

22nd SEASON
LOS ANGELES MASTER CHORALE
AND SINFONIA ORCHESTRA
ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



FRIDAY EVENING, DECEMBER 13, 1985 AT 8:00 PM
SATURDAY AFTERNOON, DECEMBER 14, 1985 AT 2:30 PM
SUNDAY EVENING, DECEMBER 15, 1985 AT 8:00 PM
DOROTHY CHANDLER PAVILION

CHRISTMAS FESTIVAL

ROGER WAGNER, Conductor
JEANNINE WAGNER, Assistant Conductor
CHARLES SIEBERT, Narrator
CALIFORNIA STATE UNIVERSITY LONG BEACH
HANDBELL CHOIR
Ardis Freeman, Director

PUER NATUS EST NOBIS, Processional

Gregorian Chant

GLORIA, "GLORIA"

Antonio Vivaldi
(1675-1741)

MAGNIFICAT

Annie Kim, *Soprano*
Georgetta Psaros, *Mezzo-soprano*
Casey Criste, *Tenor*
Craig Kingsbury, *Baritone*

J.S. Bach
(1685-1750)

L'ENFANCE DU CHRIST, "FLIGHT INTO EGYPT"

Hector Berlioz
(1803-1869)

L'ENFANCE DU CHRIST, "FAREWELL TO THE SHEPHERDS" Hector Berlioz

MEDLEY OF ENGLISH CAROLS

Tyrley, Tyrlow
Balulalow
The Sycamore Tree

Peter Warlock
(1894-1930)

WASSAIL SONG

Ralph Vaughan Williams
(1872-1958)

INTERMISSION

- HOLIDAY FOR STRINGS** arranged by David Rose
- MY DANCING DAY** arranged by Robert Shaw and Alice Parker
- HYMN TO THE VIRGIN** Benjamin Britten
(1913-1976)
- DECK THE HALL** (Welsh Carol) arranged by Roger Wagner
(b. 1914)
- RUDOLPH THE RED NOSED REINDEER** Johnny Marks
arranged by James D. Ployhar
- * * *
- PASSACAGLIA** George Frideric Handel (1685-1759)
transcribed by W.H. Griffin
- SON OF MARY** arranged by Charles Maggs
Based on *What Child Is This?*
- SLEIGH RIDE** LeRoy Anderson
(1908-1975)
arranged by Robert Ivey
- DANCE OF THE SUGARPLUM FAIRY** Peter Ilyich Tchaikovsky
(1840-1893)

**CALIFORNIA STATE UNIVERSITY LONG BEACH
HANDBELL CHOIR**

CHRISTMAS STORY ACCORDING TO ST. LUKE arranged by Roger Wagner
CHARLES SIEBERT, Narrator

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.

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PROGRAM NOTES

BY

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

This Christmas Program opens appropriately with a procession of the Chorale singing the entrance antiphon (Introit) for the old Latin Mass of Christmas Day. *Puer natus est nobis* (A child is born to us and a son is given to us) derives its text from both Isaiah 9/6 and Psalm 97 of the Vulgate Bible. Its noble melody reaches back in manuscripts to the tenth and eleventh centuries.



Antonio Vivaldi

While this chant exhibits an ideal of subdued but profoundly spiritual joy, the opening movement "Gloria in excelsis Deo (Glory to God in the Highest)" from Antonio Vivaldi's masterly *Gloria* of 1708 furnishes with its characteristically vigorous choral/orchestral fanfares an appropriate opening flourish from the stage.

Roger Wagner and the Los Angeles Master Chorale now take a last opportunity to celebrate J.S. Bach's third birthday centennial with a performance of his *Magnificat*. As Albert Riemenschneider has observed: "The *Magnificat* is without doubt one of the greatest choral works ever written. It is perhaps the one work in its dimensions which ranks in everyway with the very greatest of Bach and is the one composition of his which might well carry the caption "Multum in parvo" (Greatness within limited dimensions.)

Bach's *Magnificat* appeared first at the St. Thomas Church, Leipzig, at

Christmas Vespers in 1723, his first Christmas in the city. Its original key was E-flat. Lutheran ritual of those times still accommodated occasions for Latin texts especially at Christmas



Johann Sebastian Bach

and Easter. In accordance also with a well-established custom, Bach, in order to lend even more of a Christmas spirit to the various Latin movements of this Canticle of the Blessed Virgin, interspersed between them in a more folk-like style four additional movements: Vom Himmel hoch, Freut euch und jubiliert, Gloria in excelsis, and Virgo Jesse floruit. Sung likewise at this same service was his Cantata 63, *Christen aetzet diesen Tag* and a *Sanctus* in D. The great cantata had been produced for a Christmas celebration prior to 1716; the *Sanctus* was like *Magnificat* newly composed for that Christmas. One wonders, as Riemenschneider remarks, how many of the peaceful citizens at that Vespers service realized that this was indeed a history-making day in the realm of music.

For his E-flat version, Bach scored for forces involving two soprano, alto, tenor, and bass soloists, a five-voiced choir, three trumpets, two recorders, two oboes, strings and continuo. The version we commonly hear today Bach revised between 1728 and 1731. He then changed the key to D and tightened up the whole composition, omitting the weaker Christmas insets. While retaining the same solo and choral forces, *Magnificat's* orchestra retained the three trumpets, the oboes, strings and continuo, omitted the two recorders replacing them with transverse flutes and added two oboe d'amore and timpani.

As with all cantata-style compositions of Bach, the listener will profit from detailed attention in each of the twelve movements to the character of the vocal and choral line with its distinct and adroit choice of instrumentation. Except for the three festal choral movements utilizing full orchestra (*Magnificat*, *Fecit potentiam*, and *Gloria Patri*), in everyone of the other movements Bach accommodates the singer with varied orchestral forces designed with superb skill to highlight the character of the particular text. Moreover his selection of voice combinations whether solo, duet or trio similarly enhances his textual vision.

As Homer Ulrich has observed, *Magnificat* stands as one of Bach's most joyful, majestic, and expressive works."

Hector's Berlioz's Christmas oratorio *L'Enfance du Christ*, arose out of mild hoax he perpetrated on Parisian music critics. In 1850 he jotted down the "Flight into Egypt" and the "Shepherds' Farewell" at a party hosted by Louis Duc attributing them to a fictitious French chapel master Pierre Ducre. Out of these two movements grew the lengthy *Childhood of Christ*. This work brought considerable acclaim most everywhere it was performed by him except in Paris. Three major parts constitute the work, of which the Second Part, composed first in order of time, was entitled *the Flight into Egypt*. After its orchestral introduction also called by that title, the *Farewell of the Shepherds* ensues. It tells of the tender leave-taking of the shepherds from the Holy Family as it embarks on its journey to Egypt.



Hector Berlioz

The tune of *Tyrley, Tyrlow* reaches back for its origins to about 1450. The text marks the thirty-sixth poem found in Richard Hill's *Commonplace Book* produced about 1500. In 1847, Wright incorporated it into his published *Songs and Carols*.

Balulalow has an interesting background. In 1567 the brothers Wedderburn published *Ane Compendious Buik of Godly and Spiritual Songs* for the edification of the English Protestant brethren. *Balulalow*, found therein, clothed with English text Martin Luther's Christmas eve song for his son Hans, "Vom Himmel hoch," first published in *Geistliche Lieder*, 1535.

Because there are numerous and varied songs entitled Wassail, this evening's *Wassail* should more properly be designated the *Gloucestershire Wassail*. Vaughan Williams included it in his 1919 collection of *Eight Traditional English Carols* for mixed chorus, violin and piano. The Old English word "Wes hal" meant "Be thou whole or hale" and served as a salutation on a festive occasion. Research indicates many variants of this famed tune. In 1864, a troop of reveling wassailers were seen near Overton, Gl. carrying about the great punch bowl decorated with garlands and ribbons.

Having served as music director for such celebrity shows as those of Red Skelton, Fred Astaire, and Bob Hope, London-born David Rose needs no introduction. Among his more familiar scores are those for *Winged Victory*, the TV show *Little House on the Prairie*, and his song *One Love*. Virtuosity, brilliance, and sparkle characterized



G.F. Handel
L-8

his *Holiday for Trombones* and this evening's more widely known and loved *Holiday for Strings*.

Words and melody for *My Dancing Day* appeared in 1833 in Sandy's *Christmas Carols, Ancient and Modern*. The carol seems to have been based on a secular song with a text going back to the 17th century. Religious joy and emotion have long been expressed in dance form. This general carol tune possesses three different texts applicable to all parts of the liturgical year.

Benjamin Britten composed his exquisitely lovely *Hymn to the Virgin* in 1930. It was first sung at Lowestoft St. John on January 5, 1931. Later in 1934 he revised it to its present form.

Deck the Hall originated in the Welsh winter carol *Nos Galan* (Winter). The tune came to be applied to a New Year's Eve secular carol text. The *Oxford Book of Carols* also appends to it the traditional Christmas text with some variants to accommodate singing it at New Years, but does not indicate its origins.

Some of our most familiar and popular Christmas music come from the ever fruitful pen of Johnny Marks. Innumerable groups of carolers have used his *Christmas Community Lyric Book*. Everyone enjoys his *The Night Before Christmas*, *Around the Christmas Tree*, and *Everyone's a Child at Christmas*. His "Rudolph" songs include *Rudolph's Shiny New Year*, and *Rudolph and Frosty*. Of course the first and most popular of them is *Rudolph the Red-nosed Reindeer*. Here in the concert it shines at the hands of arranger J.D. Ployhan with scintillating, jaunty, and brilliant orchestral colors.

Handbell ringing achieved great popularity during the 19th century in England and later in America. Devices had been invented restricting the free swing of the clapper coupled with significant improvements in tonal accuracy. Ringers regaled city and village streets and lanes with Christmas carols. Team competitions and national handbell organizations have promoted playing to a high pitch of virtuosity, well illustrated by this evening's selections. These include the *Passacaglia* or *Chaconne* from Handel's 1720 orchestral Suite

in G (#251-255). It appears to have been composed originally as an independent work. A *Passacaglia* was a slow dance erected on a recurring ground bass or short bass phrase with melodic variations in the upper voices. The *Dance of the Sugar Plum Fairy* enchants us still even when separated from Tchaikovsky's ballet of 1892, *The Nutcracker*. *Son of Mary* utilizes the well-known carol tune *What Child is This*. Leroy Anderson's *Sleigh Ride* enjoys widespread popularity along with his well-known medley of carols in his *Christmas Festival*.



Tchaikovsky

Roger Wagner's arrangement of carols in the *Christmas Story* are connected together with appropriate excerpts from the gospel of Luke, Chapter 2. *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 Greensleeves melody, the refrain being authored by William Chatterton Dix about 1865. *O Little Town of Bethlehem* utilizes an old secular melody entitled *The Ploughboy's Dream*, its poem being composed by Bishop Philip Brooks. *Gesu Bambino* was composed by Pietro Yon (1886-1943), longtime organist at New York's St. Patrick's Cathedral. *Angels We Have Heard on High* originated in Languedoc or South France with its English words by James Chadwick. *Joy to the World* boasts a derivation rather complicated. The famed melody was produced by Lowell Mason (1792-1872) who derived it from a melody by George Frideric Handel. The poem is by the 18th Century English hymnist Isaac Watt. Franz Gruber's setting of Father Joseph Mohr's poem *Stille Nacht* initially was accompanied by a guitar, the village church's organ having broken down. *Silent Night* has become the most famous and loved Christmas carol of the western world.



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WHO'S WHO



Founder and 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. The Maestro observed his 71st birthday in January of 1985 and continues to maintain a busy, active schedule. Multi-talented, Wager has also achieved recognition as a composer, arranger, symphonic conductor, and as an authority on the religious music of the Medieval and Renaissance periods (for which he has twice been knighted). Radio, television, motion pictures, and recordings have all played a significant role in his long and illustrious career. He has recorded over 60 albums and received a coveted Grammy Award for his *Virtuoso* album. Wagner has also appeared as guest conductor for leading orchestras all over the world.



Founded by Roger Wagner, together with the late Z. Wayne Griffin and the Los Angeles Junior Chamber of Commerce, the **LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA** became a resident company of the Music Center

in 1964. Dr. Wagner has been Music Director of the ensemble since its formation. Wagner's pioneering efforts gave Los Angeles a unique reputation as the first major city in the country to support its own professional resident chorus in a regular annual series of choral programs. The Master Chorale presented its first concert at the Dorothy Chandler Pavilion in January of 1965 (Bach's *B Minor Mass*). In addition to performing in its own concert series, the Master Chorale also appears regularly in joint performances with the Los Angeles Philharmonic, both in the orchestra's annual series at the Music Center and in the Philharmonic's summer series at Hollywood Bowl. In 1973, the Master Chorale sang with Eugene Ormandy's Philadelphia Orchestra, under Wagner's direction at the Presidential Inauguration Concert at Kennedy Center in Washington, D.C. In 1974, Wagner and the Master Chorale undertook a 15-day tour of major Soviet cities, under the U.S. State Department's cultural exchange program with Russia. In the summer of 1984 the Master Chorale participated in three programs during Olympic Arts Week at Hollywood Bowl, preceding the opening ceremonies of the XXIIIrd Games of the Olympiad. And in the fall of 1985 the Master Chorale was selected as choral ensemble for ten performances with the Deutsche Oper of West Berlin during its engagement at the Music Center.

CHARLES SIEBERT has moved, with remarkable ease, from stage to film to television, having starred in seven Broadway plays, five feature films, numerous regional theatre productions, and five daytime television soaps — all in addition to his highly successful portrayal of Dr. Stanley Riverside III in *Trapper John, M.D.* over the last seven years. Born in Kenosha, Wisconsin, the eldest of four sons, Siebert did not begin entertaining any serious thoughts about acting until his second year of college at Marquette University. Following his college graduation, he served six months in the army, and while still in khakis, auditioned for the London Academy of Music and Dra-

matic Arts. He was determined to be a "classical" actor, and his acceptance by L.A.M.D.A. was just the impetus he needed. With his new wife, Catherine, he transplanted himself to London and studied for two years. When they returned to the States in 1964, to New York, he began his professional career in *Oedipus Rex* at



a regional New Jersey theatre. Other regional theatres throughout the United States in which he continued his training included the A.C.T. in Pittsburgh and San Francisco; The Goodman Theatre in Chicago; The Theatre Company of Boston; Baltimore's Center Stage; McCarter Theatre in Princeton, N.J.; American Shakespeare Theatre, Stratford, Conn.; and Williamstown, Mass. Summer Theatre.

Charlie's ten year stay in New York was highlighted by his Broadway debut in *Jimmy Shine* with Dustin Hoffman in 1968, and shortly after, roles in Neil Simon's *The Gingerbread Lady* with Maureen Stapleton, *Colette* with Zoe Caldwell, *The Changing Room*, *Detective Story*, *Cat On A Hot Tin Roof* and *Galileo* with Anthony Quayle. Though his nights were devoted to theatre, his days were consumed by television's daytime soap operas. Also in addition to film work in between, among his film credits are *And Justice For All* with Al Pacino, *Deadly Hero* with Don Murray and James Earl Jones, *Coma*, *Blue Sunshine* and *The Other Side of Midnight*.

What is high on Charlie's list of priorities now is directing. During the 1981-1982 season of *Trapper John, M.D.*, he directed the final episode, which finished 10th in the ratings. A second Siebert-directed episode will introduce the new season.



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 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.



ANNIE D. KIM has been featured as guest soloist with the Los Angeles Mas-

ter Chorale, Los Angeles Philharmonic Orchestra, Roger Wagner Chorale, William Hall Chorale, The Orange County Pacific Symphony and The Orange County Pacific Chorale. She is highly praised as an oratorio singer as well as an opera singer. In the field of opera, Miss Kim's stage credits include Pamina in *The Magic Flute*, Susanna, in *The Marriage of Figaro* and Marguerite in *Faust*, directed by Mr. Thomas Fulton of the Metropolitan Opera Company (Graz, Austria).

Her numerous vocal awards include; "Future Young Artists Competition", a two-time winner of "Young Artist of the Future" presented by San Fernando Valley Theatre of Performing Arts, Southern California Opera Guild, Fuchs Voice Competition and a finalist of the nationally acclaimed Loren L. Zachary Competition.



GEORGETTA PSAROS has been engaged by the Royal Opera House, Covent Garden, the Geneva Opera Company at the London Coliseum and is a winner of the Ebe Stignani Gold Medal at Parma, Italy. In concert, she has sung with the major English orchestras at the Royal Festival Hall, Queen Elizabeth Hall in London, England as well as the Suisse Romande Orchestra in Geneva, Switzerland. Ms. Psaros has given lieder recitals throughout Europe as well as BBC, Swiss, French and American radio broadcasts.

She has starred as Ino in Handel's *Semele*, as Rosina in Rossini's *Il Barbiere di Siviglia*, conducted by Sir Charles Mackerras, enjoyed principal roles in Verdi's *La Traviata* with Carlo Maria Giulini, in Wagner's *Parsifal* with Pierre Boulez and in concert with selections from Gluck's *Orfeo* and Mozart's *La Clemenza di Tito* under John Pritchard.

Her American Debut was made in 1978 at the Carnegie Recital Hall in New York and since then, her engagements here have included tours of the United States and Japan as soloist with Roger Wagner under whose baton she has sung both the Angel and Queen Jezebel in Mendelssohn's *Elijah*, the alto solos in Handel's *Messiah* and in Bach's *St. Matthew Passion* with the Los Angeles Master Chorale and Sinfonia Orchestra. She has also appeared as guest soloist with the Pacific Chorale and Symphony.



The Bach *Magnificat* marks the first solo performance for **CASEY CRISTE** in the tenor repertoire. Mr. Criste trained on the undergraduate level at the Eastman School in Rochester, New York, and completed his graduate work at San Francisco State University. Mr. Criste has performed numerous operatic roles in the lyric baritone range including Scarpia at Cal State, Northridge, Michonnet in *Adriana Lecouvreur* with Euterpe Opera, Silvio in *I Pagliacci* with the West Bay Opera, and a variety of leading baritone roles in the greater Bay area. He has a large repertoire of oratorio works to his credit, including Bach's *Mass in B Minor*, *St. Matthew Passion*, Beethoven's *Ninth Symphony* and *Mass in C*, the *German Requiem* of Brahms, *Messiah*, *Elijah*, and a host of others in appearances with the Berkeley Symphony, the San Mateo Symphony, and the Berkeley Chamber Orchestra. Mr. Criste has performed with the Los Angeles Master Chorale since moving to Los Angeles in 1983.

CRAIG KINGSBURY, a native of Los Angeles, studied music at the University of Southern California where he was graduated with a degree in composition and also studied Voice and Choral Conducting. He has performed in the San Luis Obispo Mozart Festival (1980-85) and Carmel Bach Festival (1983), and has sung with the Los Angeles Master Chorale since June, 1984. Currently Director of Music at St. John Fisher Church in Rancho Palos Verdes, he is also active as a composer/arranger, and has a growing list of published and recorded music to his credit.

LOS ANGELES MASTER CHORALE ASSOCIATION CHRISTMAS ROSTER

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The Master Chorale Associates is a volunteer organization committed to supporting the Los Angeles Master Chorale. The Associates offer support to the Master Chorale by involving itself in educational audience development programs and behind the scenes activities that allow for enjoyment and better understanding of the choral works performed and the numerous artistic endeavors undertaken by the Chorale.

During the last year, the Los Angeles Master Chorale Associates hosted pre-concert dinners with informative talks about each concert and included a dinner honoring guest conductor Robert Page; participated in a very successful 'Casino Chorale' fund-raising dinner auction, enjoyed participating with the school choirs at our Christmas concerts and acted as volunteers for special events at the Music Center.

We invite you to join our growing membership of friendly, enthusiastic music lovers by becoming a member of the Los Angeles Master Chorale Associates. The program for this coming season is an exciting one as we join the Chorale in song with Roger Wagner, our Resident Director, Guest Conductors William Hall, Paul Salamunovich and Paul Hill as we look to the 1986 Season under the new Music Director John Currie.

We look forward to hearing from you. A warm and musical welcome is assured, so please do not hesitate to call for further information. The telephone number is (213) 933-8261.

Sincerely,

Tania McKnight
President
Los Angeles Master Chorale Associates

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