

21st SEASON
LOS ANGELES MASTER CHORALE
AND SINFONIA ORCHESTRA
ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SATURDAY, FEBRUARY 9, 1985 AT 2:30 P.M.
DOROTHY CHANDLER PAVILION

THE VIENNA CHOIR BOYS

ALBERT MULLEDER, Conductor

Jubilate Deo

Heinrich Schütz
(1585-1672)

Tenebrae factae sunt

Tomás Luis de Victoria
(1548-1611)

Come, Come, Ye Sons of Art

Henry Purcell
(1659-1695)

Psalm XXIII

Franz Schubert
(1797-1828)

Laudate Dominum

Baldium Sulzer
(b. 1932)

INTERMISSION (5 Minute Pause)

Seine Hoheit hat's gesagt
(By Royal Command)
Comic Opera in One Act

Konradin Kreutzer
(1780-1849)
arr. Richard Rossmayer

INTERMISSION

Nachtelle

Franz Schubert

Ich fahr dahin
Wach auf, mein herzens Schöne

Johannes Brahms
(1833-1897)

Lied der Faulpelze
Tanzlied

Bela Bartok
(1881-1945)

Polkas and Waltzes

Johann Strauss
(1825-1899)

Additional Repertoire May Be Included

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

Along with the men of the Vienna State Opera Chorus and the Vienna Philharmonic Orchestra, the Vienna Choir Boys (Wiener Sängerknaben), as a constituent part of the Hofmusikappelle, belongs to the oldest existing Viennese music institution. The Hofkappelle (Palace Choir) is the chief institution for sacred music in the city, dedicated to the preservation of the great Viennese choral music such as the classic and romantic Masses of Haydn, Mozart, Beethoven, Schubert and Bruckner. In this capacity they serve under the jurisdiction of the Austrian Federal Minister of Education and Art.

The Vienna Choir Boys itself is a private institution in which selected boys to the number of 150 between the ages of 10 and 14 train in a boarding school located since 1948 in the Sixteenth-Century Augarten Palais. The boys are organized into four choirs, each of which tours for about three months annually, most frequently in Germany and the United States.

The Vienna Choir Boys largely supports itself through tour fees, participation in the State Opera (Staatsoper) recordings and radio/television appearances.

This evening's program illustrates their wide musical repertoire, supplemented with their short comic opera presentations in costume and their folksongs.

Harkening to the 400th birthday celebration of the great Heinrich Schütz (b. 1585), the choir presents *Jubilare Deo* (in chords), a motet found in Part I of his *Symphoniae Sacrae* (opus 6). Schütz published these Latin motets in 1629 toward the close of a year's sojourn in Venice (1628-29). He described them; the result of his encounter with the techniques and style of the later Venetian composers, as incorporating "fresh devices to tickle the ears of today." The

text is derived from Psalm 150/4 and Psalm 87/4: "Praise God with organ and lyre, with drums and chorus. Sing out and rejoice; sing psalms skillfully, Alleluia."

While still resident in Rome, Victoria in 1585 published his famed *Office for Holy Week*, a collection of Responsories, Lamentations, and two Passions. The Responsories were scriptural texts affording opportunity for meditation and reflection after each of the nine Lessons for Matins in that special night service called "Tenebrae" for Holy Thursday, Good Friday, and Holy Saturday. *Tenebrae factae sunt* follows the fifth Lesson in Good Friday's Matins. Its music illustrates the deep poignancy and mystical fervor of this great priest-composer. "Darkness fell while they crucified Jesus. About the ninth hour Jesus cried out with a loud voice 'My God, My God, why have you forsaken me?' And bowing his head he sent forth his spirit, crying again in a loud voice, 'Father, into your hands I commend my spirit.'" The Responsory was scored originally for treble choir.

The great English Baroque composer Henry Purcell produced a number of occasional Odes celebrating members of the English royal family. *Come, Come, Ye Sons of Art* commemorated the birthday of Queen Mary II in 1694. Much of the music in these secular-type cantatas, well-illustrated in this evening's Ode, exhibits Purcell's simple, extroverted and highly jubilant style. This Ode comprises seven movements scored originally for various combinations of voice accompanied by oboe, trumpet and drum. *Come, Come, Ye Sons of Art* is the opening festive movement of the Ode.

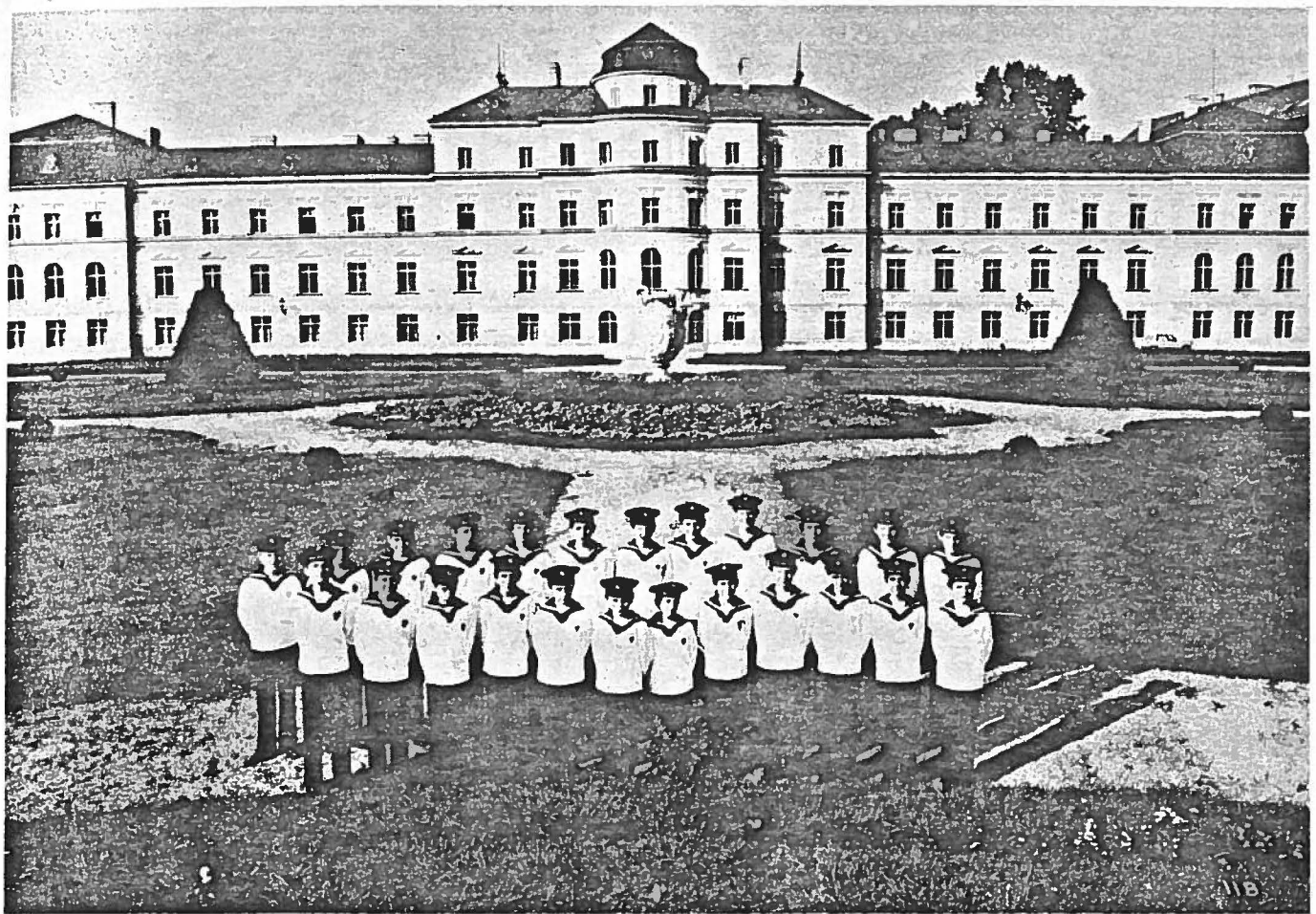
On December 2, 1820 Franz Schubert produced his Opus 132, a setting of the *Twenty-Third Psalm* in a German translation by Moses Mendelssohn. He composed it for the women of Anna Froelich's chorus at the Vienna Conservatory. Leopold von Sonnleithner programmed it in a concert on August 30, 1821. It was later performed by the students in the Gesellschaft der Musikfreunde in

1826 and in 1828. It well illustrated Schubert's exquisite and inimitable romantic vein: "The Lord is my shepherd, I shall not want. . ."

Schubert's *Nachthelle* on a poem of his friend Johann Seidl was set in September, 1826. It was not published until 1839, eleven years after his death, and then as his Opus 134. It is originally scored for four-part male chorus, piano accompaniment, and with what contemporaries described as a "damnably high" tenor solo. The words are a highly romantic expression of the splendor of the night filling one's soul with a treasured sense of joy and freedom.

Two years after he finally settled in Vienna, Johannes Brahms brought together in 1864 what is often considered his Opus 26, *Abschiedslied* (Farewell Song). These unaccompanied choral works for four voices, of which *Ich fahr dahin* is #9 and *Wach auf, mein herzens Schöne*, #16, were first published in 1926-27. *Abschiedslied* may mark the musical expression of his departure in 1862 from his native city of Hamburg.

During his lifetime Bela Bartok rose to be one of the greatest collectors of authentic folksong. Not only did he scour his native Hungary for these, but travelled through Slovakia, Romania, Transylvania, and even North Africa in pursuit of folk music. Subsequently he utilized these songs in arrangements for voice and piano, accompanied and unaccompanied choruses, and in piano and orchestral transcriptions. As published they were often initially furnished with German and English translations of the original language. Moreover, Bartok arranged many of these same songs for varying combinations of voices. Along with his compatriot Kodaly and Vaughan Williams he must be counted among the great composers who researched and published the music of his native land. *Tanzlied* (Dance Song) and *Lied der Faulpelze* (Song of the Rotten Pelt) may be one of those published as *Four Slovak Folksongs* or *Twenty Hungarian Folksongs*. The German titles make attribution uncertain.



BY ROYAL COMMAND

Seine Hoheit hat's gesagt
 Comic Opera in One Act
 by Konradin Kreutzer

Musical arrangement by Richard Rossmayer

CAST

The Schoolmaster
 Liesl, his niece
 His three sons
 Konrad, Liesl's fiancé

The Major
 The Town Clerk
 The Prince
 Townspeople

The action takes place in a small Ruritanian country town.

His Royal Highness the Prince has written to the Schoolmaster, telling him that he will visit the little town and that he will be delighted to see once again his old friend, the Schoolmaster, and "his four daughters." Unfortunately, however, the Schoolmaster only has three young sons and a niece. Liesl, the niece, secretly hatches the clever plan of disguising the three boys as girls. The Schoolmaster knows nothing about

this and is desperately trying to think of a way out of the embarrassing position in which the Prince's mistake has placed him. When the Town Clerk, whose attentions Liesl has rejected, hears of her plan, he plots with the Mayor to turn it to the Schoolmaster's disadvantage. This brings him to blows with Konrad, Liesl's fiancé, and soon the whole town is taking part in their fight. At the moment of greatest confusion

the Prince's arrival is announced. He graciously greets all and especially the Schoolmaster's four "daughters" who dance a minuet in his honor. Suddenly the Town Clerk and the Mayor tear the wigs from the head of the disguised boys. Liesl now has to placate the irate Prince, and she succeeds so well that he not only forgives her, but consents to her marriage with Konrad.



For nearly five centuries the **VIENNA CHOIR BOYS** have enchanted millions with the charm and excellence of their music-making. The traditions they preserve are not the hidebound curiosities one finds in museums of libraries, but living, breathing manifestations of a noble heritage dedicated to continuing the glories of the past in today's too-easily jaded world.

The Vienna Choir Boys were founded by Imperial decree on July 7, 1498 by the humanist Emperor Maximilian I to fulfill his wish to have choristers in the Imperial Chapel. From its inception, this organization has attracted the finest musicians in the West: Christoph Willibald Gluck, the founder of the modern operatic form, spent his most creative years as composer to the Hapsburg court in Vienna and wrote for the Imperial Chapel. Mozart did the same on his promotion as Composer to the Court in 1787. Although Josef Haydn was not a member of the Imperial Chapel, he experienced the life of a choirboy to the full and many of his works are to be found in their repertoire. The greatest prodigy, and without a doubt the most famous choirboy, was Franz Schubert, who sang as a choirboy from 1808 to 1813. Anton Bruckner became organist of the Imperial Chapel in 1867 and added his influence to those of his equally illustrious precursors.

In 1918, however, it seemed that the collapse of the Hapsburg dynasty and the dissolution of the Austro-Hungarian Empire would mean the end of the world-famous institution. Fortunately, Josef Schnitt retained the chaplaincy of the Imperial Chapel and in 1924, encouraged by his many friends, he decided to re-found the boys choir. It

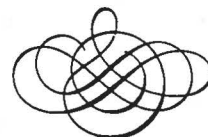
was felt that the boarding school method was the only practicable one of insuring the musical training necessary for the choristers and, despite enormous economic difficulties, the attempt was made. Schnitt spared no personal expense and he alone is responsible for the salvation of this aspect of Austrian musical tradition. What he began as an experiment has grown to be an enormous success and the Vienna Choir Boys, as they were now called, began to embark on concert tours around the world.

Anyone who has seen the boys, either in rehearsal or in performance, soon realizes the secret of their fascination: they have managed to combine the naivete of childhood with artistic maturity—something that can only be achieved through serious work. Those who wish to be considered for a thorough education with special attention paid to the theory and practice of singing as well as instruction on one musical instrument. At the examination, which the candidates take at the age of nine, musical ability is the decisive factor, irrespective of creed or social standing.

More often than not, two choirs are away on tour at the same time, with each tour lasting an average of three months. On such a tour the 24 choristers are accompanied by a choir-master, a tutor and a nurse who are entrusted with their care and welfare. Since their first United States tour in 1932, the Vienna Choir Boys have visited America no fewer than 39 times, have completed nine Asian tours—travelling as far as Japan—and have performed an equal number of times in Australia. They also have appeared numerous times in both South America and South Africa. They have been received by innumerable heads of state, including

audiences with Popes Pius XI, Pius VII and Paul VI. The time lost on concert tours is more than compensated for by an intensive program of teaching and study in classes that seldom exceed more than 10 students. In the private boarding school, which conforms to the standards set by the Austrian Ministry of Education, there is a staff of 30 fully-qualified secondary school teachers.

Through their films, recordings, television appearances and tours, the Vienna Choir Boys have delighted millions in every corner of the world with their programs of costumes sacred songs, secular and folk music, amply justifying their renown as the world's most beloved choir.



MARCH CONCERTS

Pirates of Penzance

Join John Reed of England's D'Oyly Carte Opera, the Master Chorale and Sinfonia Orchestra for this rollicking Gilbert and Sullivan favorite conducted by Robert Willoughby Jones. With staged and costumed soloists, this is an annual winner! Performances March 1 at 2:30 p.m. and March 2 at 8:30 p.m.

The Creation

Haydn's greatest triumph! With soloists Kaaren Erickson, Glenn Siebert, and Richard Crist, the Master Chorale, and guest conductor Robert Page. Performance March 30 at 8:30 p.m.

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