

Paul Salamunovich  
Music Director



LOS ANGELES  
MASTER CHORALE  
& Sinfonia Orchestra

Roger Wagner  
Founder

SUNDAY, APRIL 4, 1993 at 7:30 p.m.

CURTAIN RAISER PREVIEW at 6:30 p.m.  
with Frank Albinder, Assistant Conductor, Chanticleer

DOROTHY CHANDLER PAVILION  
THE LOS ANGELES MASTER CHORALE *Proudly Presents*

Chanticleer in Concert

Joseph Jennings, Music Director

IN TE, DOMINE, SPERAVI

Josquin des Prez (c.1440-1521)

MAGNIFICAT *a 12*

Andrea Gabrieli (1533-1585)

II

A selection of German part songs and French Chansons

III

LAGRIME D'AMANTE AL SEPOLCRO DELL'AMATA

Claudio Monteverdi (1567-1643)

- I. Incenerite spoglie, avara tomba
- II. Dara la notte il sol lume alla terra
- III. Dunque amate reliquie un mar di pianto

IV

I HAVE HAD SINGING

Steven Sametz (b. 1954)

MUSHROOMS

Allen Shearer (b. 1943)

INTERMISSION

V

AVE MARIA

Franz Biebl (b. 1906)

VI

A selection of Barbershop and Folksongs

*Continued*

VII

DEEP RIVER

arr. Roy Ringwald

PACKING UP

arr. Joseph Jennings

VIII

JOURNEY TO RECIFE

Bill Evans  
arr. Jennings

SEND IN THE CLOWNS

Stephen Sondheim  
arr. Jennings

BOOGIE WOOGIE BUGLE BOY

Don Raye/Hughie Prince  
arr. Sametzy

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PROGRAM NOTES

I. This unusual work by the prince of Renaissance composers may have been composed when Josquin was young; it is a frottola (from a word meaning "a mixture of unrelated thoughts"), a popular form in Italy at the time. Beginning sedately as a setting of a Latin sacred text, the piece abruptly goes off track into an Italian secular love poem that parodies the Latin, and only returns to the original text for its final line. Later manuscript copies of this piece replaced the Italian with the original Latin text - an act comparable to putting fig leaves on Greek statues.

IN TE, DOMINE, SPERAVI	Josquin des Prez
In te, Domine, speravi Per trovar pieta in eterno. Ma in un tristo e obscuro inferno Fui e frustra laboravi.	In thee, O Lord, did I hope To find pity forever. But in a sad and dark hell I was, and suffered in vain.
Rotto e al vento ogni speranza	Broken and thrown to the wind is all hope.
Veggio il ciel voltarmi in pianto. Suspìr lacrime me avanza Del mio triste sperar tanto. Fui ferito, se non quanto Tribulando ad te clamavi. In te, Domine, speravi.	I see heaven turn me to weeping. Only sighs and tears remain To me of my sad, strong hope. I was wounded, but in my sorrow I called upon thee In thee, O Lord, did I hope.

II. As the chapelmasters of San Marco were increasingly occupied with the administration of the enormous festivals put on by the state of Venice, composer-organists like Andrea Gabrieli (1533-1585) were freer to compose the music for such celebrations. Much of Andrea's compositional achievement was preserved after his death, when his more famous nephew Giovanni assembled his music posthumously in the *Concerti di Andrea, et di Gio: Gabrieli...Contenti Musica de Chiesa Madrigali, & altro, per voci & stromenti Musicali; 6 7 8 10 12 & 16...libro primo et secondo* (1587). The works of this print show that by the end of his life Andrea had steered Venetian sacred music on a new course. A simple clue to this new direction lies in the word "concerti," an indication that the music is suitable for performances mixing voices and instruments.

Andrea sought effects on a grand scale. Many of the works in the collection are scored for twelve voices, like the *Magnificat* heard here. Expansion of the choirs meant expansion of the musical "space" as well. The ranges of individual parts is often limited in these concerti, but the total range of pitches covered is greater than in mid-century sacred music. The tonal expansion is accompanied by a more lucid and simple overall musical structure. With the use of alternating choirs came a clearer separation of individual phrases and more sectionalized articulation of the text. In sacred concerto-style settings, Andrea ingeniously avoided tiresome alternation of choirs by employing irregular rhythms and phrase lengths, and created exciting climaxes with increased rhythmic activities and fuller sonorities at the end of compositions. In all of this the older Gabrieli achieved the effects of great splendor that the state wished to publicly project in its sacred rituals.

MAGNIFICAT A 12

Andrea Gabrieli

Magnificat anima mea Dominum. Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est: et sanctum nomen ejus. Et misericordia ejus a progenie in progenies timentibus eum. Fecit potentiam in brachio suo:  dispersit superbos mente cordis sui. Deposuit potentes de sede,  et exaltavit humiles. Esurientes implevit bonis  et divites dimisit inanes.  Suscepit Israel puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper et in saecula saeculorum, Amen.	My soul magnifies the Lord. and my spirit has rejoiced in God my savior. For he has regarded the low estate of his handmaiden: for behold, henceforth all generations shall call me blessed. For he who is mighty has done great things to me; and holy is his name. And his mercy is on them who fear him from generation to generation. He has shown great strength with his arm; he has scattered the proud, even the arrogant of heart. He has deposed the mighty from their seats; and exalted the humble. The hungry he has filled with good things and the rich he has sent empty away. He has helped his servant Israel in remembrance of his mercy. As it was spoken to our father, to Abraham and his seed forever. Glory be to Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end, Amen.
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III. In the Spring of 1608, Claudio Monteverdi was summoned to Mantua by his patron, Vincenzo Gonzaga, the Duke of Mantua (for whom he had produced his opera *L'Orfeo* the previous year), to compose music celebrating the marriage of the Duke's son. Still mourning the recent death of his wife, Monteverdi nonetheless composed several works for this celebration, including his opera (now lost) *L'Arianna*. A further tragedy befell Monteverdi when the singer who was to have sung the opera's title role, eighteen year old Caterina Martinelli, died of smallpox. She had been part of Monteverdi's household, perhaps as his wife's pupil, and was the Duke's favorite singer.

Soon after, the Duke commissioned his court poet, Scipione Agnelli, to write a mournful tribute to the girl, *Lagrime d'amante* which was set to music by Monteverdi in 1610 and later published in his *Sixth Book of Madrigals* (1614). The poetry is in the form of a *sestina*, consisting of six stanzas, each containing six lines of twelve syllables. In each stanza (the first is slightly irregular) the six lines end in one of six words, arranged in a complicated rhyme scheme: *tomba* (*tomb*), *cielo* (*sky*), *terra* (*earth*), *pianto* (*tears*), *seno* (*heart/breast*) and *Glauco* (the mournful shepherd).

The six key images are reflected in unifying musical devices

(high and low contrasts for *cielo* and *terra*, harsh dissonances for *pianto*, etc.). The composer gives full expression to the pain in his soul, as his lament moves forward with intensity and deliberation, alternating somber chordal declamation with brief episodes of plaintive counterpoint. As Monteverdi scholar Denis Stevens points out, this *sestina* "represents a peak of dissonant, anguished music in this style." These are the first, third and sixth stanzas.

**INCENERITE SPOGLIE, AVARA TOMBA** Claudio Monteverdi

Incenerite spoglie, avara tomba	Ashy remains, and you, unyielding tomb
Fatta del mio bel Sol terreno Cielo	become the earthly sky for my bright sun,
Ahi lasso! l'vegno ad inchinarvi in terra!	alas, I bow before you in my grief!
Con voi chius'è'l mio cor'amarmi in seno	With you my heart is lovingly enclosed,
E notte e giorno vive in pianto, in foco,	and night and day do pass in tears and fire,
In duolo in ira il tormentato Glauco.	in pain and anger for tormented Glaucus.

**DARÀ LA NOTTE IL SOL LUME ALLA TERRA**

Darà la notte il sol lume alla terra,	By night shall Sol illuminate the earth
Splenderà Cinta il di prima che Glauco	and Cynthia in the daytime shine, ere Glaucus
Di baciar, d'honorar, lasci quel seno	will cease to kiss and honour that fair breast
Che nido fu d'amor, che dura tomba	the erstwhile nest of love, now by hard stone
Preme; ne sol d'alti sospir di pianto,	oppress'd; not only sighs profound, but tears
Prodighe a lui saran le fere e'l Cielo	shall the wild beasts lavish on him, and the sky.

**DUNQUE AMATE RELIQUIE UN MAR DI PIANTO**

Dunque amate reliquie un mar di pianto	Beloved ashes, shall these eyes of mine
Non daran questi lumi al nobil seno	not weep a sea of tears, then o'er the breast
D'un freddo sasso? Ecco l'afflitto Glauco	of this cold marble? Here the afflicted Glaucus
Fa rissonar Corinna il mar e'l Cielo!	Will make the sea and sky resound "Corrina!",
Dicano i venti ogn'hor dica la terra,	May the winds and the earth forever say,
Ahi Corinna! Ahi morte! Ahi tomba!	Alas, Corinna! Ah death! Ah, Grave! Alas!
Cedano al pianto i detti, amato seno;	Let words, beloved heart, give place to tears:
A te dia pace il Ciel, pace a te Glauco	That heaven give thee peace, thy peace does
Prega honorata tomba e sacra terra.	Glaucus pray, O honoured tomb and sacred earth.



*Claudio Monteverdi*

IV. Steven Sametz is professor of music and Director of Choral Activities at Lehigh University. After completing his undergraduate studies at Yale University and the Hochschule für Musik in Frankfurt, he received his Master of Music and Doctor of Musical Arts degrees from the University of Wisconsin-Madison. Dr. Sametz is active as a conductor, editor and composer whose works have been performed both nationally and internationally.

In 1961, Ronald Blythe visited the village of Akenfield (population 298) in order to record tales of the lives of English country folk - farmers, pigmen, grave diggers, gardeners, fruit pickers and the like - vanishing breeds in the face of progress. He was startled by the harshness and beauty of their lives. This text is the reminiscence of eighty five year old Welsh horseman Fred Mitchell.

**I HAVE HAD SINGING** Steven Sametz

The singing. There was so much singing then and this was my pleasure, too. We all sang: the boys in the fields, the chapels were full of singing, always singing. Here I lie. I have had pleasure enough. I have had singing.

Allen Shearer is the recipient of several awards in musical composition, including the Rome Prize Fellowship, a Charles Ives Scholarship (National Institute of Arts and Letters) and support from the National Endowment for the Arts. He is a singer as well as a composer, so it is not surprising that a large number of his works are vocal.

## LOS ANGELES MASTER CHORALE

Speaking of *Mushrooms*, Shearer notes: "(It) is a setting of an early Sylvia Plath poem which does not merely describe mushrooms but has them describe themselves in their own voices. Anyone who knows how mushrooms look, smell, taste and feel can easily form an idea of how their voices would sound. For some reason, I can only imagine them as male voices, so this number is not performable by a mixed choir."

### MUSHROOMS

Allen Shearer

(From "The Colossus" © 1967 by Sylvia Plath)

Overnight, very  
Whitely, discreetly,  
Very quietly

We diet on water,  
On crumbs of shadow,  
Bland-mannered, asking

Our toes, our noses  
Take hold on the loam,  
Acquire the air.

Little or nothing.  
So many of us!  
So many of us!

Nobody sees us  
Stops us, betrays us;  
The small grains make room.

We are shelves, we are  
Tables, we are meek,  
we are edible,

Soft fists insist on  
Heaving the needles  
The leafy bedding,

Nudgers and shovers  
In spite of ourselves.  
Our kind multiplies:

Even the paving,  
Our hammers, our rams  
Earless and eyeless,

We shall by morning  
Inherit the earth  
Our foot's in the door.

Perfectly voiceless,  
Widen the crannies  
Shoulder through holes,

Used by permission of Olwyn  
Hughes

V. Twentieth century German composer Franz Biebl's *Ave Maria* setting (published in 1964) exploits the richly sonorous possibilities of double chorus writing for men's voices. The familiar *Ave Maria* antiphon is sung by four-part choir answered by a three-part soloist's group. This forms a refrain separating plainchant verses that comprises the Angelus. The result is a satisfying blend of medieval melodic sound and warm, multi-voiced choral harmonies.

### AVE MARIA

Franz Biebl

Angelus Domini nuntiavit Mariae  
et concepit de Spiritu sancto.

The angel of the Lord announced  
unto Mary  
and she conceived by the Holy  
Spirit.

Ave Maria, gratia plena,  
Dominus tecum;  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui  
Jesus.

Hail Mary, full of grace,  
the Lord is with thee.  
Blessed art thou among women,  
and blessed is the fruit of thy  
womb Jesus.

Maria dixit: Ecce ancilla Domini;  
fiat mihi secundum verbum tuum.

Mary said: Behold the handmaid of  
the Lord.  
Let it be unto me according to thy  
word.

Ave Maria, gratia plena...

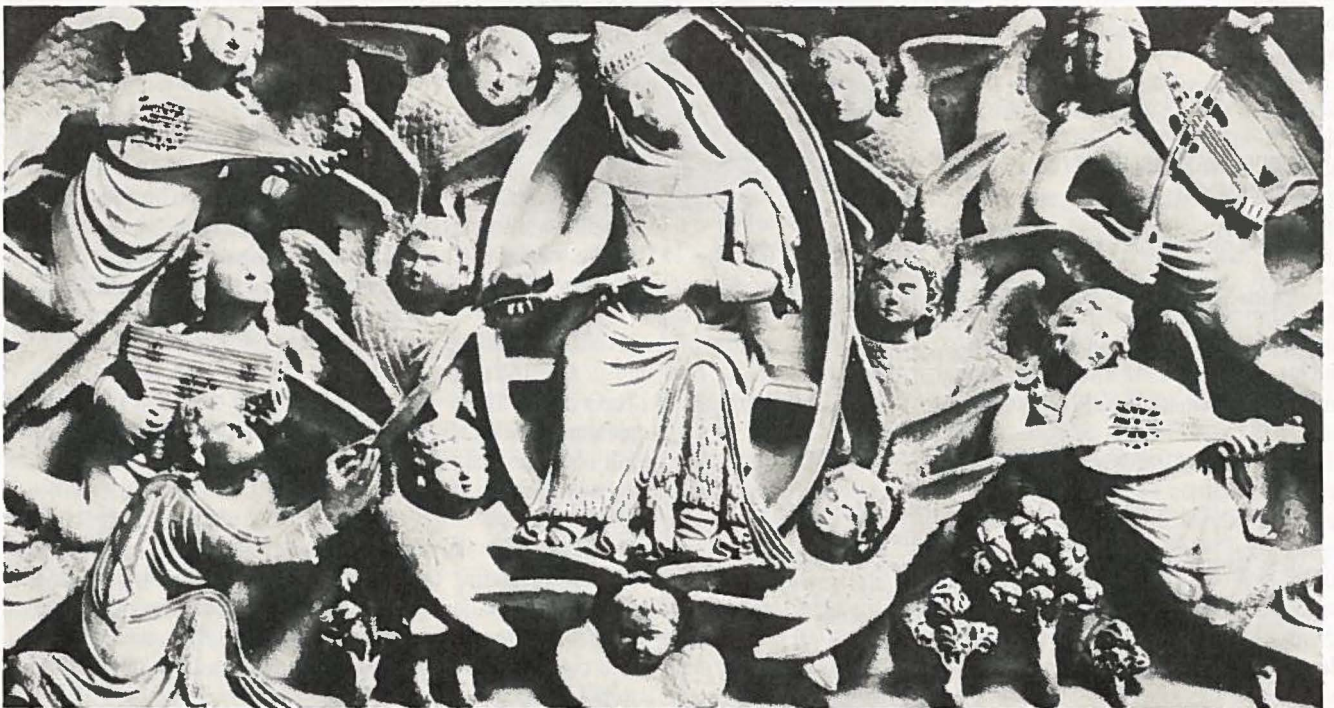
Hail Mary, full of grace...

Et verbum caro factum est  
et habavit in nobis.

And the Word was made flesh  
and dwelt among us.

Ave Maria, gratia plena...  
Sancta Maria, mater Dei  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae,  
Amen.

Hail Mary, full of grace...  
Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death,  
Amen.



## PROFILE

The only full-time a cappella vocal ensemble in the United States, **CHANTICLEER** has developed a remarkable reputation for its interpretation of vocal literature, from Renaissance to contemporary, gospel and venturesome new music. A seamless blend of male voices ranging from countertenor to bass, Chanticleer has earned its reputation as "an orchestra of voices."

Chanticleer was founded in 1978 by Louis Botto and debuted in San Francisco's Mission Dolores. The ensemble soon went on to international acclaim with performances at the 18th International Fortnight of Music Festival in Brugge, the International Josquin Symposium in Cologne, the Voices Festival in Holland and the Salzburg Festival in Austria. Joseph Jennings, singer, conductor and arranger, joined Chanticleer in 1983 and soon became the group's music director. A highly successful 1984 New York debut at Alice Tully Hall set the stage for major recognition in America. Today Chanticleer performs over eighty concerts annually throughout the United States, Europe and Asia. On radio, Chanticleer has been heard on *St. Paul Sunday Morning*, *A Prairie Home Companion*, *All Things Considered* and *West Coast Weekend*.

Chanticleer has just released a new recording: "Josquin — Missa Mater Patris & Agricola — Magnificat and motets." The 1991/92 season also saw the release of three new recordings on the Chanticleer label: "On the Air," a collection of the ensemble's live performances on Minnesota Public Radio shows, "With a Poet's Eye," a collection of new American choral music, and Antoine Brumel's "Missa Berzerette savoyenne." These are added to several other Chanticleer recordings: "Where the Sun Will Never Go Down," an album of spirituals and traditional gospel music; "Our Heart's Joy — A Chanticleer Christmas" featuring Renaissance and traditional seasonal music; "Byrd: Missa in tempore paschali;" "Psallite! A Renaissance Christmas;" and "The Anniversary Album," which includes a wide range of styles and some of the groups most popular selections from its first ten years.

During the 1992/93 season, Chanticleer will make an extensive tour of the United States. Highlighting the season will be a re-engagement at the Metropolitan Museum



for two holiday performances in December, and a performance at Alice Tully Hall in March as part of the Great Performers of Lincoln Center vocal ensemble series.

Developing the choral repertoire is a priority for Chanticleer; among composers commissioned by the ensemble are Anthony Davis, Cary John Franklin, William Hawley, Steven Sametz, Bernard Rands and Allen Shearer. During the 1990-91 season, David Jaffe became Chanticleer's first composer-in-residence.

Chanticleer's artistic accomplishments have earned the ensemble major foundation and government grants both on the national and local levels. For the last four

years the National Endowment for the Arts awarded its largest choral grant to Chanticleer. The ensemble's commitment to new works has been acknowledged by the award of a Consortium Commissioning Grant from Meet the Composer/Reader's Digest. Chanticleer's singers bring the gift of singing to children by conducting artist-in-the-schools residencies both on tour and in the San Francisco Bay Area, again under major foundation and corporate sponsorship.

For biographical information on **MR. SALAMUNOVICH** and the **LOS ANGELES MASTER CHORALE**, please see page P-5.



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# LOS ANGELES MASTER CHORALE

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For the past six years, the Associates have provided the Curtain Raiser Preview Dinners which feature lectures by distinguished musicians and musicologists in the Dorothy Chandler Pavilion prior to Chorale concerts. The Associates also host receptions in private homes throughout the year thus providing its members the opportunity to meet Maestro Salamunovich, singers from the Master Chorale and special guest artists.

Membership in the Los Angeles Master Chorale Associates is open to all season subscribers. Annual dues are a modest \$35.00. Join and experience the joy and pride of contributing to the Los Angeles Master Chorale concerts.

Enjoy tonight's concert!

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Paul Salamunovich  
Music Director



# LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

Roger Wagner  
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## REMAINING CONCERTS OF THE 1992-1993 SEASON

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Glorious repertoire from the British Isles.

May 2, 1993, 7:30 pm

Paul Salamunovich, *Conductor*  
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Handel	<i>Coronation Anthems</i> <i>"Zadok the Priest" and</i> <i>"The King Shall Rejoice"</i>
Holst	<i>Ode to Death</i>
Britten	<i>Te Deum in C</i>
Parry	<i>Blest Pair of Sirens</i>
Vaughan Williams	<i>Benedicite</i>

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Paul Salamunovich, *Conductor*  
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Argento	<i>Te Deum</i>
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