

20th ANNIVERSARY CELEBRATION
LOS ANGELES MASTER CHORALE
AND SINFONIA ORCHESTRA
ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SUNDAY EVENING, APRIL 29, 1984 AT 7:30 PM
PREVIEW AT 6:30 PM BY JIM SVEJDA

DOROTHY CHANDLER PAVILION

ROGER WAGNER, Conductor
JEANNINE WAGNER, Assistant Conductor
MAURITA PHILLIPS-THORNBURGH, Soprano
ALICE BAKER, Alto
STEPHEN AMERSON, Tenor
DOUGLAS LAWRENCE, Baritone
DOROTHY WADE, Concertmaster
MARVEL JENSEN, Harpsichord
WILLIAM BECK, Organ

The Los Angeles Master Chorale Association
is pleased to participate in the One Hundredth
Anniversary Celebration of the founding of the
University of Southern California School of
Music with this evening's performance.

JOHANN SEBASTIAN BACH (1685-1750)

MASS IN B MINOR

- I. KYRIE
- II. GLORIA

INTERMISSION

- III. CREDO
- IV. SANCTUS
- V. AGNUS DEI

Patrons are requested to turn off all signal watches during concerts.

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. / Programs 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

This evening's audience will no doubt be pleased to learn that in the words of the prominent British composer/author from Cambridge University, Dr. Percy Young: "No one can be said to be educated who has not experienced the B minor Mass." (*The Choral Tradition*, 1981, 141) Another American musicologist, Homer Ulrich, in his *Survey of Choral Music* reflects universal opinion when he remarks that the B minor Mass is "one of the greatest treasures of western music."

Were one confronted with that choice imposed on those participants in the BBC's radio show "Desert Island Discs" many a serious, or shall we say "educated," music lover would select Bach's B minor Mass as one of two or three recorded works with which to be marooned.

This masterly Cantata Mass's two-hour length affords us with a superb summary of Bach's sovereign art. It achieves its impact through the tremendous emotional spectrum he encompassed within its twenty five segments. Moreover its component movements written as they were over a period of a quarter of a century provide us with an even more remarkable epitome of such a genius's whole mature compositional craftsmanship and enduring inspiration.

In the B minor Mass, Bach's vast knowledge of the choral tradition stemming from the Catholic and Protestant liturgies from the Renaissance to his day finds summation. Indeed it would appear that the B minor Mass as we possess it today was elaborated about 1748 without any specific commission or occasion in mind, an exceedingly unusual procedure for Bach who in the artistic traditions he inherited made his daily living by his craft.

Much speculation has germinated about the Mass's origins as a Catholic liturgical work, but it is evident that even in the highblown liturgical pomp of Eighteenth-Century Catholicism it was not conceived for that purpose. Rather it appears most probable that old Bach, as his eyes dimmed and his sturdy hand wavered, decided to create the Mass much in the same frame of mind as he created his *Art of the Fugue*, a definitive summary of the essence of his choral art. The fact, moreover, that a majority of the segments of the B minor Mass are parodies—reworkings of other movements from his various cantatas—need not in the least detract from our appreciation of them. Bach made frequent use

of this compositional procedure almost inevitably transforming the original work into a more transcendent musical conception.

One must further observe that the name B minor Mass is not Bach's appellation. Nor did he divide it into the six movements normally associated with the Common of the Catholic Mass: Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. Rather he described the work simply as comprised of four general movements: *Missa*, *Symbolum Nicenum*, *Sanctus*, and together *Ossana*, *Benedictus*, *Agnus Dei* and *Dona Nobis Pacem*. This division affords us further insights into the background and character of their composition and the influences exercised on him by Lutheran liturgical tradition.

In Bach's day texts of the Sunday liturgy alternated weekly between the use of German and Latin. The most generally used Latin texts would have been the *Kyrie* and *Gloria*, both together called the *Missa* or *Missa brevis*. In addition to the *Missa* of the B minor Mass Bach produced four other *Missa Brevis* while in the Thomaskirche of Leipzig. Lutherans called the *Credo* the *Symbolum Nicenum* (Nicene Creed). The *Sanctus* was sung on occasion, but omitted the concluding "Hosanna in excelsis." The parts incorporated then in Bach's fourth division hardly ever appeared in Lutheran liturgy. Hence they were among those movements Bach composed between 1748 and 1749.

The oldest part of the B minor Mass was its Lutheran *Sanctus*, first sung in Leipzig on Christmas Day, 1724. That was also the year he wrote the *St. John Passion*. However, the Cantata movement parodied in the *Crucifixus* of the *Credo* reaches back to his Weimar days in 1714.

On February 1, 1733 Bach's sovereign King Friedrich Augustus I Elector of Saxony, died. During the mandatory six-month period of official mourning when musical liturgy in the Electorate's churches was minimal, Bach occupied himself in composing the *Missa*. His purpose was to secure through this gift to the new Elector Friedrich Augustus II a title in the Saxon Court Chapel. This title would give him needed leverage in his constant struggle with the Leipzig town council to secure his Cantorial rights. The accompanying letter to the Elector makes this purpose crystal clear. Bach, however, did not receive his title 'Composer to the Court Chapel' until 1736. Whether the *Missa* was subsequently performed in Dresden's Sophienkirche is uncertain.

When exactly and for what occasion the *Symbolum Nicenum* (Credo) was

composed during the 1740's is unknown. It may even have been written out only in 1748. This *Credo* together with the *Missa* is commonly regarded as representing "Bach's ideals of Latin polyphonic music in their stylistic many-sidedness, with deliberately archaic styles contrasted with modern ones, in their abandonment of the *da capo* aria and the recitative and in their formal autonomy." (Christoph Wolff, *New Grove Dictionary* I, 810) Georg Von Dadelsen states categorically that the *Credo* is considered as the unsurpassable evidence of Bach's mastery of form in the symmetry and balance of its parts.

The segments of Bach's fourth grouping from the *Osanna* on were composed lastly apparently with the specific purpose of completing the Mass as he envisaged it.

Although known as the "B minor Mass" the compositions predominant key is E major, and in those movements involving brass is D. It is scored for five soloists and a mixed chorus ranging from four to eight parts in the double-choired *Sanctus*. The orchestra comprised two flutes, three oboes interchangeable with oboe d'amore, two bassoons, three trumpets requiring virtuoso clarino players, a hunting horn (corno da caccia), timpani, strings, and organ.

It is doubtful whether Bach ever heard the Mass completely performed. It was published for the first time only in 1845.

Friedrich Blume in his scholarly book *Protestant Church Music* sums up neatly the general views and evaluation of Bach's masterly work. "Later generations can be grateful that the aging Bach felt the need to round out his lifework with a complete Mass. . . Romanticism took this 'greatest work of art of all times and nations' (H.G. Naegeli, 1818) as an all-embracing proclamation of the humanitarian spirit. The testimonial can well stand today. . . Whereas musical settings of the Passion had tended in Bach's time either to stagnate in an adherence to tradition or to lose contact with the church in the pursuit of newer methods, Latin church music was free to follow modern trends and to keep up with the general developments of style. Obviously, such music could not exhibit a specifically Protestant character, and this is true of Bach's *Mass in B minor*. It is one of the most impressive testimonies in history for the supraconfessional, totally European spirit that envelopes music at the end of the Baroque period. For this reason, since its revival in the 19th century, it has justifiably maintained its reputation as one of the greatest works of art "of all times and nations."

Bach: B Minor Mass

Kyrie eleison
Christe eleison
Kyrie eleison

Gloria in excelsis Deo.
et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelistis Deus
Pater omnipotens, Domine Fili uni-
genite Jesu Christe altissime,
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere
nobis, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus, tu solus
Dominus, tu solus altissimus, Jesu
Christe.
Cum Sancto Spiritu in gloria Dei
Patris. Amen.

Credo in unum Deum
Patrem omnipotentem, Factorem coeli
et terrae, visibilium omnium et
invisibilium.
Et in unum Dominum, Jesum Christum,
Fillium Dei unigenitum, et ex Patre
natum ante omnia saecula, Deum de Deo,
lumen de lumine, Deum verum de Deo
vero, genitum non factum, consub-
stantialem Patri, per quem omnia facta
sunt, qui propter nos homines et propter
nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto
ex Maria virgine, et homo factus est.

Crucifixus etiam pro nobis sub Pontio
Pilato, passus et sepultus est.
Et resurrexit tertia die secundum
scripturas, et ascendit in coelum,
sedet ad dexteram Dei Patris, et
iterum venturus est cum gloria
judicare vivos et mortuos, cujus regni
non erit finis.

Et in Spiritum Sanctum, Dominum et
vivificantem, qui ex Patre Filioque
procedit qui cum Patre et Filio
simul adoratur et conglorificatur, qui
locutus est per Prophetas. Et unam
Sanctam catholicam et apostolicam
ecclesiam.

Confiteor unum baptisma in remissionem
peccatorum. Et expecto resurrectionem
mortuorum, et vitam venturi saeculi.
Amen.

Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth, pleni sunt coeli et
terra gloria ejus.
Osanna in excelsis
Benedictus qui venit in nomine Domini.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Dona nobis pacem.

Kyrie

Lord, Have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria

We praise thee, we bless thee,
and on earth peace to men
of good will.
We praise thee, we bless thee,
we worship thee, we glorify thee.
We give thanks to thee for
thy great glory.
O Lord God, heavenly King,
God the Father Almighty, O
Lord, the only begotten
Son, Jesus Christ, the most
high, Lord God, Lamb of God,
Son of the Father.
Thou that takest away the sins
of the world, have mercy upon us,
receive our prayer.
Thou that sittest at the right
hand of the Father, have mercy upon us
For thou only art holy, thou
only art the Lord, thou only,
Christ, art most high.
With the Holy Ghost in the
glory of God the Father, Amen.

INTERMISSION

Credo

I believe in one God.
The Father Almighty, maker of
heaven and earth, and of all
things visible and invisible.
And in one Lord, Jesus Christ, the
only begotten Son of God, begotten
of his Father before all worlds, God of
God light of light, very God of very
God, begotten, not made, being of
one substance with the Father by
whom all things were made; who for
us men and for our salvation came
down from heaven.
And was incarnate by the Holy
Ghost of the Virgin Mary, and
was made man.
And was crucified also for us under
Pontius Pilate, suffered and was buried.
And on the third day He rose again
according to the Scriptures, and
ascended into heaven, and sitteth
on the right hand of God the
Father; and He shall come again
with glory to judge both the quick
and the dead; whose kingdom shall
have no end.
And (I believe) in the Holy Ghost,
the Lord and Giver of Life, who
proceedeth from the Father and the
Son, who with the Father and the
Son together is worshipped and
glorified, who spake by the Prophets.
And (I believe) in one holy Catholic
and Apostolic Church.
I acknowledge one baptism for the
remission of sins. And I look for the
resurrection of the dead, and the
life of the world to come. Amen.

Sanctus

Holy, holy, holy, Lord God of
hosts, heaven and earth are
full of His glory.
Hosanna in the highest.
Blessed is he who cometh in the
name of the Lord.

Agnus Dei

O Lamb of God, that takest away
the sins of the world, have mercy upon us.
Grant us peace.

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 in choral achievements in choral art.
The Maestro observes his 70th birthday in
January of 1984 and shows no signs of slow-
ing down. 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 con-
ductor, 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 re-
cordings have all played an important part in
his long and illustrious career. He has re-
corded 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 Wag-
ner 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 since its formation. Cur-
rently celebrating its 20th anniversary season
at the Dorothy Chandler Pavilion, the 125-
voice ensemble is one of the finest in the
United States and includes in its select
membership the outstanding vocal talent in
the Southland.

The Master Chorale presented its first con-
cert 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 resi-
dent chorus in an annual series of choral pro-
grams.

In 1978 the Master Chorale joined the Los
Angeles Philharmonic for the inaugural con-
cert of Music Director Carlo Maria Giulini, in
Beethoven's *Symphony No. 9*. The perfor-
mance was carried live on public television
and transmitted via satellite throughout the
United States, Canada, Europe and Mexico.

THE ROGER WAGNER CHORALE had its early
beginnings when Roger Wagner was ap-
pointed Supervisor of Youth Choruses for
the Los Angeles City Bureau of Music. With a
madrival group of 12 voices as his nucleus,
within three years Wagner had trained and
taught a group of 32 select voices that was
ready to make its professional debut as the
Roger Wagner Chorale in 1946.

Over the years, under Wagner's inspiring
leadership, the Chorale amassed an enviable
record of achievement. Concerts, radio and
television appearances, motion pictures, re-
cordings, performances with leading orches-
tras, debuts of new works, tours throughout

the U.S. and all over the world have earned for them a worldwide reputation. Their audiences have included royalty and dignitaries as well as the general public.

Within a year of its founding, the Chorale was signed to a Capitol Records contract. Their *Virtuoso* album for Capitol earned a Grammy Award. Their *Joy to the World* recording sold over 500,000 copies, to become a Gold Record album and the largest selling album in the Capitol Records classical division. In the early 1950's, when stereophonic sound and cinemascope were developed, the Chorale was selected by 20th Century Fox to display these new techniques in a film short.

The high esteem in which the Chorale is held is reflected in the comments of musical giants such as Eugene Ormandy ("the finest chorus I have ever conducted") and Leopold Stokowski ("second to none in the world"), and the lavish praise of critics in the media.

The Chorale produced some outstanding performers who went on to establish their own successful careers. Famed singers such as Marilyn Horne, Harve Presnell, Carol Neblett, Karan Armstrong, and Theodor Uppman were once on the roster of the Roger Wagner Chorale.

In 1965 the Roger Wagner Chorale was the nucleus upon which the Los Angeles Master Chorale (a non-profit organization) was founded as a resident company of the Music Center, with an enlarged membership of approximately 125 voices. The Roger Wagner Chorale (a profitmaking ensemble) has continued to maintain its own identity. When on tour, a select number of voices from the Master Chorale joins the Maestro and becomes the world-famous Roger Wagner Chorale.

Soprano MAURITA PHILLIPS-THORNBURGH was recently Master Voice Teacher and Artist-in-Residence at California Institute of the Arts in Valencia, California. A well-established soprano in the Southland, she has performed the Los Angeles premiere of *Sunlike* by Gerhard Samuel, and collaborated with composer Harold Budd and bass baritone Marvin Hayes in the premiere of *Past Regrets and Future Sorrows*.

Ms. Thornburgh is the soprano of choice of Sir David Willcocks and Herbert Blomstedt when in this country. She has been featured soloist at the Ojai Festival and on national and international tours with the Roger Wagner Chorale. Ms. Thornburgh has appeared as soprano soloist in J. S. Bach's *Mass in B Minor* throughout the U.S., Europe and the Middle East. She has also served as soprano soloist at the Hollywood Bowl with the Los Angeles Philharmonic and participated on the soundtrack for the film, *Yes, Giorgio*, starring Luciano Pavarotti.

Ms. Thornburgh previously performed with the Master Chorale in their world premiere of Louis Gruenberg's *A Song of Faith* in November, 1981. This summer Ms. Thornburgh will be the featured soloist at the Three Choirs Festival in England.

Mezzo-soprano ALICE BAKER (*Iolanthe*) re-
L-10

turns to the Los Angeles area after a year with the Lyric Opera of Chicago where she made her debut last May in the widely-publicized, modern staging of the Gilbert and Sullivan classic, *The Mikado*. In September, the young mezzo appeared again on the Lyric stage as Rose in another Lyric premiere, Delibes' *Lakme*.

Earlier in the season, Miss Baker was featured in the title role of Rossini's *La Cenerentola* with the Lyric Opera Center of American Artists, which toured the midwest achieving much critical success. In July, with the Illinois Opera Theatre, she sang the role of Dorabella in *Così fan tutte* and, at Grant Park a month later, she appeared as Ludmilla in *The Bartered Bride*.

Having made her Los Angeles Master Chorale debut in 1981 singing Mopsa in *The Fairy Queen*, Miss Baker recently returned to sing *Messiah* with Roger Wagner in the opening concert of the series. In April, she looks forward to a third appearance with the Master Chorale when Wagner conducts the *Mass in B-minor* of Bach. This year she will also sing the role of Rosina in eight performances of *The Barber of Seville* for Guild Opera, in conjunction with Long Beach Grand Opera.

Among Miss Baker's recent credits are appearances at the Hollywood Bowl with the Los Angeles Philharmonic Orchestra and guest conductors Erich Leinsdorf and Christopher Hogwood in performances of *Parsifal* and Haydn's *Creation*; a recording of the Christmas portion of *Messiah* for Roger Wagner; appearances on the Monday Evening Concert Series, both as featured soloist and with the Gregg Smith Singers; and guest appearances and recordings with I Cantori (an early music/20th century music ensemble of singers) at Ambassador Auditorium and the Ojai Festival.

Educated in Michigan and California, Miss Baker also studied at Oakland University. She was a Friends of Music Scholar at California State University Los Angeles, where she recently completed her graduate studies in music. A winner in the 1982 San Francisco Opera Auditions and Fuchs Competition, she also won the Puccini Award while an apprentice artist with the San Diego Opera last fall.

Tenor STEPHEN AMERSON (*Lord Tolloller*) has a Bachelor's Degree in Music Theory and Composition and a Masters' Degree in Church Music with an emphasis in vocal performance. Presently, Stephen is studying with Allan Rogers Lindquest of Santa Barbara, California, and has also studied opera and voice at the Cincinnati Conservatory of Music and UCLA. He serves as the Minister of Music at the First Baptist Church of Van Nuys, California.

Mr. Amerson was chosen as a finalist in the Ventura County Symphony's Young Artist Competition in 1981 and has performed with that symphony as well as the Ventura Master Chorale. He has sung with Euterpe Opera of Los Angeles, and received their Most Promising Young Singer Award in 1981, and has also sung with the Los Angeles Opera Theatre. Stephen has been a featured soloist with

the William Hall Chorale, The Orange County Master Chorale, the Ojai Festival, and the Los Angeles Master Chorale under the direction of Roger Wagner.

Recent performances for Mr. Amerson include singing the tenor solos in *Lelio* by Berlioz with the Long Beach Symphony, and *Carmina Burana* with the Los Angeles Philharmonic, conducted by Michael Tilson Thomas. He will next appear with the Master Chorale in their presentation of Bach's *B Minor Mass* in April of this year.

Baritone DOUGLAS LAWRENCE (*Lord Mountarat*) appears frequently with the leading orchestras in this country, including those of Los Angeles, Boston, Minneapolis, San Francisco, Cincinnati, Washington and Philadelphia.

He has toured Europe extensively, and has appeared at many of the world's distinguished festivals, including the Schwetzingen Festspiele, the Ludwigsburg Festspiele, the Stuttgart Festival of Sacred Music, the Vienna, Berlin, and Salzburg Festivals, and the Festival Bach-Handel de Buenos Aires. Mr. Lawrence also participates regularly in the Oregon Bach Festival, the Carmel Bach Festival, the Ojai Festival, the Bethlehem Bach Festival and the Hollywood Bowl Summer Festival. Other invitations have included the Berkshire Music Festival at Tanglewood, the Cincinnati May Festival, the Aspen Festival, and the Casals Festival. During Bach's tricentennial celebration in 1985, Mr. Lawrence will be featured in virtually every major Bach festival in the United States and Canada.

A native Californian, Mr. Lawrence appears regularly with several performing arts organizations in Los Angeles including the Los Angeles Chamber Orchestra and the Los Angeles Philharmonic. His appearances with the Los Angeles Philharmonic were highlighted last season in a performance of the West Coast premiere of Leonard Bernstein's *Songfest* conducted by the composer at the Hollywood Bowl.

Mr. Lawrence has won acclaim on the operatic stage in performances with the San Francisco and San Diego Operas, the Hawaii Opera Theatre, the Opera Society of Washington, and in concert versions of Puccini, Berlioz and others with the Los Angeles Philharmonic, San Francisco Symphony, and Boston Symphony.

The 1982/83 season featured a performance with the Los Angeles Philharmonic of Szymanowski's *Stabat Mater* conducted by Simon Rattle, a debut with the Dallas Symphony in performances of Walton's *Belshazzar's Feast* conducted by Eduardo Mata and a tour, with the Atlanta Symphony Orchestra, of performances of Beethoven's Ninth Symphony conducted by Robert Shaw. Mr. Lawrence returned to Chicago's Music of the Baroque recently for performances of Bach's *St. John Passion*.

This season, Mr. Lawrence will perform with the Philadelphia Orchestra, in both Philadelphia and Washington, under the leadership of Rafael Fruhbeck de Burgos, and will return to the Dallas Symphony for perfor-

mances of the Verdi *Requiem*. Also included this season will be performances, in Vienna, of Rossini's *Stabat Mater* with the Vienna Symphony conducted by Myung-Whun Chung.

Throughout his career, Mr. Lawrence has taken a particular interest in recital presentations. Highly regarded in this special area of performance, he has appeared at many colleges and universities and before concert audiences in communities throughout the United States. In connection with these appearances, he often gives special lecture demonstrations into the character and charm of the vocal recital. Mr. Lawrence is artist-in-residence at the prestigious Crossroads School in Los Angeles.

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's 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, later 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, specializing in manuscripts of the 16th-18th centuries.

Marvel Jensen's professional association with Roger Wagner began while she was a child performer, and it was some years later that Dr. Wagner heard her perform in France and acclaimed her as "a major contribution to performing artistry." Miss Jensen maintains an active schedule of solo recitals and symphony performances both in the United States and Europe.

MEMBERS OF THE LOS ANGELES MASTER CHORALE 1983-84

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David Black, String Bass

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