

SATURDAY, MARCH 22, 1980,
AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE and THE LOS ANGELES CHAMBER ORCHESTRA

ROGER WAGNER, Music Director

SACRED MASTERWORKS

ROBERT PAGE, Guest Conductor



Robert Page

Guest Conductor

The Los Angeles Chamber Orchestra

Gerard Schwarz

Music Director

Kari Windingstad

Soprano

Janet Smith

Alto

Byron Wright

Tenor

Michael Gallup

Bass-baritone

Cantata No. 150 Johann Sebastian Bach (1685-1750)

"Nach dir, Herr, verlanget mich"
"Lord, My soul doth thirst for thee"

- I. Sinfonia
- II. Chorus: Nach dir, Herr, verlanget mich
Lord, my soul doth thirst for thee
- III. Aria: Doch bin und bleibe ich vergnügt
So shall my heart be satisfied
(Soprano) Soloist: Kari Windingstad
- IV. Chorus: Leite mich in deiner Wahrheit
Stablish me upon the rock of trust
- V. Terzetto: Zedern müssen von den Winden
Cedars on the mountains swaying
(Alto, Tenor, Bass) Soloists: Janet Smith, alto,
Byron Wright, Tenor, Michael Gallup, Bass
- VI. Chorus: Meine Augen sehen stets zu dem Herrn
And mine eyes shall look to him
- VII. Chorus: Meine Tage in den Leiden
Though my life be only sadness

Der Zweite Psalm (The Second Psalm) Felix Mendelssohn (1809-1847)
Op. 78, No. 1

Warum toben die Heiden

Der Zweiundzwanzigste Psalm (the 22nd Psalm) Felix Mendelssohn
Op. 78, No. 3

Mein Gott, warum hast du mich verlassen?

Sechs Spruche (Six Anthems) Op. 79 Felix Mendelssohn

- I. Weinachten (Christmas)
(*Allegro moderato*)
- II. Am Neujahrstage (On New Year's Day)
(*Andante*)
- III. Am Himmelfahrtstage (For Ascension Day)
(*Allegro maestoso e moderato*)
- IV. In der Passionszeit (In Passion Week)
(*Adagio*)
- V. Im Advent (In Advent)
(*Andante*)
- VI. Am Charfreitage (On Good Friday)
(*Sostenuto e grave*)

INTERMISSION


Mass in D (The Nelson Mass) Franz Joseph Haydn (1732-1809)

Kyrie	<i>Et resurrexit</i>
Gloria	<i>Sanctus</i>
Qui tollis	<i>Benedictus</i>
Quoniam	<i>Osanna</i>
Credo	<i>Agnus Dei</i>
Et incarnatus	<i>Dona nobis</i>

Soloists: Kari Windingstad, Soprano, Janet Smith, Alto, Byron Wright, Tenor
Michael Gallup, Bass-baritone

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.

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.



**You are cordially invited
to hear
the 1979-80 Season of
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Philharmonic Orchestra
Carlo Maria Giulini,
Music Director**

Taped Live for Broadcast

Mondays at 8p.m. beginning February 11

(Repeated Saturdays at 3 p.m.)

91.5 KUSC FM

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The numerical designation of Bach's cantatas bears no relationship, generally speaking, to their proper compositional sequence. *Cantata 150, Lord, My Soul Longs for Thee (Nach dir, Herr, verlanget mich)* is one of a group of five (#71, 106, 131, and 196) composed between 1707 and 1710 while the youthful Bach was organist in Muehlhausen and Weimar. The particular occasion for which he composed *Cantata 150*, dated toward 1710, is unknown and can only be surmised. Its character indicates its appropriateness for a funeral or an occasion of mourning. It thus bears an affinity to the famed *Actus Tragicus, Cantata 106 (Gottes Zeit ist die allerbeste Zeit)* both in its origin and type, though it appears to be in a more advanced form. Together with the five above-mentioned cantatas, it constitutes the earliest corpus of Bach's known cantatas.

These works are transitional in character, for Bach at that time adhered to a type of cantata inherited from the Seventeenth Century. These employed sentences from the Bible, verses of hymns, and arioso movements. Choral music predominated in these over the later development which permitted a freer use of original poetry, expanded employment of the *da capo* aria, and embellished chorale movements. Indeed, Bach commenced in these early cantatas that life-long practice of exploiting the treasures of the Lutheran chorale, so much a part of his heritage.

Cantata 150 is scored for soloists and chorus. It's instrumentation calling for strings without viola, bassoon and continuo indicates the relative constraint the resources of Muehlhausen or Weimar placed on Bach. The Cantata sets verses 1, 2, 5, and 10 of Psalm 25.

If, indeed, *Cantata 150* was composed for a funeral or an occasion of mourning the verses of the Psalm provided Bach with the opportunity to stress in his musical setting the psalmist's confidence in God's help and guidance through the light of his truth. "All the paths of the Lord are kindness and constancy toward those who keep his covenant and his decrees."

The *Mass in D* was composed in July-August, 1798, the third of the six great Masses produced by Joseph Haydn between 1796 and 1802 to celebrate the birthdays of Princess Maria Ermenegilda Esterhazy, wife of Haydn's patron. Subsequently he added to the title "*in Angustiis* (in Time of Troubles)." Even from Haydn's day the work was called the *Nelson Mass*, because it was heard by Admiral Lord Nelson and Lady Hamilton in 1800 as they passed through Austria and Eisenstadt after Nelson's great naval victory over the French fleet at Abukir Bay off Egypt in 1798. An account of the Mass by a contemporary of Haydn recounts in 1800 a conversation with the composer:

"... As he was actually writing this *Benedictus* (of the Mass) he received some

news from his employer, Prince Esterhazy. A courier had arrived with news that Nelson had defeated the French. From that moment on, Haydn said, he could not banish from his imagination the image of a trumpet-blowing messenger. And since the idea of his *Benedictus* was so clearly related to this he therefore added the trumpet obbligato."

In his brief lifetime of 38 years, Felix Mendelssohn* created a living legacy of some of the most brilliant choral and orchestral works to grace the repertory. The youthful incidental music to *Midsummer Night's Dream*, the virtuosic *Italian Symphony*, the incomparable *Elijah* — all of these are testaments to the greatness of his compositional skill. Born into an established family of culture and influence, the composer took full advantage of every opportunity afforded him. The continual acquaintance with the finest artisans, philosophers and financial magnates of the time seemed to mold his attitudes and sense of values. He was an international figure during his lifetime, and his influence was significantly felt on the continent as well as in England.

Mendelssohn's smaller choral works have not had the performances nor the analytical scrutiny of his larger compositions. All of the works performed this evening were published posthumously and most were not previously found in choral catalogues.

Psalm 2, composed in 1843, and *Psalm 22*, composed in 1844, were referred to by critics contemporary with Mendelssohn as being the prime examples of his skill in presenting "the Psalm itself before his own technical ability... the music does not pretend to be scientific, or anything on its own account, but it throws life and feeling into the dry words." (Hauptmann's letter to Hauser, January 18, 1850).

In all of his Psalm settings, Mendelssohn uses a through-composed style, similar to the motet of the late 16th Century. His contrasts are achieved not in rhythmic or harmonic complexities (he affords few sonic surprises) but in his keen awareness of textures: one choir versus another, soloists and soloistic sectional lines projecting from the fabric of sound, and subtle inner metric devices which give a seemingly static chord structure inner motion.

The *Six Statements* or *Anthems* are essentially settings of wise sayings or biblical-style truisms intended to be used as choral signatures, calls to worship or for more informal moments. None longer than 36 measures, they vary in style from short imitative passages to massive homophonic settings for eight-part chorus. Composed in 1845, the six anthems present a microcosm of the liturgical year in music.

*These notes on the Mendelssohn selections are based on and derived from notes supplied by Robert Page

The title "Imperial Mass" sometimes applied to this composition is a misnomer.

Like Haydn's earlier *Mass in Time of War*, the *Nelson Mass* was composed during the

height of the Napoleonic Wars and exhibits martial aspects, particularly in the famed fanfare of the aforementioned *Benedictus*.

All of Haydn's great Masses vary in their instrumentation. The *Nelson Mass* is unique among them in that it is scored for three clarino trumpets in D, timpani, strings, and organ, a quartet of soloists and a four-part chorus. Woodwind instruments were omitted, being replaced by the larger role given the organ. Haydn subsequently permitted use of woodwinds, it seems, and made some minor emendations in the score. But the great Haydn scholar H. C. Robbins Landon argues strongly against the authenticity of these additions. The German Haydn Society edition, however, prints these wind parts in smaller case.

Haydn did much to elaborate the Symphonic Mass. After completing his great series of symphonies he took the integrative principles of the symphonic sonata form and applied them to the composition of the Mass. Thus the larger portions of the text become symphonic movements, while their melodic characteristics approximate the motif-like themes of a classical symphony. A high degree of integration is established between chorus and soloists, and between voices and orchestra so that in a sense the singers are one of the "choirs" in the makeup of the whole ensemble just as the strings, winds, brasses and percussion are.

Haydn in his *Nelson Mass*, says Robbins Landon, can arguably be said to have produced his greatest work. The absence of the woodwinds, the solemn key of D Minor, and the biting texture of the trumpets all lend a special kind of asperity and majesty to the music, giving an almost Baroque feel to this Classical Mass. For power, exuberant exaltation, profound religious contemplation, appropriate handling of the text, and abundant melody, few great Masses can surpass the *Nelson Mass*.

APRIL CONCERT

LOS ANGELES MASTER CHORALE
AND SINFONIA ORCHESTRA
Roger Wagner, Music Director
AN EVENING IN VIENNA
JOHANN STRAUSS'
"Die Fledermaus"

The concert version of Strauss' delightful and mischievous operetta, portraying the gay and frivolous life of 19th Century Vienna, featuring the Master Chorale and a full cast of soloists including: Ryan Allen, Constance Haldaman, Paul Hinshaw, Nancy O'Brien, Linda Purdy, Holly Shaw-Price, Val Stuart, Nolan Van Way, and Byron Wright.

Roger Wagner, Conductor
SATURDAY, APRIL 19, 1980,
8:30 p.m. (Preview: 7:30 p.m.)

WHO'S WHO



ROBERT PAGE has combined conducting, choral, and teaching activities into one of this country's unique musical careers. Mr. Page began his tenure as Director of The Cleveland Orchestra Chorus at the beginning of the 1971-72 season and Director of the Blossom Festival Chorus at the beginning of the 1973 Blossom Music Center season. In September 1979, Mr. Page was also named conductor of The Cleveland Orchestra. Mr. Page is regarded as one of the most distinguished choral conductors of this country. From 1956 to 1975 he was Director of Temple University's Choral Activities, and for twelve seasons, he was director of the noted Mendelssohn Club of Philadelphia.

Since making his Cleveland Orchestra podium debut at Severance Hall in the annual Christmas Festival Concert in 1971, Mr. Page has conducted the Orchestra on numerous occasions, including annual Christmas Festival concerts, two *Messiah* Sing-Ins, Blossom Music Center concerts, a concert in Oberlin, and the Cleveland premieres of Vaughan Williams' *A Sea Symphony*, Mendelssohn's *Elijah* and Ginastera's *Turbae* at the regular subscription concerts. He has also led The Cleveland Orchestra Chorus or Chamber Chorus in four Festivals of Choral Masterpieces in Severance Hall. The work of The Cleveland Orchestra Chorus in the Carnegie Hall performance of the Berlioz *Requiem* under Lorin Maazel, February 5, 1975,

was especially praised by the New York critics. The Chorus again appeared with the Orchestra in Carnegie Hall in February, 1976, in Mahler's Second Symphony, and in February, 1977, in Beethoven's Ninth Symphony. Mr. Page has also coordinated the high school choruses for The Cleveland Press special concerts in each of the past three seasons.

Mr. Page has been nominated for seven Grammy Awards, winning one for the 1967 recording of *Catulli Carmina*, and another for the 1974 recording of *Carmina Burana* by the Cleveland Orchestra, soloists and Chorus, with Michael Tilson Thomas conducting. His Mendelssohn Club received the Prix Mondial de Montreux for the recording of the Shostakovich *Thirteenth Symphony* in 1970.



Soprano **KARI WINDINGSTAD**, has sung to critical acclaim throughout North and South America. She has made numerous tours as a soloist with the New York Pro Musica, the Roger Wagner Chorale and the William Hall Chorale, and, she has appeared with many orchestras as a soloist under Roger Wagner — including the Dayton Philharmonic, Seattle Symphony, Vancouver Symphony. She made her Carnegie Hall debut with the Prague Chamber Orchestra in Handel's *Dixit Dominus*; her Los Angeles Music Center debut was with the Los Angeles Master Chorale.

In the operatic field, Miss Windingstad has appeared in performances of Mozart's *Le Nozze di Figaro*, Gounod's *Romeo et Juliette*, Offenbach's *Orpheus in the Underworld* and Puccini's *Gianni*

Schicchi. She sang the role of Pamina in Mozart's *Die Zauberflöte* in the Los Angeles Guild Opera Company 1978 production and she has recorded the role of Costanza in Scarlatti's *La Griselda*.

This past January she made her Los Angeles Philharmonic debut in Alban Berg's *Lulu Suite*, conducted by Michael Tilson Thomas.



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 Fes-



tival. 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.

THE LOS ANGELES CHAMBER ORCHESTRA

The Los Angeles Chamber Orchestra celebrated its Tenth Anniversary Season in 1979 with recognition from not only the Los Angeles Community, but also the state, the nation and even abroad, as one of the world's finest musical entities.

No small part of the credit for this prestige is due to its founding music director Neville Marriner, also known internationally for his work with the Academy of St. Martin-in-the-Fields which he founded in 1956. Although Marriner has moved on to become music director of the Minnesota Orchestra, he will be returning often to Los Angeles as an always-welcome guest conductor.

Appropriately, the youthful orchestra began its second decade with a new music director, Gerard Schwarz. He has already won the praise of Los Angeles audiences from his guest appearances during the previous season. Of course his trumpet virtuosity was established years before.

An orchestra is more than its conductor or music director, however, and the Los Angeles Chamber Orchestra boasts a roster of more than 35 Southern California's most talented musicians, many of whom are outstanding soloists in their own right.

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 Cen-

ter, 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.



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