

21st SEASON

LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA
ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SATURDAY, NOVEMBER 10, 1984 AT 8:30 P.M.
DOROTHY CHANDLER PAVILION

THE NEW SWINGLE SINGERS

WARD SWINGLE, Founder and Musical Adviser

Overture to "The Marriage of Figaro"	Mozart
Air (Suite in E)	Handel
Aria (Suite No. 3 in D)	Bach
Audete, Gaudete	Anonymous
L'Amour de Moi	Anonymous
Agincourt Song	Anonymous
Les Fleurs et les Arbres	Saint-Saëns
Calme des Nuits	Saint-Saëns
Come Live with Me	Marlowe/Swingle
Romance	Stevenson/Swingle
It Was a Lover and His Lass	Shakespeare/Swingle
El Paisarito	Zamba, Argentina
De Punto y Taco	Cueca, Chile

INTERMISSION

Round Midnight

Hanighan/Williams/Monk
arr. Canning

Fascinatin' Rhythm

Gershwin/Russo/Hendricks

A selection of songs by Noel Coward

A Vocal Group Tribute

Up a Lazy River
Oh, Johnny!
L'il Darlin'
Boblicity
Can't Buy Me Love

Arodin/Carmichael
Olman/Rose
Hendricks/Hefti
Perrin/Davis
Lennon/McCartney
arr. Abbs

Who, What, When, Where, Why
London by Night

Holmes
Coates
arr. Puerling

Country Dances

Traditional

Unless otherwise noted, all arrangements are by Ward Swingle

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

In 1985 the musical world will celebrate the tercentenary of Johann Sebastian Bach, George Frideric Handel, and Domenico Scarlatti. The occasion will see the Swingle Singers returning to their sources in as much as when first established in 1962, Ward Swingle and seven colleagues began singing Bach fugues in order to improve their sightreading and musicianship. Their experience in pursuing this medium of musical expression resulted in a record album, *Bach's Greatest Hits*, which firmly established their international reputation.

After this Paris-based ensemble disbanded in 1973, Ward Swingle auditioned in London more than eighty classically and operatically trained singers. A double quartet of these expert musicians versed in the great British choral tradition emerged. The *New Swingle Singers* sang Bach as Bach was meant to be played. Not only Bach, but they embraced a repertoire of such widely distinct musical genre as the French madrigal, classical Mozart, the Romanticists, Scott Joplin, Gilbert and Sullivan, and Lennon and McCartney. Their success was phenomenal and the *New Swingle Singers* attained the reputation as masters of popular and classical scat.

Scat has been defined as "a technique of jazz singing whereby melodies are sung to onomatopoeic or nonsense syllables." Derived from west African percussive singing practice, scat singing as strongly influenced from 1927 by Louis Armstrong evolved into a technique involving the free invention of melodies and syllables. Essentially, many jazz instrumental devices were incorporated by such great singers as Ella Fitzgerald, Sarah Vaughan, and Cab Calloway into their singing. Consequently a scat singer functioned in an ensemble simply as an-

other instrument freely developing vocally a given melodic theme.

The *New Swingle Singers*, deriving their style from their classical training, Scottish folk music, and New Orleans jazz, applied the techniques of the scat singer to their broadly based repertoire. Their voices became the orchestra instruments whether in the rendition of a Bach figure or a Mozart overture.

The founder, Ward Lamar Swingle, was born in Mobile, Alabama on September 9, 1927. He studied piano from the age of six in 1933, played family gigs while learning the alto saxophone and singing. After achieving a Masters Degree in music from the Cincinnati Conservatory in 1951 he went to Paris on a Fullbright Scholarship studying under the famed German concert pianist, Walter Giesecking. Taking up permanent residence in Paris in 1956, he served as pianist for a ballet company, an accompanist, and in a modern jazz vocal group, the *Blue Stars*. This later developed into another combo, the *Double Six*. In 1962 he organized the original Swingle Singers.

This evening's program divides itself into segments illustrative of the extraordinarily broad ambit of the *New Swingle Singers'* style. Nothing could demonstrate the acute and precise musicianship of these virtuosi better than their rendition of the fast-paced, breathless, jocose orchestral masterpiece, the Overture to Mozart's great opera buffa *The Marriage of Figaro*.

The Handel *Air* from his 1720 Suite in E Major is better known as *The Harmonies Blacksmith*. Handel provides five variations for this famed instrumental aria. In the *Air* from Bach's Orchestral Suite #3 in D, composed in Leipzig between 1729 and 1731, the *New Swingle Singers* take this beloved song for strings and return it to the air's origins, the human voice.

The next section of the program marks Ward Swingle's arrangements of three medieval songs. Of these, *L'Amour de Moi* is a Fourteenth Cen-

tury Old French folksong of exquisite beauty praising the beauties of May. *The Agincourt Song*, a Fifteenth Century carol, celebrated King Henry V's great victory of 1415 at Agincourt in English verse and Latin refrain.

Nineteenth century French Romanticism finds expression in three songs by the prolific Camille Saint Saens (1835-1921). *Les Fleurs* (Flowers), for example, is an 1892 setting of a poem by V. de Collerville, while *Les Arbres* (Trees) of 1903 embellished a poem of J. Moreas.

Next the program offers original compositions of Ward Swingle on familiar poems of Christopher Marlowe, Robert Louis Stevenson, and Shakespeare. These are followed by his arrangements of two South American dances. The Argentinian *Zamba* in 6/8 time originated in Peru. The lively Chilean dance *Cueca* alternates between 3/4 and 6/8 tempo in eight syllable quatrains with interspersed dialogue.

Of the popular and jazz oriented selections on the program, many are well-known. We single out the following for comment, because they serve to heighten again our appreciation of the Singers variety of style.

Round Midnight originally was a composition of the late Thelonious Monk whose style was characterized by unconventional chord progressions and melodies.

Fascinatin' Rhythm illustrates John Carl Hendricks' practice of taking well-known instrumental jazz selections, in this case Gershwin's, and providing lyrics to these or creating original solo improvisations on them.

L'il Darlin' became a singularly popular ballad by Neil Hefti, a composer for numerous popular ballads. It was first introduced by Count Basie.

Boplicity marks an example of the style of the Chicago-born bassist Richard Davis. After working with Benny Goodman, Sarah Vaughan, Igor Stravinsky, and Leonard Bernstein, Davis became one of the most sought after modern bassists with

numerous record albums to his credit. He places emphasis in his playing style on rhythmic implication, a strong tone, and blues emotions.

Who, What, When, Where, Why by the popular organist/bassist Groove Holmes illustrates his straightforward blues-rooted style. His most impressive recording *You Better Believe It* features him with the Gerald Wilson Band.

Sophistication appears best seen in those songs by Noel Coward, who, as Michael Hurd asserts, created tunes closely wedded to their words and matching verbal dexterity with unexpected turns of phrases which, though never compromising the instantly memorable melodic shape, lift them out of the ordinary.

Eric Coates (1886-1957) although a famed English viola player, spent all of his time after 1918 as a composer. *London by Night* illustrates his musical style for orchestra light in substance but of impeccable workmanship.

THE NEW SWINGLE SINGERS

Sopranos

Olive Simpson
Jacqueline Barron

Altos

Jean Carter
Carol Canning

Tenors

Paul Desmond Hull
Jonathan Rathbone

Basses

Michael Dore
Simon Grant

*Technical Director and
Personal Manager*
Hugh Macdonald

Sound Engineer
David Hudson

WHO'S WHO

It's a matter of etiquette... tell a trumpeter he makes the horn sing and you've paid a worthy tribute; tell a singer he sounds like a trumpet and you're apt to elicit a scathing response. Scathing, that is, unless you're referring to The New Swingle Singers. Hailed world-wide as masters of classical scat, or "mouth music," this choral ensemble applies impeccable technique and precise harmony to an astonishing array of musical selections.

Eight vocalists trained in the great British choral tradition sing Bach as Bach was meant to be played, their tones crystal clear, their pitch perfect. Then they're on to jazz, then pop, then back to early French Madrigal; from Mozart they move to Scott Joplin, from Gilbert and Sullivan to Lennon and McCartney, their sound effortlessly, flawlessly integrated. Their style drawn from Scottish folk, New Orleans jazz and the classical background of Ward Swingle, The New Swingle Singers transcend musical boundaries, blending styles and genre as smoothly as their own voices.

The group was begun in the 1960's by Ward Swingle with a repertoire of classic baroque. When the Paris-based ensemble disbanded in 1973, Swingle went to London, auditioned more than eighty singers, and found just the double quartet he was looking for. Drawing from jazz greats Louise Armstrong and Ella Fitzgerald, adding his classical training and extracting the style of his original group, Swingle introduced a new sound. The experiment worked; audiences roared their approval. In August, 1984, Swingle returned to his native America to begin a series of lectures and seminars

dealing with microphone techniques, while the group continues to demonstrate them on stage in further world-wide tours.

Enthusiasm still runs high for The New Swingle Singers. They combine the best of the old and new in music, the finest of instrumental and vocal, the most enduring of classical and dazzling of contemporary. Their sum is distinct and above its components; their music emerges supreme.

In their current recital programme they perform evergreens by Lennon & McCartney, Cole Porter and Jerome Kern, big band favourites such as "L'il Darlin'" and "Fascinatin' Rhythm," songs from the 16th Century to the present day, along with a selection of classical pieces scatted in the original style but ranging now from the Overture to "The Marriage of Figaro" to the "Flight of the Bumble-bee."

Their orchestral "pops" repertoire has brought invitations to prestigious American venues like Kennedy Center, Lincoln Center, Wolftrap and Grant Park. Their jazz arrangements produced a joyous week at the famed village Gate in New York. They now join forces in Toronto each Christmas for a special programme with the fabulous Canadian Brass.

Maurice Ravel's "L'Enfant et les Sortilèges" has become the centerpiece of their operatic activities. After concert performance in Rotterdam, Manchester, Melbourne and Chicago, the group recently performed this work fifteen times as part of the Holland Festival in Jiri Kylian's highly acclaimed choreographed version for the Netherlands Dance Theatre.



In the field of modern music the Swingles continue to expand their repertoire with works written for them by the great Italian composer Luciano Berio:

1983: the world premiere of his opera "La Vera Storia" at La Scala in Milan;

1984: the new recording of "Sinfonia" under the direction of Pierre Boulez;

1985: the first performance of the revised edition of "Questo Vuol Dire Que."

Their contracts for the 1984-85 Season include no less than five tours in North America, along with numerous concert, radio and television appearances in England, Scandinavia, Germany, Israel and many other parts of the world. The 1985 Bach Tercentenary will see the Swingles return to their sources with a pro-

gramme especially composed to celebrate the birth of the Master.

And... a brand new recording of some exciting new ideas is currently under way.

These are busy people with a busy schedule, but rest assured: if there are new heights to be scaled in choral sounds and techniques, The New Swingle Singers will be there.

OLIVE SIMPSON, first soprano, studied language at Trinity College, Dublin, and voice at the Royal Irish Academy of Music. During her years in Dublin, Olive was soprano soloist in most of the major oratorios, sang with Irish National Opera and broadcast for Radio Eireann. She moved to London in 1970 and obtained her LRAM Diploma, following which she continued to gain experience in recital work, chamber opera and oratorio. She joined the

New Swingle Singers at their inception in 1973 and despite all advices to the contrary has remained with them since, participating in fourteen albums and countless radio, television and concert appearances all over the world.

JACQUELINE BARRON, second soprano, is a graduate of the Royal College of Music, and winner of a scholarship to enable her to continue her studies. She is an experience soloist in oratorio and recital work, and her interest in jazz has resulted in regular work as a soloist with a band.

JEAN CARTER, first alto, was born in Staffordshire and has lived in London since 1976. At Trinity College of Music she studied singing and piano, gaining a Licentiate Diploma and graduating with Honours. She

has given song recitals, made frequent appearances as soloist in London's major concert halls, and made recordings of both sacred and secular music. She has performed with many chamber groups, most notably the Ranelagh Consort and the Victorian Quartet "Bustles and Beaus." Jean has performed at numerous festivals at home and abroad and has broadcast for the BBC on both radio and television.

CAROL CANNING, second alto, attended the Birmingham School for Music for a year and completed her studies at the Guildhall School in London. While there, she took a particular interest in French song but found time also to explore jazz and scat singing and study microphone technique. Carol became a member of the New Swingle Singers in 1980.

PAUL DESMOND HULL, first tenor, was born in the Rhondda Valley in South Wales. His parents were not at all musical, but bought him a piano at the age of six because he was bored. He went on to study at the Welsh College of Music and Drama in Cardiff, where he gained a Graduate Diploma. In 1982 he was granted a scholarship to the Guildhall School in London where he joined the Performers course for two years, taking a special interest in jazz and contemporary music. He and his piano now live in London.

JONATHAN RATHBONE, second tenor, started his singing career at the age of seven as a chorister in the Cathedral Choir of his home town Coventry. He also began to study violin, but was persuaded to abandon it in favour of viola, as the family string quartet already had its quota of violins. He had a choral exhibition at Christ's College Cambridge where he read mathematics. He then came to London to study singing and composition at the Royal Academy. Since leaving the Academy he has sung with the BBC Singers and taken a keen interest in writing and arranging.

MICHAEL DORE, first bass, was born into a musical family performed competitively from the age of five. He studied singing, piano, french horn and played with the Youth Orchestra and Swing Band in his home town of Grimsby before entering the Guildhall School in London. After graduation he gained a postgraduate certificate in education and currently he is also working on TV commercials, cabaret, oratorio and studio sessions.

SIMON GRANT, second bass, began singing as a chorister at King's College, Cambridge, under Sir David Willcocks. Later he studied at the Guildhall School of Music and Drama. He has been a member of the BBC Singers and has involvements with early music groups and consorts in London. His interest in avant-garde music has caused him to specialise in the use of extended vocal techniques and electronics in music.

HUGH MACDONALD was born in Aberdeen, Scotland. He was educated at the Nicholson Institute, Stornoway in the Outer Hebrides, where he took a particular interest in music and physics. On leaving school he joined the BBC and, during the following 15 years gained experience in every aspect of sound engineering, from radio drama through live symphony concerts and pop spectaculars. Hugh has been the technical director and personal manager for The New Swingle Singers since September, 1977.

DAVID HUDSON was born in London into a not particularly musical family. After entering the University of Surrey to study Human and Physical Sciences he transferred to the Music course, graduating with first class honours in 1974. Work as a recording engineer for Polydor and EMI followed, along with commissions for the composition of advertising and film music. David has worked with The New Swingle Singers as recording and sound engineer since August 1978.

Dorothy Chandler
Pavilion House Staff

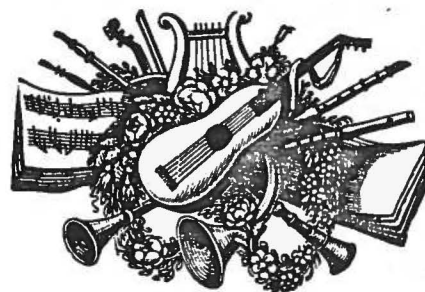
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Celebrate the spirit of Christmas with a program of holiday favorites. A glorious ensemble of over 200 performers on-stage, including: 130-voice Master Chorus, University Handbell Choir, boys choir, brass ensemble and soloists all conducted by Roger Wagner. December 15 at 2:30 and 8:30 p.m. and December 16 at 7:30 p.m.

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