

THE LOS ANGELES  
AND SINFONIA  
ROGER WAGNER,

SATURDAY, JANUARY 24, 1981 AT 8:30 P.M.  
DOROTHY CHANDLER PAVILION

**FOLK JUBILEE**

Folk Songs from Around the World

LOS ANGELES MASTER CHORALE  
ROGER WAGNER, *Conductor*  
JEANNINE WAGNER, *Assistant Conductor*  
SALLI TERRI, *Soloist-Arranger*

ALBERT MC NEIL JUBILEE SINGERS OF LOS ANGELES  
ALBERT MC NEIL, *Director*  
MICHAEL KELLY, *Assistant Director*  
LARRY FARROW, *Accompanist*  
HARRY JOHNSON, *Choreographer*

LOS ANGELES MASTER CHORALE

Glendy Burk

I Dream of Jeanie  
Soloist: Paul Hinshaw, Baritone  
Skip to My Lou

The Seven Joys of Mary

Sunny South

Dixie

Stephen Foster  
arr. Roger Wagner

Stephen Foster  
arr. Roger Wagner

Traditional American  
Square-Dance Song  
arr. Roger Wagner

Appalachian Folk Song  
"Number Song"  
arr. Salli Terri

Southern U.S.A. Folk Song  
arr. Salli Terri

Dan Emmett  
arr. Salli Terri

Soloist: Salli Terri

ALBERT MC NEIL JUBILEE SINGERS

In That Great Gettin' Up Mornin'  
Soloist: John Nix, Tenor

arr. Jester Hairston

In That Great Gettin' Up Mornin'  
Soloist: John Nix, Tenor

arr. Jester Hairston

Deep River  
Soloist: Gwendolyn Lytle, Soprano

arr. Larry Farrow

I Wanna Be Ready  
Soloists: Veronica Howell, Soprano  
Wilbert Howard, Tenor

arr. Hall Johnson

God A'Mighty  
Soloist: Victor W. Graham, Baritone

arr. Howard Roberts

Kyrie Eleison  
Soloists: Dolores Davis, Soprano  
Michael Kelly, Baritone

Missa Afro-Brasileira  
Carlos Pinto Fonseca

INTERMISSION

# MASTER CHORALE

## ORCHESTRA

### MUSIC DIRECTOR

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#### ALBERT MC NEIL SINGERS

Marry A Woman Uglier Than You  
Soloist: Harry Johnson, Baritone

Ellingtonia  
Premiere Performance

Ease On Down (from *The Wiz*)  
Soloists: Virgina White, Contralto  
Paul Smith, Tenor

O Happy Day  
Soloist: Virginia White, Contralto

#### LOS ANGELES MASTER CHORALE

Jesus Ahatonhia  
Sung in Huron tribal dialect,  
Text by Pere Philip de Brefeuf

Adios, Muchachos

San Sereni

Siboney  
Soloist: Kerry Barnett, Baritone

Natsu-no-Omoide (Recollection of a Summer)  
Soloist: Salli Terri

Yuki-no-foru-machi-o (On a Snowing Street)  
Soloist: Salli Terri

I've Been Workin' on Duh Railroad

El-a-Noy  
Soloist: Salli Terri

Parlez-moi d'amour (Speak to Me of Love)  
Soloist: Kathleen O'Connor

Alouette

#### THE COMBINED ENSEMBLE

When the Saints Come Marching In

Calypso  
arr. Leonard de Paur  
arr. Larry Farrow

arr. Larry Farrow

Jazz Gospel  
arr. Larry Farrow

Huron Tribe Carol  
arr. Salli Terri

Sanders  
arr. Roger Wagner

Puerto Rican Singing Game  
arr. Salli Terri

Lecuona  
arr. Roger Wagner

Yoshinao Nakada  
arr. Roger Wagner

Yoshinao Nakada  
arr. Roger Wagner

American Barbershop Medley  
arr. Salli Terri

Midwest Fun-Song  
arr. Salli Terri

Lenoir  
arr. Roger Wagner

French-Canadian Song

arr. Larry Farrow

The musical presentations on this program are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors, the Los Angeles County Music and Performing Arts Commission, and the National Endowment for the Arts.

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*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*

While the Los Angeles Master Chorale enjoys national fame in its presentations of the great classic masterworks, it joins with the Albert McNeil Jubilee Singers this evening in a dazzling program of folk literature arranged for chorus with soloists and sundry instruments. French favorites such as *Parlez moi d'amour* and *Alouette* contrast with the delicate Haiku-like Japanese songs of Yoshinako Nakada. The choral arrangements are designed to convey the character of each song, some of which were written for single voice or accompaniment.

Stephen Foster composed *Glendy Burk* in 1860 as one of his later "Ethiopian" songs using a less pronounced dialect than in his earlier songs. The song gives evidence that Foster renewed his acquaintance with the waves of black stevedores and deck hands on the riverboats of his day.

In 1854 he produced *I Dream of Jeanie*, one of several songs inspired by his wife Jane McDowell over a period of years. It serves witness to Foster's disputed ability to write love songs. The song was published in 1854 and by 1857 had earned royalties for him of \$350.00.

*Skip to My Lou* has the chorus serve as the caller in the square dance maintaining the rhythm and steps with piquant, nonsensical phrases.

An American carol from the Appalachians, the *Seven Joys of Mary* emerged from the British folksong traditions characterized by modal and pentatonic harmonic features and exhibiting a rather wide vocal range with irregular rhythms.

Between 1907 and 1918 Cecil Sharp and Olive Dame Campbell collected and published 122 Kentucky and Georgia folksongs which they published in *English Folksongs from the Southern Appalachians*. Among those was *The Sunny South*, first sung in public at Endicott, Virginia by Mrs. Lucy Commady on August 23, 1918. The arranger, Salli Terri, describes it as "nostalgic and mesmerizing."

*Dixie* was composed in 1859 by Daniel Decatur Emmett, founder of the first group of black-face "Negro Minstrels." Having conceived *Dixie* as a "walk around" song, Emmett, a Northerner, was considerably chagrined to see his work become the very soul of the Southern cause's rallying and marching spirit.

Jester Hairston has introduced the Spiritual to myriads of singers all over the world. He has not hesitated to pair Spirituals with great Renaissance choral classics such as those of Victoria (1548-1611) to emphasize their genuine religious content.

Howard Thurman, presenting the Harvard Divinity School's Ingersoll Lecture in 1947, notes that Ingersoll's book of meditations on the Negro Spiritual was entitled *Deep River*. Such a title clearly emphasizes the profound nature of this enduringly beautiful Spiritual.

Hall Johnson organized the Negro Chorus of Los Angeles in 1936. His 1951

European tour with the choir was sponsored by the State Department. Although he composed original choral music and arrangements for film and television he was known at his death in 1970 as one of the greatest of Spiritual arrangers. *I Wanna be Ready* is one of that category of the Spiritual in which the singer anticipates a friendly welcome into Heaven by the Lord and His saints.

On the other hand, *God A'mighty* warns the defiant sinner who rejects salvation that "God A'mighty's gonna cut him down."

The contemporary Brazilian composer, Carlos Pinto Fonseca has attempted in his *Missa Afro-Brasileira* to integrate into the Latin and Portuguese texts "something of the religious syncretism of Brazil" especially in African ceremonies which combine authenticity and respect for traditional faith that was brought by the slaves and Catholicism introduced by the Portuguese. Fonseca "tried to abolish barriers between sacred, classical, and popular music" and integrate Afro rhythms with such Brazilian forms as "marcha rancho" and "samba-cancao" and with the musical modes of the Brazilian Northeast. The Kyrie excerpt well illustrates the character of this original work.

The calypso song originated chiefly in Haiti and Trinidad and flourished where calypso singers competed in public extemporizing contests utilizing often conventional melodic patterns. The assigned topics in the contest often elicited whimsical reflections, such as *Marry A Woman Uglier than You*, often sung in an Anglo-French dialect understood by the natives only.

This premiere performance of *Ellingtonia* extols the art of one of the most remarkable of all jazz musicians, Duke Ellington, whose chief contribution to art was to elevate the earlier unlettered jazz improvisations to the dimensions and scope of classical forms. Arranger Lawrence Farrow here pays tribute to the Duke's genius.

The resounding success of *The Wiz* has spawned numerous arrangements of its upbeat music and feeling illustrated here in Farrow's arrangement of *Ease on Down*.

Having achieved distinction as a music educator and as "Dean of the School of Music at Indiana University, Robert Sanders (1906-1974) often set words of Walt Whitman to music. *The Mystic Trumpeter* is such an example.

Wagner's arrangement of *Adios Muchachos* capitalizes on the Latin flavor of this charming song.

Considered the first Christmas carol written in America, *Jesus Ahatonhia* was authored in the Huron language by St. John de Brebeuf, one of the French Jesuit North American martyrs of 1649 slain by the Iroquois. Later, Catholic Mohawks learned the French folksong *Une Jeune Puceile*. It is partly sung in Huron and English.

*San Sereni*, the children's saint, pleases the singers greatly because he is the saint of the good life. This song of playful childlike joy depicts women scrubbing clothes, shoemakers hammering, and bell ringers in

their happy daily rounds.

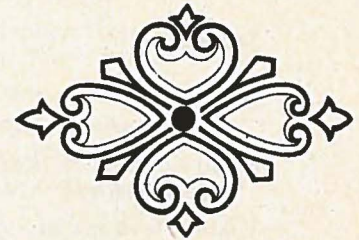
Ernesto Lecuona graduated in 1911 from the National Conservatory of Havana. He and his Cuban dance band toured Europe and Latin America. *Siboney* along with *Malaguena* and *Andalucia* constitute a trio of his most popular and famed melodies.

*I've Been Workin' on duh Railroad* is by tradition a song that "sparks" a medley of tunes that really "go together steady." The introductory treatment is presented in a quasi-barbershop style. Banjo effects add a dash of flavor as the medley moves through "Dinah's kitchen" and back out to the railroad track.

*El-a-Noy* seems almost like a commercial advertisement, soliciting all to the attractions of settling on the favored land of the state of Illinois.

*When the Saints Come Marching In* is classified as a type of joy song by John Wesley Work in his book *Folk Songs of the American Negro*. All the best and most interesting of these songs were born in slavery days, innumerable examples and variations of which have come down to us. It forms a fittingly triumphant close to the Folk Song Jubilee.

(Data for the preparation of some of these notes has been provided by Salli Terri)



#### UPCOMING CONCERT

##### BRAHMS

*Tragic Overture*

*German Requiem*

##### MARGARET HILLIS

Guest Conductor

Soloists: Janet Payne,

Thomas Hampson

Saturday, February 28, 1981

at 8:30 p.m.

7:30 Preview with

Katherine Calkin, KUSC

Tickets: \$12.50 (orch. and Founders Circle); \$10.50 (rear orch.); \$9.50 (loge); \$7.50 (balc.); \$6.00 (balc.); \$4.50 (balc.).

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# WHO'S WHO



Music Director of both the Roger Wagner Chorale and the Los Angeles Master Chorale and Sinfonia Orchestra, **ROGER WAGNER** is 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 played an important part 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 the Los Angeles Master Chorale and Sinfonia Orchestra, Roger Wagner has been guest conductor of the Los Angeles Philharmonic and has appeared with leading orchestras all over the world.

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 of the organization since its formation. Now embarking on its 17th season, the 125-voice ensemble is one of the finest in the United States and includes in its select membership the outstanding professional talent in the Southland.

The Master Chorale presented its first concert season at the Dorothy Chandler Pavilion in 1965, receiving significant critical acclaim. Under the leadership of Dr. Wagner, the Chorale has continued to present concert seasons of the world's choral masterworks at the Music Center, giving Los Angeles a unique reputation as the only city in the country supporting its own professional resident chorus in an annual series of choral programs.

Two seasons ago the Master Chorale joined the Los Angeles Philharmonic for the inaugural concert of Music Director

Carlo Maria Giulini, in Beethoven's *Symphony No. 9*. The performance was carried live on public television and transmitted via satellite throughout the United States, Canada, Europe and Mexico.

In addition to its own nine-concert season during 1980-81 at the Dorothy Chandler Pavilion, the Los Angeles Master Chorale will perform some three dozen chamber concerts around the city for senior and disabled audiences. With the Los Angeles Philharmonic, the Chorale will perform the Mahler *Symphony No. 3*, the Rossini *Stabat Mater*, and the Mendelssohn *Midsummer Nights Dream* in a total of eleven concerts at the Music Center.



**SALLI TERRI** 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 at 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 USC and her teaching credential from UCLA. She has also taught in the U.S., Japan, Austria and directed 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 widely performed in America and have been presented in Europe.

The Angel recording *Duets with the Spanish Guitar*, which she made with guitarist Laurindo Almeida, brought attention to Salli's voice as an instrument and won a Grammy Award. The National Association of Recording Arts and Sciences also nominated her for a second Grammy for the recording *Conversations with the Guitar*. "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 traveling company of 13, a resident group of 19, have garnered international acclaim and focused 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 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.

**The Albert McNeil Jubilee Singers  
of Los Angeles**

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**Larry Farrow, Accompanist**

**Harry Johnson, Choreographer**

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Alfred Chan  
David Chang  
James Cox  
Jonathan Curtsinger  
Kevin Dalbey  
John Gingrich  
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