

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

SUNDAY EVENING, APRIL 24, 1983, AT 7:30 PM
PREVIEW AT 6:30 PM BY PAUL BELANGER

DOROTHY CHANDLER PAVILION

ROGER WAGNER, Conductor
JEANNINE WAGNER, Assistant Conductor
DELCINA STEVENSON, Soprano
GEORGETTE PSAROS, Contralto
DENNIS MILLS HEATH, Tenor
HERVEY HICKS, Baritone
DOROTHY WADE, Concertmaster
MARVEL JENSEN, Organ

PSALM XLVII, Opus 38
"Gloire au Seigneur!"

Florent Schmitt (1870-1958)

The performance of the Psalm 47 is dedicated to the memory of Louis D. Statham, Inventor, Manufacturer, Chess Fan, a Building Fund Founder of the Music Center, and co-Founder of the Los Angeles Master Chorale Association.

INTERMISSION

CARMINA BURANA (Canciones Profanae) Carl Orff (1895-1982)

Fortuna imperatrix mundi (Luck, Empress of the World)

- I. Primo vere (In Springtime)
Uf dem anger (On the Green)
- II. In taberna (In the Tavern)
- III. Cour d'amours (Court of Love)
Blanziflor et Helena (Blanchefleur and Helen)

Fortuna imperatrix mundi

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer affiliate committees provide substantial support for its activities. These concerts are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the Cultural Affairs Department of the City of Los Angeles, the National Endowment for the Arts, and the California Arts Council.

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 Pavilion, 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.

PROGRAM NOTES

by

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

Carl Orff (1895-1982) could not have highlighted better his developed philosophy of music composition than by his selection of twenty-five piquant secular poems from the Thirteenth-century manuscript found in 1803 in the German Benedictine Abbey of Beuron for his *Carmina Burana*. Up to 1936 he had composed several works most of which he later destroyed or repudiated. *Carmina Burana*, as he firmly asserted in 1937 after its first performance in Frankfurt, "begins my complete works."

By 1936 Orff had come to reject that complex highblown Romanticism which had characterized much of his early work. This Romanticism emerged from the harmonic vagaries and thematic principles of Wagnerian music drama. It subsequently developed into the chromatically lush harmonies of Richard Strauss and Gustav Mahler and then culminated in the Twelve-tone system of the Second Viennese School. Orff broke with this tradition of opera and music composition because of his concern at the estrangement it had eventually produced between modern music and the listening public. With this frame of mind he returned to the principles of Monteverdian opera and further manifested artistic kinship with Stravinsky and Hindemith.

Using Stravinsky's *The Wedding and Oedipus Rex* as model springboards for *Carmina Burana*, Orff created in this musico-dramatic "scenic cantata" his own type of "gesamtkunstwerk," a synthesis of chorus, solo, dance, mime, and artistic scenery. The stage sketch for the first production of this precedent shattering work depicts the chorus seated statically in tiers behind several gothic arched openings. These tiers form a broad "V" on either side of a huge figure of Dame Fortune, Empress of the World, dominating a great wheel of fortune. That medieval visual device was familiar to its age's poets in the original outer rims of those spoked and traceried rose windows of numerous cathedrals. In the sketch, too, soloists, dancers and mimes occupy the forefront of the stage. The orchestra was in the pit. The primitive power and attractiveness, however, of Orff's music have made *Carmina Burana* heard more often in concert than in their proper quasi-operatic setting.

Beuron Abbey's manuscript had been assembled at the order of a medieval German clerical aristocrat. It embraces some 200 sacred plays, bawdy love songs, rollicking drinking songs, game songs, and satirical songs often full of pagan moral aphorism and laments on the arbitrary course of the world. These straightforward rhythmic and rimed poems, largely in a somewhat doggerel Latin with some in medieval French and German,

mark but a small portion of an immense outpouring of troubadour, trouvère, minnesinger and Goliard. They afforded Orff with an exuberant vehicle for his equally exuberant musical concepts. *Carmina Burana* immediately and fully demonstrated Orff's personal style.

That style has been succinctly summarized by David W. Eagle. He observes that the cantata has a direct and immediate appeal because of its basic simplicity and its primitive rhythmic drive. Harmony is reduced to unisons, octaves, thirds, and fifths. There is no polyphony or counterpoint. Melodic figurations are repeated obsessively and hypnotically. "Since melody and harmony are relatively unimportant, we often find," observes Eagle, "entire sections based on a single harmony...The rhythmic ostinato is the thing, but rhythms are kept simple with each pattern being repeated until it is exhausted or another pattern begins. Elements of nineteenth century popular songs are mixed with quasi-Gregorian chant and secular medieval song and dance in an eclectic hodgepodge."

The three main sections of *Carmina Burana*, framed between a prologue and an epilogue entitled "Fortune, Empress of the World," are in the Springtime, In the Tavern, and the Court of Love. The soprano, baritone, and high-falsetto tenor soloists alternate with a chorus of boys, and a large and small mixed chorus. But it is the orchestra which provides the most novel musical interest, not only in its distinctive instrumentation, but also in the use of the clearly profiled individual tone colors of the different instruments. There is large and versatile percussion section.

The prominent German commentator Karl Schumann provides an excellent summary overview of the more philosophical aspects of Orff's achievement. "Evocative melody, unambiguous rhythms and primitive pictures in sound are the basic features of these cantiones profanae; the tendency is toward universality and objectivity. No individual destiny is touched upon — there is no dramatis personae in the normal sense of the term. Instead primeval forces are invoked, such as the ever-turning wheel of fortune, the revivifying power of spring, the intoxicating effect of love and those elements in man which prompt him to enjoyment of earthly and all too-earthly pleasure. The principal figure is man as a natural being delivered over to forces stronger than himself. This universality of intention corresponds to Orff's concept of his "synthesis of all the arts," as a unified combination of movement, song, dance, sound, and magical enchantment.

Florent Schmitt (1870-1958) survives as one of those prolific composers whose fame today rests on a few well-known powerful and well-crafted compositions. This Lorraine-born Frenchman exercised continuing and significant influence throughout his lifetime in the music world not only as a respected com-

poser but as a critic of note. From 1914 until 1939 he wrote for *La France*, *Le Courier Musical* and principally for *Le Temps*.

Several national music societies likewise benefited from Schmitt's advice and direction. He succeeded Paul Dukas in 1936 as a member of the Academie des Beaux-Arts and as director of the Institut de France. His career was capped with the conferral of the rank of commander in the Legion d'honneur. A year before his death, in 1957, he received the Grand Prix Musical de Paris.

After four previous attempts to secure it, his cantata *Semiramis* in 1900 won him the Premier Grand Prix de Rome. This prize enabled him at the expense of the Institut de France to spend forty months in Rome at the Villa Medici. Each year the Institut required practical evidence of his development in an "envoi de Rome," a composition. His fourth such "envoi" was *Psalm 47, Gloire au Seigneur*, the same psalm which later in 1920 inspired Ralph Vaughan Williams' "O Clap Your Hands."

Psalm 47, the Ballet entitled *La Tragedie de Salome* and the *Piano Quintet*, all produced between 1904 and 1911 mark those seminal works which brought him renown and indicated the direction his music would take.

Schmitt's style has been described as eclectic and highly individual. Commentators and biographers see him influenced by Chabrier, Debussy, Ravel, and D'Indy, all of whom he greatly admired. He likewise esteemed the work of Richard Strauss, Stravinsky and Schoenberg. He fortunately escaped that absorption into Debussian Impressionism which marred the careers of so many contemporaries. Segments of his works presaged the percussive techniques used by Russians such as Stravinsky in *Le Sacre du Printemps*. Pierre-Tetis observes, however, that Schmitt's work is immediately recognizable. Nicolas Slonimsky has succinctly summarized his developed style. "His formative years were spent in the ambiance of French symbolism in poetry and Impressionism in music...He developed a strong distinctive style of his own mainly by elaborating the contrapuntal fabric of his works, and extending the rhythmic design to intricate asymmetrical combinations."

Psalm 47, Opus 38, is scored for soprano solo, eight-part chorus, organ and large orchestra. The elaboration of this twenty-eight minute festival of sound falls into three orchestrally interconnected movements. He opens the Psalm with a grandiose and majestic orchestral/choral fanfare on the words "Glory to God." After this luminous declaration, the chorus twice brings the verse "O clap your hands all ye nations" to huge climaxes, first through rhythmically powerful chordal declamation followed by the building up of a complex contrapuntal development.

The middle portion centers in on a tender meditation for violin and soprano solo on the

psalm's verse "He has chosen for his inheritance the beauty of Jacob which he loves." The chorus takes up this sensuous melody punctuating the same words, again treated twice around contrapuntally, with rapturous "Ah's" reminiscent of Debussy's *Sirenes*.

After the transitional orchestral interlude the third movement commences with an immensely majestic fugue to the words "God has gone up with a shout, to the sound of the trumpet." The whole work moves again toward its culmination with the reiterated invitation to the nations to clap their hands in praise to the great king over all the earth. The initial fanfare once again returns in even more elaborate and grandiose splendor, concluding the work with "Glory the Lord, Glory, Glory."

CARMINA BURANA

The texts are being sung
in Latin and German.

FORTUNA IMPERATRIX MUNDI (Luck, Empress of the World)

Chorus

O luck, like the moon changeable in state, you are always waxing or waning; hateful life is one moment hard and the next moment watches over the mind's acumen in gambling; poverty, power, it melts like ice.

Fate monstrous and empty, a whirling wheel you are; if badly placed health is vain — it can ever be dissolved; overshadowed and veiled you harass me too; now at the gaming table my bare back I bring to your villainy.

The luck of health and strength is against me, is attacked and ruined all the time, in your service. In this hour without delay sweep the sounding strings; and for that which, by lot, overthrows the strong man, weep with me, all of you!

Chorus

I weep for the wounds of luck, with brimming eyes, because her gifts to me she rebelliously takes away. Truly it is written that the head may be hairy but often there follows a season of baldness.

On the throne of luck I used to sit joyfully, with prosperity's manifold flowers I was crowned; but however much I flourished happy and blessed, now I have tumbled from the top robbed of glory.

The wheel of chance spins; one man is abased by its descent, the other carried aloft; all too exalted sits the king at the top — let him beware ruin! For beneath the wheel we read that Hecuba is queen.

PRIMO VERE (In Springtime)

Small Chorus

The gay face of spring is set before the world;

the sharpness of winter now flees defeated; in various apparel Flora reigns, and in the euphony of the woods she is hymned in song.

Laid in Flora's lap Phoebus anew laughs; with many a flower he is now wreathed. Zephyr with honeyed scents blows on his way. To vie for the prize of love let us hurry.

Warbels in song sweet Philomel; with manifold flowers laugh the cheerful meadows now; a flock of birds flits through the pleasant woods, and a chorus of maidens offers now joys in thousands.

Baritone

Soothes all things the sun pure and fine; sown anew is the world's face by April; towards love hastens the master's heart, and over happy folk rules the boy-god.

So much newness in this rite of spring, and spring's power orders us to be glad. It offers ways we know, and in your springtime it is faithful and right to keep your lover.

Love me faithfully, mark how I trust you: with all my heart and with all my mind I am with you even when I am far away. Whoever loves as I do is turned on the wheel.

Chorus

See, pleasant and longed-for spring restores delight; a blaze of colour the meadow is in bloom; the sun lights up everything. Now let sadness be gone! Summer returns, now withdraws the wildness of winter.

Now melts and vanishes hail, snow and the rest; fog disperses, and now sucks spring at summer's breasts. He is a miserable soul who does not enjoy life nor lusts under the reign of summer.

They give glory and are glad in the honey of sweetness, who strive to use Cupid's prize; let us, at Venus' command, glory and be glad that we are Paris's equals.

UF DEM ANGER (On the Green)

Chorus

The noble wood is in bloom with flowers and leaves. Where is my old lover? He rode hence; alas! who will love me?

The wood is everywhere in bloom, I long for my lover.

If the wood is everywhere green, why is my lover so long? He has ridden away from here; alas, who shall love me?

Shopkeeper, give me the colour to redden my cheeks So that I may catch the young men, thanks to you, for love-making. Look at me, young men! Let me please you!

Make love, good men, lovable women! Love makes you courageous, and lets you stand in high honor. Look at me, young men! Let me please you!

Welcome, world, that is so full of joys! I will be your subject, always secure in your love. Look at me, young men! Let me please you!

Here they go round and round, they are all maidens, they do not want a man all this summer long!

Come, come my mistress, I entreat you sore, I entreat you sore, come, come, my mistress.

Sweet, rosy-hued mouth, come and make me well, come and make me well, sweet, rosy-hued mouth.

Here they go round and round, they are all maidens, they do not want a man all this summer long!

Were all the world mine from the sea to the Rhine, I would starve myself of it so that the queen of England might lie in my arms.

II IN TABERNA (In the Tavern)

Baritone

Burning inwardly with mighty anger, in my bitterness I speak to my own mind. Made of matter, my element is ash, I am like a leaf that the winds toy with.

For, since it is right that a wise man sets upon rock his foundation stone, I am a fool, like a gliding stream, under whose course nothing endures.

I am borne like a ship without a sailor, as, through the paths of the air, a stray bird is carried; chains do not hold me, a key does not make me fast; I seek those like myself, and I am at one with vicious folk.

The heaviness of my heart seems a weighty matter; sporting is pleasant, and sweeter than honeycombs; whatever Venus may command, the task is delightful; she never dwells in hearts that are lazy.

On a broad road I walk like any young man, and I am bound up in vices, unmindful of virtue, greedy for pleasure more than for health, dead in spirit, I take care of my skin.

Tenor

Once I dwelt on the lakes, once I appeared beautiful, when I was a swan.

Male Chorus

Wretch that I am! Now black and roasting fiercely!

Tenor

The spit turns and re-turns, my funeral pyre burns me fiercely; now the serving boy approaches me.

Male Chorus

Wretch that I am! Now black and roasting fiercely.

Tenor

Now I lie on a salver, and I cannot fly away; I see champing teeth.

Male Chorus

Wretch that I am! Now black and roasting fiercely!

Baritone

I am the Abbot of Cucany, and my deliberation is among drinkers, and my desire to be in the school of Decius, and whoever seeks me early in the tavern, by evening he will go out bare, and thus stripped of his clothes he will cry:

Baritone and Male Chorus

Wafna, wafna! vilest fate, what have you done? The joys of my life, all of them, you have taken away!

Male Chorus

When we are in the tavern, we do not mind what the place may be, but we hurry to the gambling which always makes us sweat. What goes on in the tavern where money is the butler, you had better ask here; if I tell you, then listen.

Some gamble, some drink, some enjoy doing both. But of those who stay to gamble, some of them are stripped, some are clothed, and others covered with money-bags. Nobody there's afraid of death, but they draw lots in Bacchus' honour.

Once for the buyer of the wine free men drink out of it; twice they drink for those in gaol,

after that, three times for the living, four times for all Christians, five times for those who died in the Faith, six times for the weak sisters, seven times for the forces on forest duty.

Eight times for errant brothers, nine times for monks dispersed, ten times for sailors, eleven times for quarrellers, twelve times for penitents, thirteen times for those going a journey, the same for the Pope as for the king, everyone drinks without licence.

The mistress drinks, the master drinks, the soldier drinks, the cleric drinks, this man drinks, that woman drinks, the servant drinks, the maid-in-waiting drinks, the quick man drinks, the lazy man drinks, the white man drinks, the black man drinks, the regular drinks, the stray customer drinks, the greenhorn drinks, the wise man drinks.

The poor man drinks, and the invalid, the exile drinks, and the man nobody knows, the boy drinks, the greybeard drinks, the president drinks, and the deacon, the sister drinks, the brother drinks, the old man drinks, the mother drinks, that woman drinks, this man drinks, a hundred drink, a thousand drink.

Six hundred pence are too few to last, when unbridled and unceasingly they are all drinking. Let them cheerfully drink the maximum, people plague us all so, and so poor we shall be. Let those who plague us be confounded, and not be accounted with the righteous.

III COUR D'AMOURS (Court of Love)

Chorus

Love flies everywhere, he is seized by desire. Young men, young girls, are rightly coupled together.

Soprano

The girl without a lover does without any pleasure; she keeps the last watches of night alone in custody of her heart:

Chorus

It is the bitterest fate.

Baritone

Day, night and all things are against me; the chatter of maidens makes me weep; often I sigh, and it makes me more fearful.

O my friends, go on playing, and tell me, you who know, spare me in my sadness; great is grief, at least advise me, in your kindness.

Your beautiful face makes me weep a thousandfold. Ice is your breast. To cure me, I would at once be made alive by a kiss.

Soprano

A girl stood in a red shift; if anyone touched it, the shift trembled. Eia.

A girl stood like a rosebud; her face was radiant, her mouth in flower. Eia.

Baritone and Chorus

Around my heart there is much sighing for your beauty, which wounds me pitifully.

Manda liet, manda liet, my lover does not come.

Your eyes are bright as the rays of the sun, as the splendour of lightning that gives light in darkness.

Manda liet, manda liet, my lover does not come.

May God will, may the gods grant what I have planned in my mind; that her virginal bonds I may unchain.

Manda liet, manda liet, my lover does not come.

Chorus

If a boy with a girl tarries in a little room, happy their mating. As love rises, and from between them both weariness is driven far away, an indescribable playfulness begins in their limbs, their arms, their lips.

Chorus

Come, come, do come, do not make me die, *hyrca, hyrce, nazaza, trillirivos* . . .

Your beautiful face, the glance from your eyes, the tresses of your hair, o what a glorious creature!

Redder than the rose, whiter than the lily, more beautiful than anything, I am always proud for you!

Soprano

In the uncertain balance of my mind the opposites waver, desirous love and modesty. But I choose what I see, I offer my neck for the yoke; to so sweet a yoke I submit.

Chorus

This is joyful time, o you maidens; rejoice now, you young men.

Baritone

Oh, oh, oh, I am bursting all over; now for love of a girl I burn all through; a new, a new love it is for which I die.

Women

I become stronger when I promise, I am downcast when I refuse.

Soprano and Chorus

Oh, oh, oh, I am bursting all over; now for love of a girl I burn all through; a new, a new love it is for which I die.

Men

In winter time man is patient in the springtime breezes he is desirous.

Baritone

Oh, oh, oh, I am bursting all over; now for love of a girl I burn all through; a new, a new love it is for which I die.

Women

It wantons with me, my virginity, it thrusts me down, my simplicity.

Soprano and Chorus

Oh, oh, oh, I am bursting all over; now for love of a girl I am burning all through; a new, a new love it is for which I die.

Chorus

Come, my mistress, with delight, come come, my pretty, now I am dying.

Baritone and Chorus

Oh, oh, oh, I am burning all over; now for love of a girl I am burning all through; a new, a new love it is for which I die.

Soprano

My sweetest one, I give my all to you.

BLANZIFLOR ET HELENA (Blanchefleur and Helen)

Chorus

Hail, most beautiful, precious jewel, hail, glory of maidens, radiant maiden, hail, light of the world, hail, rose of the world, Blanchefleur and Helen, noble Venus.

FORTUNA IMPERATRIX MUNDI (Luck, Empress of the World)

Chorus

O luck, like the moon changeable in state,—
Etc., etc.



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. Currently in its 19th 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.

In 1978, 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.



Soprano, **DELICINA STEVENSON** received her bachelor's degree from Kansas University and moved to Los Angeles, continuing her studies with the famed Lotte Lehmann, Gwendolyn Koldofsky, William Vennard, and Keith Wyatt. Her extensive repertoire includes Opera, Oratorio, Lieder and Art Songs, Light Opera and Spirituals. She has been the recipient of many awards including the San Francisco Opera Auditions, Los Angeles Young Musicians' Foundation Award and is a recipient of the Martha Baird Rockefeller award as well.

Ms. Stevenson has appeared with leading orchestras including the Los Angeles Philharmonic, Detroit Symphony, San Francisco Symphony, and the National Symphony Washington, D.C. She has sung under the baton of Erich Leinsdorf, Zubin Mehta, Eugene Ormandy, Horst Stein, and Helmut Rilling. Her performances in Europe as featured soloist of the Los Angeles Camerata included recitals in Germany, Holland, Switzerland, Italy, and a command performance for the Queen of Spain.

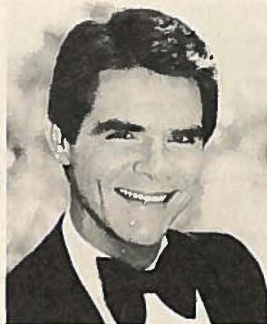
Ms. Stevenson made her operatic debut at the San Francisco Opera Fall Company. Her 1981-82 engagements included title roles in *Madam Butterfly* in Victoria, B.C. and *Aida* in Reno, Nevada.



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

Her American Debut was made in 1978 at the Carnegie Recital Hall in New York and

since then, her engagements have included tours of the United States and Japan as soloist with the Roger Wagner Chorale as well as with the William Hall Chorale in Southern California.



DENNIS MILLS HEATH attended the University of California at Long Beach and Cal Arts, as a voice major, although his musical training was originally as a pianist and trombonist. He continued his graduate studies at the Cincinnati Conservatory, the Music Academy of the West, USC, and two summers at the American Institute of Musical Studies in Graz, Austria. After concerts there and in Munich, Mr. Heath returned to the U.S. and performed in such diverse works as the Verdi and Mozart Requiems, St. John Passion, Messiah, Albert Herring (Albert) and Beethoven's 9th Symphony with Robert Shaw.

As a member of the original Young Americans he appeared as both trombonist and tenor soloist on tours of the U.S. and Japan, T.V. specials and recordings, later singing with Norman Luboff, Roger Wagner, the American Folk Ballet and Opera a la Carte.

Mr. Heath, who divides his time between concerts, teaching at Hollywood studios and as soloist at various churches and synagogues, is also on the faculty of Los Angeles City College and Scripps College, Claremont.



HERVEY HICKS has been heard as soloist in virtually every major U.S. concert hall, including leading opera and concert roles at Lincoln Center, Carnegie Hall, and the Kennedy Center. He has been soloist with the Chicago Symphony in five major works, including the Midwest premiere of Britten's War Requiem. More recently Mr. Hicks was the central protagonist in the new recording of the contemporary Oratorio

from the *Book of Mormon*. Among his half-dozen appearances with the Utah Symphony was Maurice Abravanel's farewell in the *Verdi Requiem*. Symphony audiences have heard him in Vaughan Williams' *Sea Symphony*, and ballet companies employ his services in *Carmina Burana*. A former Metropolitan Opera Auditions Winner, his study, touring, and lecture demonstrations with Boris Goldovsky have led to a career covering twenty leading roles in 150 cities.

Mr. Hicks entered the University of Illinois as a violin major and stayed to earn a B.S. in Music Education and Master of Music in Applied Voice degrees. He was awarded a Martha Baird Rockefeller Grant for advanced study of vocal pedagogy in New York City.



MARVEL JENSEN has won international recognition for her numerous concerts including appearances at St. Peter's in Rome, the Mozarteum in Salzburg, and Notre Dame, Paris. She was also the first to hold the prestigious position as organist with the Milwaukee Symphony which included recordings and television appearances.

Miss Jensen began her musical training at the age of four, giving her first public performance only two years later. Her professional studies have been with David Craighead at the Eastman School of Music, Malcolm Hamilton, and Catharine Crozier. In France she studied with Nadia Boulanger, Marcel Dupre and Jean Langlais, late serving as Langlais' assistant. Miss Jensen holds both a Masters and a Doctorate of Musical Arts degree in Performance from the University of Southern California and was a research scholar at Cambridge University in England, as well as holding the position as resident organist at the First Baptist Church of Santa Ana, which has an 87 rank Schlicker organ, considered one of the finest instruments on the West Coast.

Marvel Jensen's professional association with Roger Wagner began while she was yet a child performer, and it was some years later that Roger Wagner heard her perform in France and acclaimed her as "a major contribution to organ artistry."

LOS ANGELES MASTER CHORALE MEMBERS
1982/83

Soprano

Jill Anderson
Sally Anderson
Barbara Andre
Elke Bank
Leslie Bockian
Becky Breeding
Pam Chapin
Sheila Coyazo
Jeanne Davenport
Carolyn Davis
Loretta DeLange
Ali England
Kathy Goodwin
Claire Gordon
Rose Harris
Laura Horwitz
Kathy Jacobson
Jolyne Jeffers
Rae Macdonald
Cathy McCord
Presocia Mirkil
Carlyn Morenus
Frankie Nobert
Christine Parker
Marilou Petrone
Diane Radke
Phyllis Reed
Jean Reynolds
Sherrill Sajak

Linda Sauer
Bonnie Smith
Dolores Van Natta
Peggy Warren
Linda Williams
Barbara Wilson
Kari Windingstad

Alto

Carol Ann Bakeman
Natalie Beck
Helen Birch
Laura Boyd
Elin Carlson
Frances Cash
Ruth Coleman
Christine D'Arc
Marilyn Eginton
Margie Glassman
Laurie Gurman
Elizabeth Hazen
Laura Heinman
Mary Hinshaw
Claudia Ann Kellogg
Bridgid Kinney
Mariane Lipson
LaVada Marlowe
Nancy O'Brien
Joyce Paxson
Debbie Preble

Connie Redifer
Carol Reich
Karen Stafford
Karole Struebing
Salli Terri
Lisa Turetsky
Lori Turner
Mary Vance
Jeannine Wagner
Suzanne Wilkie
Charlotte de Windt
Barbara V. Wilson
Hanan Yaqub

Tenor

G. Brooks Arnold
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