



SATURDAY, FEBRUARY 9, 1980, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE and SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

Roger Wagner
Conductor

Jane Thorngren
Soprano

Lila Stuart
Soprano

Janet Smith
Mezzo-Soprano

Byron Wright
Tenor

Michael Gallup
Bass-Baritone

TREASURES OF THE MASTERS

Introduzione al Dixit Antonio Vivaldi (c. 1675-1741)

a Canto solo con Istrumente

- I. Aria: Philomena sings in the meadow: night joyously responds.
- II. Recitative: Enjoy, Blessed Father, your heavenly glory: you faithful, applaud and rejoice.
- III. Aria: Mystic ties of glowing love teach us joy. Rejoice in your feasts! Let us sing: "Dixit."

Soloist: Jane Thorngren, Soprano

Dixit Antonio Vivaldi

Psalm for soloists, two choruses and orchestra

- I. Double Chorus: The Lord said to my Lord: Sit at my right hand.
- II. Double Chorus: Until I make your enemies your footstool.
- III. Duet: The Lord will force all your enemies under the sway of your scepter in Zion.
- IV. Aria: Your people shall be willing in the day of your power: from the womb of the morning have I begotten you.
- V. Double Chorus: The Lord has sworn and will not repent: You are a priest forever.
- VI. Duet: The Lord shall strike in the day of His wrath.
- VII. Double Chorus: He will judge among the nations. He will crush heads in many lands.
- VIII. Aria: Drinking from the stream as he goes, he can hold his head high in victory.
- IX. Double Chorus: Glory be to the Father and the Son and the Holy Spirit.
- X. Double Chorus: As it was in the beginning . . . Amen.

INTERMISSION

Funeral Anthem on the Death of Queen Caroline G. F. Handel (1685-1759)

- I. Chorus: The ways of Zion do mourn.
- II. Quartet: When the ear heard her, then it blesses her.
- III. Chorus: How, how are the mighty fall'n!
- IV. Chorus: The righteous shall be had in everlasting remembrance.
- V. Chorus: Their bodies are buried in peace.
- VI. Chorus: The people will tell, will tell of their wisdom.
- VII. Quartet: They shall receive a glorious kingdom.
- VIII. Chorus: The merciful goodness of the Lord.

Benedicite R. Vaughan Williams (1872-1958)

The words taken from THE SONG OF THE THREE HOLY CHILDREN
and a poem by J. Austin (1613-1669)

O all ye Works of the Lord, bless ye the Lord: praise him, and magnify him for ever.
 O ye Angels of the Lord, bless ye the Lord: praise him, and magnify him for ever.
 O ye Heavens, bless ye the Lord:
 O ye Waters, bless ye the Lord:
 O all ye Powers of the Lord, bless ye the Lord: praise him, and magnify him for ever.
 O ye Sun and Moon, bless ye the Lord:
 O ye Stars of Heaven, bless ye the Lord:
 O ye Showers and Dew, bless ye the Lord:
 O ye Winds of God, Fire and Heat, bless ye the Lord:
 O ye Winter and Summer, O ye Dews and Frosts, bless ye the Lord:
 O ye Frost and Cold, O ye Ice and Snow, bless ye the Lord:
 Nights and Days, Light and Darkness, Lightnings and Clouds, bless ye the Lord.
 O all ye Works of the Lord, bless ye the Lord: praise him, and magnify him for ever.

O let the Earth bless the Lord: yea, let it praise him, and magnify him for ever.
 O all ye Green Things upon the Earth, bless ye the Lord: praise him, and magnify him for ever.
 O ye Mountains, O ye Hills, O ye Wells, bless ye the Lord: praise him, and magnify him for ever.
 O ye Seas, O ye Floods, and all that move in the Waters: O all ye Fowls of the Air, O all ye Beasts and Cattle, bless ye the Lord: praise him, and magnify him for ever.

MARCH CONCERT

LOS ANGELES MASTER CHORALE
& SINFONIA ORCHESTRA

Roger Wagner, Music Director
SACRED MASTERWORKS

J. S. Bach, Haydn, Mendelssohn

Guest Conductor: ROBERT PAGE, Director of the Cleveland Orchestra Choruses. Page, multiple Grammy Award winner, is regarded as one of the Country's most distinguished choral conductors.

Special Guest Appearance: THE LOS ANGELES CHAMBER ORCHESTRA, Gerard Schwarz, Music Director.

SATURDAY, MARCH 22, 1980,
8:30 p.m. (Preview: 7:30 p.m.)

O ye Children of Men, bless ye the Lord:
O let Israel bless the Lord: O ye Priests, bless ye the Lord: praise him, and magnify him for ever.
O ye Servants of the Lord, bless ye the Lord:
O ye Spirits and Souls of the Righteous, O ye holy and humble Men of Heart, O let the Earth bless the Lord: yea, let it praise him, and magnify him for ever.

Hark, my soul, how everything
Strives to serve our bounteous King;
Each a double tribute pays,
Sings its part, and then obeys.

Call whole nature to thy aid;
Since 'twas he whole nature made;
Join in one eternal song,
Who to one God all belong.

Live for ever, glorious Lord!
Live by all thy works adored,
One in Three, and Three in One,
Thrice we bow to thee alone.

Bless ye the Lord: praise him, and magnify him for ever.

O all ye Works of the Lord, bless ye the Lord: praise him, and magnify him for ever.
O all ye Powers of the Lord, bless ye the Lord: praise him, and magnify him for ever.
O let the Earth bless the Lord: yea, let it praise him, and magnify him for ever.

Soloist: Lila Stuart, Soprano

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.

The Twentieth Century has witnessed the resurrection of a great deal of Vivaldi's (1678-1741) sacred music, for over 200 years neglected and even forgotten. Its rediscovery beginning in 1927 and 1939 has served to enhance further the Red Priest's reputation as a giant among composers. The *Dixit* is so recently revived and edited that it was only vaguely known prior to 1960.

The judgment of the great Italian musicologist Malipiero that Vivaldi's *Dixit* is his *St. Matthew Passion* sufficiently reflects modern critical opinion respecting the stature of this sacred music.

The date of and occasion for which he composed *Dixit* is unknown. Its full title *Dixit for Two Choruses* makes it almost certain that it was meant to be sung in St. Mark's Cathedral, Venice. The location of that church's two opposing choir lofts had provided Venice's great composers from Adrian Willaert and the Gabriellis onward with the opportunity for grandiose antiphonal music. Grandiose indeed *Dixit* is, but more, for Vivaldi here proves himself a master of all aspects of choral and vocal writing, polyphonic and homophonic, dramatically virtuosic, massive and lyrical.

Dixit is scored for two mixed choruses, a quartet of soloists, and two Baroque orchestras, the first of which is furnished with two trumpets and two oboes which he uses with stunning effect. All verses of Psalm 109 (110 in

the Vulgate) together with the doxology comprise the ten movements of the work.

After the short three movement prelude for solo soprano, the initial verse of the Psalm, broken into the first two movements, sets the character of the work with decisive, forceful, and awesome power. It ranks among Vivaldi's finest achievements. Other movements — the third, fourth, sixth, and eighth — are for solo voices and amply demonstrate a demanding virtuoso ability while affording a lively, scintillating, and dramatic contrast to the massive choral segments. The seventh movement, *Judicabit*, portrays the Last Judgment. It is introduced as a sort of *Tuba mirum* of a *Dies Irae* by two trumpets, one echoing the other. As in the *Four Seasons*, the movement *De Torrente* illustrates Vivaldi's interest in programmatic effects. He portrays the bucolic setting of a gently flowing brook. The *Gloria Patri* recapitulates in shorter form the first movement and prepares us for one of Vivaldi's most extravagant polyphonic displays in the *Sicut erat*, based on a *cantus firmus* from Gregorian Chant and providing an exciting climax to this masterpiece.

Perhaps Vivaldi's achievement here in *Dixit* can best be summarized by Walter Kolneder, his recent scholarly biographer, who states: "An essential factor of their relationship (Bach's and Vivaldi's) is perhaps hinted at by a remark which I heard and concurred with many times when I introduced

uninitiated listeners to Vivaldi's church music without naming the composer: "This music is not by Bach, certainly, but it is so good that really only Bach could have written it."

The *Funeral Anthem on the Death of Queen Caroline* has often been rightly considered Handel's *Requiem*. Both in its genesis and its textual make-up it bears a significant resemblance to the *German Requiem* of Johannes Brahms, a factor which may assist one in the appreciation of Handel's masterpiece. Handel's *Anthem* was totally inspired by his deep attachment to his enduring friend and patron Queen Caroline.

He commenced work on it December 7, 1737 (Caroline had died on November 20) and completed it five days later! Hastily rehearsed, it was presented at the magnificent State funeral held on December 17 in Westminster Abbey. After the Bishop of Rochester had completed the customary ritual obsequies of the Anglican Church in Henry VII's chapel, the *Anthem* was sung in the Abbey, significantly replacing the usual eulogy. It appears to have been performed by upwards of eighty men and boys and a hundred instrumentalists, a balance of forces not unusual in Handel's day.

The Bishop of Colchester wrote very shortly afterwards that the *Anthem* could be "reckoned to be as good a piece as Mr. Handel ever made." The Eighteenth-century music historian Charles Burney considered it Handel's greatest work. Subsequent biographers and commentators of Handel are unanimous in their high appraisals.

Paul Henry Lang, Handel's best modern biographer, quotes Burney and notes with apparent approval that some see the work as "equal throughout to Bach's best efforts." The extensive analysis of the *Anthem* by William Herrmann in the G. Schirmer edition refrains from any extravagant judgments, but he leaves little doubt about its immense stature and the influence the work exercised on Handel's later oratorios, particularly *Israel in Egypt*, for it constituted the whole first part of that work, today usually performed in its last two parts.

The eight movements of the *Anthem* derive their Scripture texts from Lamentations, II Samuel, Job, Ecclesiasticus, Psalms 103 and 112, the Wisdom of Solomon, and Phillipians. They were organized into the skillful libretto by Edward Willes, Sub-dean of the Abbey.

Lang notes that the *Anthem* is not "pure ceremonial music," but rather "it is ceremonial music with a profound personal involvement which give it an altogether unique cast." All informed writers agree to Handel's masterly assimilation of the Purcellian "English Style" as early as the *Utrecht Te Deum* of 1713 and to his consummate ability to compose for the stately impersonal Anglican ritual of the day. His achievement of that "heartfelt personal involvement" was accomplished here by a permeation of the English style with reminiscences of his Lutheran background through extensive use of two appropriate Chorales, melodic quotations from Krieger, from the famed *Ecce quomodo moritur justus* of his namesake Jacob Handl, and by a confession of devotion to the Queen redolent of Bach's religious sincerity.

The opening movement "The ways of Zion do mourn" gives expression to both the Nation's and Handel's grief at the passing of this stalwart, politically astute, charitable, cultured, and well-beloved Queen. The subsequent movements enumerating the virtues of Caroline conclude with strong assurances that God in justice and mercy crowns his faithful ones in his kingdom, and that their names will live evermore.

The distinguished Handel scholar Jens Peter Larsen emphasizes that the *Anthem* in spite of later approved practice of using a quartet in the second and seventh movements was conceived totally as a choral work.

The brief introductory Sinfonia was added to the *Anthem* at a later date, probably at the time Handel experimented unsuccessfully with incorporating some of the work's great music into the third act of *Saul*.

Benedicite was one of three works Vaughan Williams composed for the jubilee in 1930 of the famed English Leith Hill Musical Festival at Dorking near London, where he conducted its first performance on May 2 of that year. The text is that of the Cantic of the Three Young Men in the Fiery Furnace (Daniel 3/57 ff.) to which Vaughan Williams interpolated the *Song of the Three Holy Children* by the 17th century English poet, John Austin, and a doxology to the Trinity.

Benedicite commences with a jubilant orchestral introduction setting the mood for the chorus' catalogue of praise delineating the glorious works of the Lord. An oboe

variant then introduces the soprano soloist whose entry, as Michael Kennedy, prominent biographer of Vaughan Williams notes, softens the nature of the music as she floats her melismatic phrases above and around the choral singing. This section ends with a beautiful passage for soloist and chorus over chords in the orchestra. The flute now launches the soprano on the Austin poem above a lively counterpoint from the chorus, and the work ends in a blaze of jubilation.

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 concert 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.



JANE THORNGREN, a native of Iowa, holds degrees in music from Drake University and the University of Southern California. In Los Angeles, where she now lives, she is heard frequently in oratorio and concert performances including concerts of contemporary music. For a number of years she was a member of the Lyric Assembly, a quartet which wrote, choreographed, and produced its own shows for the Los Angeles County schools. Most recently she has toured nationally and internationally with the John Biggs Consort, a quartet specializing in Early Music. In those concerts, Miss Thorngren was called upon to play recorder, krumhorn, portative organ, percussion, and occasionally dance in addition to her singing duties. In the opera world she

has performed leading roles in productions of *The Magic Flute*, *Suor Angelica*, *Orpheus and Euridice*, *Rita*, *The Long Christmas Dinner*, *Comedy on the Bridge*, *The Night Bell*, and *Hin und Zureuck*.



LILA STUART, Soprano — "A singer who is also a fine actress is so rare that when one comes along, everyone takes notice." So wrote a critic recently after witnessing a operatic performance by Lila Stuart. Miss Stuart is indeed an exceptional young artist. She is equally at home in opera, concert, and oratorio; at once a comedienne and a tragedienne.

Miss Stuart lists over 30 major operatic roles in her repertoire ranging from the innocent Mimi to the stately Marschallin, and including several Wagnerian roles. Her orchestral repertoire extends from Bach to Poulenc. Active as a singer/teacher, Miss Stuart has performed with symphony orchestras and opera companies from coast to coast. She has been a winner of both the Metropolitan and San Francisco Opera Auditions, and is frequently called upon to adjudicate them.

Miss Stuart is celebrating her 10th year as Associate Professor of Voice at the University of Redlands.



JANET SMITH is one of the most sought-after young mezzo-sopranos in the United States today. She holds a master's degree in voice from the University of Oklahoma and a bachelor's degree from Cameron University where she was a student of Robert Giles. She is presently studying with Elisabeth Parham.

Ms. Smith is on the music faculty of Chapman College in Orange and also teaches privately. She has earned a fine reputation for her sensitive interpretation of oratorio repertoire including Bach, Beethoven, Handel,

Mendelssohn, Mahler, Mozart and Verdi. Ms. Smith has received excellent reviews from performances with the Los Angeles Master Chorale, William Hall Chorale and Irvine Master Chorale as well as performances in Seattle, Indianapolis, El Paso, and Oklahoma City.



BYRON WRIGHT is currently fulfilling requirements for a masters degree in music at California State University-Northridge. In 1975 he was chosen as a finalist in the Metropolitan Opera Auditions. As a concert artist, Mr. Wright has performed with the Portland and Seattle symphonies, participated in the Carmel Bach Festival, and performed with the Ojai Festival. He has toured nationally and internationally with the Roger Wagner Chorale. As a concert soloist, Mr. Wright has performed with the L.A. Philharmonic, the L.A. Master Chorale, and the Irvine Master Chorale. He is presently soloist at Immanuel Presbyterian Church of Los Angeles.



Bass **MICHAEL GALLUP**, whose background includes numerous operatic roles and concert appearances, has a reputation for delighting audiences all along the West Coast with his dramatic abilities as well as his vocal talents. Gallup's operatic repertoire covers a wide range from the standard solos to those in the contemporary vein. He is a Handel specialist and a notable performer of Baroque opera, having sung at the Carmel Bach Festival in the highly successful stagings of Telemann's *Pimpinone* and Pergolesi's *Il Maestro di Capella*, both of which received high praise from critics. During the 1978-79 season he appeared with the San Antonio Opera in *Falstaff* and participated in opera performances in Portland and Seattle.