

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



SATURDAY EVENING, JANUARY 21, 1984, AT 8:30 PM  
PREVIEW AT 7:30 PM BY PAUL SALAMUNOVICH

DOROTHY CHANDLER PAVILION

**ROGER WAGNER, Conductor**  
**JEANNINE WAGNER, Assistant Conductor**  
**MARVEL JENSEN, Organ**

**ROGER WAGNER AT 70**

SACRED MUSIC OF THE RENAISSANCE PERIOD

JUBILATE DEO Giovanni Gabrieli (1557-1612)

Let the whole world sing  
praises to God.

VERE LANGUORES Tomas Luis de Victoria (1548-1611)

Surely He has borne our  
griefs, and hath carried  
our sorrows.

EXSULTATE JUSTI PSALM 33 Ludovici Viadana (1564-1645)

Rejoice in the Lord, O ye  
righteous.

SUPER FLUMINA BABYLONIS Giovanni da Palestrina (1525-1594)

By the rivers of Babylon  
we sat and wept when we  
remembered Thee, O Zion!

SECULAR MUSIC OF THE RENAISSANCE PERIOD

AU JOLY JEU Clement Janequin (1475-1560)

Oh, follow on where my  
love may lead.

LA PLUS BELLE DANS LA VILLE Clement Janequin

The prettiest in the  
village. That's me!

IL EST BEL ET BON Passereau (1509-1547)

He is handsome and good.  
He does not beat me and  
he feeds the chickens.

MUSIC OF THE TWENTIETH CENTURY

MAGNIFICAT

Flor Peeters (b. 1903)

Dedicated to Roger Wagner

My soul magnifies the Lord,  
and my spirit rejoices in  
God my Savior.

MASS IN G MINOR

Ralph Vaughan Williams (1872-1958)

Kyrie Sanctus  
Gloria Benedictus  
Credo Agnus Dei

Soloists: KARI WINDINGSTAD, Soprano  
JEANNINE WAGNER, Mezzo-Soprano  
BYRON WRIGHT, Tenor  
JAMES WHITE, Baritone

Intermission

SINFONIA SACRA, "GLORIA"

Daniel Pinkham (b. 1923)

Gloria in excelsis Deo

SOLEMN PSALM #1

Jean Langlais (b. 1907)

Dedicated to Roger Wagner

Laudate Dominum in sanctis ejus

VOCALISE

Wilbur Chenoweth (1899-1979)

ANNIE KIM, Soprano

A CHORAL TRIBUTE

Kirke Mechem (b. 1925)

Commissioned by the Los Angeles Master Chorale  
to celebrate the 70th birthday of its founder and director.

FOLK SONGS OF THE NEW WORLD

SHENANDOAH

PAUL HINSHAW, Baritone  
Sea Shanty  
arr. Roger Wagner

GLENDY BURK

Stephen Foster  
arr. Roger Wagner

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

SALLI TERRI, Mezzo-Soprano  
Spiritual  
arr. Roger Wagner

BATTLE O'JERICHO

Spiritual  
arr. Roger Wagner

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

Giovanni Gabrieli developed his uncle Andrea's invention of the use of the antiphonal or double chorus (*cori spezzati*) at St. Mark's in Venice, in a more sophisticated manner. Rather than simply having one choir repeat what had been presented initially, Giovanni used the device to further develop the motet's thematic material.

Between 1597 and 1615, he produced four motets entitled *Jubilate Deo*, two of which were for eight voices, one for ten and one for fifteen. This evening's *Jubilate Deo* (Psalm 99 Vulgate Bible) has often been described as "perhaps the greatest motet ever composed" and "the crowning achievement of the polychoral Venetian school." Gabrieli published it in 1597 in a collection of motets scored for voices, organ and brass instruments. The piece illustrates the aforementioned Venetian style, but while also developing contrasts between groupings of high and low voices within the melodramatic structure. This joyful motet culminates in a dazzling and sonorous union of voices and instruments.

*Vere languores (nostros ipse tulit)* (Truly he has borne our sorrows) is Tomas Luis de Victoria's profoundly poignant and fervent lament composed for the reverence of the Holy Cross at the Mass of the Presanctified on good Friday. It was probably published in his first book of motets in 1572. This piece, along with *O Vos Omnes* and *Ave Maria*, is the work upon which Victoria's posthumous reputation rested before his numerous sacred compositions were discovered, resulting in a re-evaluation of his full style and achievement.

Ludovico Viadana, upon joining the Observant Franciscans sometime after 1588, changed his family name of Grossi to that of his birthplace, Viadana, near Parma. He served chiefly as Choirmaster in Mantua, Padua and Rome. *Exsultate justi* appears to be an early festive polyphonic motet probably published in 1588. Most of Viadana's later music produced for one or few voices required instrumental accompaniment, distinguishing him as one of the earliest pioneers in the use of *basso continuo*.

Between 1563 and 1584 Giovanni da Palestrina published 177 motets, and another 72 were published posthumously. The great motet, *Super flumina Babylonis* (Psalm 136 Vulgate Bible) for five voices was constructed from the opening words of a Psalm for Thursday Vespers, or from the Offertory of the Mass for the Twentieth Sunday after Pentecost. It depicts the lamentation of the exiled Jews by the banks of the Euphrates River near Babylon.



Giovanni da Palestrina

Clement Janequin's 250 polyphonic chansons fill six volumes in a modern edition published between 1965 and 1971. He spent his generally impoverished life in different French cities as a priest-clerk to bishops from Bordeaux to Paris. In addition to his chansons he produced 150 psalm settings, a number of motets, and two Masses. The contemporary royal publisher Attaignant included his chansons in published collections, as did the publisher Gardanes.

Janequin's chansons are strongly programmatic as illustrated in the vivid *La Bataille* (de Marignano) and *Les Oiseaux*. *Au Joly Jeu de pousse avant* and *La plus belle dans la ville* aptly illustrate Janequin's jovial and mirthful artistry.

Also a French priest, Passereau (1509-47) attained the distinction of being included in Rabelais' list of "merry musicians." This accomplished singer produced chansons almost exclusively; indeed, only one motet is attributed to him. His cheerful narrative and descriptive songs, like Janequin's chansons, were included in publications by Attaignant. His popular *Il est bel et bon* imitates onomatopoeically the sound of hens clucking. The song attained such popularity that it was sung in the streets of distant Venice and was subsequently transcribed for various instrumental

groups.

Flor Peeters (1903) enjoys the distinction of being only one of three Belgian musicians since 1830 to have been raised to the peerage when King Boudoin proclaimed him a baron in 1971. Baron Peeters' achievements as composer, teacher, and organist have won him honorary doctorates from The Catholic University of America and Louvain University. In 1958 Pope Pius XII conferred on him the rank of Knight Commander of the Order of St. Gregory. His *Magnificat* (Opus 110) for mixed choir and organ was composed in 1962 and has proved to be one of his most popular and enduring sacred compositions.

In 1920 Ralph Vaughan Williams became profoundly influenced by the work of Sir Richard Runciman Terry, Choirmaster of Roman Catholic Westminster Cathedral in London. Terry's work actively resurrected the great music of the English Tudor composers, especially that of William Byrd.

Responding to this discovery, he composed the a cappella *Mass in G* for solo quartet and eight-part mixed chorus. It not only broke new ground, but also set a standard for the re-creation of England's a cappella choral tradition. This setting of the Mass Common was dedicated to Gustav Holst and his Whitsuntide Singers, but its first liturgical performance occurred in Westminster Cathedral on March 12, 1923.

New England-born Daniel Pinkham has been strongly influenced by the work of contemporary composers including Samuel Barber, Walter Piston, Aaron Copland and Arthur Honegger. His music, particularly the *Christmas*, *Easter*, and *wedding* cantatas has made him one of the most successful American composers. The *Gloria in excelsis* from his *Sinfonia Sacra*, clearly influenced by Giovanni Gabrieli, exhibits his compact, contrapuntally cohesive and rhythmically propulsive style.

Blind from birth, Jean Langlais has spent much time teaching in France's School for the Blind. His own teachers were Paul Dukas and Tournemire, the latter of whom he succeeded as organist at prestigious St. Clotilde. His compositions have been strongly influenced by Gregorian chant. The *Solemn Psalm #1*

is one of three festive psalms produced in 1965 for solo quartet, choir, organ, and brass.

Wilbur Chenoweth's popular *Vocalise* utilizes an old nineteenth-century singing practice technique. Like such composers as Rachmaninoff and Thompson, this well-known southern Californian has made the song a distinguished art form.

The sea shanty as a song-form is a nineteenth-century phenomenon. Of all work-songs it is the most significant, for it existed in several forms, depending on the particular nautical operation involved. These songs permitted the sailors to work in a coordinated manner while adding zest to the task. *Shenandoah*, perhaps the most famous of all shanties, seems to have originated as a voyageur's river song. It has been the subject for innumerable arrangements, of which Roger Wagner's has proved widely popular.



Stephen Foster

Stephen Foster composed *Glendy Burk* in 1860 as one of his later "Ethiopian" songs, using less pronounced Southern or Negro dialect than that which had characterized his earlier works. *Glendy Burk* illustrates Foster's renewed acquaintance with the practice of Negro stevedores and steamboat deck hands of his day.

The two spirituals on the program illustrate the sensitive and discriminating art of arranging popular songs. These arrangements require considerable simplicity in order to preserve the almost naive directness of the spiritual without submerging its message or harmonic structure under elaborate choral apparatus. Roger Wagner's arrangements succeed in conveying the genuine spirit of the pieces in a straightforward manner.

## A CHORAL TRIBUTE

O Master, how shall we praise thee?

You have taught us  
All we know,  
All we sing;  
You have brought us  
All the joy  
Song can bring.  
O Master, how shall we praise thee?

We shall praise thee  
With the fruit of thy labor.

You have said unto us:  
Sing perfectly, rhythmically,  
Watching the beat.  
How shall we praise thee?  
Perfectly, rhythmically,  
Dainty and neat.

You have said unto us:  
Sing softly, sweetly,  
Flowing and fine.  
How shall we praise thee?  
Softly, sweetly,  
All in one lovely,  
Long, legato line.

We shall praise thee  
With the fruit of thy labor.

You have said unto us:  
Make a mighty noise!  
Shout with a loud voice!  
Sing out with the sound  
Of a thousand tabors!  
How shall we praise thee?  
We make a mighty noise,

Shout with a loud voice,  
Sing out with the sound  
Of a thousand tabors.  
We praise thee  
With the fruit of thy labor.

You have said unto us many things:  
Pronounce these consonants!  
Count those rests!  
Down with the dissonance!  
Out with your chests!

Sopranos, you're late!  
Altos, too soon!  
Why can't the tenors  
and the basses sing in tune?

Now Master, so do we praise thee  
With the fruit of thy labor.

You have taught us  
All thy skill,  
All thy art;  
You have brought us  
All thy love,  
All thy heart.

Now Master, so do we praise thee  
With all our skill,  
With all our art,  
With all our love,  
And all our heart.

We praise thee  
With the fruit of thy labor.

— Kirke Mechem

### FEBRUARY CONCERT

LOS ANGELES MASTER CHORALE &  
SINFONIA ORCHESTRA

Gilbert and Sullivan: IOLANTHE

FEBRUARY 18, 1984 AT 2:00 PM

FEBRUARY 19, 1984 AT 7:30 PM

Join John Reed, former principal comedian of England's famed D'Oyly Carte Opera, in one of Sullivan's finest scores.  
Robert Willoughby Jones conducting.

## COMMISSION FUND

We gratefully acknowledge the support of Master Chorale members and friends who have contributed toward the commission of the Kirke Mechem work in honor of Roger Wagner's 70th birthday:

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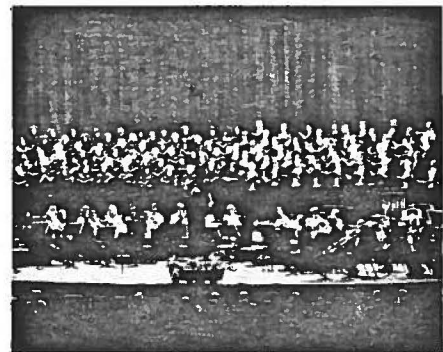
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## WHO'S WHO



Music Director of both the Roger Wagner Chorale and the Los Angeles Master Chorale and Sinfonia Orchestra, **ROGER WAGNER** is known the world over as a symbol of the highest 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 Director 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.



Tonight **SALLI TERRI** is singing Roger Wagner's arrangement of "Sometimes I Feel Like a Motherless Child" which he wrote especially for her. It is featured on his recording *Voices of the South* (R.W. 003 R & C) formerly on the Capitol label. Salli has sung with the Roger Wagner Chorale and the L.A. Master Chorale for a number of years. Her arrangements, featured on many Roger Wagner albums, are published by Lawson-Gould in the Salli Terri series. Her association with the group began with her singing in small ensembles in England and at St. Joseph's church in Los Angeles.

Salli Terri's background includes singing in the CBS choir in Detroit, teaching in Japan and at UCLA, UC-Santa Barbara, UC-Irvine, Fullerton College and at Graz, Austria. She presently has her own studio teaching voice and sight-reading for singers. Her voice is well-known on the Grammy-award winning album with Laurindo Almeida, "Duets with the Spanish Guitar," and in numerous albums with Roger Wagner. She has sung with such

notables as Stravinsky as well as Norman Luboff. She has a Masters Degree from USC, a teaching credential from UCLA and a Bachelor's Degree from Wayne State University. Along with the Chorale she has toured extensively with her husband in the John Biggs Consort and performed in South America, the Far East and in this country with the John Biggs Family Consort, which includes their daughters, Jennifer and Adrienne, both accomplished violinists and recorder players.

She is a member of NATS Singing Teachers' Association, American Choral Directors' Association and Screen Actors' Guild. She is pleased to be singing the solo in this birthday salute to Roger Wagner on this very special evening.



**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 with most of the leading musical organizations on the west coast. Recently 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 performances 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 several national tours and State Department sponsored tours to Latin America, the Middle East and Russia.

**ANNIE D. KIM** has won numerous vocal awards including the Los Angeles Bureau of Music's "Future Young Artist" Competition, San Fernando Valley Theatre of Performing Arts "Young Artists of the Future," Los Angeles Woman's Lyric Club, and Whittier Women's Chorus Competition.

A featured soloist with the touring Roger Wagner Chorale, Miss Kim has returned most recently from study in Graz, Austria which included performances as Marguerite in "Faust" under the direction of Thomas Fulton of the Metropolitan Opera.

Upcoming engagements include the role of Pamina in "The Magic Flute" with the Euterpe Opera, soprano solos in the Brahms



*Requiem*, and a continuing national tour of the United States and Japan with the Roger Wagner Chorale.

**MARVEL JENSEN** has won international recognition for her numerous concerts including appearances at St. Peter's in Rome, the Mozarteum in Salzburg, and Notre Dame, Paris. She was also the first to hold the prestigious position as organist with the Milwaukee Symphony which included recordings and television appearances.

Miss Jensen's began her musical training at the age of four, giving her first public performance only two years later. Her professional studies have been with David Craighead at the Eastman School of Music, Malcolm Hamilton, and Catharine Czozier. In France she studied with Nadia Boulanger, Marcel Dupre and Jean Langlais, later serving as Langlais' assistant. Miss Jensen holds both a Masters and a Doctorate of Musical Arts degree in Performance from the University of Southern California and was a research scholar at Cambridge University in England, specializing in manuscripts of the 16th-18th centuries.



Marvel Jensen's professional association with Roger Wagner began while she was a child performer, and it was some years later that Dr. Wagner heard her perform in France and acclaimed her as "a major contribution to performing artistry." Miss Jensen maintains an active schedule of solo recitals and symphony performances both in the United States and Europe.

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1983-84**

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