

THE LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA ROGER WAGNER, MUSIC DIRECTOR



Friday Evening, December 18, 1981, at 8:30 pm
Saturday Afternoon, December 19, 1981, at 3:00 pm
Sunday Evening, December 20, 1981, at 7:30 pm
Preview by Dennis Parnell one hour before each concert

DOROTHY CHANDLER PAVILION

A FRENCH CHRISTMAS

Roger Wagner, *Conductor*
Jeannine Wagner, *Assistant Conductor*
Dorothy Wade, *Concertmaster*,
Jane Powell, *Narrator*
Claudine Carlson, *Mezzo-Soprano*
Byron Wright, *Tenor*
Paul Hinshaw, *Bass*
Gerald Jackson, *Bass*
David Myrvold, *Baritone*

L'Enfance du Christ

Hector Berlioz (1803-1863)

Intermission

Christmas Prelude

Roger Wagner (b. 1914)

Noel numero dix

Louis Claude Daquin (1694-1772)

Nous voici dans la ville
Here We Are in the City

French Carol

arr. Roger Wagner

Sus debout, gentils pasteurs
Wake, O Shepherds

Guillaume Costeley (1531-1606)

Allons, gay gay bergères
Shepherds, Come Away

Guillaume Costeley

Il est né
He is Born

French Carol

arr. Roger Wagner

The Christmas Story
According to St. Luke

arr. Roger Wagner

This performance has been made possible, in part, through the sponsorship of the City of Los Angeles Cultural Affairs Department, the Los Angeles County Music and Performing Arts Commission, the California Arts Council and the National Endowment for the Arts.

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.

Although this evening's performance will be in French, the work and its various segments will be referred to in these program notes in English.

PROGRAM NOTES

by

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Loyola Marymount University

Hector Berlioz' (1803-1869) *L'Enfance du Christ* (*The Childhood of Christ*) emerged from his pen in three distinct segments between 1850 and 1854. Its immediate predecessor among his large choral works was the grandiose *Te Deum* of 1849. It was followed shortly after (between 1856 and 1859) by the gigantic and magnificent grand opera, *Les Troyens*. The last sizeable composition Berlioz was yet to write was the opera *Beatrice and Benedict* in 1863. *The Childhood*, therefore, is a late product of Berlioz's fertile and rather erratic genius. It is illustrative of his ability to create exquisitely delicate and religiously sensitive melody coupled with his tendency sometimes toward prolix and banal developments. The three segments of this "Sacred Trilogy" are entitled "The Song of Herod" (1854), "The Flight into Egypt" (1850-52), and "The Arrival in Sais" (1853).

Shortly after the completion of the *Te Deum*, Berlioz attended what proved to be a dull party at which most of the guests played cards. A friend, Louis Duc, urged the bored Berlioz to compose for him a parlor piece for his album. Then and there Berlioz sketched the words and music for the "Shepherds' Farewell to the Holy Family" later expanded into "The Flight into Egypt." When Louis Duc refused to permit Berlioz to append his name to the work as its composer, Berlioz decided to perpetrate a mild hoax on the Parisian music critics and audiences, both of whom he frequently and justifiably condemned for their non-recognition of his real genius. He attributed the composition to a fictitious music master of the Sainte-Chapelle in the 17th Century, Pierre Ducre. "My manuscript thus acquires enormous antiquarian value!" he giped. When the "Flight into Egypt" was given its first performance in 1850, all but one of the critics were fooled in spite of the characteristic Berliozian modulation in the "Farewell." Afterwards he published it under his own name with the added caption, "attributed to Pierre Ducre, imaginary chapel master," thereby prolonging his fun.

The international success which Berlioz enjoyed almost unilaterally, whether in England or on the Continent, with performances of *The Childhood* core segment motivated him to expand it until it reached in 1854 the form we now possess. As with so many other of his compositions, Berlioz found that *The Childhood* brought him considerable acclaim as a competent and distinguished composer everywhere but in antipathetic Paris.

The Childhood of Christ was not intended to be staged as an opera. Nevertheless the score contains precise scenic placements and stage directions intended to assist the listener's imagination during its various episodes. In contrast to the huge forces Berlioz employed in the *Requiem* and the *Te Deum*, *The Childhood* requires soloists, chorus and a small orchestra which, in its initial scoring, was even smaller. The work contrasts singularly in its sincere devotion with that volcanic and superficial religiosity of the large occasional compositions mentioned. Its poetic form and musical structure manifest a rather curious archaic throwback to old models and chant modes.

"The Song of Herod" depicts the terror engendered in Herod the Great upon hearing the news that a Newborn King has come, even as an infant, to supplant him. His soothsayers urge him in chorus to save himself by having all the male infants in and around Jerusalem and Bethlehem slaughtered. The music becomes grotesque as the chorus of advisors presses Herod to harden himself to the piteous cries of his victims. The scene then changes in striking contrast to the manger where Mary and Joseph contemplate the Infant in pastoral simplicity. Their reverie is interrupted as the chorus of angels commands them to flee secretly from Herod's wrath into Egypt.

"The Flight into Egypt" commences with the famed "Farewell of the Shepherds to the Holy Family" followed by the scene where the Holy Family rests by the wayside (omitted in tonight's performance).

"The Arrival at Sais" finds Mary and the Child quite exhausted from the wearisome journey. Joseph is turned away with insults from the house of a Roman and then of an Egyptian, only to find warm and open hospitality from the father of a family of Ismaelites, who notes their common descent from Abraham. This section is both the most dramatic and the one most chorally oriented of the three as the Ismaelites welcome the Holy Family into their home and the father mobilizes the entire household to look after the weary strangers.

The Epilogue supplies the appropriate meditation entitled "O My Spirit" in which the Soul and the Heart are invited to put aside their pride before the great mystery is unfolded in the presence of Pure Love.

In the interest of time, this evening's performance of *The Childhood* has been judiciously trimmed of some unessential portions from the complete score.

The French Noël reaches back to 9th Century tropes. The term, since the 15th Century, designates a non-liturgical strophic composition of a popular nature in the vernacular. Collections of Noëls proliferated greatly in the 16th Century, often comprised of original compositions by many of France's leading composers. Some collections included occasionally vernacular polyphonic Noëls such as Costeley's five-voice *Or est venu Noël*.

Guillaume Costeley (1530-1606) was the chief composer of the Parisian chanson in the 16th Century. The two Noëls presented this evening, *Sus, debout, gentils pasteurs*, and *Allons gay, gay bergères* have been singled out as outstanding examples of Costeley's work, quite distinct from his more conventional chansons. In both, the shepherds are bidden to awaken to the angels' song of peace on earth and to hasten with joy to the manger.

Louis-Claude Daquin (1694-1772) achieved distinction as the greatest French organist of his generation. In his *Nouveau livre de Noëls pour l'orgue et le clavecin* he achieved great popularity with Parisian church-goers. Daquin later licensed adaptations of these keyboard Noëls for instrumental performance with small orchestra. His twelve Noëls alternate a considerable variety of brilliant declamation with moments of reaxed pastoral simplicity. *Number Ten* is featured in this concert.

Dr. Roger Wagner's arrangements of carols in the *Christmas Story* are connected with appropriate excerpts from the gospel of Luke. *We Three Kings* is a long-accepted and successful American carol composed in 1857 by Dr. J.H. Hopkins, Rector of Christ Church, Williamsport, Pennsylvania. *What Child is This* was set prior to 1642 to the Greensleeves melody, the refrain being authored by William Chatterton Dix in about 1865. *O Little Town of Bethlehem* utilizes an old melody entitled *The Ploughboy's Dream*, its words being by Bishop Phillip Brooks. *Gesu Bambino* was composed by Pietro Yon (1886-1943), longtime organist at New York's St. Patrick's Cathedral. *Angels We Have Heard on High* is a French Noël coming from Languedoc or South France. The words are by James Chadwick. *Joy to the World* boasts the immortal music of Handel who wrote it as the setting for a poem by Isaac Watts (1674-1748). Franz Gruber's setting of Father Joseph Mohr's poem *Silent Night* has made it the most loved Christmas carol of the western world.



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.



JANE POWELL has retained the vibrancy that was her hallmark as one of Metro-Goldwyn-Mayer's leading talents.

At the age of seven she began her show business career singing on a children's program in the city of her birth, Portland, Oregon. At age eleven, the year she began taking singing lessons, she was given her own radio program, and within a year became one of Portland's most popular radio personalities.

The following year, while on vacation in Los Angeles with her parents, she won a Hollywood Showcase talent contest broadcast. The next day, Miss Powell was signed to appear on the Chase and Sanborn radio show, where her success won her a screen test at MGM. Almost immediately, she was signed to a long-term contract. Suddenly, she became a Hollywood celebrity.

She starred in twenty musicals for MGM. Some of these films have been described by critics as among the finest musicals Hollywood has ever made, most notably, *Seven Brides for Seven Brothers* in which she starred with Howard Keel, and *Royal Wedding*, which co-starred Jane Powell and Fred Astaire.

Jane Powell's name has become synonymous with "standing room only" at the nation's top clubs, and her appearances on important television programs have brought her an even greater following.

CLAUDINE CARLSON (*Mezzo-Soprano*) In recital, in concert and in opera, in French, German, Russian, Italian, Spanish and English, Claudine Carlson sings with beauty and refinement to the accompaniment of ringing praise. French-born, but a longtime resident of the United States, Miss Carlson has appeared with the Chicago Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic, the London Philharmonia Orchestra and at the Metropolitan Opera.

The ballet claimed Miss Carlson's first artistic interest, and she thought she might like to dance professionally. Then, on a visit to America, a West Coast relative discovered that the little French cousin had a beautiful voice. Voice lessons were quickly arranged and after some study in California, Claudine Carlson went East to study voice and stage comportment at the Man-

hattan School of Music. She was accepted as a private pupil by the late Esther Andreas and, after a year of coaching, Miss Carlson won first prize in the National Federation of Music Clubs Singing Competition and claimed the Martha Baird Rockefeller Award.

Claudine Carlson made her operatic debut at the New York City Opera singing Cornelia in Handel's *Giulio Cesare*. It marked the first time in more than a century a Handel opera had been produced on a New York stage in more than a century, and its phenomenal success brought the young mezzo to the attention of the musical world.



Baritone **PAUL HINSHAW** has received acclaim as soloist with many symphony orchestras, including the Los Angeles Philharmonic, Philadelphia Orchestra and the San Francisco Symphony. Mr. Hinshaw has appeared in concerts and oratorio with most of the leading musical organizations on the West Coast. For the past two years 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.

A member of the Los Angeles Master Chorale and The Roger Wagner Chorale, Mr. Hinshaw has been the featured soloist on national tours and State Department-sponsored tours to Latin America, the Mid-

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PART 1: Herod's Dream

NARRATOR

At that time Jesus had just been born in the manger;
but no portent had yet made him known.
Yet already the mighty trembled,
already the weak had hope.
Everyone waited . . .
learn now, Christian folk, what hideous crime
fear inspired then in the King of the Jews,
and the heavenly counsel the Lord sent
to Jesus' parents in their lowly stable.

SCENE 1

*A street in Jerusalem. A guard-house.
Roman soldiers on night patrol.*

NIGHT MARCH

SCENE 2

In Herod's palace

HEROD'S ARIA

HEROD

The dream again! Again the child
who is to cast me down.
And not to know what to think
of this omen which threatens
my glory and my existence!
Oh the wretchedness of kings!
To rule yet not to live,
to mete out laws to all,
yet to long to follow
the goatherd into the heart of the woods!
Fathomless night
holding the world
deep sunk in sleep,
to my tormented breast (oh endless night).

SCENE 3

POLYDORUS

My lord!

HEROD

Cowards, beware!
I can still handle
a sword . . .

POLYDORUS

Stop!

HEROD recognising him

Oh, Polydor, it's you.

What have you to tell me?

POLYDORUS

My lord, the Jewish soothsayers
have assembled
as you commanded.

HEROD

At last!

POLYDORUS

They are here.

HEROD

Let them come in.

SCENE 4

*The soothsayers perform cabalistic
movements, then proceed to conjure
the spirits.*

SOOTHSAYERS

The voice speaks true, oh king.
A child has come into the world
that shall reduce to naught
thy throne and thy dominion.
Yet none may know
his name nor his country.

HEROD

What must I do?

PREMIÈRE PARTIE: Le Songe d'Hérode

LE RÉCITANT

Dans la crèche, en ce temps, Jésus venait
de naître.

Mais nul prodige encor l'avait fait
connaître;

Et déjà les puissants, tremblaient,

Déjà les faibles espéraient.

Tous attendaient . . .

Or apprenez, chrétiens, quel crime
épouvantable

Au roi des Juifs alors suggéra la terreur,

Et le céleste avis que dans leur humble
étable

Aux parents de Jésus envoya le Seigneur.

SCENE 1

*Une rue de Jérusalem. Un corps de garde.
Soldats romains faisant une ronde de nuit.*

MARCHE NOCTURNE

SCENE 2

Intérieur du palais d'Hérode

AIR D'HÉRODE

HÉRODE

Toujours ce rêve! encor cet enfant

Qui doit me détrôner.

Et ne savoir que croire

De ce présage menaçant

Pour ma vie et ma gloire!

Ô misère des rois!

Régner et ne pas vivre,

A tous donner des lois,

Et désirer de suivre

Le chevrier au fond des bois!

Ô nuit profonde

Qui tient le monde

Dans le repos plongé,

A mon sein ravagé (interminable nuit).

SCÈNE 3

POLYDORUS

Seigneur!

HÉRODE

Lâches, tremblez!

Je sais tenir encore

Une épée . . .

POLYDORUS

Arrêtez!

HÉRODE le reconnaissant

Ah! c'est toi, Polydore.

Que viens-tu m'annoncer?

POLYDORUS

Seigneur, les devins juifs

Viennent de s'assembler

Par vos ordres.

HÉRODE

Enfin!

POLYDORUS

Ils sont là.

HÉRODE

Qu'ils paraissent.

SCÈNE 4

*Les devins font des évolutions
cabalistiques et procèdent à la
conjuración.*

DEVINS

La voix dit vrai, Seigneur.

Un enfant vient de naître

Qui fera disparaître

Ton trône et ton pouvoir.

Mais nul ne peut savoir

Ni son nom ni sa race.

HÉRODE

Que faut-il je fasse?

SOOTHSAYERS

Thou shalt fall unless the dark spirits

are satisfied and, to prevent thy fate,

for all the new-born children thou
ordainest death.

HEROD

So be it, let them perish by the sword!
I must not waver.

In Jerusalem,

in Nazareth, in Bethlehem,

on all the new-born

let my violence strike!

Though all their mothers

despair and wail and weep,

rivers of blood shall flow.

I will be deaf to their suffering.

Beauty nor charm nor age

shall weaken my resolve.

My terrors must have an end.

SOOTHSAYERS

Yes, let them perish by the sword!

Do not waver.

In Jerusalem,

in Nazareth, in Bethlehem,

on all the new-born

let thy violence strike!

Though all their mothers

despair and wail and weep

and rivers of blood shall flow,

be deaf to their suffering.

Let nothing shake your resolve!

And you, spirits, to whet his rage,

multiply his terrors!

SCENE 5

The stable at Bethlehem

DUET

MARY

Oh my dear son, give this fresh grass

to those lambs that come bleating to thee;

they are so gentle, let them take it.

Don't let them go hungry, my child.

MARY, JOSEPH

Spread these flowers too about their
straw.

They are pleased with thy gifts, dear
child;

see how blithe they are, how

they gambol and how their mother
turns towards thee her grateful gaze.

MARY

Blessed be thou, my dear sweet child!

JOSEPH

Blessed be thou, holy child!

SCENE 6

CHORUS OF UNSEEN ANGELS

Joseph! Mary!

Hearken to us.

MARY, JOSEPH

Spirits of life,

can it be you?

ANGELS

You must save thy son

whom great danger threatens,

Mary.

MARY

Oh heaven, my son!

ANGELS

Yes, you must go
and leave no trace behind you;

this very night you shall flee through
the desert towards Egypt.

MARY, JOSEPH

Obedient to your word, pure spirits
of light,

DEVINS

Tu tomberas, à moins que l'on ne satisfasse
Les noirs esprits, et si, pour conjurer le sort,
Des enfants nouveau-nés tu n'ordonnes la mort.

HERODE

Eh bien, par le fer qu'ils périssent!
Je ne puis hésiter.
Que dans Jérusalem,
A Nazareth, à Bethléem,
Sur tous les nouveau-nés
Mes coups s'appesantissent!
Malgré les cris, malgré les pleurs
De tant de mères éperdues,
Des rivières de sang vont être répandues.
Je serai sourd à ces douleurs.
La beauté, grâce, ni l'âge
Ne feront faiblir mon courage
Il faut un terme à mes terreurs.

DEVINS

Oui, oui, par le fer qu'ils périssent!
N'hésite pas.
Que dans Jérusalem,
A Nazareth, à Bethléem,
Sur tous les nouveau-nés
Tes coups s'appesantissent!
Oui, malgré les cris, malgré les pleurs
De tant de mères éperdues,
Les rivières de sang qui seront répandues,
Demeure sourd à ces douleurs!
Que rien n'ébranle ton courage!
Et vous, pour attiser sa rage,
Esprits, redoublez ses terreurs!

SCÈNE 5

L'étable de Bethléem

DUO**MARIE**

Ô mon cher fils, donne cette herbe tendre
A ces agneaux qui vers toi vont bêlant;
Ils sont si doux, laisse, laisse-les prendre.
Ne les fais pas languir, ô mon Enfant.

MARIE, JOSEPH

Répands encor ces fleurs sur leur
litière.

Ils sont heureux de tes dons, cher
Enfant;

Vois leur gaieté, vois leurs jeux
vois leur mère

Tourner vers toi son regard caressant.

MARIE

Oh! sois béni, mon cher et tendre Enfant!

JOSEPH

Oh! sois béni, divin Enfant!

SCÈNE 6**CHOEUR D'ANGES INVISIBLES**

Joseph! Marie!

Ecoutez-nous.

MARIE, JOSEPH

Esprits de vie,
Est-ce bien vous?

ANGES

Il faut sauver ton fils
Qu'un grand péril menace,
Marie.

MARIE

Ô ciel, mon fils!

ANGES

Oui, vous devez partir
Et de vos pas bien dérober la trace;
Dés ce soir au désert vers l'Égypte
il faut fuir.

MARIE, JOSEPH

A vos ordres soumis, purs esprits de
lumière,

we shall flee with Jesus to the desert.
But grant us, we humbly pray,
wisdom and strength, so we shall save
him.

ANGELS

The power of heaven
will keep from your way
all fatal encounter.

MARY, JOSEPH

Let us hasten to get ready.

ANGELS

Hosanna! Hosanna!

PART 2: The Flight into Egypt**OVERTURE –**

*The shepherds gather before the
stables in Bethlehem.*

**THE SHEPHERDS' FAREWELL
TO THE HOLY FAMILY****CHORUS OF SHEPHERDS**

He is going far from the land
where in the stable he was born.
May his father and his mother
always love him steadfastly;
may he grow and prosper
and be a good father in his turn.

If ever among the idolaters
he should find misfortune,
let him flee the unkind land
and come back to live happily among us.
May the shepherd's lowly life
be ever dear to his heart.

Dear child, may God bless thee,
and God bless you, happy pair!
May you never feel
the cruel hand of injustice.
May a good angel warn you
of all dangers that hang over you.

PART 3**SCÈNE 1**

Within the town of Sais

DUET**MARY**

In this immense town
the roar and bustle
of the hurrying crowds!
Joseph, I'm frightened . . .
I can't go on . . . Alas . . . I'm
dead . . .

Go and knock at that door.

JOSEPH

Open, open, help us,
let us rest in your house!
Grant sacred hospitality
to mother and child! Alas, we have come
from Judaea on foot.

CHORUS OF ROMANS

Get away, dirty Jews!
Roman people have nothing to do
with tramps and lepers!

MARY

My bleeding feet stain the ground!

JOSEPH

Lord! My wife is nearly dead!

MARY

Jesus is going to die . . . all is lost
My breast has run dry, no milk is left.

JOSEPH

We shall try knocking at this door.
For pity's sake help us,
let us rest in your house!
Grand sacred hospitality
to mother and child! Alas, we have come
from Judaea on foot.

Avec Jésus au désert nous fuirons.
Mais accordez à notre humble prière
La prudence, la force, et nous le
sauverons.

ANGES

La puissance céleste
Saura de vos pas écarter
Toute rencontre funeste.

MARIE, JOSEPH

En hâte, allons tout préparer.

ANGES

Hosanna! Hosanna!

DEUXIÈME PARTIE:**La Fuite en Égypte****OVERTURE**

*Les bergers se rassemblent devant
l'étable de Bethléem.*

ADIEUX DES BERGERS**A LA SAINTE FAMILLE****CHOEUR DES BERGERS**

Il s'en va loin de la terre
Où dans l'étable il vit le jour.
De son père et de sa mère
Qu'il reste le constant amour,
Qu'il grandisse, qu'il prospère
Et qu'il bon père à son tour.

Oncques si, chez l'idolâtre,
Il vient à sentir le malheur,
Fuyant la terre marâtre,
Chez nous qu'il revienne au bonheur.
Que la pauvreté du pâtre
Reste toujours chère à son coeur.

Cher enfant, Dieu te bénisse!
Dieu vous bénisse, heureux époux!
Que jamais de l'injustice
Vous ne puissiez sentir les coups.
Qu'un bon ange vous avertisse
Des dangers planant sur vous.

TROISIÈME PARTIE**SCÈNE 1**

L'intérieur de la ville de Sais

DUO**MARIE**

Dans cette ville immense
Où peuple en foule s'élançe,
Quelle rumeur!
Joseph! J'ai peur . . .
Je n'en puis plus . . . las! . . . Je suis
morte . . .

Allez frapper à cette porte.

JOSEPH

Ouvrez, ouvrez, secourez-nous,
Laissez-nous reposer chez vous!
Que l'hospitalité sainte soit accordée
A la mère, à l'Enfant. Hélas! de la Judée
Nous arrivons à pied.

CHOEUR DE ROMAINS

Arrière, vils Hébreux!
Les gens de Rome n'ont que faire
De vagabonds et de lépreux!

MARIE

Mes pieds de sang teignent la terre!

JOSEPH

Seigneur! ma femme est presque morte!

MARIE

Jesus va mourir . . . s'en est fait
Mon sein tari n'a plus de lait.

JOSEPH

Frappons encore à cette porte.
Oh! par pitié, secourez-nous!
Laissez-nous reposer chez vous!
Que l'hospitalité sainte soit accordée
A la mère, à l'Enfant, Hélas! de la Judée
Nous arrivons à pied.

CHORUS OF EGYPTIANS

Get away, dirty Jews!
Egyptian people have nothing to do
with tramps and lepers!

JOSEPH

Lord, save the mother!
Mary is fainting . . . all is lost . . .
and her child has no more milk.
Cruel people, your house remains closed.
Your hearts are hard. Beneath the branches
of those sycamores, set apart from the rest,
there's a lowly dwelling . . .
We shall knock there . . . But Mary,
join your gentle voice to mine,
you too try to move them.

MARY

Alas, everywhere we must endure
insult and rebuff
I am going to faint . . .

JOSEPH

For pity's sake,

MARY, JOSEPH

For pity's sake help us,
let us rest in your house!
Grant sacred hospitality
to parents, (to mother) and child. Alas,
we have come from Judaea on foot.

SCENE 2

Inside the Ishmaelites' house

HOUSEHOLDER

Come in, come in, you poor Jews!
The door of our house
is never closed to the unfortunate.

Joseph and Mary enter.

Great gods! What a dreadful sight!
Come quickly and see to their needs!
Daughters, sons, servants,
show the kindness of your hearts!
Wash the sores on their bruised feet!

Give them water, give them milk and
and ripe grapes;
make up a cot
for the child at once.

CHORUS OF ISHMAELITES

Wash the sores on their bruised feet!

Give them water, give them milk
and ripe grapes;
make up a cot
for the child at once.

CHŒUR D'EGYPTIENS

Arrière, vils Hébreux
Les gens d'Egypte n'ont que faire
De vagabonds et de lépreux!

JOSEPH

Seigneur! sauvez la mere!
Marie expire . . . c'en est fait . . .
Et son Enfant n'a plus de lait.
Votre maison, cruels, reste fermée.
Vos coeurs sont durs. Sous la ramée
De ces sycamores, l'on voit,
Tout à l'écart, un humble toit . . .
Frappons encor . . . Mais qu'a ma voix unie
Votre voix si douce, Marie
Tente aussi de les attendrir.

MARIE

Hélas! nous aurons à souffrir
Partout l'insulte et l'avanie
Je vais tomber . . .

JOSEPH

Oh! par pitié,

MARIE, JOSEPH

Oh! par pitié, secourez nous!
Laissez-nous reposer chez vous!
Que l'hospitalité sainte soit accordée
Aux parents (a la mere,) à l'Enfant. Hélas!
de la Judée nous arrivons à pied.

SCÈNE 2

L'intérieur de la maison des Ismaélites

LE PÈRE DE FAMILLE

Entrez, entrez, pauvres Hébreux!
La porte n'est jamais fermée,
Chez nous, aux malheureux.

Joseph et Marie entrent.

Grands dieux! Quelle détresse!
Qu'autour d'eux on s'empresse!
Filles et fils et serviteurs,
Montrez la bonté de vos coeurs!
Que de leurs pieds meurtris on lave
les blessures!

Donnez de l'eau, donnez du lait,
des grappes mûres;
Préparons à l'instant
Une couchette pour l'enfant.

CHŒUR D'ISMAÉLITES

Que de leurs pieds meurtris on lave
les blessures!

Donnons de l'eau, donnons du lait,
des grappes mûres;
Préparons à l'instant
Une couchette pour l'enfant.

HOUSEHOLDER to Mary

You weep, young mother.
Gentle tears; good, so be it!
Go to bed, good father.
rest well,
peaceful dreams,
no more alarms.
May the hope
of happiness once more
gladden your heart.

MARY, JOSEPH

Good night and thanks, good father;
already my bitter afflictions
seem to be vanishing.
No more alarms.
Yes, the hope
of happiness once more
gladdens our hearts.

CHORUS

Go to bed, good father,
sweet child, gentle mother,
rest well,
peaceful dreams,
no more alarms.
May the hope
of happiness once more
gladden your hearts.

EPILOGUE**NARRATOR**

Thus it came to pass that the Saviour
was saved by an infidel.
For ten years Mary, and Joseph with her,
watched sublime humility flower in him,
infinite love
joined to wisdom.

Then at length he returned
to the country of his birth,
that he might accomplish the divine
sacrifice
which ransomed mankind
from eternal torment
and marked out the way of salvation.

NARRATOR, CHORUS

Oh my soul, what remains for you to do
but shatter your pride before so great
a mystery?

Oh my heart, be filled with the pure,
deep love
which alone can open to us the
kingdom of heaven.

Amen.

END

MEMBERS OF THE SINFONIA ORCHESTRA**1st Violins**

Dorothy Wade, Concertmaster
Oscar Chasuw
Arkady Shindelman
Irving Katz
Robert Konrad
Michael Markman
Irma Newmann
Jack Pepper
Helen Tannenbaum
Harold Wolf

2nd Violins

Myron Sandler, Principal
Maurice Dicterow
Patricia Johnson
Ezra Kliger
Constance Kupka
Shirley Marcus
Jay Rosen
Jennifer Small

Violas

Virginia Majewski, Principal
Meyer Bello
Peter Hatch
Sven Reher
Barbara Simons
Lynn Subotnick

Cellos

Gloria Strassner, Principal
Robert Adcock
Alex Reisman
Barbara Badgley
Nancy Stevens

Basses

Meyer Rubin, Principal
Steven Edelman
John Hornschuch
Milton Nadel

Flutes

Patricia Evans
Arthur Hoberman

Oboes

Joan Elardo
Gordon Schoneberg

Clarinets

Charles Boito
James Kanter

Bassoons

Donald Christlieb
Charles Gould

French Horns

Arthur Briegleb
James Becker

Trumpets

Chase Craig
Roy Poper

Trombones

Hoyt Bohannon
William Booth
Phil Teele

Organ

William Beck

Harp

Dorothy Remson

Tympanist

Scott Shepherd

LE PÈRE DE FAMILLE s'adressant à Marie
 Vous pleurez, jeune mère.
 Douces larmes, tant mieux!
 Allez dormir, bon père.
 Bien reposez,
 Mal ne songez,
 Plus d'alarmes.
 Que les charmes
 De l'espoir du bonheur
 Rentrent en votre coeur.

MARIE, JOSEPH
 Adieu, merci, bon père,
 Déjà ma peine amère
 Semble s'enfuir.
 Plus d'alarmes.
 Oui, les charmes
 De l'espoir du bonheur
 Rentrent en notre coeur.

CHOEUR
 Allez dormir, bon père,
 Doux enfant, tendre mère,
 Bien reposez,
 Mal ne songez,
 Plus d'alarmes.
 Que les charmes
 De l'espoir du bonheur
 Rentrent en votre coeur.

EPILOGUE

LE RÊCITANT
 Ce fut ainsi que par un infidèle
 Fut sauvé le Sauveur.
 Pendant dix ans Marie, et Joseph avec elle,
 Virent fleurir en lui la sublime douceur,
 La tendresse infinie
 A la sagesse unie.
 Puis enfin de retour
 Au lieu qui lui donna le jour
 Il voulut accomplir le divin
 sacrifice
 Qui racheta le genre humain
 De l'éternel supplice
 Et du salut lui fraya le chemin.

LE RÊCITANT, CHOEUR
 Ô mon âme, pour toi que reste-t-il à faire,
 Qu'à briser ton orgueil devant
 un tel mystère?
 O mon coeur, emplis-toi du grave
 et pur amour
 Qui seul peut nous ouvrir
 le céleste séjour.

Amen.

FIN

NEXT MONTH . . .

GILBERT & SULLIVAN GALA

Saturday, January 30, 1982
 at 3:00 p.m. and Sunday, January
 31, 1982 at 7:30 p.m.

Full-length concert versions of
HMS Pinafore and *Trial by Jury*
 starring

JOHN REED

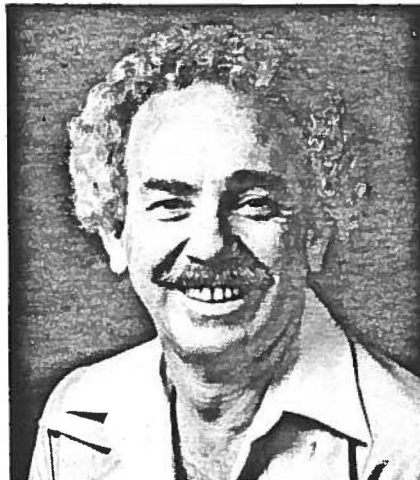
principal comedian from London's
 D'Oyly Carte Company.

Roger Wagner, Conductor

Tickets: \$15.00, 14.00,
 11.50, 10.50, 8.00
 6.50, 5.00.

(Continued from page 3)

dle East and Russia. This summer he toured Japan and recorded with the Roger Wagner Chorale. His most recent appearances at the Music Center with the Los Angeles Master Chorale were as Dr. Falke in *Die Fledermaus* in Spring, 1980, and the Bloch *Sacred Service* in November 1980.



A native Oklahoman, **GERALD JACKSON** was educated at North Texas State University, Denton, Texas, where he received both his Bachelor's and Master's Degrees in Music. He was a pupil of the famed opera divas, Mary McCormic and Mary Garden. He has done graduate study towards his doctorate at the University of Southern California. He has sung major operas, oratorios and cantatas in Texas and California. He was a leading conductor in Texas, where his high school choirs were given the highest attainable rating in 14 of 15 years of Interscholastic League Choral Contests. He is the former Organist-Choirmaster at All Saints Episcopal Church, Beverly Hills, having served as Assistant Organist-Choirmaster and Bass Soloist for the late Owen Brady. He has toured with the Roger Wagner Chorale for the past seven years and is currently a member of that organization and the Los Angeles Master Chorale.

DAVID MYRVOLD (Baritone) has performed principal roles with the opera companies of Vancouver, Edmonton, San Diego, Phoenix, Long Beach, and Los Angeles (Music Center Opera Association). Mr. Myrvold has also performed with the Los Angeles Civic Light Opera and the San Francisco Civic Light Opera in their productions of *Kismet*, and sang the role of Baron Douphal in the Long Beach Grand Opera and the Opera Company of the San Jose Symphony in their productions of *La Traviata*. He has sung in the Dorothy Chandler Pavilion of the Music Center and in the Hollywood Bowl with the Los Angeles Philharmonic and the Roger Wagner Chorale. In the 1973-74 season, he toured the United States and the Soviet Union with the Roger Wagner Chorale.

Most recently, he toured the United States and Korea and Japan as a soloist with the Roger Wagner Chorale in the 1980-1981 season.

This season, Mr. Myrvold will tour as a soloist with the Roger Wagner Chorale in the United States, Japan and Korea, and South America.

Mr. Myrvold was a winner of the San Francisco Opera and Metropolitan Opera auditions in Los Angeles in 1972 and 1973 and was a National Semi-Finalist in the Metropolitan Opera auditions that same year.

Mr. Myrvold received his Bachelor of Arts in Music from San Jose State College in 1970 and his Master's Degree from the University of Southern California in 1972.



Tenor **BYRON WRIGHT** received his master's degree in music from California State University at 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 concert soloist Mr. Wright has performed with the Los Angeles Philharmonic, the Los Angeles Master Chorale and the Irvine Master Chorale. He is a member of I Cantori and currently is soloist at Immanuel Presbyterian Church of Los Angeles.



MEMBERS OF THE LOS ANGELES MASTER CHORALE

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Jill Anderson
Sally Anderson
Barbara Andre
Elke Bank
Leslie Bockian
Rebecca Breeding
Pam Chapin
Jeanne Davenport
Carolyn Davis
Ali England
Judy Gantley
Sheila Gardner
Kathy Goodwin
Claire Gordon
Pat Ho
Laura Horwitz
Kathy Jacobson
Jolyne Jeffers
Rae Macdonald
Paula Mandros
Presocia Mirkil
Mary Frances Nobert
Christine Parker
Diane Radke
Phyllis Reed
Jean Reynolds
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Bonnie Smith
Dolores Van Natta
Jeannine Wagner
Linda Williams
Kari Windingstad

Altos

Carol Ann Bakeman
Alice Baker
Laura Boyd
Frances Cash
Ruth Coleman
Christine D'Arc
Charlotte De Windt
Lois Ebelhare
Marilyn Eginton
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Mary Hinshaw
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Suzanne Wilkie
Barbara Wilson
Hanan Yaqub

Tenors

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Larry Ayers
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Joseph Coyazo
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Robert Faris
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Lennie Berglund
William Campbell
David Chang
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Fred Crum
Kevin Dalbey
Larry Fish
John Gingrich
Hugh Grinstead
Frank Hobart
Lyn Jones
Tony Katics
Kenneth Knight
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Wilfred Mommaerts
Douglas Morrison
Brad Newsom
William Paxson
Sam Ponton
David Schnell
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