



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

FRIDAY EVENING, DECEMBER 17, 1982 AT 8:30 PM
SATURDAY MATINEE, DECEMBER 18, 1982 AT 3:00 PM
SUNDAY EVENING, DECEMBER 19, 1982 AT 7:30 PM

DOROTHY CHANDLER PAVILION

A CAROLFUL CHRISTMAS

ROGER WAGNER, *Conductor*
JEANNINE WAGNER, *Assistant Conductor*
DOROTHY McGUIRE, *Narrator*

JUBILATE DEO	Giovanni Gabrieli (1557-1612)
GOOD KING WENCESLAS	arr. Roger Wagner
O COME, O COME EMANUEL	Gregorian Chant arr. Salli Terri and Betty Garee
	University Handbell Choir
SING WE NOW OF CHRISTMAS	French Carol arr. Salli Terri
NUN DANKET ALLE GOTT Now Thank we all our God	Johann Pachelbel (1653-1706)
SWEET LITTLE JESUS BOY Soloist: Kenneth Westrick	Robert MacGimsey arr. Roger Wagner
HARK THE HERALD ANGELS SING	arr. Roger Wagner
WASSAIL SONG	Ralph Vaughan Williams (1872-1958)
CHRISTMAS CANTATA (Sinfonia Sacra)	Daniel Pinkham (b. 1923)
I Maestoso	Quem vidistis pastores
II Adagio	O Magnum mysterium
III Allegro	Gloria in excelsis Deo
HOSPODI POMILUI Lord Have Mercy	Alexis Von Lvov (1798-1870) arr. Peter Wilhousky

INTERMISSION

FANFARE	Brass Choir
JESUS, JESUS, REST YOUR HEAD Soloist: Salli Terri	American Carol arr. Salli Terri
GOOD CHRISTIAN MEN, REJOICE	arr. Salli Terri
JESU, JOY OF MAN'S DESIRING	Johann Sebastian Bach (1685-1750) arr. Ardis Freeman
DANCE OF THE SUGARPLUM FAIRY	Peter Ilyich Tchaikovsky (1840-1893) arr. Ardis Freeman
SLEIGH RIDE	Leroy Anderson arr. Robert Ivey
	University Handbell Choir
LO, HOW A ROSE E'ER BLOOMING	Michael Praetorius (1571-1621) arr. Terri & Wagner
CHRISTMAS STORY ACCORDING TO ST. LUKE	Roger Wagner instrumentation by Dale Jergenson Miss McGuire
MESSIAH, "Hallelujah"	George Frideric Handel (1686-1759)

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

Pope St. Gregory the Great at the end of the sixth century admonished St. Augustine of Canterbury and his band of Benedictine evangelists about to enter Anglo-Saxon England that they should retain any pagan practice or custom prevalent among the people which they could reasonably christianize. Christmas in France and England thus came to replace the old pagan winter festival. Indeed in England it early became and remained the greatest of popular feasts.

Its celebration, however, did not soon lose its erstwhile pagan associations as a time of revelry during which the prevalent dance-songs emerged gradually as the genre we call the carol. These songs manifested considerable ribaldry much to the concern of the clergy.

Thomas Gascoigne in the fifteenth century signalled the Church's concern. "On the birthday of the Lord Jesus, all of you for whose salvation Christ came should on this sacred festival beware of and flee from everything vicious and immoral, especially from those ribald and licentious carols which stirring up and enticing you to evil conduct soil and wound the imagination. These carols imprint on the mind such images as are exceedingly difficult to expel."

The Church's efforts to christianize the peoples of Western Europe and England benefited greatly from Franciscan spirituality of the thirteenth century which strongly emphasized Christ's human condition. St. Francis of Assisi promoted such visual aids as the Christmas crib testifying to the poverty and humility of the Savior. He likewise utilized the Italian *lauda* or carol to foster in the popular mind an appreciation for all the principal episodes of Christ's life.

That the carol subsequently emerged almost synonymous with the celebration of Christmas testifies to the impact of the Franciscan tradition and the astuteness of the Church in utilizing it to lessen or eradicate earlier unedifying winter entertainments. The large number of carols, for example, surviving from Medieval England marks only a portion of the voluminous outflow of these popular songs, quite removed in their origin then as now from the spontaneous nature of the true folksong.

The carol or noel has continuously retained its popular character and steady output from Gascoigne's day to our own. It forms a solid body of Christmas music alongside the more sophisticated art-songs we designate as motet and anthem.

This evening's program highlights several aspects of carol and motet. Familiar carols from varying sources, English, French, and American have been tastefully arranged by Roger Wagner and Salli Terri. Of these and the motets we single out the following for further comment.

Jubilate Deo (Psalm 99 Vulgate Bible) has been described as perhaps the greatest motet ever composed and a crowning achievement of the Venetian school of music.

Giovanni Gabrieli published it in 1597 as one of a collection of motets for eight voices and instruments under the title *Sacrae Symphoniae*. His vocal and instrumental music capitalized on the possibilities afforded by St. Mark's Cathedral for sonorous antiphonal singing. *Jubilate Deo* illustrates these effects through the contrasts achieved by two choirs within the chorus, one a high-voiced combination of sopranos, altos, and tenors opposed to a low-voiced grouping of altos, tenors, and baritone-basses. The rejoicing in God culminates as Gabrieli unites all his voices and instruments in a dazzlingly sonorous and powerful climax.



George Frideric Handel

Acknowledging his debt to Gabrieli, the New England born and educated Daniel Pinkham inscribed his *Christmas Cantata* of 1958 as a *Sinfonia sacra*. The outer movements with their brilliant brass scoring display vigorous rhythmic drive and energetic polyphony. The inner second movement of this ingratiatingly attractive cantata dwells with exquisitely meditative contemplation on the great mystery of the Incarnate surrounded in his manger by ox and ass, another recurring theme of the carol.

The ever popular *Good King Wenceslas*, a carol for St. Stephen's Day, December 26, derives its melody from a spring carol entitled *Tempus adest floridum* (The Flowering Time has Come) found in *Piae cantiones*. J.N. Neale's rather confused words have criticized by competent scholars as "doggerel" and "poor and commonplace to the last degree."

Nun danket alle Gott (Now Thank We All our God) is one of seventy one chorale tunes composed by Johannes Crueger (1578-1662). It appeared among others in the *Praxis pietatis melica* of 1641, the most influential collection of the chorale for the Lutheran Church in the seventeenth century.

Johannes Pachelbel's setting is one of eleven extant motets he produced for double balanced mixed chorus with occasional use of solo voices. Unlike most of the others in this collection, *Nun danket...*, composed in

1705, ends with the combined chorus's sopranos singing the chorale melody in long note values while the other three parts provide support in quaver movements. These motets rank among Pachelbel's most mature creations.

The secular Gloucestershire *Wassail* represents those survivors of native toasting songs of the Anglo-Saxons which frequently came to be associated with Christmas festivity. In 1919 Ralph Vaughan Williams used this folk melody as a vehicle for the creation of a masterly virtuoso choral arrangement which he published in his *Eight Traditional English Carols*.

Alexy Fyodorovich L'vov (1798-1870) found his compositions for the Russian liturgy eclipsed in the world's estimate of his work by reason of the fact that in 1833 at the behest of the Czar he composed the Russian National Anthem, *God Save the Czar*. *Hospodi Pomilui* probably appeared as one of thirty short choral pieces published in St. Petersburg about 1885. Its words, 'Lord have mercy,' are the intensely repeated response to the priest's litany petitions.

In *Good Christian Men, Rejoice* we have a broad English translation of the old German macaronic carol *In dulci jubilo* originating in the fourteenth century: The original words as a contemporary writer asserted were dictated by angels to the great Dominican mystic Henry Suso. This delightful and sprightly carol has over the intervening centuries invited arrangements and variations from numerous distinguished composers.

The program climaxes with Dr. Wagner's arrangement of carols in the *Christmas Story* appropriately connected together with excerpts from Luke's gospel narrative. 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 famed Greensleeves melody, the refrain being authored about 1865 by William Chatterton Dix. *O Little Town of Bethlehem* like so many carols utilizes an old secular melody entitled *The Ploughboy's Dream*, its words being by Bishop Philip Brooks. *Gesu Bambino* has served to make Pietro Yon's name more remembered than all of his other works. It is an example of a modern newly composed carol which has won its way into the hearts of many, typical of the process by which the carol has evolved. Yon (1886-1943) produced numerous liturgical compositions during his tenure as organist for New York's St. Patrick's Cathedral. *Angels We Have Heard on High*, a French noel, comes from the Languedoc area of South France. It is designated as a "gloria" indicating its relationship to the angels' song, *Gloria in excelsis Deo*. The English rendition is by James Chadwick. *Joy to the World* boasts the immortal music of Handel. The words by Isaac Watts (1674-1748) have attracted numerous settings. Handel's holds the field. Technically the work is a hymn for general praise rather than specifically a carol. Franz Gruber's exquisitely simple setting of Fr. Joseph Mohr's poem *Silent Night* for the Christmas of 1818 has made it the most loved Christmas carol of the western world.

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.

HELMUTH RILLING, born in Stuttgart in 1933, was educated at the Protestant Theological Seminary in Schoental and the Staatliche Hochschule fuer Musik.

Before taking his musical diploma in 1954, he founded the Gaechinger Kantorei which has since gained a worldwide choral reputation. In addition, Rilling became an outstanding instrumentalist, achieving a high professional level during his studies on the organ at the Conservatorio di Santa Cecilia in Rome. In January 1957, Rilling founded the German-Protestant Church Chorus in Rome and in the same year took over the Kantorei and the position of organist at the Gadaechtniskirche in Stuttgart.

From 1963 to 1966, Rilling taught choral conducting and organ at the Kirchenmusikschule in Berlin-Spandau and created the Spandauer Kantorei. He was later appointed to the Staatliche Hochschule fuer Musik in Frankfurt/Main and in 1969 succeeded Kurt Thomas as conductor of the Frankfurter Kantorei.

Concurrent with his numerous responsibilities in choral conducting in Germany, Rilling travels regularly to the United States for workshops and festivals. He has been Musical Conductor of the University of Oregon Summer Festival of Music for the past ten years.

In 1976, Rilling became the first German conductor to be invited to perform in Israel. His performances there with the Israel Philharmonic and the Gaechinger Kantorei were so popular that he was invited to return last spring. Other performance tours last year included guest conducting the Bach B-Minor Mass in London at the English Bach Festival, four concerts with the Berlin Philharmonic and the Gaechinger Kantorei and teaching and performing in Japan.

Rilling's wife, Martina, is a professional flutist. They live with their two daughters in Warmbronn, a village outside Stuttgart.

DOROTHY MCGUIRE, narrator, began her career at 13 playing J.M. Barrie's *Cinderella* in *A Kiss For Cinderella* at The Omaha Community Playhouse. It was Henry Fonda, fresh from his first Broadway triumph, who bestowed the "kiss." From Omaha she went to Broadway via public schools, a convent, and Pine Manor College. She got her first break when she inherited the choice role of Emily in *Our Town*. She played it on Broadway with Thornton Wilder and then toured the country with it. Another tour across the country followed, playing opposite John Barrymore.

Her first "hit" came with *Claudia*, in which she starred on Broadway for over a year and won the coveted New York Drama Critics' Circle Award as Best Actress. After a national tour of *Claudia*, she entered motion pictures under the aegis of David O. Selznick and 20th Century-Fox to recreate her role on the screen.

Some of her memorable motion pictures are: *A Tree Grows in Brooklyn*, *Spiral Staircase*, *Gentlemen's Agreement* (for which she received an Oscar nomination as Best Actress), *The Enchanted Cottage*, *Trial*, *Claudia and David*, *Mister 800*, *Invitation*, *Three Coins in the Fountain*, *Dark at the Top of the Stairs*, *The Friendly Persuasion*, *Old Yeller*, *Swiss Family Robinson*, *A Summer Place*, and *The Greatest Story Ever Told*.

Along with Joseph Cotton, Mel Ferrer, Jennifer Jones, and Gregory Peck, she was an active board member of David O. Selznick's famed summer theatre, The Actor's Company, which was later known as The La Jolla Playhouse.

She returned to Broadway to star in Jean Anouilh's *Legend of Lovers* and a dramatization of Sherwood Anderson's *Winesburg, Ohio*.

On television, she has starred in the mini-series, *Rich Man, Poor Man*; and the special, *Little Women*. She also played the title role in Honegger's *Joan of Arc at the Stake* with the San Francisco Opera and with the Los Angeles Philharmonic. Ms. McGuire traveled extensively with her late husband, John Swope, the international photographer. She has two children, Topo Swope, who has the Swope Art Gallery in Los Angeles, and artist Mark Swope.

Miss McGuire has appeared with The Master Chorale once before, playing the role of Joan in *Joan of Arc at the Stake* in April, 1971.

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.

INGA NIELSEN made her American debut in 1980 at the New York City Opera singing Adele in *Die Fledermaus*. Subsequent performances with the San Diego Opera as Musetta in *La Boheme* in a cast that included Luciano Pavarotti and return engagements at City Opera have confirmed her initial impact.

Miss Nielsen's appearances at the opera houses in Frankfurt, Vienna, Bayreuth, Hamburg, Salzburg and Aix-en-Provence have brought her renown as well as continual re-engagements. She recorded Zerlina in *Don Giovanni* following performances in Germany, and appeared and recorded under Herbert von Karajan in the Salzburg Easter Festival production of *Parsifal*.

Inga Nielsen was born in Denmark and though she spent six years of her childhood living in America she received her formal vocal training in Vienna and Stuttgart. Her Vienna State Opera debut was on New Year's Eve of 1977, as Adele, the same role that brought her to her first American audiences. Last season, Miss Nielsen appeared for the first time with Musica Sacra at Avery Fisher Hall, and her American season included performances of *La Boheme* with the New York City Opera and a return to the San Diego Opera as Marguerite in *Faust*. European engagements included regular performances with the opera companies of Frankfurt, Stuttgart, Cologne and Bonn.

Miss Nielsen is married to bass-baritone Robert Hale, and the couple make their permanent home in San Diego.

GABRIELE SCHRECKENBACH, contralto, was born and is presently residing in Berlin, West Germany. Ms. Schreckenbach has studied music at the Hochschule der Kuenste in Berlin and since 1978 has studied under Professor Hanna Ludwig in Salzburg. Since 1977, Ms. Schreckenbach has performed internationally throughout Europe and South America. She has appeared with such famous conductors as Ahranovich, de Carvalho, Kuhn, Leinsdorf, Sinopoli, and since 1981 has had a close cooperation with Helmuth Rilling. Ms. Schreckenbach has recorded for various record companies and has made several appearances on European television. In 1976, Ms. Schreckenbach was the recipient of the Berliner Kunstpreis from the Academy of Arts and in 1978 she won the International Competition of Music in Geneva, Switzerland.

Since graduating from the University of Southern California in 1974 with degrees in French horn and Voice, **JONATHAN MACK** has established himself as an extremely active and versatile performer in the concert, recital and operatic fields. His concert work includes repeated engagements with the Ojai Festival, the Carmel Bach Festival, the Monday Evening Concerts, the Los Angeles Philharmonic, and the Minnesota Orchestra with conductors including Carlo Maria Giulini, Helmuth Rilling, Michael Tilson-Thomas, Raymond Leppard, Robert Shaw, Lukas Foss, Daniel Lewis and Calvin Simmons. He has toured nationally with the Roger Wagner Chorale and the John Biggs Consort.

He has performed solo recitals throughout the country as the recipient of the first prize in two contests, the National Federation of Music Clubs (1979) and the National Association of the Teachers of Singing (1980). From 1978-80 he held a Martha Baird Rockefeller grant for advanced study. In 1979 he was a first prize winner of the Western Regional Metropolitan Opera Auditions.

Mr. Mack is currently living with his wife and two children in Kiel, West Germany, where he is under contract as the leading tenor with the opera house.

DOUGLAS LAWRENCE, bass, considered one of America's leading oratorio and recital singers, appears regularly with the orchestras of Los Angeles, Boston, Indianapolis, San Francisco, Cincinnati, Philadelphia and Washington. He has toured Europe and Japan extensively including a 1981 tour under the leadership of Helmuth Rilling when Mr. Lawrence sang the role of the Christus in performances of Bach's *St. Matthew Passion* in major cities in Germany as well as in Barcelona and Vienna. Earlier in the season, Mr. Lawrence made his South American debut singing the same role at the Teatro Colon in Buenos Aires.

A native Californian, Mr. Lawrence appears frequently with the Los Angeles Chamber Orchestra and the Los Angeles Philharmonic. His appearances with the Philharmonic were highlighted last season in a performance of the West Coast premiere of Leonard Bernstein's *Songfest*, conducted by the composer at the Hollywood Bowl.

Mr. Lawrence is regularly featured at many other distinguished festivals and returned this year to the Bethlehem Bach Festival, the Oregon Bach Festival, the Carmel Bach Festival and the Ojai Festival. Previous invitations have included the Cincinnati May

Festival, the Aspen Festival, the Casals Festival and Tanglewood. In Europe, he has appeared at the Schwetzingen Festspiele, the Ludwigsburg Festspiele, the Stuttgart Festival of Sacred Music and the Vienna, Berlin and Salzburg Festivals.

ARDIS FREEMAN, director of the University Handbell Choir is an alumnus of Drake University. After receiving a Master of Arts degree from California State University, Long Beach, she joined the faculty in 1978. She has been a clinician for the Orff Schulwerk Association, The American Guild of English Handbell Ringers, Music Teachers Association, and California Music Educators Association.

The **UNIVERSITY HANDBELL CHOIR** has offered its singular musicianship before enthusiastic audiences from all over Southern California. Composed of students from California State University, Long Beach, both music majors and non-majors, the choir performs a wide variety of music, selected from the growing number of pieces being written and arranged for bell choirs.

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