

20th ANNIVERSARY CELEBRATION
LOS ANGELES MASTER CHORALE
AND SINFONIA ORCHESTRA
ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



FRIDAY EVENING, DECEMBER 16, 1983 AT 8:30 PM
SATURDAY MATINEE, DECEMBER 17, 1983 AT 2:00 PM
SUNDAY EVENING, DECEMBER 18, 1983 AT 7:30 PM

DOROTHY CHANDLER PAVILION

A SHINING CHRISTMAS

ROGER WAGNER, Conductor
JEANNINE WAGNER, Assistant Conductor
BETTY WHITE, Narrator
UNIVERSITY HANDBELL CHOIR, Ardis Freeman, Director
PAULIST BOY CHORISTERS, Jonathan Wattenbarger, Director

AVE MARIA Sergei Rachmaninoff (1873-1943)

HODIE CHRISTUS NATUS EST Giovanni Gabrieli (1533-1612)
edited by Dale Jergenson and Daniel Wolfe

MAGNIFICAT for Triple Chorus Andrea Gabrieli (1520-1576)
IN DULCI JUBILO Samuel Scheidt (1587-1654)

PAULIST BOY CHORISTERS

HARK JOLLY SHEPHERDS Thomas Morley (1557-1602)
HYMN TO ST. CECILIA Benjamin Britten (1913-1976)

ANNIE KIM, SOPRANO

GLORIA John Rutter (b. 1945)

INTERMISSION

CHRISTMAS PRELUDE arr. Roger Wagner

SINFONIA BRASS ENSEMBLE

TWELVE DAYS OF CHRISTMAS arr. Alice Parker and Robert Shaw

PAULIST BOY CHORISTERS

O HOLY NIGHT Adolphe Adam (1803-1856)

arr. Donald Allured

MARCH OF THE TOYS Victor Herbert (1859-1924)

arr. Ardis Freeman

AWAY IN A MANGER James Murray (1841-1904 &

W.J. Kirkpatrick (1838-1921)

arr. Ardis Freeman

TREPAK Peter Ilyich Tchaikovsky (1840-1893)

arr. Ardis Freeman

UNIVERSITY HANDBELL CHOIR

MASTERS IN THIS HALL Traditional French

arr. Alice Parker and Robert Shaw

MY DANCING DAY Traditional English

arr. Alice Parker and Robert Shaw

DING DONG MERRILY ON HIGH Ancient French Melody with Brass

arr. T.P.H. Candlyn

CHRISTMAS STORY ACCORDING TO ST. LUKE arr. Roger Wagner

PAULIST BOY CHORISTERS

MISS WHITE

MESSIAH, "Hallelujah" George Frideric Handel (1686-1759)

instrumentation by Dale Jergenson

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer affiliate committees provide substantial support for its activities. These concerts are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the Cultural Affairs Department of the City of Los Angeles, the National Endowment for the Arts, and the California Arts Council.

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. / Programs 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.

PROGRAM NOTES

by

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

Although Sergei Rachmaninoff (1873-1943) did not specifically compose an *Ave Maria*, Latin words were applied to the fifteenth selection of his Opus 37, *All-Night Vigil* (Vespers Service) entitled "Vzbrannoy voyevode" (To the Mother of God"). Based on a Greek chant, the work was composed for a mixed chorus of men and boys in 1915 and was premiered by Moscow's Synodical Choir on March 10 of that year.

The famed words "Hodie Christus Natus est" comprise the *Antiphon* to the *Magnificat* for *Second Vespers of Christmas*. They received two settings by Giovanni Gabrieli (1553-1612). The version heard this evening was published in 1597 as part of Gabrieli's collection *Sacrae Symphoniae*. This collection of his later works marked a considerable advance on his uncle Andrea's use of polychoral techniques. Giovanni utilized the potential of the dual choruses so applicable to the double choir lofts of St. Mark's Cathedral in Venice to develop the thematic materials of the motet rather than have each choir merely repeat the materials of the other, as his uncle had done.

With the conclusion of the antiphon "Hodie..." it is appropriate to hear Andrea Gabrieli's (1520-76) setting of the *Magnificat*. Published in 1587, this canticle for three choirs totalling 12 parts (SSAA, SATB, TTBB) marked a significant advance in Gabrieli's compositional techniques. He had earlier come under the strong influence of Renaissance giant Orlando di Lasso. In the decade of the 1570's his polychoral experiments permitted him to develop that distinctive ceremonial style characteristic of the Venetian School. His *Concerti* published in 1587 also provided for the use of cornets and trombones to reinforce the sopranos' high notes and the basses' low notes. *Magnificat* is a spectacular example of Andrea's developed approach.

Samuel Scheidt (1587-1654) belongs to the first generation of Baroque composers. He studied with the great Jan Sweelinck and was also strongly influenced by Michael Praetorius and Heinrich Schutz. He was moreover well-

known in his day as an expert in organ construction and as an inspector of new instruments. He spent most of his life in his birthplace, Halle, and remained loyal to his city during the great depression and distresses of the Thirty Years' War. *In Dulci Jubilo* appeared in the third volume of his *Geistlicher Concerten*, published in 1635, which incorporated his skilled liturgical settings of the German chorale tunes for the church year. *In Dulci Jubilo* has inspired innumerable composers to set its winsome melody.

Hark, Jolly Shepherds, though appropriate as a Christmas piece, appeared in Thomas Morley's (1557-1602) *Madrigals for Four Voices* of 1594. Morley was the originator of the English madrigal and exercised considerable influence on its subsequent development. His artistic individuality coupled with his remarkable synthesis of the Italian style and English song techniques, accounts for his stature.

Utilizing a text of the poet W.H. Auden, Britten in this early tripartite motet, *Hymn to St. Cecelia*, arrived at his most typical vein of choral sonority. It was appropriately premiered in 1942 on the feast day of the saint, November 22. It demonstrates a remarkably unified emotional structure from its memorable invocation through its bell-like scherzo and the lovely sweetness of "O, dear white children" and "O Weep, Child."

Handbells have been used throughout history in most of the world in connection with religious ceremony and the liturgical dance. Evidence for handbells in use in Western Europe first appears in illuminated manuscripts of the 13th century. Although the 17th century English Puritans strove to suppress them, the later invention of devices which restricted the free swing of the clapper and provided for improvements in tonal specification resulted in teams of ringers in virtually every village of 19th-century England. These groups regaled their village streets and country lanes with Christmas Carols and traveled in teams ranging in size from four to fifteen to competitions throughout England.

Bands of professional ringers began touring the eastern United States in 1840 where they entertained on Chau-tauqua programs and vaudeville circuits. With the decline of the professionals, amateur groups arose, centered in New

England beginning in 1895. There they created the impetus for the spread of Handbell teams across the United States. Today over 1000 teams made up of over 10,000 ringers form the membership of the American Guild of English Handbell Ringers, founded in 1954.

Masters in This Hall appeared about 1860 after William Morris set the words to the traditional French carol tune which had been obtained from the organist of Chartres Cathedral. Its twelve English verses with refrain make it a fitting Christmas processional.

My Dancing Day probably first appeared in William Sandys' book, *Christmas Carols, Ancient and Modern*, published in 1833. The words of the carol date back beyond the 17th century. The carol consists of three parts: the first celebrates Christmas joy, while the other two deal with Lenten, Passion, Easter and Ascensiontide themes.

The Christmas concert climaxes with Dr. Wagner's *Christmas Story*, a group of traditional carols linked together with excerpts from St. Luke's Infancy narrative. *We Three Kings* is an 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 later written about 1865 by William Chatterton Dix. *O Little Town of Bethlehem*, a carol endowed with two distinct melodies, is in this melodic version, like so many other carols derived from an old secular tune, *The Ploughboy's Dream*. The words were furnished by Bishop Philip Brooks. *Gesu Bambino* is Pietro Yon's best known work. It is a rare example of a modern freshly composed carol which has become a popular carol. *Angels We Have Heard on High* comes from the south of France and is designated as a "gloria" carol indicating its relationship to the angels' song, "Glory to God in the Highest. . ." The English rendition is by James Chadwick. The words of Isaac Watts (1674-1748) for *Joy to the World* have in time attracted many settings, none more popular than Handel's. Franz Gruber's exquisitely simple setting of Joseph Mohr's poem *Silent Night* for Christmas of 1818 has made it one of the most beloved carols of the Western world.

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1983-84

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Kathy Goodwin
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Trumpets

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Roy Poper
Michael Artega
David Searfoss

Trombones

Hoyt Bohannon
Andrew Malloy
Phil Teele

Tuba

John Johnson

Timpani

Scott Shephard

Percussion

Greg Goodall

Harp

Dorothy Remsen

Bass

Meyer Rubin

French Horns

James Decker
Arthur Briegleb
Brian O'Connor
George Hyde

Help us celebrate Maestro Wagner's 70th birthday in a program of a *cappella* masterpieces sung by the 120 glorious voices of the Los Angeles Master Chorale, Roger Wagner conducting. January 21, 1984 at 8:30 p.m. in the Dorothy Chandler Pavilion.



WHO'S WHO

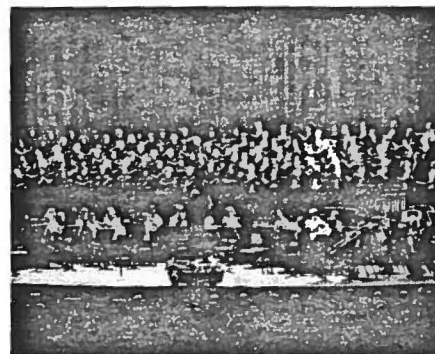


Music Director of both the Roger Wagner Chorale and the Los Angeles Master Chorale and Sinfonia Orchestra, **ROGER WAGNER** is known the world over as a symbol of the highest in choral achievements in choral art. The Maestro observes his 70th birthday in January of 1984 and shows no signs of slowing down. 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 Di-

rector since its formation. Currently celebrating its 20th anniversary season at the Dorothy Chandler Pavilion, the 125-voice ensemble is one of the finest in the United States and includes in its select membership the outstanding vocal 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.



In 1978 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.

BETTY WHITE has lived in Los Angeles since she was two years old. She moved into radio playing small roles in many successful series, including "Blondie", "The Great Gildersleeve" and "This Is Your FBI."

In 1949, Ms. White joined disc jockey Al Jarvis in a local Los Angeles television program and later took over the show, for a total of 32½ hours weekly, for three years. In partnership with producer Don Fedderson and writer George Tibbles, she formed her own production company and produced a syndicated situation comedy, a daytime talk variety show, and a network situation comedy. She appeared frequently on the major talk and game shows and became a regular on Jack Paar's "Tonight Show." Ms.

White received two Emmys for her portrayal of Sue Ann Nivens on "The Mary Tyler Moore Show."



Ms. White narrated the famous Pasadena Tournament of Roses Parade on network television for 10 years. In 1967 she was awarded the Pacific Pioneers in Broadcasting "Golden Ike" for her outstanding achievements in television. In 1977 the Southern California chapter of American Women in Radio and TV honored her with their annual Genii Award for her contributions in all facets of the industry.

Her lifelong interest in animals led to another of her own television series, "The Pet Set," which featured celebrities and their pets, as well as a daily radio show, "Betty White On Animals". Since 1971, Betty and her husband, Allen Luden, hosted the annual Patsy Awards for performing animals and their trainers. She was recently elected President of the Morris Animal Foundation, a national research-oriented group dedicated to improving the health of companion animals, for which she has worked for ten years. She has also served on the Greater Los Angeles Zoo Association Board of Trustees since 1974.

Ms. White has appeared in several movies for television and is seen frequently on the "Tonight Show," Merv Griffin Show and other talk shows, game shows and commercials. She has done several "Love Boat" episodes and appears in the new NBC series, "Mama's Family".

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 and is currently working on her Doctorate at the University of Southern California. 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. Mrs. Freeman's music has been published by the American Guild of English Handbell Ringers, Hope Publishing Company, and Belwin Mills.

The **UNIVERSITY HANDBELL CHOIR** is composed of students from California State University, Long Beach, and includes both music majors and non-majors. The choir has a wide-ranging repertoire and performs throughout Southern California.



Founded in 1977, the **PAULIST CHORISTERS OF CALIFORNIA** is a non-profit organization chartered under the corporate laws of the State of California. Its primary purpose is to provide gifted boys with the opportunity to participate in a special 7-year program covering education in religion, the arts, and liturgy. Training for the Paulist Choristers emphasizes the development of high quality skills in the vocal arts and specialization in performing the great masterworks in choral literature. The Choristers study music theory and Latin, and participate in daily rehearsals and special intensive training during the summer months.

Originally drawn exclusively from St. Paul the Apostle School in Westwood, the Paulist Choristers opened their membership to boys outside of the parish in 1982. Their activities extend beyond their religious duties at their home parish. They have performed at the Los Angeles Music Center, the Los Angeles American Guild of Organists Bi-Annual Festival Service, Grace Cathedral and St.

Mary's Cathedral in San Francisco, St. Patrick's Cathedral in New York City, and Rockefeller Chapel in Chicago. They have been invited by the Vatican to perform at St. Peter's Basilica in Rome.

They have also appeared on radio and television and in motion pictures, including a collaboration with Henry Mancini for the soundtrack of the ABC-TV mini-series, "The Thorn Birds." Noted actresses Jane Wyatt and Loretta Young have appeared as guest celebrity narrators for the Choristers in a number of their concert performances.

In the spring of 1983 the Choristers marked their 5th anniversary with a concert under the guest conductorship of Maestro Roger Wagner.

JON WATTENBARGER, who directs all activities of the Paulist Choristers, is a graduate of Occidental College in Los Angeles and the Eastman School of Music. He is currently completing studies for the Doctor of Music degree at the University of Southern California, where he studied conducting under Daniel Lewis, Hans Beer, and James Vail. He studied boy choir training, his special field of concentration in music, at Westminster Choir College in New Jersey; at King's College in Cambridge, England under Sir David Willcocks; at Canterbury Cathedral in England; and with George Bragg, nationally recognized authority on boy choirs.

Wattenbarger is ably assisted by Sister Stella Maria, DMJ, coordinator for St. Paul's choir school.

The Choristers' concert performances consistently draw near-capacity audiences to the Westwood church. A modest donation is requested at the door, but those unable to pay are not denied admission.

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