



ROGER WAGNER
Conductor

**ST. CHARLES BORROMEBO BOYS'
CHOIR OF NORTH HOLLYWOOD**
Paul Salamunovich, Conductor

MICHAEL SELLS
Tenor: *Evangelist*

DOUGLAS LAWRENCE
Baritone: *Jesus*

POLLY JO BAKER
Soprano

CLAUDINE CARLSON
Mezzo-Soprano

KENNETH WESTRICK
Tenor

CARY SMITH
Bass

BURMAN TIMBERLAKE
Judas

EARLE WILKIE
Peter

ARTHUR EDWARDS
High Priest

CHARLES ZIMMERMAN
NANCY O'BRIEN
False Witnesses

MARY RAWCLIFFE
First Maid

JAN PAYNE
Second Maid

EARLE WILKIE
ARTHUR EDWARDS
Two High Priests

PAUL HINSHAW
Pilate

JEANNINE WAGNER
Wife of Pilate

JACOB KRACHMALNICK
Concertmaster

HOWARD COLF
Cello continuo

THOMAS HARMON
Organ continuo

SUNDAY EVENING, FEBRUARY 10, 1974, AT 6:30 P.M.

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

THE PASSION OF OUR LORD ACCORDING TO ST. MATTHEW
Johann Sebastian Bach (1685-1750)

PART I

- | | |
|---|---|
| 1 Double chorus and chorale
ripieno | Come ye daughters
O Lamb of God, most holy |
| 2 <i>Evangelist, Jesus</i> | <i>When Jesus, then, had finished all these sayings</i> |
| 3 Chorale | O blessed Jesu |
| 4 <i>Evangelist</i> | <i>Then assembled all the chief priests</i> |
| 5 <i>Double chorus (Priests)</i> | <i>Not upon the feast</i> |
| 6 <i>Evangelist</i> | <i>Now when Jesus was in Bethany</i> |
| 7 <i>Chorus I (Disciples)</i> | <i>To what purpose is this waste?</i> |
| 8 <i>Evangelist, Jesus</i> | <i>When Jesus had understood</i> |
| 9 Recit: Alto | O dearest Saviour, Thou! |
| 10 Aria: Alto | Grief and pain |
| 11 <i>Evangelist, Judas</i> | <i>Then one of the twelve disciples He knew
as Judas Iscariot</i> |
| 12 Aria: Soprano | Bleed and break |
| 13 <i>Evangelist</i> | <i>Now on the first day of the feast of
unleavened bread</i> |
| 14 <i>Chorus I (Disciples)</i> | <i>Where wilt Thou, Master that the feast of the
Passover be prepared Thee?</i> |
| 15 <i>Evangelist, Jesus, Chorus I
(Disciples)</i> | <i>He said: Go into the city to such a man
Then they were exceeding sorrowful. Lord, is it I?</i> |
| 16 Chorale | The sorrows Thou art bearing |
| 17 <i>Evangelist, Jesus, Judas</i> | <i>He answered to them and said</i> |
| 18 Recit: Soprano | Although my heart with tears o'erflow |
| 19 Aria: Soprano | Lord, to Thee my heart is given |
| 20 <i>Evangelist, Jesus</i> | <i>And when they had sung a hymn of praise</i> |
| 21 Chorale | From ill do Thou defend me |
| 22 <i>Evangelist, Jesus, Peter</i> | <i>Peter then gave him answer and said to him</i> |
| 23 Chorale | Near Thee would I be staying |
| 24 <i>Evangelist, Jesus</i> | <i>Then came Jesus with them unto a garden</i> |
| 25 Recit: Tenor | Ah, woe! |
| Chorus II | My Saviour, why should agony befall Thee? |
| 26 Aria: Tenor | I would be with my Jesus watching |
| Chorus II | That evil draw me not astray |
| 27 <i>Evangelist, Jesus</i> | <i>And he went a little farther</i> |
| 28 Recit: Bass | The Saviour low before His Father |
| 29 Aria: Bass | Gladly will I take my portion |
| 30 <i>Evangelist, Jesus</i> | <i>And he came to His disciples and found
them sleeping</i> |
| 31 Chorale | The will of God be always done |
| 32 <i>Evangelist, Jesus, Judas</i> | <i>And again he came and found them sleeping</i> |
| 33 Aria: Soprano, Alto | Alas, my Jesus now is taken |
| Chorus II | Leave Him! bind Him not! |
| Double chorus | Have lightnings and thunders |
| 34 <i>Evangelist, Jesus</i> | <i>Behold, then! One of His disciples</i> |
| 35 Chorale with ripieno | O man, bewail thy grievous sin |

INTERMISSION

PART II

- | | |
|---|---|
| 36 Aria: Alto | Ah, now is my Jesus gone |
| Chorus II | Whither hast thy beloved departed |
| 37 <i>Evangelist</i> | <i>And they that so laid hold on Jesus</i> |
| 38 Chorale | The crafty world would fain devise |
| 39 <i>Evangelist, High Priest,
False witnesses</i> | <i>Yea, though many and false and lying witness came</i> |
| 40 Recit: Tenor | He answers not to false accusal |
| 41 Aria: Tenor | Be still, be still |
| 42 <i>Evangelist, Jesus, High
Priest, Double Chorus</i> | <i>And then the High Priest gave Him an answer
He is of death deserving</i> |
| 43 <i>Evangelist, Double Chorus
(Priests)</i> | <i>Then mocked they at Him, and they spat on Him
Now tell us, Thou Christ</i> |

- 44 Chorale
 45 Evangelist, First Maid,
 Peter, Second Maid
 46 Chorus II (Servants)
 Evangelist, Peter
 47 Aria: Alto
 48 Chorale
 49 Evangelist, Judas,
 Double Chorus (Priests)
 50 Evangelist, Two High
 Priests
 51 Aria: Bass
 52 Evangelist, Jesus, Pilate
 53 Chorale
 54 Evangelist, Pilate, Wife of
 Pilate, Double Chorus
 (Mob)
 55 Chorale
 56 Evangelist, Pilate
 57 Recit: Soprano
 58 Aria: Soprano
 59 Evangelist, Pilate,
 Double Chorus (Mob)
 60 Recit: Alto
 61 Aria: Alto
 62 Evangelist, Double
 Chorus (Soldiers)
 63 Chorale
 64 Evangelist
 65 Recit: Bass
 66 Aria: Bass
 67 Evangelist, Double
 Chorus (Crowd and
 Priests)
 68 Evangelist
 69 Recit: Alto
 70 Aria: Alto, Chorus II
 71 Evangelist, Chorus I (Mob)
 Chorus II (Other
 bystanders)
 72 Chorale
 73 Evangelist, Chorus I, II
 (Centurion and Soldiers)
 74 Recit: Bass
 75 Aria: Bass
 76 Evangelist, Pilate, Double
 Chorus (Priests and
 Pharisees)
 77 Recit: Bass, Tenor, Alto,
 Soprano, Chorus II
 78 FINAL CHORUS

O Lord, who dares to smite Thee
 Peter sat outside in the palace court

Truly, thou also art one of them
 But still did he deny with cursing
 Thy mercy, Lord
 Once I loved from Thee to wander
 Now when the morning came
 And what is that to us
 Then he cast the silver pieces
 We may not by the law in the temple treas'ry
 place them

Give me back my Jesus
 And they took counsel among themselves
 Art Thou the King of the Jews?

Whate'er may vex or grieve Thee
 Now upon that feast
 Whom will ye that I release unto you?
 Barabbas!
 Let Him be crucified!

O wondrous love, this sacrifice to offer
 The governor answered

He is for all men good alone
 For love now is my Saviour dying
 But crying out all the more
 Let Him be crucified!

I am innocent of the blood of this man
 His blood be on us and on our children
 And Pilate then set Barabbas free

Thy mercy, God
 Is my weeping, my bewailing
 The guards of the governor came
 We hail Thee, King of the Jews!

O Thou, with hate surrounded
 And after they had mocked him
 Yea, truly for us all
 Come, blessed Cross

And they were come to a place called Golgotha
 Thou that destroyest the temple of God,
 Save Thyself!
 And likewise also did the chief priests mock at him
 He saved others, himself he cannot save
 And also scoffed at him the two thieves which
 were crucified with Him

Ah, Golgotha!
 Haste ye, Jesus waiting stands
 Ah, where? ah, where? ah, where?
 Now from the sixth hour there was darkness
 He calleth for Elijah

My God, my god, why hast Thou forsaken me?
 Wait, wait, and see if Elijah cometh to save Him
 When life begins to fail me

And then behold! The veil of the temple was
 rended in twain

Truly this was the Son of God
 And many women were gathered there, Mary
 Magdalena, also Mary, the mother of James
 and Joses
 Joseph of Arimathea went unto Pilate and begged
 of him the body of Jesus

At even, hour of cooling rest
 Come, my heart, and make thee clean
 Then Joseph took the Body and laid it in his
 own new tomb
 Command to make the tomb secure until the third
 day lest His disciples come and steal Him away
 Pilate said to them: Ye have a watch, go your
 way and secure it as you may

Now has the Lord been laid to rest
 My Jesus, My Jesus, sweet good-night
 Here yet awhile, Lord, Thou art sleeping
 Hearts turn to Thee, O Saviour blest
 Rest Thou calmly, calmly rest.

NOTES BY ARTHUR F. EDWARDS

Program Annotator,
 Los Angeles Master Chorale

The St. Matthew Passion

Johann Sebastian Bach (1685-1750)

The Passion of our Lord According to St. Matthew is one of the most monumental conceptions of the human spirit. It is this very monumental quality that tends to intimidate the average concert-goer, particularly when he is confronted with a work containing seventy-eight separate sections and designed according to a stylistic approach completely foreign to the contemporary worshipper, much less the modern concert-goer.

First things first. To reassure the prospective listener with regard to the monumental length of the Passion: although there are four sections lasting more than six minutes each, there are seven sections lasting less than a half minute each, one of them being ten seconds in length. Also, it should be pointed out that monumentally Romantic performances, with huge choruses and orchestras and monumentally slow tempi, even when extensively cut, will last as long as a complete performance stylistically faithful in tempi and forces to Bach's period and intentions.

THE HISTORY OF THE SUNG PASSION

The scriptural text of the Passion and death of Jesus, found in all four Gospels, has been treated with great solemnity during Holy Week from the time of the Medieval Roman church. The St. Matthew Passion, traditionally chanted in place of a shorter Gospel selection on Palm Sunday, was by Medieval times presented in a quasi-dramatic form. The words of narration, i.e., those of the Evangelist, were chanted by a voice of medium range. The words of Jesus were chanted by a voice lying approximately a half-octave lower (it was not until the 19th Century that the low voice began to be associated with villains). All other single voices were sung by a third cleric possessing a voice approximately a half-octave higher than that of the narrator. All words spoken by more than one person (disciples, by-standers, priests) were sung by the *schola* or choir. By the Renaissance these choral *turba* parts were set in polyphonic treatment by many composers, among them, the Spaniard Victoria (c. 1548-1611). Complete motet settings of the Passion, in which the entire text was set polyphonically, were popular for a time but the basically undramatic and unintelligible quality of these settings mitigated against their survival. The epitome of the dramatic but ascetic treatment of the Passion was achieved by Heinrich Schütz (1585-1672) who wrote settings of all four Passions. "Schütz retains the dramatic Passion as he had received it. He dispenses with instrumental means of every

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kind, making the Evangelist psalmodise in the old collect tone, and makes no use, in the Passions, of the declamatory *arioso* that he elsewhere employs for the solo renderings of Bible passages. No aria, no chorale interrupts the action. The severe beauty of this old Passion form, transfigured by Schütz's art, is unique of its kind. It reminds us of the affecting representations of the Passion by the realistic painters of the Netherlands." (Schweitzer: *J. S. Bach*, I pp. 83-84)

In 1678, with the founding of the Hamburg Opera, a new and extremely equivocal influence entered German musical life. A series of operas very loosely based on Biblical stories at first received the full support of the clergy. In spite of the fact that it is "hard to find anything religious in the trivial and absurd texts of these operas; that age, thought otherwise." (Ibid. p. 84) As the purely theatrical productions declined into vulgarity and lost the direct support of the clergy, poets such as Erdmann Neumeister and Salomo Franck created the texts that were to become the basis of the new *cantatas* based on the Italian operatic style. "The new cantata brought with it the new Passion. The first theatrical Passion was produced in Hamburg in 1704, during the Monday and Wednesday vespers of Holy Week. The text was by Christian Friedrich Hunold, a writer of opera libretti living in Hamburg from 1700 to 1706, who did not enjoy the best of reputations. In the literary world he was known by the name of Menantes. . . . The whole Passion was now represented as a dramatic action. The place of the Biblical story of the Passion was taken by a versified text that connected the separate scenes. It is noteworthy that in this Passion we already have the 'Daughter of Zion,' whom we shall meet with again in Bach." (Ibid. p. 93) Hunold was nothing if not versatile. According to Schweitzer, he was known as an obscene litterateur; in 1706 he had to leave Hamburg on account of a licentious novel.

In 1712 the Hamburg town councillor, Barthold Heinrich Brockes, wrote a Pas-

sion poem based on the earlier model of Hunold. "He makes use of free recitative and *da capo* arias, admits the Daughter of Zion, and replaces the Gospel narrative by a versified recital of the Passion, . . . the only really new feature was the insertion of chorale strophes [verses]; for the rest he did nothing more than discard some of the theatrical elements of Hunold's Passion, and to purge the diction of its worst impurities. And this text became the classical one for the Passion!" (Ibid. p. 93-94) Among the composers who set Brockes' poem to music were Handel and Telemann, both in 1716. We possess Handel's setting only in a copy made by Bach and his wife Anna Magdalena.

When Bach became Cantor of Leipzig in 1723 he was already skilled in writing for the new style of *cantata*, preferring the texts of Franck to those of Neumeister. In Leipzig he was to find a man described by Philipp Spitta as "an adequately skilled and always willing collaborator. Christian Friedrich Henrici, born at Stolpe in 1700 [-1764], had . . . begun his literary career in 1722, as a satirist; . . . When his satirical poems created ill feeling he was frightened, and declared that he had only the best intentions in writing such productions, but that the unfortunate results had spoiled the fun, and the threats of the evil-disposed had deprived him of all his pleasure in it. . . . In the year 1724 he turned his hand to sacred poetry. . . . The work . . . was entitled: 'Collection of profitable thoughts for and upon the ordinary Sundays and holidays'; he uses here the pseudonym of Picander, which he adopts from this time. The work consists of meditations in rhyme, mostly in Alexandrines, to which a set of verses to the melody of some church hymn is usually appended." (Spitta: *Johann Sebastian Bach*, II pp. 340-41) Probably Picander's best work remained in his secular texts, the best known being the one he fashioned for Bach's *Coffee Cantata*. "In his sacred poems, Picander shows even less original talent than in the satires and the secular occasional verses. . . . It is clearly perceptible

. . . that Bach fashioned him for his own purpose. . . . In the year 1725 Picander wrote for the first time a Passion poem, taking Brockes for his model." (Ibid. 343-44) Picander seems to have been somewhat aware of his own limitations when he wrote in 1729 that he hoped that "the lack of poetic charm may be compensated for by the loveliness of the music of our incomparable Kapellmeister Bach, and that these songs may be sung in the chief churches of our pious Leipzig."

"For Good Friday, 1726, Picander wrote the text of the *St. Matthew Passion*, this time, however, not imitating Brockes's plan, but keeping the Bible words unchanged." (Ibid. p. 345) This, with many changes and editions, was to become the *St. Matthew Passion* as we know it. According to Nickolaus Harnoncourt, Bach originally planned to follow the same basic structure he had used in the earlier (1723) *St. John Passion*: in which the entire work revolved around a central point. In the *St. Matthew Passion* the central point occurred between what is now Nos. 54 and 59, the two choruses in which the mob cries out, 'Crucify Him'. In both Passions it is in this section that Pilate changes his attitude towards Jesus. Harnoncourt speculates that Bach stopped work on the *St. Matthew Passion* for several years. When he resumed work, he had an entirely new conception of its form. Picander had added several *arias*—Bach inserted them into the structure destroying the original scheme which was obviously no longer important. An even more important change was the addition of four more *chorale* verses of *Herzlich tut mich erfreuen* (Hans Leo Hassler, (1564-1612), each one in a lower key culminating in the C major setting at the death of Christ, now the central point to which the entire work strives. "Never before had a chorale text been interpreted in music with harmonies so charged with emotion. This chorale, and the words of the centurion and those with him . . . (Truly this was the Son of God [No. 73], are set here in such a manner that they make clear to all how

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English translation by Robert Shaw, Rev. Troutbeck and Roger Wagner

ALLEN DIGITAL COMPUTER ORGAN from GOULD MUSIC CO., PASADENA

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the beginning and the meaning of the Christian Faith result from the events of the Passion. Henceforth they form the new heart of the work." Among the changes that Bach made was that he specifically omitted or re-worded aria texts by Picander which were uttered by Biblical characters, thereby avoiding operatic arias by *Peter, Judas*, etc.

THE POLYCHORAL STRUCTURE

We know from Bach's writings that he had a constant struggle to find adequate forces to present his music in Leipzig. For example: he states that the ideal choir would have four voices in each section or a total of sixteen. However, he usually had to be content with two or three on a part. He considered it necessary to have at least two or three violins in each section (Violin I, Violin II) but often had to make do with single instruments and, at one point, complains of having to sacrifice singers to fill vacant viola, 'cello and bass chairs. (Under such circumstances it is not surprising that one of his sons' principal recollections of the music at the *Thomas-kirche* was that it did not sound good and that his father was perpetually furiously dissatisfied with the results.) Why then did Bach undertake the added challenge and risk of scoring the *St. Matthew Passion* for two choruses, each with its own orchestra and, in the 1736 revision, its own organ *continuo*?

Antiphonal singing was an ancient tradition that had begun simply with the alternation of sections of the monastic *schola* in chanting psalms. By 1550 Adriaan Willaert (c. 1490-1562) was writing his famous *Salmi Spezzati* (polyphonic psalms divided between two choirs) for St. Mark's in Venice. For a hundred years polychoral music flourished, reaching its augmentation *ad absurdum* in 1628 when Orazio Benevoli wrote his *Mass* for the consecration of Salzburg Cathedral — a work in 53 parts divided among twelve different choirs. No wonder this style of composition was referred to as the colossal Baroque! Another hundred years passed. Polychoral music was no longer fashionable, but Bach decided to use the antiphony of two choirs. The dialogue character of Picander's poem was probably the deciding factor. To quote again from Harnoncourt's scholarly notes, "Picander's text on the Passion story according to St. Matthew is a meditative dialogue between the daughter of Zion and the Faithful. The Daughter of Zion, a personification of Jerusalem in the Old Testament (in Isaiah), is regarded by Christians as a symbol of the Church as the Bride of the Lord. Bach probably wanted all the text passages spoken by the "Daughter of Zion" to be sung originally by a soloist only, thus in particular the First Choir of the opening chorus. He later emphasized the generality of this character more strongly, so that it is no longer a concrete personality. He

could thus let her words be sung by each of the soloists, and even by the choir. . . . At first, probably also at the first performance at St. Thomas's Church in 1729, the choirs would have stood on the left and on the right of the big gallery, and could thus have been accompanied by one organ. . . . At the second performance in 1736, we learn from the sexton Rot that it was given in 'St. Thomas's with both organs', which means that the two choirs with their orchestras were placed opposite each other at the east and west ends of the church." In the contemplative movements Bach usually gave the words of the Daughter of Zion to Choir I and those of the Faithful to Choir II. In the final 1736 version he divided the arias in like manner — the vast majority being sung by soloists from Choir I, but with several arias typifying various aspects of the Faithful (Nos. 12, 28, 29, 40, 41, 51, 60 and 61) assigned to soloists of Choir II.

The biblical texts are carefully fitted into this plan. All the speaking characters are assigned to Choir I with the exception of the False Witnesses. The Disciples are portrayed by Choir I; the servants of the High Priest are sung by Choir II. Two short choruses near the end (No. 71) are distributed dramatically: "Some" is sung by Choir I while the reply of "Others" is assigned to Choir II. The excited choruses of the High Priests and the people are sung by double choir without dialogue in a manner calculated to give the impression of a large crowd (Nos. 5, 42, 43, 49, 54, 59, 62, 67, 76). All movements — chorale, meditative or scriptural, that express the community of all Christians are sung by both choirs as one — notably Nos. 35 and 73.

In his fair copy for the 1736 performance, Bach was meticulous in indicating exactly how he wished the Passion to be performed. All scriptural quotations are written in red ink and separate parts including *continuo* are provided for each Choir (including the orchestra and soloists proper to that choir). Also a special part for *Soprano in ripieno* is written for Nos. 1 and 35. In the first instance the vocalization of a chorale melody previously assigned to an organ stop; in the second instance a simple reinforcement of the chorale melody in the great fantasia originally written as the opening movement of the *St. John Passion*. As befits the solemn character of the Passion, there are no parts for trumpets or tympani — each orchestra consists of 2 flutes, 2 oboes, strings and *basso continuo* (the latter automatically including bassoon as well as 'cello and bass). The number of subtle details and imaginative imageries are staggering but a few particularly felicitous touches should be noted: the "halo" of strings that accompany Jesus' every utterance is extinguished for his cry in agony of abandonment on the Cross; the Priests refer to the law in ten double choruses — one for each

of the Commandments; in the chorus of the disciples (No. 15) the word "Lord" is sung eleven times, once for each apostle except Judas; in the duet of the High Priests as they sing of their inability to use Judas' silver, the bass plays thirty notes: even more subtle imagery is used in No. 73 wherein the tenor recitative refers to Psalms 18, 68 and 104 to the accompaniment of 18, 68, and 104 notes respectively.



WHO'S WHO

The Los Angeles Master Chorale and Sinfonia Orchestra are now in their tenth season of presenting great choral masterworks in the Music Center. The organization was formed by Roger Wagner and the Los Angeles Junior Chamber of Commerce and became a resident company at the Center in 1964. Dr. Wagner has been music director for the Chorale and Orchestra since its formation. Through the continued dedication of the directors and members of the SCCMA, Dr. Wagner, the Master Chorale Associates, and the superb musicians of the Chorale itself, Los Angeles has had annual seasons of the greatest choral works of the past and present. No other city has such a cultural privilege.

ROGER WAGNER, during his long and illustrious career, has received a plethora of signal honors from his city, county, the nation and throughout the world. In 1953, Wagner and his Chorale were invited to participate at the coronation festivities of Elizabeth II in London. In 1959, and again in 1964, he and the Chorale were selected to represent the United States in concerts throughout Latin America. In 1966, the United States State Department, through its Cultural Exchange Program, again sent the Chorale on tour to the Middle East, Turkey, Yugoslavia, France and Italy. In Rome, he and the Chorale had the honor of singing for Pope Paul VI at an audience in St. Peter's Basilica — the first non-Italian choir to do so in twenty-five years. In January, 1973, Roger Wagner shared the podium with Eugene Ormandy to conduct the Philadelphia Orchestra and the Los Angeles Master Chorale at the Inaugural Concert at Kennedy Center. In

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May, 1973, Dr. Wagner served as guest conductor of major symphonies during a month-long tour of the major capitals of South America, and in July, he conducted the Los Angeles Philharmonic and his Chorale in Bach's *B Minor Mass* at the Hollywood Bowl. He has recently returned from the first of three tours scheduled for this season. Dr. Wagner has just completed composing and directing the music for several TV Documentaries for Alan Landsburg Productions, soon to be released.

MICHAEL SELLS received his academic training at the University of Kentucky and the University of Maryland. A member of the voice faculty at USC, where he obtained his D.M.A., Mr. Sells has appeared professionally throughout the U.S. and Europe. He was heard last season in the Hollywood Bowl with the Los Angeles Philharmonic Orchestra. He has also been a featured soloist with the Pasadena Symphony, the Monday Evening Concerts, and the University of Oregon Summer Music Festival. Mr. Sells has recently returned from Vienna, Austria where he participated as soloist in a recording of Benjamin Britten's *War Requiem*.

DOUGLAS LAWRENCE, a native Californian whose career has embraced many activities, is currently on the voice faculty at USC. But in the few months since impresario S. Hurok added his name to an illustrious roster his burgeoning reputation as a concert artist seems to eclipse all other activities. This past summer he made six appearances at the Hollywood Bowl, appeared in the Mozart *Requiem* under the baton of Michael Tilson Thomas at the Ojai Festival, and as a leading soloist at the Carmel Bach Festival. In July he made his European recital debut in Stuttgart, Germany, and began the first of a series of recordings. Mr. Lawrence has increased his distinction as an opera singer, having made his debut with the San Francisco Spring Opera Theater this past season. His assignments during the fall season of that same Opera Company were in *Boris Godounov* and as Germont in *La Traviata*. In December Mr. Lawrence again returned to Germany for a series of concerts and will go to Stuttgart next June for more concerts. He will make his operatic debuts with the San Diego Opera and Vienna Volksoper next November. His past appearances with the Los Angeles Master Chorale have received warm acclaim.

POLLY JO BAKER is a graduate of USC where she was active in the Opera Department singing such roles as Jenufa in *Jenufa* and Melisande in *Pelleas et Melisande*. She has received awards from the Los Angeles Young Musicians Foundation and from the National Association of Teachers of Singing. Her extensive operatic

and recital repertoire brought her recognition in Europe and the U.S. Recent appearances as featured soloist have been at the Ojai Festival under the baton of Michael Tilson Thomas, the Long Beach Symphony, and last season with the Los Angeles Philharmonic Orchestra in the Hollywood Bowl. She was a featured soloist with the Roger Wagner Chorale during its recent West Coast tour and she was heard as soloist with the Los Angeles Master Chorale, under the direction of Dr. Roger Wagner, in its annual Christmas concert in the Dorothy Chandler Pavilion.

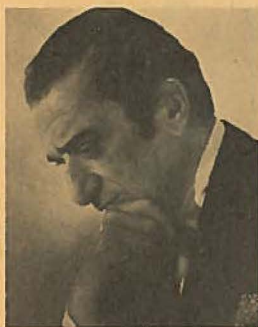
CLAUDINE CARLSON, born in France, has appeared in nearly all major music capitals of the world. As soloist with the Roger Wagner Chorale she has sung in Japan, the Middle East, Europe and throughout the United States: Miss Carlson, a favorite with Chorale audiences in Handel's *Messiah*, Verdi's *Requiem*, and Beethoven's *Missa Solemnis*, has been featured on the Monday Evening Concert Series in programs of Ives, Debussy and in the West Coast premiere of Michael Colgrass' *New People*. She has appeared with the New York City Opera Company in Handel's *Julius Caesar*, with the Manhattan Opera Company in the title role of Thomas' *Mignon*, in *Le Comte Ory* with the Washington, D.C. Opera, and as Suzuki in the Portland Opera production of *Madama Butterfly*. Miss Carlson recently made her debut with the San Francisco Symphony in a performance of Bach's *Magnificat* conducted by Seiji Ozawa. In January she was a featured soloist with Andre Kostelanetz and the Los Angeles Philharmonic Orchestra in a performance of De Falla's *El Amor Brujo*. Future engagements will take Miss Carlson to St. Louis for performances of Berlioz' *Romeo et Juliette* and to Tanglewood, N.J., where she will again be a featured soloist under the batons of Eugene Ormandy and Michael Tilson Thomas in performances of the Haydn *Lord Nelson Mass* and the Mozart *Requiem*. She will appear again with Dr. Ormandy in Saratoga, N.Y., and will be one of the featured soloists in the opening concerts of the Philadelphia Orchestra's 1974-75 season.

OUR NEXT CONCERT

ROBERT SHAW, Director of the Atlanta Symphony and famed choral conductor, returns for his third appearance with the Master Chorale and Sinfonia Orchestra on March 17th. An all Brahms program will feature the great *German Requiem* preceded by the lovely *Alto Rhapsody*. Soloists on this occasion will be Polly Jo Baker, Claudine Carlson and Douglas Lawrence.



HENRI TEMIANKA
Conductor



JAN PEERCE
Tenor



MRS. JULIAN FRIEDEN
Concert Chairman

SUNDAY EVENING, FEBRUARY 17, 1974, AT 8:00 P.M.

DOROTHY CHANDLER PAVILION

The Cedars-Sinai Medical Staff and Doctors' Wives Service League
proudly present the

LOS ANGELES DOCTORS SYMPHONY

20th Anniversary Concert

HENRI TEMIANKA, Conductor

JAN PEERCE, Tenor

FRANCIS SCOTT KEY The Star Spangled Banner

ANTONIN DVORÁK Symphony in E minor, No. 5, Op. 95
"From the New World"

Adagio
Largo
Scherzo
Allegro con fuoco

GEORGE FRIDERIC HANDEL "Say to Irene," from *Atalanta*
JAN PEERCE

GAETANO DONIZETTI The Tomb Scene and Finale,
from *Lucia di Lammermoor*
JAN PEERCE

INTERMISSION

JOHANNES BRAHMS Hungarian Dances, Nos. 5 & 6

FRANCISCO CILEA "Lamento de Federico," from *L'Arlesiana*
JAN PEERCE

GIUSEPPE VERDI "Di' tu se fedele," from *Un Ballo in Maschera*
JAN PEERCE

GIACOMO PUCCINI "E lucevan le stelle," from *Tosca*
JAN PEERCE

JEAN SIBELIUS Finlandia, No. 7, Op. 26

This year marks the 20th anniversary of the Los Angeles Doctors Symphony, a group composed of physicians, dentists and professional men and women associated with the medical field. Its performances are primarily benefits for charitable organizations having a medical association. Noted Los Angeles conductor Henri Temianka, now in his fourth year with the orchestra, is the only professional musician associated with the group.

In recent years, the orchestra has expanded its scope beyond the confines of the city of Los Angeles by means of international tours. Goodwill tours which include benefit concerts for medical institutions and an exchange of medical information have taken the orchestra to Curacao, the Middle East, South America, and most recently, to the Orient.

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 Pavillon, 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. / Program 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.