI TERRI is a multi-faceted person in the musical arts. She is a singer, an arranger, a choral conductor, a teacher, a writer, a music-researcher, a wife and parent. Her father was a violinist, orchestra conductor and teacher. Although her mother was not a professional, a musical environment was nurtured. A scholarship student to Wayne State University, Salli graduated magna cum laude with a major in both music and communications. She has a Master's degree in Music Education from U.S.C. and her teaching credentials from U.C.L.A. plus advanced work from the latter two universities. She has been on the music faculties of Flintridge Academy, Villa Cabrini Academy, Marymount College as well as U.C.L.A., U.C. Santa Barbara, Santa Barbara Community College, Fullerton College and U.C. Irvine. She has also taught in Japan, Austria and done workshops in Mexico, Taiwan and the Philippines with her husband John Biggs,

founder-director of the John Biggs Consort. Much sought after for festivals and music clinics of choral music, Salli Terri is a recognized specialist in early American music. Her *Shaker Worship Service* and *Moravian Lovefeast* are currently being widely performed in America and have been presented in Europe.

The recording *Duets with the Spanish Guitar* made with the guitarist Laurindo Almeida brought attention to Salli's voice as an instrument, won the "Grammy" award, and has become a classic Angel disc. The National Association of Recording Arts and Sciences also nominated her for a second Grammy for the recording *Conversations with the Guitar*. *Duets with the Spanish Guitar* was re-issued by popular demand. "Songs of the American Land" was reissued for the Bicentennial. Versatility is her trademark and it shows in the fact that Salli has recorded with Robert Craft and Igor Stravinsky as well as with Norman Luboff, and done voice dubbings for Judy Garland along with vocal improvisation with Lukas Foss.

She also wrote music for a production of *John Brown's Body* and a score for *The Ballad of Robert Burns* with Karl Swenson and Joan Tompkins while portraying Jo and being music director.



ALBERT MCNEIL is a native Californian—born in Los Angeles. He completed his undergraduate training at UCLA and went on to earn graduate degrees at the University of Southern California and to complete additional graduate studies at the University of Lausanne in Switzerland, the Westminster Choir College, Princeton, New Jersey, and Occidental College, Los Angeles. His career has embraced three areas: teaching, publications and performance.

He taught for 15 years in the Los Angeles Unified School District, and, in 1968, became a Professor of Music at the University of California's Davis

Campus, where he directs the University concert choir and the chamber Singers, and heads the Music Education Program. Since 1975, he has been a Visiting Professor of Music at the University of Southern California where he teaches a class in Ethnomusicology during the Fall Semester each year. He appears frequently as a guest lecturer for Universities and public school districts throughout the country.

In the performance area, Albert McNeil has been conducting concert singing groups and church choirs for most of his adult life. He has been Staff Choral Director for Greek Theatre Productions, Choral Director for the Los Angeles Bureau of Music, and

Assistant to Dr. Jester Hairston on a number of motion picture productions. He was Director of Church Music for People's Independent Church of Christ for a number of years and is presently Director of Church Music for the Congregational Church of Christian Fellowship, Los Angeles. He conducted the Sacramento Chorale (the Sacramento Symphony's choral arm) for 5 years and presented them in the European debut in Palma de Mallorca's Mozart Sal, in Spain. As Founder-Director of the Albert McNeil Los Angeles Jubilee Singers, he has conducted 782 concerts abroad for commercial impresarios and for the United States Department of State.



THE ALBERT MCNEIL JUBILEE SINGERS of LOS ANGELES

Founder-Director Albert McNeil and his singers, a travelling company of 13, a resident group of 19, have garnered international acclaim and focused worldwide attention on the vast body of folk music termed "Afro-American." The Jubilee Singers have become one of America's finest exponents of the rich and vital body of music that is such an integral part of the Black experience.

The Singers were hailed as one of Southern California's major cultural assets by official proclamation of Los Angeles City Mayor Tom Bradley.

They have performed in the Greek Theatre, the Music Center and the Hollywood Bowl, over coast to coast radio and television, and in motion pictures. Afro-American poets and

composers Langston Hughes, William Grant Still, Hall Johnson and Margaret Bonds have written works for them.

Twelve years ago the Singers undertook their first European tour. Today, after six sold out European tours, three tours of the United States and Canada, under Columbia Artists Management, tours of the Middle East, Far East, Africa and South America (the group returns to South America in August, 1980, and Australia in August, 1981), they are among the most honored singing ensembles in the world.

They were selected three times to serve the U.S. State Department cultural exchange program in various parts of the world, including East Germany, Hungary, Romania, Poland, Czechoslovakia, Yugoslavia, Bulgaria.

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