

Saturday Evening, March 21, 1981 at 8:30 p.m.
Preview at 7:30 p.m.
Dorothy Chandler Pavilion

THE LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA ROGER WAGNER, MUSIC DIRECTOR

THE PASSION ACCORDING TO ST. JOHN

ROGER WAGNER, *Conductor*
JEANNINE WAGNER, *Assistant Conductor*
DOROTHY WADE, *Concertmaster*
DR. FREDERICK HAMMOND, *Organist and Harpsichordist*

JONATHAN MACK, *Evangelist*
JAMES HARRIS WHITE, *Jesus*
GERALD JACKSON, *Pilate*
HOLLY SHAW-PRICE, *Soprano*
NANCY O'BRIEN, *Contralto*
BYRON WRIGHT, *Tenor*
KERRY BARNETT, *Baritone*

LINDA SAUER, *Maid*
BURMAN TIMBERLAKE, *Peter*
STEVEN WEBSTER, *Servant*

THE PASSION ACCORDING TO ST. JOHN Johann Sebastian Bach (1685-1750)

*Text begins on page 7. Audience participation is invited in those Chorales indicated with an **

THERE WILL BE ONE 15 MINUTE INTERMISSION

The musical presentation on this program is made possible, in part, through the sponsorship of the City of Los Angeles, the National Endowment for the Arts, The Los Angeles County Music and Performing Arts Commission, and the Los Angeles County Board of Supervisors.

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PROGRAM NOTES

BY

RICHARD H. TRAME, S.J., Ph.D.

Five Passions are attributed to Bach in his necrology. Of these, two, only the Saint John Passion and the Saint Matthew Passion are complete today. A Saint Mark Passion, after the only known manuscript of it was destroyed in World War II, survives in eight fragments culled principally from the *Trauer Ode*, Cantata 198.

The Saint John Passion was composed during Bach's first year as cantor in Leipzig in the season of Lent, 1724 (not 1723), a "tempus clausum" when in the Church's liturgy figured music was prohibited. It was first performed on Good Friday, April 7 of that year in the Saint Nicholas Church. In subsequent performances in 1725, 1730, and between 1746 and 1749, Bach made numerous revisions of the work. In 1725 he interchanged the opening and closing choruses and added some arias which may have been derived from an earlier Passion composed at Weimar. Interpolated texts from Saint Matthew's gospel were removed for the 1730 performance, being replaced by a now lost sinfonia. In the fourth and final revision, Bach restored the original sequence but provided for augmented performing forces.

The Saint Matthew Passion, by way of contrast, was commenced about 1722, first performed on Good Friday of 1729, and was essentially complete in 1736.

The numerous revisions which the Saint John Passion underwent highlight the fact that it is a flawed masterpiece. Difficulties confront the composer arising out of the nature of John's account. Unlike the Saint Matthew's Passion narrative, which in the first half includes several dramatic scenes such as the decision of the chief priests to destroy Jesus, the anointing of Jesus with precious oil, Judas' plan for betrayal, the Passover preparation, the Last Supper, and the Agony in the Garden, John's account provides many fewer opportunities for the dramatic composer. His story commences with the arrest of Jesus. Hence, to enliven the dramatic content Bach inserted the scene of Peter's denial from Matthew's agitated narrative of the Passion "and he went out and wept bitterly." He also included Matthew's words concerning the earthquake and the opening of the tombs at the moment of Jesus' death.

Flawed though it may be in comparison with the Saint Matthew Passion, the words of Paul Steinitz are singularly pertinent: "Bach's music almost throughout both works is of such overwhelming beauty and power that we can readily apprehend the synthesis of liturgy and oratorio or even opera that he achieved in them so infinitely more compellingly than did his contemporaries." (*The New Oxford History of Music*, Vol. V, p. 654.)

In truth, Bach's Passions did not spring

from his supreme genius without falling heir to the traditions of the Passion genre. Evidence points to his interest in the form as early as 1714 at Weimar. He no doubt studied numerous examples of both early and contemporary settings of all four accounts of the evangelists by such as Selle, Schutz, Šebastiani, Kéiser, Handel, and Telemann, who alone composed forty-four settings in his lifetime.

The Passion of Bach's day had grown out of the simple unaccompanied chant settings of the medieval liturgies for Good Friday in which three clerics of the rank of deacon and priest sang the roles of the evangelist (a middle range voice), of Jesus (a bass voice), and all other individuals (a high voice), while a choir or accomplished congregation took the part of the turba or crowd. However, this basic form was subsequently embellished and elaborated by polyphonic settings of the 15th and 16th centuries. In Germany by the 18th century two forms had achieved relative permanence. One was the oratorio Passion established by Thomas Selle of Hamburg in 1643; the other the Passion oratorio, which in its elaborated form had arrived in Leipzig in 1721 and been performed by Kuhnau, the Cantor.

The oratorio Passion adhered to the original structure of the chant passion but the evangelist's narrative was interrupted through the insertion of reflective poetic episodes, instrumental sinfonias, parallel biblical texts, and madrigal-like verses or hymns. The Passion oratorio, the text of which was often a completely original one, exhibited a florid operatic style. It exercised its influence on Bach's *Saint John Passion*, essentially an oratorio Passion, through musical allusions to Böhm's setting of Christian Postel's Saint John Passion libretto. This influence is also seen in two texts selected from that work, and in eight texts selected by Bach from Brockes' famed libretto (used by Keiser and Handel) *Der für die Sünden der Welt gemarterte und sterbende Jesus* (Jesus martyred and dying for the sins of the world). As in other compositions in other forms, Bach brought the Passion to perfection.

Bach never lost sight of the fact that the Passion formed the core of the Good Friday liturgy. Quite special to his Passion settings are the numerous chorales, solo and choral, which he harmonized with consummate artistry and inserted unerringly into the fabric of the Passion.

In whatever physical setting the Passion is performed, its essentially religious and liturgical orientation must be kept in mind, if we are to probe Bach's insights. The meditative ariosos and arias furnished him opportunity to express elements of Lutheran Pietism current at the time, in giving voice, for example, to the lamentations of the symbolic "Daughter of Zion." It is, however, in the evangelist's recitatives and in the words of Jesus and the turba that Bach conveys, with exquisitely deft touches of word painting and emotional nuances of

voice and instrument the essence of his faith and inner conviction in the reality of Christ's redemptive suffering. In the closing chorale, "Ach Herr, lass dein lieb Engelein," he thrusts us toward the vision of Resurrection, which alone makes the whole previous drama comprehensible.

The Saint John Passion is scored for two flutes, two oboes, strings and continuo realized on the harpsichord and organ. While all the choruses but one (No. 5) utilize the full orchestra (in which the winds seldom achieve independence) the arias manifest more individuality of color including the use of the viole d'amore, viola da gamba, and lute, on occasion replaced by the harpsichord.

Basil Smallman in his book, *The Background of Passion Music* states by way of summary: "The greatness of the Saint John Passion lies in the vivid, visual realism of its dramatic presentation of the story. By means of sharply drawn contrast between the fanatical fury of the crowd and the spiritual calm and detachment of Christ, Bach achieves a powerful and imaginative interpretation of the Gospel tragedy in which a strong link is retained with the religious dramas of medieval times. Disunity in the musical structure arises as we have seen, mainly from the composer's attempt to make an unsuitable text conform entirely to the conventions of the contemporary Oratorio style with its bipartite construction and its liberal use of meditative commentary. . . . the Saint John Passion represents an idealized form of the ancient liturgical Dramatic type of Passion." (pp. 43f.)

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TICKETS: \$13.50, 11.50, 10.50, 8.50,
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HALF PRICE FOR STUDENTS AND
SENIORS

J.S. BACH
THE PASSION ACCORDING TO ST. JOHN
TEXT
Part I

Opening Chorus:

Lord, Thou our Master,
Thou whose name in all the earth is glorious,
Show us how Thou in pain and woe
Through which Thou, Son of God, didst go,
At every time wast, even in the darkest hour,
Forever glorified.

SCENE: IN THE GARDEN

Evangelist:

Jesus went with his disciples over the brook Cedron, where was a garden, to which came Jesus and his disciples. Judas also, who betrayed him, knew the place full well; for Jesus had often waited there to meet with his disciples. Now then, Judas, having gathered a body of men whom the chief priests and Pharisees had sent him, now cometh forth with torches, lanterns, and with weapons. Therefore Jesus, knowing all things that were to come upon Him went straightway forth and said unto them:

Jesus:

"Whom seek ye here?"

Evangelist:

And they answered and said:

The Crowd:

"Jesus of Nazareth!"

Evangelist:

Jesus said to them:

Jesus:

"I am He."

Evangelist:

Judas also, he which betrayed him, stood there among them. And as soon as Jesus had said, "I am He," all of them fell backward and fell to the ground. Then Jesus asked them a second time:

Jesus:

"Whom seek ye here?"

Evangelist:

Again they shouted:

The Crowd:

"Jesus of Nazareth!"

Evangelist:

Jesus answered and said:

Jesus:

"To you I have said, I am He.

If ye seek for me, then let these go their way."

***Chorale:**

O wondrous Love,
O Love all love excelling,
Which bade Thee make this vale of tears Thy dwelling,
I live on earth, and earthly pleasures cherish,
And Thou must perish.

Evangelist:

So that the word might be fulfilled which he had spoken: I have not lost one disciple of them thou gavest me. Then Simon Peter, having a sword, he drew it forth, and struck at the high priest's serving man, and cut the man's right ear off, and this man was Malchus.

Then Jesus said to Peter:

Jesus:

"Put up thy sword in its scabbard.
Shall I not drink the cup, then,
The cup my Father hath given me?"

Chorale:

Thy will, O Lord, our God, be done
On earth as round Thy heavenly throne.
Thy patience, Lord, on us bestow,
That we obey in weal and woe.
Stay Thou the hand and spoil the skill
Of them that work against Thy will.

SCENE: BEFORE ANNAS

Evangelist:

The body of soldiers with their captain, and the officers there laid hold of Jesus, and led him away at first unto Annas who was kinsman of Caiaphas, who for that year was the High Priest. It was this same Caiaphas who had told the Jews it would be well if one man should perish for them all.

Meditation:

Alto Aria

From the tangle of my transgressions,
But to unbind me is my dearest Savior bound.
From my aching wounds and bruises,
Fully to heal me, He himself is wounded.

Evangelist:

Simon Peter also followed in Jesus' path, and another disciple.

Meditation:

Soprano Aria

I follow Thee also with joy-lightened footsteps,
Nor stray from Thy sight, My light and my life.
O speed Thou my way, and cease not, I pray,
Call me each day, O spur me and draw me and call me each day.

Evangelist:

That other disciple to the high priest had been known, and went with Jesus to the palace of the high priest. But outside, at the doorway, Peter stood. Then saith the maid that tended the door to Peter:

Maid:

"Art thou not also one of his disciples?"

Evangelist:

He saith:

Peter:

"I am not!"

Evangelist:

The officers and the servants with them stood tending a fire of coals for it was cold, and warmed themselves through. Peter also stood there among them warming himself. Then did the high priest turn and question Jesus of his disciples and of his doctrine.
Thus did Jesus reply:

Jesus:

"I ever spake openly and freely to the world,
day after day before the school I did my teaching
and in the temple where all the Jews come together,
And have said nothing in secret at all.
Why askest thou this of me?
Rather ask them who have heard my teaching what
sort of thing it was I taught them.
See now, they surely remember all that I have
taught them."

Evangelist:

But when Jesus thus had spoken, a man servant standing near to Jesus struck him with his open hand, and said:

Servant:

"Dost thou dare unto the High Priest thus to answer?"

Evangelist:

Thus did Jesus reply to him:

Jesus:

"If 'twas evil I spake, bear thou witness to my evil words, but if I have spoken well, why smitest thou me?"

Chorale:

Who was it dared to smite Thee?
Thy good with ill require Thee,
So foully treated Thee.
For Thou art no offender,
Not didst to sin surrender.
From evildoing Thou art free.

SCENE: BEFORE CAIAPHAS, THE HIGH PRIEST

Evangelist:

Now Annas ordered Jesus bound and sent him to Caiaphas. Simon Peter stood, still warming himself, then said they unto him:

The Crowd:

"Are you not one of his disciples?"

Evangelist:

But Peter denied it and said:

Peter:

"I am not!"

Evangelist:

Then said one of the high priest's servants, being kinsman of him whom Peter had smitten and cut his ear off:

Servant:

"Did I not see thee in the garden with him?"

Evangelist:

Then did Peter deny it a third time,
And straight away the cock began to crow.
Then did Peter bring to mind the words of Jesus.
And he went out and wept bitterly.

Meditation:

Tenor Aria
O, my soul,
Where wilt thou find thy goal
And where shall comfort find me?

Shall I stay,

Or be gone and leave hills and mountains far behind me?

This poor world no peace doth me afford,
Ever ruing my wrongdoing, my misdeed abhorred,
For the servant hath denied his lord.

* Chorale:

Peter, while his conscience slept,
Thrice denied his Saviour,
When it woke he bitter wept
At his base behavior.

Jesus, let me not forget;
True devotion teach me;
When on evil I am set,
Through my conscience reach me.

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SCENE: BEFORE PILATE

Evangelist:

Away then led they Jesus, up into the hall of judgement. It was early, but they could not enter, lest they be defiled, and might not eat the Passover. Then out went Pilate, the judge, unto them and said:

Pilate:

"What brings ye as a charge against this man?"

Evangelist:

And they answered and said unto him:

The Crowd:

"If this man were not a malefactor we would not bring him here; we would not bring him here before thee!"

Evangelist:

Then Pilate said unto them:

Pilate:

"Now come and take ye him and judge him according to your law."

Evangelist:

Then answered the Jews unto him:

The Crowd:

"By death we may not punish."

Evangelist:

That thus might be fulfilled the word of Jesus which he had spoken and had signified by what manner of death he should perish. Then Pilate entered the Hall, and again called in Jesus, and said to him:

Pilate:

"Art thou the King of the Jews?"

Evangelist:

Jesus thus answered him:

Jesus:

"Sayest thou this of thyself, or did these others tell it thee of me?"

Evangelist:

And Pilate then answered him:

Pilate:

"Am I a Jew? Thy people and thy chief priests have delivered thee unto me; what hast thou done?"

Evangelist:

And Jesus answered him:

Jesus:

"My kingdom is not of this world; for if my kingdom were of this world, then my servants all would fight to defend me, that I should not be delivered unto the Jews. Nay then, but not from hence is my kingdom."

* Chorale:

Ah-mighty King renowned and great forever,
to tell Thy glory is a vain endeavor.
No mortal heart can ever hope to show Thee
What it doth owe Thee.

Evangelist:

Then Pilate said unto him:

Pilate:

"Now truly, art thou a king then?"

Evangelist:

Jesus answered him:

Jesus:

"Thou say'st, I am a king then. To this end was I born,
for this am I come here, that I bear witness to the truth.
And all who seek the truth will hear my voice."

Evangelist:

Then Pilate said to him:

Pilate:

"What is truth then?"

Evangelist:

And when he thus had spoken, he went out once again to
the Jews and said unto them:

Pilate:

"I find in him no fault at all. But ye have a custom at
Passover that one man I should release you; Will ye now that
I take this 'King of the Jews' and release him?"

Evangelist:

Then cried they together again, and shouted:

The Crowd:

"Not this man, no not him; Give us Barabbas!"

Evangelist:

Barabbas he set free: a robber!
But he laid hold on Jesus and scourged him.

Meditation:

Bass Arioso

Bethink thee, O my soul, in agony and rapture,
What through thy heart with bitter joy doth
languish, the greatest boon is Jesus' anguish.
For thee the thorn-crown that doth pierce Him with heaven-scented
flowers will bloom; Thou canst the sweetest
fruit among His wormwood gather, nor cease to
raise thine eyes to Him.

SCENE: THE MOCKERY

Evangelist:

The soldiers plaited for him a crown of thorns, and put it
upon his head and put on him a robe of purple, all saying:

The Crowd:

"King, we hail thee, King of Jews we hail thee!"

Evangelist:

And then with their hands they smote him.
Then once again did Pilate come forth and called them:

Pilate:

"See ye, I bring this man now forth to you,
That ye may know that in him no fault do I find."

Evangelist:

And then did Jesus come forth, still wearing the purple robe and the
crown of thorns. Then to them said Pilate:

Pilate:

"Behold the Man!"

Evangelist:

Now all the officers and priests, when they beheld him,
shrieked at him and said:

The Crowd:

"Crucify!"

Evangelist:

Then Pilate said to them:

Pilate:

"Take ye now this man and crucify him, for I find in him no fault at all!"

Evangelist:

The Jews straight-way answered and said:

The Crowd:

"We have with us a law, and by this our law he must die.
For he made himself to be the Son of God."

Evangelist:

Now when Pilate heard this clamoring, he was the more afraid,
and went up once again to the Judgement Hall, and saith to
Jesus:

Pilate:

"From whence then art thou?"

Evangelist:

But Jesus would not give him answer:
Then Pilate saith unto him:

Pilate:

"Speakest thou not to me? Knowest thou not I have power over
thee to crucify and power, too, to release thee?"

Evangelist:

Jesus then answered him:

Jesus:

"No power couldst thou have over me, had this power not from
above unto thee been given; Therefore, he who delivers me up is
the greater sinner."

* Chorale:

The Bondage Lord which Thou didst own
From this our freedom riseth
Thy dungeon is our mercy throne
and liberty abideth
Didst Thou not choose a slave to be
We all were slaves eternally.

Evangelist:

But the Jews cried out and shouted to Pilate:

The Crowd:

"If thou let this man go, then art thou no friend of Caesar,
for whoever maketh him a king is foe unto Caesar!"

Evangelist:

Now when Pilate heard them speaking thus, straightaway he brought
Jesus forth, and took his place upon the seat of Judgement, in a place
called High Pavement, but in Hebrew called Gabbatha. And it was
about the sixth hour of preparation of the Passover, and he saith to the
Jews:

Pilate:

"See ye, your King stands before you."

Evangelist:

Again they shouted:

The Crowd:

"Away with him. Crucify him!"

Evangelist:

Pilate said unto them:

Pilate:

"Would ye see your King be crucified?"

Evangelist:

Then the chief priests gave him this reply:

The Crowd:
"King, king. We have no king but Caesar!"

Evangelist:
Then Pilate delivered him to them, that they might crucify him.

Chorale:
Help, O Jesus, God's own Son,
Through thy bitter anguish
That the favor Thou hast won
Evil deeds may vanquish.
How and why our Saviour died
We must ponder truly,
And, though weak, leave naught untried,
Lord, to thank Thee duly.

INTERMISSION

Evangelist:
Then they took Jesus and led him away, and he bore his cross and went along with them to a place called Place of Skulls, which is in the Hebrew tongue called Golgotha!

Meditation:
Bass Aria and Chorus
Run, ye souls whom care oppresses,
go from trouble's dark recesses, run
Ah where?
To Golgotha!
Take the wings of faith nor tarry, Fly
His cross to carry Your salvation 'waits you there.
Ah where?

SCENE: GOLGATHA, THE PLACE OF SKULLS

Evangelist:
And there they crucified him, and two others with him on either side, Jesus in the midst between them. And Pilate wrote for him an epigraph; and put it upon the cross, and it was written: JESUS OF NAZARETH, THE KING OF JEWS. And this epigraph was read by many, for the town was not far from the place where Jesus was crucified. And it was written in Hebrew, Latin, and the Grecian tongues.

Evangelist:
And Pilate then answered:

Pilate:
"What I myself have written
That is what I have written."

Chorale:
My heart in secret carries thy name and cross enshrined.
Glow bright with light eternal, And bring me joys unknown.
O shine with in my vision As comfort in my need
Tho' Thou wast delt derision, So mildly didst Thou bleed.

Evangelist:
And then the four soldiers after they had crucified Jesus divided his garments in four equal parts, a portion for each of the soldiers. Now the coat had no seam but was woven, from one end was woven through and through. They said therefore one to another:

The Soldiers:
"Do not rend it or divide it but by lot determine who shall have it."

Evangelist:
That thus the Scripture might be fulfilled that which sayeth: They parted out my raiment equally among them, and for my vesture they cast lots. These things were therefore done by the soldiers. Now standing before the cross of Jesus was his mother, and also his mother's sister named Mary, Cleophas' wife, also Mary Magdalena. Now when Jesus saw his mother near him, and his well-beloved disciple standing by her, he said unto his mother:

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Jesus:
"Lo! Woman, behold thy son!"

Evangelist:
Then he saith to that disciple:

Jesus:
"See thou: here behold thy mother!"

Evangelist:
And from that hour He took Her to His own home. And now since Jesus knew full well that all was accomplished as was written in the scripture He saith:

Jesus:
"I thirst."

Evangelist:
Now stood there a vessel of vinegar. They filled from the vessel then a sponge with vinegar, and put it on a twig of hyssop, and put it to his mouth to drink it. Therefore Jesus when He had received the vinegar, He said:

Jesus:
"It is fulfilled."

Meditation:
Alto Aria
It is fulfilled,
O rest for all afflicted spirits.
This night of woe, the final hour is passing slow before me.
Victorious Judah's hero fights, and ends the strife. It is fulfilled.

Evangelist:
And bowed down his head, and was gone.

Meditation:
Bass Solo with Chorus
O Thou my Saviour, give me answer:
Since Thou upon Thy cross art crucified,
And Thyself hast said: It is fulfilled,
Shall I from death be ever free?
Can I through Thy despair and Passion
Thy Heav'nly home Inherit?
Is all the world redeemed today?
Thou canst for pain indeed not answer,
Yet bowest Thou Thy head in silence to say,
Yea.

Evangelist:
And then behold, the veil of the temple was rended in twain, from very top to bottom down. And the earth quaked and trembled, and the rocks burst asunder, and the graves were opened again, and many bodies of sleeping saints arose!

Meditation:
Tenor Arioso
My heart!
See all the world because of Jesus' woe in woe is shrouded,
The sun in deepest mourning clouded. The veil is rent, the rocks are cleft, The earth doth quake, graves open flying,
When they see the Redeemer dying. As for thee, what wilt thou do?

Meditation:
Soprano Aria
Release, O my spirit, thy torrents of crying;
The Highest is dying.
Through Heaven and Earth
these dark tidings be spread,
Thy Jesus is dead.

Evangelist:

There came unto Pilate Joseph of Arimathaea, a disciple, too, was he (but secretly fearing the Jews), and sought to remove the body of Jesus. And this leave Pilate gave unto him. Therefore came he hither and carried Jesus' body away. There came Nicodemus, too, he who at first had come to Jesus in the night, and brought a mixture of myrrh and of aloes together a hundred-pound weight. Then straight-way took they Jesus' body and wound it in the linen cloths with the myrrh and aloes as is the Jewish manner to bury.

In Golgotha, where the place was where He was crucified, was a garden, and in the garden a new grave in which no man had yet been laid. And therein laid they Jesus, since it was the day of preparation, it being so nigh at hand.

Closing Chorus:

Rest well,
Beloved, sweetly sleeping,
That I may cease from further weeping,
And let me too rest well.

The grave that is prepared for Thee
And holds no further pain for me,
Doth open Heaven to me,
And close the gates of Hell.

Chorale:

Ah Lord when comes that final day
May angels bear my soul away
To Abrams bosom take it.
Let then my body's anguish cease
My soul to rest in perfect peace.
Till Thou again awake it.
Oh what a joy it then will be
The very Son of God to see
To Gaze upon His Holy face
My Savior on the throne of grace
Lord Jesus Christ,
Oh hear Thou me, Thy name I praise
Eternally, eternally.

*Denotes Audience Participation



CHORALE PERSONNEL

Soprano

Sally Anderson
Judy Gantley
Claire Gordon
Jolyne Jeffers
Rae Macdonald
Mary Frances Nobert
Linda Sauer
Jeannine Wagner

Alto

Frances Cash
Lois Ebelhare
Kathleen O'Connor
Joyce Paxson
Debbie Preble
Carol Reich
Salli Terri
Hanan Yaqub

Tenor

Joseph Coyazo
James Daugherty
Dale Jergenson
Gerald Jones
Kirk Lamb
Joseph Oliva
Maurice Staples
Steven Webster

Bass

William Beck
Kevin Dalbey
Gerald Jackson
Tony Katics
William Lomax
David Schnell
Burman Timberlake
Earle Wilkie



THE SINFONIA ORCHESTRA

1st Violin

Dorothy Wade, *Concertmaster*
Ronald Folsom
Albert Karmazyn
George Kast
Robert Konrad
Robert Korda
Irma Neumann
Jay Rosen
Erica Sharp
Jennifer Small
Harold Wolf

2nd Violin

Brian Leonard, *Principal*
Maurice Dicterow
Debbie Grossman
Irving Katz
Ezra Kliger
Patricia Johnson
Michael Markman
David Newman
Mark Sazer
Steven Scharf
Helen Tannenbaum

Viola

Virginia Majewski, *Principal*
Myer Bello
Gail Earn
Peter Hatch
Michael Nowack
Sven Reher
Barbara Simons
Lynn Subotnick

Cello

Frederick Seykora, *Principal*
Robert Adcock
Barbara Badgley
Selene Hurford
Alex Reisman
Victor Sazer

Bass

Meyer Rubin, *Principal*
Steven Edelman
Jay Grauer
Milton Nadel

Flute

Sheridan Stokes, *Principal*
Patricia Evans
Arthur Hoberman

Oboe

Gordon Schoneberg, *Principal*
Joan Elardo
Greg Donavetsky

Clarinet

Roy D'Antonio, *Principal*
Julian Spear

Bassoon

Don Christlieb, *Principal*
Michael O'Donovan
Charles Gould

Horn

James Decker, *Principal*
Arthur Briegleb
Brian O'Connor
George Hyde

Trumpet

Chase Craig, *Principal*
Roy Poper
Boyde Hoód

Trombone

Hoyte Bohannon, *Principal*
Miles Anderson
Phillip Teele

Tuba

John Johnson

Timpani

Scott Shepherd

Percussion

Eric Remsen

Harp

Dorothy Remsen

Celeste

Dolores Stevens

Orchestra Manager

Meyer Rubin

Librarian

Katherine Dolan

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. Dedicated to choral music since early childhood, his international reputation in that area has been enhanced by his work as a composer, arranger, and symphonic conductor, and he is a highly regarded authority on the religious music of the medieval and renaissance periods. He has been knighted twice for his contributions to sacred music. Radio, television, motion pictures, and recordings have all played an important part in his long and illustrious career. He has recorded over 60 albums and received the Grammy Award for his album, *Virtuoso*. In addition to directing the Los Angeles Master Chorale and Sinfonia Orchestra, Roger Wagner has been guest conductor of the Los Angeles Philharmonic and has appeared with leading orchestras all over the world.

The **LOS ANGELES MASTER CHORALE** and **SINFONIA ORCHESTRA**, founded by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company of the Music Center in 1964. Dr. Wagner has been Music Director of the organization since its formation. Now embarking on its 17th season, the 125-voice ensemble is one of the finest in the United States and includes in its select membership the outstanding professional talent in the Southland.

The Master Chorale presented its first concert season at the Dorothy Chandler Pavilion in 1965, receiving significant critical acclaim. Under the leadership of Dr. Wagner, the Chorale has continued to present concert seasons of the world's choral masterworks at the Music Center, giving Los Angeles a unique reputation as the only city in the country supporting its own professional resident chorus in an annual series of choral programs.

Two seasons ago the Master Chorale joined the Los Angeles Philharmonic for the inaugural concert of Music Director Carlo Maria Giulini, in Beethoven's *Symphony No. 9*. The performance was carried live on public television and transmitted via satellite throughout the United States, Canada, Europe and Mexico.

In addition to its own nine-concert season during 1980-81 at the Dorothy Chandler Pavilion, the Los Angeles Master Chorale will perform some three dozen chamber concerts around the city for senior and disabled audiences. With the Los Angeles Philharmonic, the Chorale will perform the Mahler *Symphony No. 3*, the Rossini *Stabat Mater*, and the Mendelssohn *Midsummer Nights Dream* in a total of eleven concerts at the Music Center.

Lyric tenor **JONATHAN MACK** earned a Bachelor of Music degree in French horn from the University of Southern California in 1971, where he also received the School of Music Alumni Award as Outstanding Undergraduate. As a singer (he completed

his Master of Music Degree in voice at USC in 1974), his vast experience includes appearances with the orchestras of Los Angeles and Minnesota, with both the Western Opera Theatre and the Merola Program of the San Francisco Opera, Opera Midwest, the Los Angeles Opera Repertory Theatre, the Ojai Festival, the Carmel Bach Festival, Monday Evening Concerts, and the Roger Wagner Chorale. His recordings as soloist include *La Dafne*, Brahms and Schumann choral lieder, and the Brahms *Liebeslieder Waltzes*.

JAMES HARRIS WHITE has sung with many orchestras on the West Coast and has given solo recitals throughout California. He has completed several national tours with the Roger Wagner Chorale where he has also appeared as soloist.

In the Los Angeles area he has been heard in a wide variety of works, including the *Requiems* by Brahms and Faure, the *Hodie* of Vaughan Williams, and Handel's *Messiah*. He has sung the role of Jesus in the *St. John Passion* by Bach under the baton of Roger Wagner and also with the Pacific Chamber Orchestra, conducted by Keith Clark.

His recent operatic performances include the role of Guglielmo in *Così fan Tutte* on a tour of the University of California campuses and Papageno in the Palisades Symphony's production of *The Magic Flute*.

A native Oklahoman, **GERALD JACKSON** was educated at North Texas State University, Denton, Texas, where he received both his Bachelor's and Master's Degrees in Music. He was a pupil of the famed opera divas, Mary McCormic and Mary Garden. He has done graduate study towards his doctorate at the University of Southern California. He has sung major operas, oratorios and cantatas in Texas and California. He was a leading conductor in Texas, where his high school choirs were given the highest attainable rating in 14 of 15 years of Interscholastic League Choral Contests. He is the former Organist-Choirmaster at All Saints Episcopal Church, Beverly Hills; having served as Assistant Organist-Choirmaster and Bass Soloist for the late Owen Brady. He has toured with the Roger Wagner Chorale for the past seven years and is currently a member of that organization and the Los Angeles Master Chorale.

HOLLY SHAW-PRICE entered Oberlin Conservatory as a violinist and voice student and soon realized that she wanted to pursue the study of voice exclusively, and obtained a B.A. in vocal performance. Miss Shaw-Price did her graduate work at USC, earning her M.A. in vocal arts. In addition, she has studied with Margaret Schaper and Gwendolyn Koldofsky of USC, and Natalie Limonick and Frans Boerlage, directors of the USC Opera. Miss Shaw-Price studied French art song in Paris with Pierre Bernac, Leïder with Harold Heiberg of the American Institute of Music Studies

in Graz, Austria. Among Miss Shaw's operatic roles have been Adina (*Elixir of Love*), Adele (*Die Fledermaus*), Gretel (*Hansel and Gretel*) and Caroline (*Il Matrimonio Segreto*). She has been a soloist with the Atlanta Symphony Orchestra and is currently soloist at First Congregational Church of Los Angeles.

Miss Shaw-Price recently won critical praise for her Adele in the Los Angeles Master Chorale's 1980 production of *Die Fledermaus*.

NANCY OBRIEN was born in Los Angeles, completed the degrees of B.A. and M.A. at UCLA, and has pursued advanced musical studies at USC. As soloist for the Los Angeles Master Chorale and the Roger Wagner Chorale, Miss OBrien has toured the U.S.S.R., Israel, Europe, and South America. Appearances with the Ojai Festival, the Los Angeles Philharmonic, the Long Beach Symphony, the Monday Evening Concerts of the LACMA, and the Los Angeles-based chamber ensemble *I Cantori* have occupied Miss OBrien recently. She is currently instructor of piano and voice at El Camino College. She is a former member of the UCLA Opera Workshop, and studied at the Hochschule für Music in Freiburg, Germany. Music Center audiences heard Miss OBrien recently in Honegger's *La Danse des Morts*, Fanshawe's *African Sanctus*, and Strauss' *Die Fledermaus*.

Tenor **BYRON WRIGHT** received his master's degree in music from California State University at Northridge. In 1975 he was chosen as a finalist in the Metropolitan Opera Auditions. As a concert artist, Mr. Wright has performed with the Portland and Seattle symphonies, participated in the Carmel Bach Festival and performed with the Ojai Festival. He has toured nationally and internationally with the Roger Wagner Chorale. As concert soloist Mr. Wright has performed with the Los Angeles Philharmonic, the Los Angeles Master Chorale and the Irvine Master Chorale. He is a member of *I Cantori* and currently is soloist at Immanuel Presbyterian Church of Los Angeles.

One of the Los Angeles Master Chorale's youngest members, baritone **KERRY BARNETT** just began his fourth season with the choir.

Mr. Barnett has toured extensively with the Roger Wagner Chorale, performing both as chorale member and soloist. He opened the 1979-80 season as soloist in *The All American Concert*. Last summer he was ensemble soloist with the Los Angeles Philharmonic at the Hollywood Bowl in all of the Roger Wagner Chorale concerts.

In addition to having studied with Primo Puccinelli, Kerry Barnett is studying music at the California State Universities of Fullerton and Los Angeles.

Most recently, Mr. Barnett performed as baritone soloist in this season's *An English Christmas* and *Folk Jubilee* concerts with the Los Angeles Master Chorale.