

21st SEASON
LOS ANGELES MASTER CHORALE
AND SINFONIA ORCHESTRA
ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SATURDAY EVENING, JANUARY 12 AT 8:30 P.M.
DOROTHY CHANDLER PAVILION

PASADENA CHAMBER ORCHESTRA
ROBERT DUERR, Music Director and Conductor

JEANNINE WAGNER, Assistant Conductor
CHERRY RHODES, Organ Soloist
LADD THOMAS, Harpsichord
PAULA BROWN, Soprano
PEGGY SEARS, Soprano
JEFFREY GALL, Countertenor
PAUL JOHNSON, Tenor
PETER ATHERTON, Bass-Baritone
ERICH PARCE, Bass

GEORGE FRIDERIC HANDEL

Overture, Concerto in G minor, Op. 4, No. 1

Larghetto
Allegro
Adagio
Andante

Oratorio, Israel in Egypt

Part One: *Exodus*

INTERMISSION

Part Two: *Moses' Song*

(Please turn page for text)

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. Traume, S.J., Ph.D.
Loyola Marymount University

During the course of the 1730's, George Friderick Handel (1685-1759) confronted, however reluctantly, the necessity to produce some form of profitable theatre music other than Italian opera. His vigorous rivalry during that decade with the Nobility, a competing opera company, had impelled him to compose a series of operas and pasticcios which in the main proved to be both artistic and financial failures, bringing him to the brink of bankruptcy. London audiences, having wearied of *opera seria* and brilliant castrati virtuoso sopranos, indicated by their absence from various opera houses a desire for something new and more specifically English.

February, 1732, saw three private performances at Oxford's Sheldonian Theatre of the first of Handel's dramatic oratorios, *Esther*. This event marked the beginnings of a significant transformation both for Handel and English music. Another ten years, however, would pass before he finally realized that Italian opera in London was dead and that oratorio pointed to the successful future.

The new oratorio form offered considerable cost advantages. It eliminated the need for elaborate staging and costuming and for expensive Italian singers. Handel was astute enough to hire English singers. The role and importance of the chorus in his oratorios, an influence exerted on him by Racine's French plays derived from classical Greek drama, find full development in *Esther*, but even more especially in *Athalia* produced in 1733.

This choral development was to determine that future character of the Handelian oratorio which set it completely apart from its Continental counterparts.

Handel, like Racine, was further hampered in his efforts to make the new oratorio palatable to the public by ecclesiastical prejudice, voiced through the Bishop of London's prohibiting the use of Scriptural words in a theatre. The Bishop was not alone, however, in his strictures since numerous Londoners similarly found their sensibilities offended. In spite of extensive and intense debate on this religiously inspired prejudice, not even *Messiah* later on could change their attitude toward such an "unwelcome novelty."

After suffering a mild stroke on April 13, 1737, and subsequently restoring his health through visits to European spas, Handel's brain began to teem, in his librettist Jennens' words, with creative "maggots." He now worked to produce the new oratorio *Saul* on January 16, 1739 in such a grandiose fashion that its reception was assured.

At this same time also, after composing it within a month's time, he was preparing to introduce on April 4, 1739 at King's Theatre, Haymarket, that (in the words of Julian Herbage) "most superbly magnificent failure," *Israel in Egypt*.

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Israel, in Paul Henry Lang's words "is almost as remarkable for its defects as it is for its excellences." So far does its artistic structure differ from dramatic oratorio that much speculation has surrounded its genesis and purpose. Handel, as much as any other 18th-century composer, was a professional who worked for specific occasions with specific commissions. About *Israel in Egypt* we know nothing of either.

Israel seems more like several sets of anthems. Its most striking characteristic, of course, is its paucity of recitatives and arias, and its overwhelming number of great choruses. London audiences at its first performance found it too much of a good thing. For a later performance Handel, with that business man's eye on the box office, tampered with his music, shortening it and adding some lighter Italianate songs. But *Israel in Egypt* proved to be an enduring failure, being performed in only four other revivals during his lifetime.

Not a man to let his music gather dust after an initial performance, Handel intended to reword/rework his superbly beautiful music from the *Funeral Anthem for Queen Caroline* (1737) to serve as *Israel's* first act. As it is sung today, the *Funeral Anthem*, never really attached definitively to *Israel*, is omitted, leaving it with two acts. This structure accounts for the oratorio's rather abrupt opening with a brief recitative and no overture, since in fact it opens as Act II of a projected three. It is thus a torso.

This evening's performance will be prefaced with Handel's *Organ Concerto in G minor* (Op. 4, No. 1) premiered at the first production on February 19, 1736 of his great ode, *Alexander's Feast*. The inclusion on the program of such concertos harkens back to Handel's common practice. Throughout the performance of various of his odes and oratorios Handel took opportunity in these concertos to display his superb improvisational skills. More importantly, however, and particularly with respect to *Israel in Egypt*, these instrumental interludes served to moderate the continuously overwhelming impact of the great choruses.

In accord, therefore, with this time-honored Handelian tradition, the organ concerto will serve as the overture to *Israel*, leading directly without break into the oratorio's opening recitative. Moreover, in keeping with the same tradition, a cadenza by James Hopkins will be inserted into the second movement between the last concerto solo and tutti.

Since modern copyright law did not exist in Handel's day, he pilfered the works of various contemporary composers for themes and melodies for *Israel*. He likewise, as was his enduring practice, pilfered his own repertoire for the same purpose.

Composers, who like Diabelli in the hands of a Beethoven failed through lack of genius to discern the broad potential of their melodic inventions, found their music mightily transformed by Handel's sovereign genius. He used in *Israel*

themes from vocal and instrumental works of Stradella, Kerll, Erba, and Urlo. He similarly transformed materials from his youthful masterpiece *Dixit Dominus* and from the Chandos anthem *The Lord is my Light*.

Much has been written about Handel's astounding programmatic devices depicting the ten plagues descending on the recalcitrant Egyptians. One stands, indeed, in the presence not only of superb and absolute musical composition but also of amazingly picturesque music describing flying hail, the buzz and flutter of flies and lice, the eerie representation of darkness, reluctance to drink contaminated Nile water, and the smiting of the first-born.

While many Londoners apparently stayed away from the few performances *Israel* was accorded in 1739 and 1740, one who attended wrote to the *London Daily Post* for Wednesday morning, April 18, 1739. "R.W." as he signed himself (perhaps a patron, Richard Wesley) in the verbose and gradiloquent style of the time congratulated those who had attended for their perception of the oratorio's greatness. He recommended, however, that future audiences would do well to bring their Bibles. "For though the Harmony be so unspeakably great of itself, it is in an unmeasurable Proportion more so, when seen to what Words it is adapted: especially if everyone who could take with them the Book, would do their best to carry a Heart for the Sense, as well as an Ear for the Sound."

"R.W." affords us too with a contemporary estimate of Handel and *Israel*: "I have been told, the Words were selected out of the Sacred Writings by the Great Composer himself. If so, the Judiciousness of his Choice in this Respect, and his suiting so happily the Magnificence of the Sounds in so exalted a Manner to the Grandeur of the Subject, shows which Way his natural Genius, had he but Encouragement, would incline him: and expressed, in a very lively Manner, the Harmony of his Heart to be as superlatively excellent, as the inimitable Sounds do the Beauty and Force of his Imagination and Skill in the noble Science itself."

At a distance of 245 years, Lang's modern estimate of *Israel* aptly and succinctly summarizes its true greatness. "For, whatever the objections (to *Israel*) the choruses are great music, and they offer a wide variety of mood and technique, ranging from grim intensity to tender humility, from simple narrative to grandiose jubilation. Every device in the choral arsenal is used, choral recitative and arioso, fugue and double fugue, through-composed dramatic setting and so on. And we should bear in mind that some of these choral pieces are exceptional not only in Handel's copious output, but in the entire choral literature. Another noteworthy feature of *Israel in Egypt* is the role assigned to the orchestra, which remains independent and colorful even in the polyphonic choral numbers. . . with all its shortcomings, there is an impressiveness about *Israel in Egypt* that deeply satisfies."

ISRAEL IN EGYPT

PART I: EXODUS

Tenor Recitative

Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens; and they made them serve with rigor.

Chorus with Countertenor Solo

And the children of Israel sighed by reason of the bondage; and their cry came up unto God. They oppress'd them with burdens, and made them serve with rigor.

Tenor Recitative

Then sent He Moses, His servant, and Aaron, whom He had chosen; these shew'd His signs among them, and wonders, in the land of Ham. He turned their waters into blood.

Chorus

They loathed to drink of the river; He turned their waters into blood.

Countertenor Aria

Their land brought forth frogs, yea, even in the King's chambers. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

Chorus

He spake the word; and there came all manner of flies and lice in all their quarters.

He spake; and the locusts came without number and devour'd the fruits of the land.

Chorus

He gave them hailstones for rain; fire, mingled with the hail, ran along upon the ground.

Chorus

He sent a thick darkness over all the land, even darkness which might be felt.

Chorus

He smote all the first-born of Egypt, the chief of all their strength.

Chorus

But as for His people, He led them forth like sheep. He brought them out with silver and gold; there was not one feeble person among their tribes.

Chorus

Egypt was glad then they departed, for the fear of them fell upon them.

Chorus

He rebuked the Red Sea, and it was dried up. He led them through the deep as through a wilderness. But the waters overwhelmed their enemies; there was not one of them left.

Chorus

And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord. And believed the Lord and His servant Moses.



George Frideric Handel

PART II: MOSES' SONG

Introitus—Chorus

Moses and the children of Israel sung this song unto the Lord, and spake, saying:

Chorus

I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

Soprano Duet

The Lord is my strength and my song. He is become my salvation.

Chorus

He is my God, and I will prepare Him an habitation: my father's God. And I will exalt Him.

Bass Duet

The Lord is a man of war, Lord is his name; Pharaoh's chariots, and his host, hath He cast into the sea. His chosen captains also are drowned in the Red Sea.

Chorus

The depths have covered them; they sank into the bottom as a stone.

Chorus

Thy right hand, oh Lord, is now made glorious in power; Thy right hand, oh Lord, hath dashed in pieces the enemy. And the greatness of Thine excellency, Thou hast overthrown them that rose up against Thee.

Chorus

Thou sentest forth Thy wrath, which consumed them as stubble.

Chorus

And with the blast of Thy nostrils the waters were gathered together, the flood stood upright as an heap, the depths were congealed in the heart of the sea.

Tenor Aria

The enemy said: I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword; my hand shall destroy them.

Soprano Aria

Thou didst blow with the wind; the sea cover'd them; they sank as lead in the mighty waters.

Chorus

Who is like unto Thee, oh Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders! Thou stretchest out Thy right hand: The earth swallowed them.

Countertenor and Tenor Duet

Thou in Thy mercy hast led forth Thy people which Thou hast redeemed. Thou hast guided them in Thy strength unto Thy holy habitation.

Chorus

The people shall hear and be afraid; sorrow shall take hold on them; all th'inhabitants of Canaan shall melt away by the greatness of Thy arm. They shall be as still as a stone, till Thy people pass over, oh Lord, till Thy people pass over, which Thou hast purchased.

Countertenor Aria

Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, oh Lord, which Thou hast made for Thee to dwell in, in the sanctuary, oh Lord, which Thy hands have established.

Chorus

The Lord shall reign for ever and ever.

Tenor Recitative

For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

Chorus

The Lord shall reign for ever and ever.

Tenor Recitative

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances, and Miriam answered them:

Soprano Solo and Chorus

Sing ye to the Lord, for He hath triumphed gloriously!

The Lord shall reign for ever and ever.

The horse and his rider hath He thrown into the sea.

The Lord shall reign for ever and ever; I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

WHO'S WHO



ROBERT DUERR, founder and Music Director of the Pasadena Chamber Orchestra and Chorus has achieved high recognition for his creative programming. Under his leadership the orchestra last season won its fourth national award from the American Society of Composers, Authors and Publishers, (ASCAP), for performance of new music.

In addition to conducting many premieres of contemporary music, he has also performed many traditional works. During other seasons he has led the orchestra and chorus in performances of *Solomon*, *Messiah*, the oratorio *Belshazzar* as well as organ concertos and other Handelian works.

Programming compositions like Handel's *Organ Concerto* for this evening is evidence of Mr. Duerr's musical roots. He had already won top honors in many organ competitions before coming to California to enroll in the USC school of Music. As a student of Cherry Rhodes and Ladd Thomas, Mr. Duerr, then 22, won the National Organ Playing Competition of the American Guild of Organists in 1976. A few months later, he received his Bachelor of Music degree from USC. He earned the Master of Music degree in Orchestral Conducting at USC in 1980, the same year that the Pasadena Junior Chamber of Commerce gave him its Distinguished Service Award for his contribution to the cultural life of that community.

In 1981 Mr. Duerr was one of eleven young conductors from several countries to be accepted for the summer conducting program at the Berkshire Music Festival in Tanglewood under the auspices of the Boston Symphony Orchestra. Following a four year association as Organist-Choirmaster with All Saints Church in Pasadena, Mr. Duerr has devoted full time to his duties as Music Director of the Pasadena Chamber Orchestra.

The **LOS ANGELES MASTER CHORALE** and **SINFONIA ORCHESTRA**, founded by Roger Wagner, together with the late Z. Wayne Griffin 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. Wagner's pioneering efforts gave Los Angeles a unique

reputation as the first major city in the country to support its own professional resident chorus in a regular series of choral programs.

The Master Chorale presented its first concert at the Dorothy Chandler Pavilion in January of 1965, receiving significant critical acclaim. In addition to its own annual concert series, the Master Chorale appears regularly as chorus in residence in joint performances with the Los Angeles Philharmonic in the orchestra's annual series at the Music Center and its summer series at Hollywood Bowl.

In 1973 the Master Chorale was invited to sing along with Eugene Ormandy's Philadelphia Orchestra, under Wagner's direction, at the Presidential Inauguration Concert at Kennedy Center in Washington, D.C. In 1974 Wagner and the Master Chorale, under U.S. State Department auspices, joined 23 Russian musicians for a 15-day tour of major Soviet cities, the first such merger of American and Soviet artists. And in 1978 the Master Chorale joined the L.A. Philharmonic for Carlo Maria Giulini's inaugural concert, carried live on public television and transmitted via satellite throughout the United States, Canada, Europe and Mexico.

The **PASADENA CHAMBER ORCHESTRA**, created in 1977 by Robert Duerr, now performs in Ambassador Auditorium in Pasadena. From the beginning, as Music Director he has been committed to making the orchestra responsible to the music of our time as well as to traditional works originally composed for small ensembles.

Now in its 8th season, the Pasadena Chamber Orchestra commissioned and performed works by George Heussenstamm, Donald Crockett, James Hopkins, Morten Lauridsen, Doug Ordunio, Daniel Kessner, William Schmidt, Frederick Lesemann, Boris Pillin, JAC Redford, Robert Linn, Stan Friedman, Stephen Hartke, Frank Campo, Steven Taylor, Kristi Allik, Nils Vigeland, and Keith Jarrett.

Donald Crockett, member of the music faculty at USC, recently accepted a three-year appointment as Composer-in-Residence of the Pasadena Chamber Orchestra.



CHERRY RHODES is the first American to win an international organ competition. This

honor, awarded in Munich in 1966, was followed by another prize in Bologna in 1969. She has played recitals at the Cathedral of Notre Dame in Paris and at international organ festivals in Bratislava and Presov (Czechoslovakia), Freiburg, Munich, Nurnberg, Paris, St. Albans, Luxembourg, and Vienna. In addition to performances in the International Bach Festivals of Paris, France and Marburg, Germany, Miss Rhodes has given several Bach recitals throughout the United States. She has performed at numerous national and regional conventions of the American Guild of Organists and, in 1972, was invited to play the opening recital of the new organ at the John F. Kennedy Center for the Performing Arts in Washington, DC. In 1976, she made her London debut at Royal Festival Hall, and in 1977, she played a recital at Lincoln Center in Alice Tully Hall, New York City. Return engagements include performances at Lincoln Center, where Miss Rhodes was featured organist in a concert celebrating Olivier Messiaen's seventieth birthday and at Royal Festival Hall, where she gave solo recitals in 1981 and 1982. Many of her recitals have been broadcast throughout the United States, Canada and Europe.

Cherry Rhodes has appeared several times as soloist with the Philadelphia Orchestra, with whom she made her debut at the age of seventeen. She recorded Bach's *Mass in B Minor* with the orchestra under the baton of Eugene Ormandy. Other solo appearances have been with the South German Radio Orchestra, the Chamber Orchestra of the French National Radio. She received Fulbright and Rockefeller grants for study in Munich and Paris with Karl Richter, Marie-Claire Alain, and Jean Guillou. For two years, she was Jean Guillou's assistant at St. Eustache in Paris and has premiered many of his major works in the United States, including his *Concerto No. 3* with the Pasadena Chamber Orchestra in 1980.

Miss Rhodes, a member of the organ faculty, is Adjunct Associate Professor of Music at the University of Southern California.



LADD THOMAS, harpsichordist, is Associate Professor of Music and Chairman of the Organ Department at the University of Southern California.

Thomas has been presented in recitals and concerts throughout the United States, Canada, Germany, Austria, Yugoslavia, Italy and Mexico appearing in important churches and cathedrals as well as concert halls such as the Dorothy Chandler Pavilion and the Mozarteum in Salzburg, Austria. He has played at the famed music festivals in Spoleto, Italy and Dubrovnik, Yugoslavia. His two solo recitals at the International Organ Festival in Mexico City were televised live and recorded for use on Mexican Educational Television. While performing in Vienna he was organist for a recording of Benjamin Britten's *War Requiem*.

Thomas has performed with many renowned conductors including Zubin Mehta, Gennady Rozhdestvensky, Roger Wagner, Richard Lert, Eduardo Mata and Boris Brodt. He has been featured as soloist with the Los Angeles Philharmonic Orchestra, with the Dallas Symphony Orchestra and with the Hamilton Philharmonic Orchestra in Hamilton, Ontario, Canada. The concert in Hamilton was recorded by the Canadian Broadcasting Corporation for nationwide radio broadcast. Additional concerto appearances have been with the Pasadena Chamber Orchestra, and the Pasadena, Glendale and Long Beach Symphony Orchestras.

Thomas has appeared as recitalist at Bach Festivals in Honolulu, Hawaii and Carmel, California as well as at national and regional conventions of the American Guild of Organists. He has appeared as harpsichordist on numerous occasions playing continuo for oratorio performances with the Pasadena Chamber Orchestra, the Pasadena Symphony and the William Hall Chorale.

Thomas has served the American Guild of Organists in various capacities including National Councillor.

Since 1960, he has been organist of the First United Methodist Church of Glendale from where he can be heard weekly on KIEV-AM radio.



A native of Pennsylvania, **PAULA BROWN** is a graduate of George Peabody College and of the Curtis Institute of Music. At Curtis, she performed a wide range of soprano roles, including Lauretta in *Gianni Schicchi*, Despina in *Così fan tutte*, Susanna in *The Marriage of Figaro*, Manon in Massenet's *Manon*, Lucy in Menotti's *The Telephone*, and Constance in Poulenc's *Dialogue of the Carmelites*, among many others. She performed recitals of Rus-

sian music and German operetta, and in 1981, at the Academy of Music, she appeared as soprano soloist in *Carmina Burana* with the Curtis Symphony Orchestra, conducted by Raphael Frühbeck de Burgos.

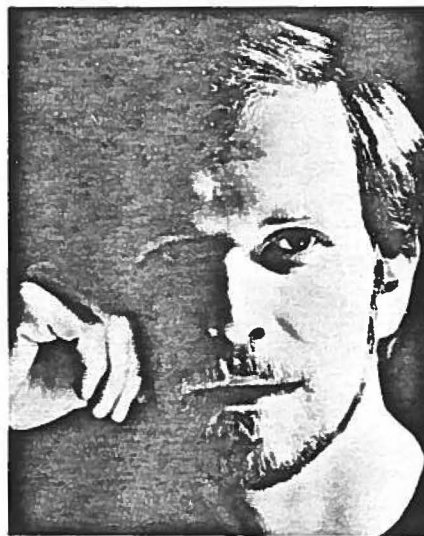
In 1981, Ms. Brown and John de Lancie appeared together as guest soloists with the Concerto Soloists of Philadelphia, conducted by Marc Mostovoy, and she was featured soloist with Michael Korn and the Philadelphia Singers for several seasons. Her work with the Philadelphia Singers included performances of the *Mass in B Minor* at the Academy of Music, Bach's *St. John Passion* in the Chestnut Hill Basically Bach Festival, song cycles by Francois Poulenc, and *Messiah*, broadcast nationally over National Public Radio. She has been a frequent guest soloist with Philadelphia's early music ensembles—the Collegium Musicum, Pennsylvania Pro Musica, and Serenata—and in 1982 she appeared as Paquette in the Pennsylvania Opera Theatre's production of *Candide*, directed by Barbara Silverstein.

Ms. Brown performed Bach's *Coffe Cantata* at the Saratoga Music Festival, and in 1981 she appeared as the Prince in a performance of Malcolm Williamson's *The Happy Prince* at the University of Tennessee in Chattanooga. In 1982 she was guest soloist in a performance of *Carmina Burana* with the Peabody Conservatory Orchestra, conducted by Edward Polochick, and most recently she appeared as soloist with the Pasadena Chamber Orchestra, directed by Robert Duerr. Her sensitive performance of *Jemina* in Schubert's *Lazarus* drew highly favorable notice in the *Los Angeles Times*.



Soprano **PEGGY SEARS** has appeared as a soloist with the Los Angeles Opera Theatre, Arizona Opera Theatre, Tucson Symphony, Carmel Bach Festival, Mozart Festival of San Luis Obispo, the Los Angeles Philharmonic Made in Los Angeles Festival, and with the Pasadena Chamber Orchestra in their recent Schubert Festival. She has been a regional winner of both the San Francisco and Metropolitan Opera Auditions and is active as a recitalist and oratorio performer in California, Arizona and Hawaii.

Ms. Sears is presently on the Voice faculty at the University of Southern California and soprano soloist at All Saints Episcopal Church in Pasadena.



JEFFREY GALL, countertenor, has appeared for the past two seasons at La Scala, as well as with the Festwoche der Alten Music at Innsbruck, and the Spoleto and Edinburgh Festivals. In the United States he has performed early music repertory with leading ensembles, and he came to national prominence in the title role of Handel's *Orlando* directed by Peter Sellars at the American Repertory Theatre in Cambridge. Other recent opera appearances include roles with the Opera Company of Boston, the San Francisco Opera, the New Opera Theater at BAM, and Tanglewood.

In the current season, 1984, Mr. Gall makes his debut with the Teatro di San Carlo in a Jommelli opera, and a debut with La Fenice as Fernando in Handel's *Rodrigo*, a work he will also perform at Innsbruck. In January he recorded a program of Handel music, Richard Westenburg conducting, to be heard on National Public Radio in 1985 on a program commemorating the great composer's birth. Also this season, Mr. Gall performs the *St. Matthew Passion* in Boston with Banchetto Musicale, Handel's *Deborah* in Chicago with Music of the Baroque, and Handel Cantatas in Boston with the Cecilia Society.

Forthcoming performances include Mr. Gall's debut with Musica Sacra in *Messiah* at Avery Fisher Hall; Voice of Apollo in *Death in Venice* with the Canadian Opera; *Athalia* with Music of the Baroque in Chicago; *Semele* and *Ariodante* with Marilyn Horne at Carnegie Hall.

Tonight, tenor **PAUL JOHNSON** makes his first guest appearance with the Los Angeles Master Chorale. With over twenty-five operatic roles in his repertoire, he has appeared with San Jose Opera, Long Beach Grand Opera, Los Angeles Opera Theater, West End Opera and Euterpe Opera. He has toured for Columbia Artists Community Concerts with the Los Angeles Opera Ensemble and has served as an apprentice to the Santa Fe Opera.

In demand as a concert artist as well, he has performed with the San Luis Obispo Mozart Festival, the Southern California Brahms Festival, the Inland Empire Symphony, the Ventura County Master Chorale and Symphony, and the Northern Arizona Festival of the Arts. He most recently received critical acclaim for his performance of Nathaniel in Schubert's *Lazarus* with the Pasadena Chamber Orchestra. Mr. Johnson is a member of the



distinguished Los Angeles Chamber Orchestra Bach Soloist, a group consisting of thirteen virtuoso players and singers, under the direction of Gerard Schwarz.

Mr. Johnson performs with the Los Angeles Vocal Arts Ensemble and has recorded with them on the Nonesuch and Angel EMI labels.

PETER ATHERTON has recently performed in the Seattle Opera Production of *La Forza del Destino* under the direction of Andrew Porter and in Opera/Omaha's *Don Giovanni* singing the role of the Commendatore. He has also been seen with the Wolf Trap Opera Company in productions of *La Calisto* and *La Boheme* singing the roles of Giove and Colline and the Western Opera Theater featured him in the title role of *The Marriage of Figaro*. After pursuing a double major in cello and vocal arts at Ohio State University, he received his



Bachelors degree from the Juilliard School. A scholarship to the University of Southern California took him to the west coast for graduate studies. There, Mr. Atherton performed with the Merola Opera Program of the San Francisco Opera, the Ojai Festival, the San Luis Obispo Mozart Festival, the William Hall Chorale, and the Pasadena Chamber Orchestra. Mr. Atherton's credits also include performances with the Swiss Romande Orchestra, the Basel Chamber Orchestra, a recorded concert program for the German Radio Network and he was a member of Houston Grand Opera's workshop of Leonard Bernstein's new opera *A Quiet Place*. An international panel of judges recently awarded him First Prize among sixteen basses in the National Arts Club Artist Competition.



ERICH PARCE, a former first-place winner of both the Metropolitan Opera and San Francisco Opera is very much at home not only in opera, but also in oratorio, concert recitals and musical comedy. Mr. Parce has been a resident artist with the Seattle Opera Company and has sung with many of the major opera companies and symphonies in the United States.

On the musical comedy stage, Parce has sung many roles including Curly in *Oklahoma!* and Billy Bigelow in *Carousel*. Known widely for his performances of *Carmina Burana*, he has also toured with Carmen Dragon performing pops concerts with Chevron U.S.A.

Since his operatic debut at the Banff Festival in 1975, Mr. Parce has sung over twenty-five leading baritone roles including Figaro in *Il Barbiere di Siviglia*, Marcello in *La Boheme*, Escamillo in *Carmen*, Germont in *La Traviata* and Enrico in *Lucia di Lammermoor*.

MEMBERS OF THE LOS ANGELES MASTER CHORALE— ISRAEL IN EGYPT

SOPRANOS

Samela Aird
Sally Anderson
Leslie Bockian
Aleta Braxton
Kathryn Breidenthal
Jeanne Davenport
Claire Gordon
Rose Harris
Kathy Morrison
Diane Radke
Alice Sanner
Bonnie Smith
Nancy Von Oeyen
Linda Williams

ALTOS

Caroline Bakeman
Frances Cash
Nancy Fontana
Mary Hinshaw
LaVada Marlowe
Vivian Miller
Nancy O'Brien
Georgetta Psaros
Susan Rheingans
Karole Struebing
Salli Terri
Lori Turner
Jeannine Wagner
Suzanne Wilkie
Charlotte de Windt
Hanan Yaqub

TENORS

G. Brooks Arnold
James Daugherty
Joseph Golightly
Robert Gurnee
Timothy Johnson
Gerald Jones
Kirk Lamb
Donald Martin
Larry Minton
Michael Robillard
Scott Sandmeier
George Scott
Robert Selland
Maurice Staples
George Sterne
Kenneth Westrick

BASSES

Mark Beasom
William Beck
Andrew Black
David Chang
Kevin Dalbey
Paul Hinshaw
Tony Katics
Craig Kingsbury
*Kenneth Knight
Douglas Morrison
Cameron Sheffield
William Struebing
Burman Timberlake
Donald Whitsitt
Earle Wilkie
Burton York

*AGMA Representative

PASADENA CHAMBER ORCHESTRA
ROBERT DUERR, FOUNDER AND MUSIC DIRECTOR
 Donald Crockett, Composer-in-Residence
 EIGHTH SEASON/1984-85/THIRD CONCERT

I VIOLINS

Mayumi Ohira
Concertmaster
 Alexander Palamides
 Mary Terranova
 Lily Ho
 Lisa Johnson
 Susan Johns
 Lois Johnson

II VIOLINS

Kurt Sprenger
Principal
 Jayme Miller
 Kimiyo Takeya
 North Wood
 Claire-Jeanne Martin
 Sarah Dodd
 George Pehlivanian

VIOLAS

Roland Kato
Principal
 Karen Long
 Eleanor Angel
 Kerry Fennema
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