

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

SUNDAY EVENING, APRIL 25, 1982 AT 7:30 PM

FRIDAY EVENING, APRIL 30, 1982 AT 8:30 PM

DOROTHY CHANDLER PAVILION

THE ROGER WAGNER CHORALE 35TH ANNIVERSARY CONCERT

ROGER WAGNER, *Conductor*

ALBERT DOMINGUEZ, *Pianist*

STEVE CALVERT, *String Bass*

DELICINA STEVENSON, *Soprano*

GEORGETTA PSAROS, *Mezzo-soprano*

DAVID MYRVOLD, *Baritone*

PAUL HINSHAW, *Baritone*

SACRED MUSIC OF THE RENAISSANCE PERIOD

Ave Maria

Gregorian Chant

Ave Maria

Tomas Luis de Victoria (1548-1611)

Hodie Christus natus est

Jan Pieterszoon Sweelinck (1562-1621)

SECULAR MUSIC OF THE RENAISSANCE PERIOD

Ecco mormorar l'onde

Claudio Monteverdi (1567-1643)

(Hear the Murmuring Waters)

Il est bel et bon

Pierre Passereau (1509-1547)

MUSIC OF THE BAROQUE PERIOD

Cantata No. 147,

Johann Sebastian Bach (1685-1750)

Jesus bleibet meine Freude

(Jesu, Joy of Man' Desiring)

Cantata No. 78, Duet for Women

Johann Sebastian Bach (1685-1750)

We hasten with eager yet

faltering footsteps

Vesperae solennes de

Wolfgang Amadeus Mozart

confessore KV339,

(1756-1791)

Laudate Dominum

Messiah

George Frideric Handel (1685-1759)

There were shepherds abiding in the field,
keeping watch over their flocks by night.

And the angel said unto them, Fear not: for
behold, I bring you tidings of great joy,
which shall be to all people.

For unto you is born this day in the city of David
a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the
heavenly host praising God, and saying,

Ms. Stevenson, Soprano

Glory to God in the highest, and peace on earth, good will
towards men.

Chorus

Rejoice greatly, O daughter of Zion; shout, O daughter of
Jerusalem: behold thy King cometh unto thee: he is the
righteous Savior . . .

Ms. Stevenson, Soprano

Ms. Stevenson, Soprano

His yoke is easy, and His burthen is light.

Chorus

The trumpet shall sound, and the dead shall be raised incorruptible,
and we shall be changed.

Mr. Myrvold, Baritone

Hallelujah: for the Lord God omnipotent reigneth.

Chorus

INTERMISSION

MUSIC FROM THE ROMANTIC PERIOD

Neue Liebeslieder, Opus 65

Johannes Brahms (1833-1897)

(edited by Roger Wagner)

Renounce, O heart, all rescue

On either hand with pledges

Ms. Stevenson, Soprano

Those dark'ning glances, they need but beckon

Mr. Myrvold, Bass

From the mountain, wave on wave

Neighbor, neighbor, guard your son

Ms. Psaros, Mezzo-soprano

Mother decked my breast with roses

Ms. Stevenson, Soprano

No, beloved, sit not near

Duet, Ms. Stevenson - Ms. Psaros

Heartsore and restless

Ms. Stevenson, Soprano

Now, ye Muses, enough

Carmen, Habanera

Georges Bizet (1838-1875)

Ms. Psaros & Chorus

SONGS OF THE FRONTIER

arr. Roger Wagner

I'm a Poor Lonesome Cowboy

Home on the Range

Whoopie Ti Yi Yo

Green Grow the Lilacs

O Bury Me Not on the Lone Prairie

Mr. Myrvold, Baritone

Old Chisholm Trail

MORE ROMANTIC MUSIC

Vocalise

Wilbur Chenoweth (1899-1979)

Ms. Stevenson, Soprano

Etude No. 4 C Sharp Minor Op. 10

Frédéric Chopin (1810-1849)

Mr. Dominguez, Piano

FOLK SONGS

Shenandoah

Sea Chantey arr. Roger Wagner

Mr. Hinshaw, Baritone

Skip to My Lou

Traditional arr. Roger Wagner

THE NEGRO SPIRITUAL

Soon-ah-will Be Done

William Dawson (b. 1898)

Battle o' Jericho

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.

PROGRAM NOTES

by

Richard H. Trame, S.J., Ph.D.
Loyola Marymount University

Ave Maria by Victoria has served for years as the signature motet commencing concerts by the Roger Wagner Chorale. It is fitting that it should open the concert of this famed singing group's thirty-fifth anniversary. In this loveliest and most delicate of all Renaissance settings, Victoria, the mystic-priest-composer of Latin texts, only utilizes the melodic structure in its polyphonic phrasing of the beautiful Gregorian Chant of the Angelic Salutation preceding it.

Famed as one of the most skilled and virtuoso settings of this Christmas antiphon, *Hodie Christus natus est* was published at Antwerp by Sweelinck in 1619. It is one of thirty-seven other Latin motets under the title *Cantiones Sacrae* produced for the Catholic liturgy. Sweelinck enjoyed great fame as a teacher, organist, and an extraordinarily versatile composer of psalms, canticles, chansons and madrigals.

Ecco mormorar l'onde was first published by the great founder of modern opera, Monteverdi, in his *Second Book of Madrigals* for five voices at Venice in 1590. In this publication Monteverdi demonstrated his maturity as a composer through his thorough assimilation and mastery of the style of Luca Marenzio, prince of Italian madrigalists. *Ecco mormorar l'onde* provides an almost impressionist image of the reflection of the dawn on the sea.

Although Pierre Passereau (1509-47) may possibly have been a priest, his compositions were confined to the chanson. These were published by Pierre Attaignant, the first of French royal printers of music. *If est bel et bon* aptly characterizes his work by its cheerful nature, graceful melody and the use of unsophisticated literary texts. This chanson exhibits an onomatopoeic imitation of the clucking of hens. According to a contemporary it was first heard in the streets of Venice.

The beloved *Jesu, Joy of Man's Desiring* comes from J.S. Bach's Cantata 147, *Herz und Mund und Tat und Leben* which he reworked from an earlier cantata of the same name for the Feast of the Visitation, July 2, 1723. The earlier composition stands among Bach's earliest cantatas composed while he was serving at Weimar in 1716.

The duet for women's voices, *We Hasten with Eager yet Faltering Footsteps* is excerpted from Cantata 78, *Jesu, der du meine Seele* written for the Fourteenth Sunday after Trinity, September 10, 1724. It belongs to the second liturgical cycle he composed in Leipzig. In this series he achieved melodic unity through the use of Chorales.

Laudate Dominum (Psalm 116 in the Vulgate) is the fifth of the Psalms comprising the *Solemn Vespers of a Confessor* composed by Mozart in 1780 for

Salzburg Cathedral. It is Mozart's last setting of a vesper service. The soprano solo with its choral background and its long simple floating melody remains one of Mozart's most loved compositions.

The Roger Wagner Chorale's excerpts from Handel's *Messiah* will provide us with a close approximation of the choral forces available to him when it was first performed in Dublin shortly after its completion in 1742 wherein he collected all the traditional biblical texts pertaining to the advent of the Messiah, immortalizing them almost more than the Scriptures have.

The *Neue Liebeslieder* waltzes (Opus 65) followed by six years the successful first set for chorus, soloists and four-handed piano. Composed in 1874 and published in 1875 these fifteen dance-songs with texts from Daumer's *Polydora* and a poem of Goethe differ markedly in their flavor from the Viennese charm of the first set. This group possesses a strong Hungarian character in which unlike the first set the vocal element predominates over the accompaniment.

Carmen saw its premier at the Opera comique, Paris, March 3, 1875. From Prosper Merimee's story *Carmen*, Henri Meilhac and Ludovic Halevy fashioned the stunning libretto which Bizet scored with such dramatic skill. The *Habanera*, echoed and commented on by the gathered crowd outside the cigarette factory, gives expression to *Carmen's* mocking flirtation with Don Jose.

Songs of the Frontier, sung by the men, in a sentimental romanticized style with deft choral arrangement, are from those popular cowboy songs which reached and retained their popularity early in this century.

The Vocalise form stems from early 19th century books of singing exercises most often published with piano accompaniments. Their purpose was to facilitate a more artistic expression in the pursuit of these exercises. Many were likewise composed to highlight specific types of vocal problems encountered in voice training. By the early 20th century composers of repute began to write vocalises, wordless melodies, as concert pieces. Ravel, Rachmaninov, and Vaughan Williams contributed vocalises to the literature often accompanied by various instruments. Chenoweth's vocalise has attained considerable fame and popularity in the United States.

Very shortly after his arrival in Paris in 1832 Chopin became the most fashionable piano teacher in the aristocratic salons. His *Etudes* were designed for his students to exploit an amateur's technical progress and capacity with possibilities for romantically sentimental expression. Most of Chopin's *Etudes* were written between 1829 and 1836. Their numbered sequence within an opus number does not indicate their compositional sequence.

Perhaps of all those working songs of the sea which alleviated the burdens of the sailing vessel's crews, *Shenandoah* is the most famous. It has attracted innumerable settings, of which Wagner's stands high for

popularity. *Skip to My Lou* served as a type of caller-song in a square dance. The caller indicated the steps and helped to maintain the rhythm with short nonsensical phrases of piquant interest. Among arrangers of the Spiritual, William Dawson of the Tuskegee Institute has achieved distinction. Arrangements of Spirituals must be such that the choral singing does not become so sophisticated that it obscures the essential emotional simplicity of the message it conveys. Moreover, in the thought of Wendell Whalum, of the Ebenezer Baptist Church of Atlanta, Spirituals are susceptible of various interpretations. He has singled out *Soon-ah-will Be Done* as a Spiritual capable not only of a vigorous assertion of final fulfillment of God's will, but can serve equally as a funeral dirge depending on how it is rendered.

ROGER WAGNER CHORALE

Soprano

Linda Williams
Becky Breeding
Rose Harris
Rosa Lamoreaux

Alto

Candice Burrows
Laura Heiman
Suzanna Stahl
Barbara Wilson

Tenor

Donald Martin
Joseph Golightly
Michael Thompson
Steve Webster
Marshall Ramirez

Bass

Charles Scharbach
Paul Hinshaw
Tony Katics
Jeffrey Aulbach

Soloists

Delcina Stevenson, Soprano
Georgetta Psaros, Alto
David Myrvoid, Bass

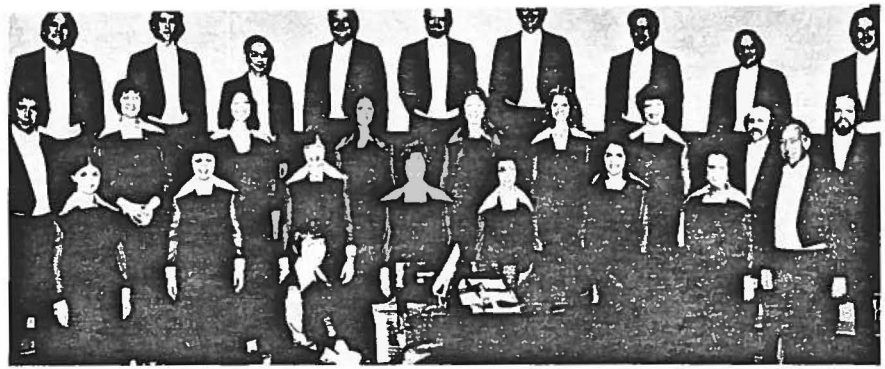
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Pianist: Albert Dominguez

Dorothy Chandler
Pavilion House Staff
PHILIPPE DE CONVILLE
House Manager
GERALD SCHAUB
Master Carpenter
PETER PERRICONE
Master Electrician
CARMINE D. MARINELLI
Master of Properties
CHUCK LEWIS
Master Audio

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.



ROGER WAGNER CHORALE Beginning as a twelve-member madrigal group in 1946, the Roger Wagner Chorale has become the premiere vocal ensemble of America and the possessor of an enviable international reputation. Invited to perform in London as part of the coronation festivities for Queen Elizabeth II, the Chorale made its first trip abroad, singing at London's Royal Festival Hall and then performing in Paris, Amsterdam and The Hague.

The Chorale has, since then, toured every state in the United States, including Alaska and Hawaii, made three tours of South America, two tours of Japan, a second European tour and tours of the Middle East and the Soviet Union. The latter, conducted in the spring of 1974, was termed by the State Department as, "one of the most successful exhibitions of American culture displayed in the Soviet Union since the cultural exchange program between the two countries was initiated in 1958."

During the 1976-77 season the Chorale made four separate tours, including two of its special half-week residencies, a Midwest bicentennial tour, a West Coast Christmas tour highlighted by concerts with the Vancouver and Seattle Symphony Orchestras, and a spring tour of the South and the East.

The climax of the season was a Carnegie Hall concert in New York, a collaboration with the Prague Chamber Orchestra.

Last season the Chorale's tour took them to seventy-five cities through twenty-four states and to the province of British Columbia.

The Chorale's recordings, totalling over sixty, represent every genre of choral compositions, from Gregorian Chant and Monteverdi to Stephen Foster, Lukas Foss and Ralph Vaughan Williams. Their "Virtuoso" album earned a Grammy Award and the "Joy to the World" recording sold over 500,000 copies to become a Gold Record Album and the biggest selling album of the Capital Records classical division.

The strength of the Chorale has always been the calibre of the performers. It has been the training ground for such notable singers as Marilyn Horne, Carol Neblett, Karan Armstrong and Theodor Uppman, who have all gone on to star in the great opera houses of the world. It is artists of this stature that prompt such comments as those of the Mexico City reviewer who said, "Its soloists are masters of their art," or Leopold Stokowski's, who termed the Chorale simply, "Second to none in the world."

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