

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

SATURDAY AFTERNOON, MARCH 20, 1982 AT 3:00 PM
SUNDAY EVENING, MARCH 21, 1982 AT 7:30 PM
PREVIEWS ONE HOUR BEFORE EACH CONCERT BY HELEN PEPPARD

DOROTHY CHANDLER PAVILION

Henry Purcell (1659-1695)

THE FAIRY QUEEN

Version for concert performance devised by Peter Pears
Edited and realized by Benjamin Britten and Imogen Holst

GEORGE GUEST, *Guest Conductor*
JEANNINE WAGNER, *Assistant Conductor*
DOROTHY WADE, *Concertmaster*
MICHAEL ZEAROTT, *Harpsichord*
AVIVA ROSENBLOOM, *Soprano*
MARY RAWCLIFFE, *Soprano*
ALICE BAKER, *Mezzo-soprano*
DENNIS PARNELL, *Counter-tenor*
KEVIN HUNTER HENRY, *Tenor*
THOMAS WILCOX, *Bass*

- I Oberon's Birthday
- II Night and Silence

Intermission

- III The Sweet Passion
- IV Epithalamium

This performance has been made possible, in part, through the sponsorship of the City of Los Angeles Cultural Affairs Department, the Los Angeles County Music and Performing Arts Commission, the California Arts Council and the National Endowment for the Arts.

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PROGRAM NOTES

by

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

Although modern scientific musicological research has now revealed to us the true greatness of such English Renaissance geniuses as William Byrd and Thomas Weelkes, to name but two of a constellation, Henry Purcell (1659-95) still rightfully claims title to be the greatest of England's Baroque masters and one of her absolute greatest and most original composers.

Nevertheless, obscurities and uncertainties in Purcell's biographical data abound. Not even his parentage can be ascertained with any certainty, the evidence pointing to possible paternity by either of two brothers, Henry or Thomas. He was acknowledged throughout his life as a composer, an organist, and a bass and countertenor singer. His regular livelihood came from his positions as Keeper of the King's Instruments, organist at Westminster Abbey and composer for the Chapel Royal and for the theater. He was buried at the age of 37 under the Abbey's organ, a mute token of the esteem in which he was held by compatriots.

His prodigious talent was early recognized and cultivated. Compositions began to appear in quantity about 1680, though evidence points to some earlier songs, one of which, a three-part song *Sweet tyrannes*, he produced as an eight-year old. Most of his sacred music appeared in his earlier years after 1680, his theater and incidental dramatic music in the late 80's and the 90's. Critical opinion likewise views his instrumental compositions as furnishing the more venturesome and inventive evidence of his genius than do his vocal/choral works. It is somewhat ironic that whereas all of his music had been published between 1878 and 1965 by The Purcell Society, precious little of it today finds frequent or significant performance.

The Puritan Revolution and the Commonwealth era between 1640 and 1660 produced a great rent in the fabric of English musical development. After the Restoration of the Monarchy Purcell and his contemporary composers faced the task of literally rebuilding their nation's music. Although they naturally harkened back to the achievements of their great Renaissance predecessors, the whole spirit of their society had so greatly changed

that in fact they launched English music on a new course. While Italian and French musical styles certainly impinged on Purcell he had to adapt these styles to English tastes. We may thus correctly describe Purcell's music as modern — modern in the use of those forms and techniques characteristic of the last three centuries of musical development.



Henry Purcell (1659-95)

The fact that Purcell created only one short opera in the modern sense, *Dido and Aeneas*, highlights the Restoration's reluctance to accept Italian and French opera. Of Purcell's six operatic ventures, five are designated semi-operas. Under the inspiration of John Dryden, he utilized the old English masque with stories based on allegorical, mythological and heroic themes and involving poetry, dance, and every variety of instrumental and vocal music together with elaborate sets. These masques were generally appended to the end of the acts of plays.

In Purcell's London several new theaters had been built. English stagecraftsmen, instructed by the technological advances in France particularly, greatly enhanced these masque productions through the use of fabulously expensive lighting effects and painted scenes. These scenes with their mechanical complexity and sophistication aimed at overawing and overwhelming audiences, furnishing them with "excellent helps to the imagination, most grateful deceptions of the sight, and graceful and becoming Ornaments of the Stage," to quote a contemporary observation.

Two semi-operas by Purcell appeared respectively in 1690 and 1691, *The Prophetess or The History of Diocletian* and *King Arthur or the British Worthy*. John Dryden provided the text for the latter. Purcell next used a text entitled *The Fairy Queen*, perhaps by Elkanah Settle, or an anonymous person who "adapted" to his purposes Shakespeare's play *A Midsummer Night's Dream*. Murray Lefkowitz in his article on the "Masque" in the *New Grove* states that *The Fairy Queen* "is in fact more masque than opera or drama. Its construction resembles that of a French *comédie-ballet* with detachable masques added at the end of each of the five acts including the humorous scene of the Drunken Poet. . . ."

An appraisal of *The Fairy Queen's* music appeared in the *Gentleman's Journal* for May of 1692. It exhibits incidentally that solid English appreciation of the production as a business venture.

'This in Ornaments was Superior to the other Two; (*Diocletian and King Arthur*) 'especially in Cloaths for all the Singers and Dancers, Scenes, Machines and Decorations, all most profusely set off; and excellently perform'd chiefly the Instrumental and Vocal part Compos'd by the said Mr. Purcell and Dances by Mr. Priest. The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company got very little by it.'

This current performance of *The Fairy Queen* by the Los Angeles Master Chorale utilizes a shortened concert version as edited and realized in 1969 by the late Benjamin Britten and by Imogen Holst. These editors stress the necessity for rearranging the sequence of the music since "a staged production of *The Fairy Queen* is too unwieldy for most twentieth century audiences, who are not used to sitting through all five acts of a spoken play" to which had been added for the tastes of the seventeenth century "Singing, Dancing, and Machines interwoven with 'em, after the manner of an Opera."

In order to achieve a viable concert version of reasonable length, the score of *The Fairy Queen* was, at the suggestion of the famed singer Peter Pears, not merely cut but its parts or masques were rearranged into four segments: *Oberon's Birthday*, *Night and Silence*, *The Sweet Passion* (Love), and *Epithalamium* (Celebration of Matrimony). These parts con-

sequently form each a dramatically convincing individual. The editors have moreover "kept the clear musical framework of the key sequences so characteristic of Purcell." Retaining the significant solo and choral music, the concert version has also interjected as orchestra interludes the original variety of dances. Britten and Holst, in making viable Purcell's masterpiece for performance lasting ninety-six minutes, have thus provided a practical score capable of rendition with modern exigencies in mind.

Apart, therefore, from their general relationship to Purcell's adaptation of Shakespeare's *Midsummernight's Dream*, the original score of which was lost after 1695 for almost two centuries, the present concert version requires no references to the staged masques for its comprehension and enjoyment.

The study of the surviving sources for *The Fairy Queen* and their scholarly familiarity with Baroque musical practices has enabled the editors subtly and judiciously to modernize and enhance the score's instrumentation, ornamentations, and other musical characteristics. Although referring particularly to freedom of qualified singers with respect to rubato, the editors' quotation from Purcell's contemporary, Thomas Mace, is apropos as supplying justification for their work. "When we come to be Masters, so that we can command all manner of Time at our own Pleasures, we then take Liberty (and very often, for good Adornment-sake) to break time; sometimes Faster and sometimes Slower, as we perceive it the Nature of the thing requires."

Purcell in this masterpiece achieved music of the highest calibre. His genius alone salvaged the so-called "improved" (in fact, butchered) poetry of Shakespeare's comedy through the gems of music he lavishly sprinkled throughout. It is indeed fortunate for us that his music can and does stand of itself. Gone is the mangled Shakespeare, gone those fantastic Baroque stage settings, costumes, and "machines" through which his contemporary Londoners were coaxed from their musical backwardness to accept and appreciate Purcell as the theater-going public's favorite composer. We are left to savour the exquisitely masterful music.

WHO'S WHO



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.



DR. GEORGE GUEST, *Guest Conductor*, was born in Bangor, North Wales. He was a Chorister at Bangor and Chester Cathedrals, subsequently becoming Sub-Organist at the latter. He was appointed Organ Scholar of St. John's College, Cambridge, in 1947, becoming Organist in 1951. He is also Lecturer in Music at the University of Cambridge, Organist to the University, a Special Commissioner of the Royal School of Church Music, President of the Royal College of Organists, and President of the Association of Cathedral Organists. He was Director of the Berkshire Boy Choir, United States of America, in 1967 and in 1970, and has directed St. John's College Choir in the U.S.A., Canada, Japan, Australia and in most Western European countries. He is married with two children.



AVIVA ROSENBLOOM (*soprano*). Since her graduation from California State University, Fullerton, where she achieved an M.M. in vocal performance, Aviva Rosenbloom has had the opportunity to perform as a soprano soloist all over the Southern California area. Roles in various operettas include Mimi in *La Boheme* in the UCLA production, Gwendolyn in *The Importance of Being Earnest*, Mrs. Ford in *The Merry Wives of Windsor*, and Despina in *Così fan Tutte*, also produced at UCLA.

As a soprano soloist, Ms. Rosenbloom has sung with the Orange County Master Chorale in Bach's *B minor Mass*, with the Pacific Singers, Ambrosian Singers, Shambrey Chorale, L'Esprit Chamber Orchestra and

(continued on p.14)

Part I: Oberon's Birthday

The fifes and trumpets salute the rising sun on this happy day, and the four seasons, Spring, Summer, Autumn and Winter, sing in praise of Phoebus who brings light and comfort to the earth.

SYMPHONY

Enter Phoebus and the four Seasons, with their several Attendants

An Attendant and Chorus
Now the night is chas'd away,
All salute the rising sun;
'Tis that happy, happy day,
The birthday of King Oberon.

Two Attendants

Let the fifes and the clarions and shrill trumpets sound,
And the arch of high heav'n the clangor resound.

DANCE

Phoebus

When a cruel long winter has frozen the earth,
And Nature imprison'd seeks in vain to be free;
I dart forth my beams, to give all things a birth,
Making Spring for the plants, every flower and each tree.
'Tis I who give life, warmth, and vigour to all,
Ev'n love, who rules all things in Earth, Air and Sea,
Would languish and fade, and to nothing would fall,
The world to its Chaos would return but for me.

Chorus

Hail! great parent of us all,
Light and comfort of the Earth:
Before your shrine the Seasons fall,
Thou who giv'st all Nature birth.

Spring

Thus the ever grateful Spring
Does her yearly tribute bring;
All your sweets before him lay,
Then round his altar sing and play.

Summer

Here's the Summer, sprightly, gay,
Smiling, wanton, fresh and fair,
Adorn'd with all the flowers of May,
Whose various sweets perfume the air.

Autumn

See, my many-coloured fields
And loaded trees my will obey;
All the fruit that Autumn yields
I offer to the God of Day.

Winter

Next, Winter comes slowly, pale,
meagre and old,
First trembling with age and then
quiv'ring with cold;
Benumb'd with hard frosts and with
snow cover'd o'er,
Prays the Sun to restore him and sings
as before.

Chorus

Hail! great parent of us all,
Light and comfort of the earth:
Before your shrine the Seasons fall,
Thou who giv'st all Nature birth.

Part 2: Night and Silence

The Fairy-Spirits summon the songsters of the sky to join their warbling voices to the Muses' choir. A drunken Poet enters, blindfolded. He is teased by the Fairies, who pinch him and drive him away. Night banishes all noise and care; Mystery and Secrecy draw the curtains, and Sleep brings silence and repose.

PRELUDE

Enter Fairy-Spirits

A Fairy-Spirit

Come, all ye songsters of the sky,
Wake and assemble in this wood;
But no ill-boding bird be nigh,
None but the harmless and the good.

THE SONGSTERS

Three Fairy-Spirits and Chorus

May the god of wit inspire
The sacred Nine to bear a part;
And the blessed heavenly choir
Show the utmost of their art.
While echo shall in sounds remote
Repeat each note.

ECHO

Chorus

Now join your warbling voices all

Enter Fairies, leading in a drunken Poet, blindfolded

The Poet

Fill up the bowl, then —

First Fairy and Chorus

Trip it, trip it in a ring,
Around this mortal dance and sing.

The Poet

Enough, enough,
We must play at blind-man's-buff.

Turn me round and stand away,
I'll catch whom I may.

Second Fairy and Chorus

About him go, so, so, so,
Pinch the wretch from top to toe;
Pinch him forty, forty times,
Pinch till he confess his crimes.

The Poet

Hold, you damn'd tormenting punk
I do confess —

Both Fairies

What, what?

The Poet

I'm drunk, drunk, as I live, boys,
drunk.

Both Fairies

What art thou? Speak!

The Poet

If you will know it,
I am a scurvy poet.

Chorus

Pinch him, pinch him for his crimes,
His nonsense and his dogg'rel
rhymes.

The Poet

Hold! oh! oh!

Both Fairies

Confess more, more.

The Poet

I confess I'm very poor.
Nay, prithee, do not pinch me so,
Good dear devil, let me go;
And as I hope to wear the bays,
I'll write a sonnet in thy parise.

Chorus

Drive 'im hence, away, away,
Let 'im sleep till break of day.

Enter Night, Mystery, Secrecy, Sleep and their Attendants

Night

See, even Night herself is here
To favour your design;
And all her peaceful train is near
That men to sleep incline.
Let Noise and Care,
Doubt and Despair,
Envy and Spite,
The Fiend's delight,
Be ever banish'd hence.
Let soft Repose
Her eyelids close;
And murmuring streams
Bring pleasing dreams;
Let nothing stay to give offence.

Mystery

I am come to lock all fast;
Love without me cannot last.
Love, like counsels of the wise,
Must be hid from vulgar eyes.
'Tis holy, and we must conceal it;
They profane it, who reveal it.

Secrecy

One charming night
Gives more delight
Than a hundred lucky days;
Night and I improve the taste,

Make the pleasure longer last
A thousand, thousand several ways.

Sleep and Chorus

Hush, no more, be silent all;
Sweet Repose has closed her eyes,
Soft as feather'd snow that falls.
Softly, softly steal from hence;
No noise disturb her sleeping sense.

DANCE

Part 3: The Sweet Passion

Nymphs, Shepherds and Haymakers
sing of the sweet passion of love.
Coridon and Mopsa steal away from
the others; he invites her to 'kiss the
sweet time away,' but she replies: 'I'll
not kiss till I kiss you for good and all.'
The Haymakers return. There is a
dance, and the scene ends with all a-
greeing that their life is best.

OVERTURE

*Enter Nymphs, Shepherds and
Haymakers*

A Shepherd

If love's a sweet passion, why does it
torment?
If a bitter, oh! tell me, whence comes
my content?
Since I suffer with pleasure, why
should I complain,
Or grieve at my fate, when I know 'tis
in vain?
Yet so pleasing the pain is, so soft is
the dart
That at once it both wounds me and
tickles my heart.

Chorus

I press her hand gently, look
languishing down,
And by passionate silence I make my
love known.
But oh! how I'm blest when so kind
she does prove,
By some willing mistake to discover
her love.
When in striving to hide, she reveals
all her flame,
And our eyes tell each other what
neither dares name.

A Nymph

O let me weep, for ever weep!
My eyes no more shall welcome
sleep.
I'll hide me from the sight of day,
And sigh, and sigh my soul away.
He's gone, he's gone, his loss
deplorable;
And I shall never see him more.

Enter Coridon and Mopsa

Coridon

Now the maids and the men are
making of hay,
We've left the dull fools and are

stolen away.

Then, Mopsa, no more
Be coy as before,
But let us merrily, merrily play,
And kiss and kiss the sweet time away.

Mopsa

Why how now, Sir Clown, what
makes you so bold?
I'd have ye to know I'm not made of
that mould.
I tell you again,
Maids must never kiss no men.
No, no; no, no; no kissing at all.
I'll not kiss till I kiss you for good and
all.

Coridon

Not kiss you at all? Not at all?
Why no! No kissing at all!

Mopsa

No, no, no; no kissing at all,
I'll not kiss till I kiss you for good and
all.

Coridon

Should you give me a score,
'Twould not lessen your store;
Then bid me cheerfully kiss,
And take my fill of your bliss.

Mopsa

I'll not trust you so far, I know you too
well:
Should I give you an inch, you'd soon
take an ell.
Then lordlike you rule,
And laugh at the fool.
No, no; no, no; no kissing at all.
I'll not kiss till I kiss you for good and
all.

Coridon

So small a request you must not, you
shall not, you cannot deny,
Nor will I admit of another reply,
You must not, you shall not, you
cannot deny.

Mopsa

Nay! what do you mean? Oh fie, fie,
fie fie!
Nay, pish! Nay, pish! Nay, pish!

A DANCE OF HAYMAKERS

A Shepherd

A thousand, thousand ways we'll find
To entertain the hours;
No two shall e'er be known so kind,
No life so blest as ours.

Chorus

A thousand, thousand ways, etc.

HORNPIPE and RONDEAU

Part 4: Epithalamium

Trumpets announce the arrival of the
Bridal Pair. Attendants summon the
God of Marriage. He enters somewhat
reluctantly, but is persuaded to light

the altar with his flaming torch for the
triumphant wedding chorus: 'They
shall be as happy as they're fair.'

SYMPHONY

Enter Attendants to the Bridal Pair

Attendant

Hark! hark! the echoing air a triumph
sings,
And all around pleas'd Cupids clap
their wings.

Chorus

Hark! hark!

Two Attendants

Sure the dull God of Marriage does
not hear.
We'll rouse him with a charm.
Hymen, appear!

Chorus

Hymen, appear!

Both Attendants and Chorus

Our Queen of Night commands thee
not to stay.

Enter Hymen

Hymen

See, I obey,
My torch has long been out; I hate
On loose dissembl'd vows to wait,
Where hardly love outlives the
wedding night.
False flames, love's meteors, yield my
torch no light.

Two Attendants

Turn then thine eyes upon those
glories here,
And catching flames will on thy torch
appear.

Hymen

My torch indeed will from such
brightness shine:
Love ne'er had yet such altars so
divine.

Hymen, Attendants and Chorus

They shall be as happy as they're fair;
Love shall fill all the places of care;
And every time the sun shall display
His rising light,
It shall be to them a new
wedding-day,
And when he sets, a new nuptial
night.

CHACONNE

Chorus

They shall be as happy as they're fair;
Love shall fill all the places of care;
And every time the sun shall display
His rising light,
It shall be to them a new
wedding-day,
And when he sets, a new nuptial
night.

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the Quadrivium Collegium of Boston. Ms. Rosenbloom has also been a finalist in the Southern California Region San Francisco Opera Auditions in 1978 and a finalist in the Los Angeles District Metropolitan Opera Auditions in 1978. She currently studies voice with Gloria Lane.



Mary Rawcliffe

MARY RAWCLIFFE, (*soprano*) received her musical training at Lawrence College Conservatory in Wisconsin, the University of Illinois, and in London. She has had extensive experience in opera, oratorio, and concert work in the U.S. and in Europe, performing with the Los Angeles Philharmonic, Prague Chamber Orchestra, Sta. Monica Symphony, Euterpe Opera, the Pasadena Chamber Orchestra, and at the Ojai Festival. She was for seven years a member of the L.A. Master Chorale and the Roger Wagner Chorale, participating in a number of tours and recordings with them. She has become associated particularly with the performance of Early Music and Music of the Baroque and Classical eras, singing with the UCLA Baroque Ensemble, the L.A. Baroque Ensemble, the New Abion Ensemble, Musica Pacifica, and the Arianna Ensemble. In addition, she teaches regularly in the summer at Cazadero Baroque Music Camp in Northern California.



Alice Baker

Mezzo-Soprano **ALICE BAKER** was a soloist this summer at the Hollywood Bowl where

she appeared in a concert version of the second act of *Parsifal*. During the Fall, Ms. Baker participated in the performances of *Werther* with the California State University, L.A. Opera.

Ms. Baker's experience with Roger Wagner has included a television commercial and the solo recording of *Messiah*. On April 25, 1982, she will again be appearing with Roger Wagner and the Los Angeles Master Chorale in Haydn's *Harmoniemesse*.

DENNIS PARNELL (*Tenor*). Dennis Parnell's career has run the gamut of eclecticism. As a child he appeared as Beanie Harper on the daytime serial *Love of Life* as well as guest appearances on *The Robert Montgomery Show* and the *Gabby Hayes Show*. In the mid-fifties, he was the lead singer with a New York rock 'n' roll vocal group (*The Explorers*) and recorded on the Coral label. Returnings to Los Angeles to study with Louis Graveure in 1962, he was invited to sing "Oberon" in Britten's *Midsummer Night's Dream* with U.C.L.A. Opera Workshop. Tours and recordings with Gregg Smith ensued. His "other" careers include radio production, music composition, published poetry, multimedia works, lectures on vocal techniques and styles, and teaching voice. He is also a much sought-after adjudicator of vocal competitions in the Los Angeles area. He has been a soloist with William Hall, Gregg Smith, The San Antonio Opera Association, the Corpus Christi Symphony, the Las Vegas Symphony. This is his first appearance with the Master Chorale. Currently, he is enrolled at the California Institute of the Arts on a full scholarship in the degree program and teaches secondary voice at the same institution.

KEVIN HUNTER HENRY (*Tenor*) has had extensive experience in many areas of performance. His expertise ranges from dramatic theatre, operettas, musical comedy, and solo work.

A student of Occidental College in 1973-75, Mr. Henry participated in many of their productions including *Ruddigore*, *Utopia Limited*, *Fiddler On the Roof*, *Oklahoma!*, *Guys & Dolls*, and *Windflowers* during summer theatre there. His operatic experience includes *Madama Butterfly*, *Magic Flute*, *La Traviata*, and *Amahl & The Night Visitors*.

As a soloist, Mr. Henry has worked in many various churches throughout the Los



Kevin Hunter Henry

Angeles area including one year at the Glendale Lutheran Church, one year at the Pasadena First Methodist Church, and several years at St. Paul's Episcopal Cathedral of Los Angeles. In 1977, he placed first in the Long Beach Music Club Auditions and as a Finalist in the San Diego Opea Auditions.



Thomas Wilcox

THOMAS WILCOX, (*Baritone*) is a native of Ohio, and received a Bachelor's degree in voice from Wheaton College. He completed extensive graduate work at the University of Southern California. In 1980, Mr. Wilcox was awarded first prize at the 's-Hertogenbosch, Holland, International Singing Competition. He was a finalist in the Regional Metropolitan Opera Auditions and the San Francisco Opera Auditions. He has just returned from England where he was invited to participate as a finalist in the Benson and Hedges Singing competition in Aldeburgh.

In demand in the area as a lieder and oratorio singer, his roles have included Bach's *St. John Passion* with the Los Angeles Master Chorale, the *St. Matthew Passion* with the San Diego Master Chorale, the *B-Minor Mass* with the Orange County Master Chorale, and *The Creation* by Haydn with the Orange Coast Master Chorale. He is presently studying under a grant from the Martha Baird Rockefeller Fund for Music.

NEXT MONTH

HAPPY BIRTHDAY, HAYDN AND STRAVINSKY!

Roger Wagner conducts Haydn's glorious *Harmoniemesse* and Stravinsky's alluring *Persephone* on the occasion of their 250th and 100th birthdays.

Sunday, April 25, 1982 7:30 PM

Preview one hour before the concert by Natalie Limonick. Ticket prices \$6.00 — \$16.00 Seniors and students, 50% discount with ID (a senior citizen is anyone 60 and over)

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Robert Gurnee
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Joseph Smayda
Maurice Staples
Kenneth Westrick

Altos

Carol Ann Bakeman
Frances Cash
Lois Ebelhare
Mary Hinshaw
Maggie Keefer
Carole Keiser
Nancy O'Brien
Carol Reich
Jeannine Wagner
Hanan Yaqub

Basses

Kerry Barnett
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