

21st SEASON
LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA
ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SATURDAY EVENING, APRIL 27, 1985 AT 8:30 PM
DOROTHY CHANDLER PAVILION

JOHANN SEBASTIAN BACH (1685-1750)

THE PASSION ACCORDING TO ST. MATTHEW

ROGER WAGNER, *Conductor*
JEANNINE WAGNER, *Assistant Conductor*

JON HUMPHREY, *Evangelist*
DOUGLAS LAWRENCE, *Jesus*

ANNIE KIM, *Soprano*
GEORGETTA PSAROS, *Mezzo-Soprano*
BYRON WRIGHT, *Tenor*
DOUGLAS BOTNICK, *Baritone*

PAUL HINSHAW, *Pilate*
MARK BEASOM, *Judas*
DAVID KRESS, *High Priest*
BURTON YORK, *Peter, Second High Priest*
LORI TURNER, *First Witness*
MATTHEW SCULLY, *Second Witness*
ALYSS SANNER, *First Maid*
SAMELA AIRD, *Second Maid, Pilate's Wife*

DOROTHY WADE, *Concertmaster*
MARVEL JENSEN, *Harpsichord*
FREDERICK SEYKORA, *'Cello Continuo*
WILLIAM C. BECK, *Organ*

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.

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

PART I

- | | | |
|----|--|---|
| 1 | Double chorus and chorale
ripieno | Come ye daughters, share my wailing
O Lamb of God, most holy |
| 2 | <i>Evangelist, Jesus</i> | <i>When O Jesus, then, had finished all these sayings</i> |
| 3 | Chorale | Ah dearest Jesu, how hast Thou offended |
| 4 | <i>Evangelist</i> | <i>Then assembled all the chief priests</i> |
| 5 | <i>Double chorus (Priests)</i> | <i>Not upon the feast</i> |
| 6 | <i>Evangelist</i> | <i>Now when Jesus was in Bethany</i> |
| 7 | <i>Chorus I (Disciples)</i> | <i>To what purpose is this waste?</i> |
| 8 | <i>Evangelist, Jesus</i> | <i>When Jesus had understood</i> |
| 9 | Recit: Alto | O dearest Saviour, Thou! |
| 10 | Aria: Alto | Woe and rue |
| 11 | <i>Evangelist, Judas</i> | <i>Then one of the twelve disciples He knew as Judas Iscariot</i> |
| 12 | Aria: Soprano | Bleed and break |
| 13 | <i>Evangelist</i> | <i>Now on the first day of the feast of unleavened bread</i> |
| 14 | <i>Chorus I (Disciples)</i> | <i>Where wilt Thou, Master that the feast of the
Passover be prepared Thee?</i> |
| 15 | <i>Evangelist, Jesus, Chorus I
(Disciples)</i> | <i>He said: Go into the city to such a man
Then they were exceeding sorrowful. Lord, is it I?</i> |
| 16 | Chorale | 'Tis I, my sin repenting |
| 17 | <i>Evangelist, Jesus, Judas</i> | <i>He answered to them and said</i> |
| 18 | Recit: Soprano | Although my heart with tears o'erflow |
| 19 | Aria: Soprano | Lord, to Thee my heart is given |
| 20 | <i>Evangelist, Jesus</i> | <i>And when they had sung a hymn of praise</i> |
| 21 | Chorale | Remember me, my Savior |
| 22 | <i>Evangelist, Jesus, Peter</i> | <i>Peter then gave him answer and said to him</i> |
| 23 | Chorale | I'll stand here close beside Thee |
| 24 | <i>Evangelist, Jesus</i> | <i>Then came Jesus with them unto a garden</i> |
| 25 | Recit: Tenor | Ah, woe! |
| | Chorus II | What trembling fills his tortured breast! |
| 26 | Aria: Tenor | I would be with my Jesus watching |
| | Chorus II | So slumber all my sin and stay! |
| 27 | <i>Evangelist, Jesus</i> | <i>And he went a little farther</i> |
| 28 | Recit: Bass | The Saviour low before His Father |
| 29 | Aria: Bass | Gladly will I take my portion |
| 30 | <i>Evangelist, Jesus</i> | <i>And he came to His disciples and found them sleeping</i> |
| 31 | Chorale | What God hath willed will always be |
| 32 | <i>Evangelist, Jesus, Judas</i> | <i>And again he came and found them sleeping</i> |
| 33 | Aria: Soprano, Alto | Alas, my Jesus now is taken |
| | Chorus II | Loose Him! bind Him not! |
| | Double chorus | Have lightnings and thunders |
| 34 | <i>Evangelist, Jesus</i> | <i>Behold, then! One of His disciples</i> |
| 35 | Chorale with ripieno | O man, bewail thy grievous sin |

INTERMISSION

PART II

- | | | |
|----|--|---|
| 36 | Aria: Alto | Ah, now is my Jesus gone |
| | Chorus II | Whither hast thy beloved departed |
| 37 | <i>Evangelist</i> | <i>And they that so laid hold on Jesus</i> |
| 38 | Chorale | So hath the world its treach'ry wrought |
| 39 | <i>Evangelist, High Priest,
False witnesses</i> | <i>Yea, though many and false and lying witness came</i> |
| 40 | Recit: Tenor | He answers not to false accusal |
| 41 | Aria: Tenor | Be still, be still |
| 42 | <i>Evangelist, Jesus, High
Priest, Double Chorus</i> | <i>And then the High Priest gave Him an answer
He is of death deserving</i> |
| 43 | <i>Evangelist, Double Chorus
(Priests)</i> | <i>Then mocked they at Him, and they spat on Him
Now tell us, Thou Christ</i> |
| 44 | Chorale | Who was it so did strike Thee |
| 45 | <i>Evangelist, First Maid,
Peter, Second Maid</i> | <i>Peter sat outside in the palace court</i> |

- 46 Chorus II (Servants)
Evangelist, Peter
- 47 Aria: Alto
- 48 Chorale
- 49 Evangelist, Judas,
Double Chorus (Priests)
- 50 Evangelist, Two High
Priests
- 51 Aria: Bass
- 52 Evangelist, Jesus, Pilate
- 53 Chorale
- 54 Evangelist, Pilate, Wife of
Pilate, Double Chorus
(Mob)
- 55 Chorale
- 56 Evangelist, Pilate
- 57 Recit: Soprano
- 58 Aria: Soprano
- 59 Evangelist, Pilate,
Double Chorus (Mob)
- 60 Recit: Alto
- 61 Aria: Alto
- 62 Evangelist, Double
Chorus (Soldiers)
- 63 Chorale
- 64 Evangelist
- 65 Recit: Bass
- 66 Aria: Bass
- 67 Evangelist, Double
Chorus (Crowd and Priests)
- 68 Evangelist
- 69 Recit: Alto
- 70 Aria: Alto
Chorus II
- 71 Evangelist, Chorus I (Mob)
Chorus II (Other bystanders)
- 72 Chorale
- 73 Evangelist, Chorus I, II
(Centurion and Soldiers)
- 74 Recit: Bass
- 75 Aria: Bass
- 76 Evangelist, Pilate, Double
Chorus (Priests and Pharisees)
- 77 Recit: Bass, Tenor, Alto,
Soprano, Chorus II
- 78 FINAL CHORUS
- Truly, thou also art one of them
But still did he deny with cursing
Thy Mercy, Lord
Have I also from Thee parted
Now when the morning came
And what is that to us
Then he cast the silver pieces
We may not by the law in the temple treas'ry place them
Give me back my Jesus
And they took counsel among themselves
Art Thou the King of the Jews?
Entrust thy ways unto Him
Now upon that feast
Whom will ye that I release unto you?
Barabbas!
Let Him be crucified!
What wonders rare Thy punishment doth offer
The governor answered
He is for all men good alone
For love now is my Saviour dying
But crying out all the more
Let Him be crucified!
I am innocent of the blood of this man
His blood be on us and on our children
And Pilate then set Barabbas free
Thy mercy, God
Is my weeping, my bewailing
The guards of the governor came
We hail Thee, King of the Jews!
O, head so sorely wounded
And after they had mocked him
Yes, truly for us all
Come, blessed Cross
And when in this wise they came to a place called Golgotha

And also scoffed at Him the two thieves which
were crucified with Him
Ah, Golgotha!
Haste ye, Jesus waiting stands
Ah, where? ah, where? ah, where?
Now from the sixth hour there was darkness
He calleth for Elijah
My God, my God, why hast Thou forsaken me?
Wait, wait, and see if Elijah cometh to save Him
When came my hour of parting
And then behold! The veil of the temple was rended in twain
Truly this was the Son of God
And many women were gathered there, Mary
Magdalena, also Mary, the mother of James and Josés
Joseph of Arimathea went unto Pilate and begged
of him the body of Jesus
At even, hour of cooling rest
Come, my heart, and make thee clean
Then Joseph took the Body and laid it in his own new tomb
Command to make the tomb secure until the third
day lest His disciples come and steal Him away
Pilate said to them: Ye have a watch, go your
way and secure it as you may
Now has the Lord been laid to rest
My Jesus, My Jesus, sweet good-night
Here bide we still with tears and weeping
Hearts turn to Thee, O Saviour blest
Rest Thou calmly, calmly rest.

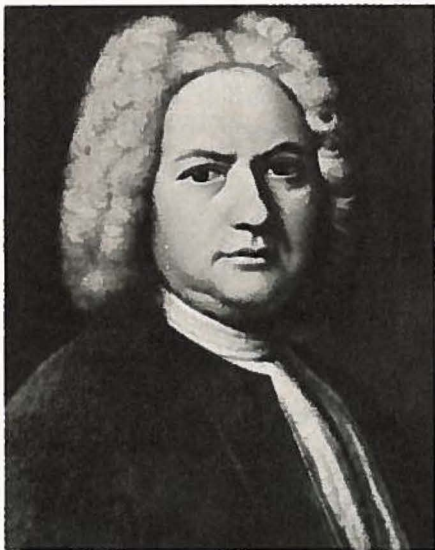
PROGRAM NOTES

by

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

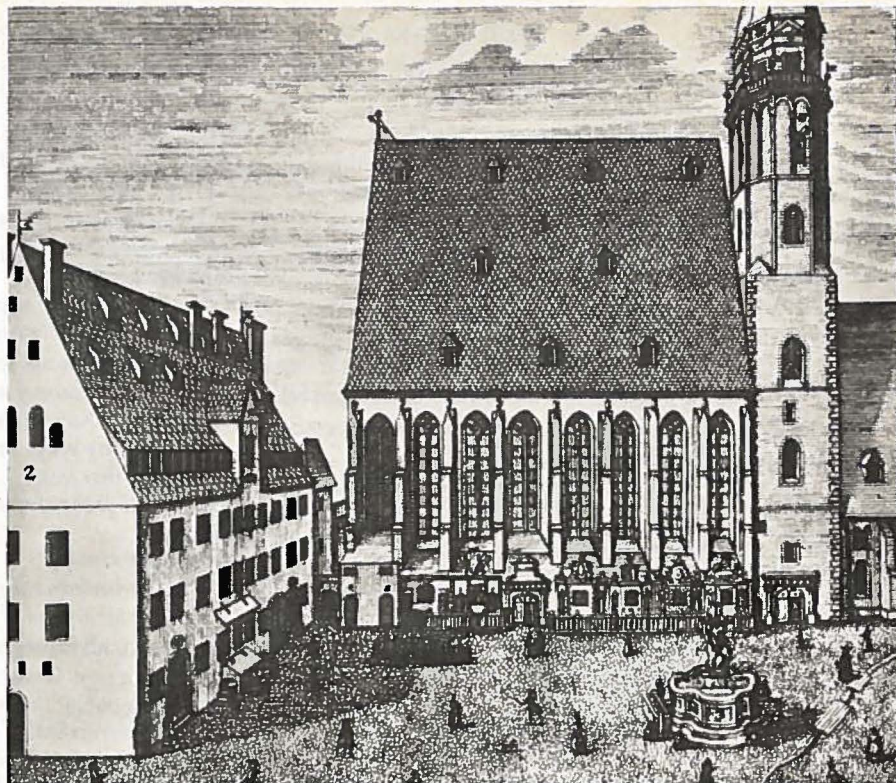
The *Saint Matthew Passion* is generally said to have received its initial performance on Good Friday, April 15, 1729. Recent research, however, would seem to indicate rather that the great work's premier occurred on Good Friday, April 11, 1727. In either event, the advent of the "Oratorio Passion," and the far less scripturally oriented and more operatic "Passion Oratorio" about 1721 in Leipzig, apparently met with rather stiff resistance from the congregation steeped in the traditional liturgical music of the Lutheran Church. Rooted in the "humble and reverent" chant versions reaching far back into the Middle Ages, the unaccompanied Passion narrative preserved the musical starkness required for Holy Week.

In 1732, Christian Gerber wrote down his impressions on having heard Bach's *St. Matthew Passion*. The rather inimical account appeared in his *History of Church Liturgy in Saxony*, just then published. He observed that many in the congregation could not easily relate to these new-fangled accompanied Passions. The reactions described by Gerber highlight that on-going, seldom-resolved debate prevalent especially in liturgically-oriented churches about what constitutes proper religious music.



Johann Sebastian Bach

"When in a large town," Gerber writes, implying Leipzig, "this (new) Passion music was done for the first time with twelve violins... many people were astonished and did not know what to make of it. ... everyone was genuinely displeased by it and voiced just complaints against it. There are, it is true, some people who take pleasure in such idle things, especially if they are of sanguine temperament and inclined to sensual pleasure. Such persons defend large-scale church compositions as best



St. Thomas' church and school, where Bach composed and taught from 1723 until his death in 1750

they may, and hold others to be crotchet and of melancholy temperament—as if they alone possessed the wisdom of Solomon, and others had no understanding."

These comments would appear to underline Gerber's views more than the congregation's. This particular congregation at the Thomaskirche certainly by 1727 or 1729 had already withstood the shock of Kuhnau's (Bach's predecessor as Cantor) introduction of a concerted *St. Mark Passion* at Leipzig in 1721 and 1722, and two performances of Bach's *St. John Passion* in 1724 and 1725.

Nevertheless this much more highly dramatic *St. Matthew Passion* employing double, even three, choruses, two orchestras and organs may well have intimidated them. Moreover, the pietistically oriented interpolations of Picander's poetry into the gospel narrative even when it was fitted with Bach's deeply sincere music probably could not fail to offend the more orthodox theologians in the much divided congregations of those days.

One may also question the musical quality of the *Saint Matthew Passion's* presentation, which could well have enhanced the congregation's offense. Given Bach's paucity of competent singers, the necessity to further diminish his choral forces to provide amateur instrumentalists mixed in with some of the town's professionals, and his ever hurried and harried preparations of large amounts of music, Bach and his congregation never really heard an adequate or polished rendition of the *Saint Matthew*

Passion, to say nothing of many other larger of his compositions. Our high esteem of and appreciation for this mighty and superbly profound masterpiece rests for the most part on professional renditions carefully rehearsed and properly presented. We hear what Bach probably realized only in his mind's eye and inner ear.

Bach's *Saint Matthew Passion* did not spring from his supreme genius without reference to the antecedents of the Passion genre. Evidence points to his interest in the "Oratorio Passion" with the composition probably of a *Saint Matthew Passion*, now lost, which he elaborated for Holy Week services about 1721 in Weimar. Both the present *Saint John* and *Saint Matthew Passions* contain music from this early work.

The *Saint Matthew Passion* is the culminating and supreme example of what is technically called an "Oratorio Passion." This species adhered to the original structure of the chant passion, but the gospel narrative was interrupted through the insertion of reflective poetic episodes called "madrigals," instrumental sinfonias, and parallel biblical text quotations. Bach incorporated other innovations into the *Saint Matthew Passion*. He introduced the reflective arias of Picander's text with an introductory "arioso" or recitative demanding a more song-like melodic and rhythmic declamation of the text. By accompanying the texts of Jesus with strings he added a musical "halo" to the Savior's words. Moreover, a special feature of Bach's passions is the unusual frequency of Cho-

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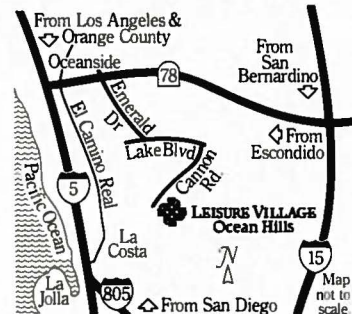
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rales set out in exquisite four-part writing.

From 1725, Bach worked in close association with Christian Friedrich Henrici (1700-1764), known as Picander. The two planned the cantatas for the years 1728 and 1729. While all of the texts of these cantatas survive in Picander's printed editions, only nine of Bach's musical settings have survived. In all probability, Picander's *Saint Matthew Passion* text headed this cycle.

The *Saint Matthew Passion*, consequently, exhibits much more unity and is more highly dramatic than the earlier but much reworked *Saint John Passion*. St. Matthew's gospel text provided Bach with many more dramatic episodes to illustrate musically so that the two parts of the work are better balanced. This *Passion* evolved and developed over the years. Bach in all subsequent performances in 1730, 1736, and the 1740's adapted the work to the varying acoustical conditions of the Nicholaikirche (better) and the Thomaskirche, or to the instrumental and choral forces available to him. Hence it is now impossible to reconstruct the earliest version.

Emerging out of these varying conditions of production, the *Saint Matthew Passion* is scored for double (plus ripieno) chorus, the Evangelist narrator and seven biblical characters, soloists, two orchestras of matched strings, viola da



Detail from a monument at Leipzig

caccia, viola da gamba, flutes, oboes, organ(s) and harpsichord continuo. At the singing of the chorales, Bach certainly envisaged full supportive orchestral accompaniment with the choir leading the congregations in the familiar melodies.

The congregation of that Good Friday of 1727 (1729) had been summoned to Services by the tolling of the church's bells at 1:15 p.m. Having assembled, the choir led off with the Hymn *Da Jesu an dem Kreuze*. Part One of the *Passion* then was sung in its entirety. Another hymn, *O Lamm Gottes unschuldig* led into the "Pulpit" or pre-sermon hymn, *Herr Jesu Christ, dich zu uns wend*. A lengthy ser-

mon followed. Part Two of the *Passion* was sung immediately upon the conclusion of the sermon. After its famed lullaby-chorus finale, the strongly traditional motet of Jacob Handl *Ecce, quomodo moritur justus* preceeded the closing prayer or "Passion Collect" when all heads bowed in prayer. The musical portion of the service concluded with the singing of the Chorale, *Nun danket alle Got* (Now thank we all our God) and the blessing was imparted. Having been together for about five hours, the congregation now reverently returned to their homes.

As they left the Thomaskirche or Nicholaikirche on that late Good Friday afternoon, one wonders how many, impervious to the unearthly beauty of Bach's music, shared Gerber's adverse opinion of the *Passion*. How many among them too, like succeeding generations, moved to the depths of their souls, foreshadowed in their thoughts Basil Smallman's modern views: "The strength of the *Saint Matthew Passion* lies more in its epic devotional qualities than in its dramatic realism. Aided by the rich variety of incident in St. Matthew's account and by the skilled collaboration of the versatile Picander, Bach was able to produce a work of beautifully balanced proportions, in which the lyrical interpolations are blended with the gospel drama to achieve a perfect unity."

LOS ANGELES MASTER CHORALE

SOPRANO

Samela Aird
Sally Anderson
Elke Bank
Leslie Bockian
Aleta Braxton
Pamela Chapin
Sheila Coyazo
Jeanne Davenport
Carolyn Davis
Loretta De Lange
Claire Gordon
Barbara Hancock
Rose Harris
Laura Horwitz
Kathy Kerstein
Cathy Larsen
Rae Macdonald
Paula Mandros
Rebecca Martin
Prescocia Mirkil
Carolyn Morenus
Kathy Morrison
Frankie Nobert
Greta Olson
Christine Parker

Marilou Petrone
Diane Radke
Phyllis Reed
Sherrill Sajak
Alyss Sanner
Bonnie Smith
Dolores Van Natta
Nancy Von Oeyen
Linda Williams
Kari Windingstad

ALTO

Maria Arrendondo
Carol Ann Bakeman
Natalie Beck
Monie Berger
Helen Birch
Laura Boyd
Frances Cash
Charlotte De Windt
Marilyn Eginton
Nancy Fontana
Marjie Glassman
Laurie Gurman
Elizabeth Hazen
Mary Hinshaw

Nora Hostetler
Carole Keiser
Bridgid Kinney
La Vada Marlowe
Vivian Miller
Nancy OBrien
Connie Redifer
Carol Reich
Susan Rheingans
Libby Slate
Karole Struebing
Salli Terri
Lori Turner
Jeannine Wagner
Suzanne Wilkie
Barbara Wilson
Hanan Yaqub

TENOR

G. Brooks Arnold
Bruce Blair
Joseph Coyazo
Galen Darrough
James Daugherty
Joseph Golightly
Robert Gurnee

Dale Jergenson
Timothy Johnson
Gerald Jones
Kirk Lamb
Don Martin
Dan Plaster
Marshall Ramirez
Stan Ray
Michael Robillard
Scott Sandmeier
George Scott
Robert Selland
Maurice Staples
George Sterne
Kirt Thiesmeyer
Kenneth Westrick
James Will

BASS

Mark Beasom
William Beck
Lenard Berglund
Andrew Black
David Chang
Fred Crum
Kevin Dalbey

John Gingrich
Bruce Goldes
Hugh Grinstead
David Hill
Paul Hinshaw
Frank Hobert
Wardell Howard
Tony Katics
Kerry Katz
Craig Kingsbury
Kenneth Knight
David Kress
Stanley Kurtz
Mike Lancaster
Samuel Lorenzo
Wilfred Mommaerts
Douglas Morrison
Brad Newson
Robert Seibold
Cameron Sheffield
William Struebing
Burman Timberlake
James White
Donald Whitsett
Earle Wilkie
Neil Wilson
Burton York

WHO'S WHO



Founder and 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. The Maestro observed his 70th birthday in January of 1984 and shows no signs of slowing down. Multi-talented, Wagner has also achieved recognition as a composer, arranger, symphonic conductor, and as an authority on the religious music of the Medieval and Renaissance periods (for which he has twice been knighted). 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 a coveted Grammy Award for his *Virtuoso* album. 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, 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 signifi-

cant 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.



ANN KIM, soprano, has won numerous vocal awards including the Los Angeles Bureau of Music's "Future Young Artist" Competition, San Fernando Valley Theatre of Performing Arts "Young Artists of the Future," Los Angeles Lyric Club and Whittier Women's Chorus competition.

Miss Kim has studied in Graz, Austria where she appeared as Marguerite in *Faust* under the direction of Thomas Fulton of the Metropolitan Opera. In 1983-1984 Miss Kim's engagements included the role of Pamina in *The Magic Flute* with the Euterpe Opera, soprano

solos in the Brahms *Requiem*, and was a featured soloist with the Roger Wagner Chorale in their ten-week tour of the United States and Japan, a position she also undertook in the 1985 Roger Wagner tour. She has appeared in Roger Wagner's 70th Birthday Celebration Concert, the Faure *Requiem*, and the 1984 *Messiah Sing-Along*.



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 here 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. Ms. Psaros has recorded for EMI and Toshiba.

Tenor **BYRON WRIGHT** received his Masters Degree in Music from California State University at Northridge. In 1975 he was chosen as a finalist in the Metropolitan Opera Auditions. As a concert



artist, Mr. Wright has performed with the Portland and Seattle Symphonies, participated in the Carmel Bach Festival and the Ojai Festival. He has toured nationally and internationally with the Roger Wagner Chorale. As a soloist, he has performed with the Los Angeles Philharmonic, the Los Angeles Master Chorale, and the Pacific Chorale.



JON HUMPHREY, a lyric tenor, has performed with major symphonies throughout the United States, most recently with the Atlanta, Indianapolis, and San Francisco Orchestras. He has made national tours with the Robert Shaw Chorale, New York ProMusica, Music from Marlboro, Stuttgart Gaechinger Kantorei and the New York Bach Aria Group. As an outstanding exponent of Baroque music, this season holds a special significance for Mr. Humphrey in that he has been engaged to perform more than fifty concerts of music by Bach and Handel in celebration of their three-hundredth anniversaries. His summer festival appearances have included the Aspen Music Festival, the Bach Aria Festival at Stony Brook, Blossom Music Center, Casals Festival, Madeira Bach Festival, Meadow Brook, Mostly Mozart Festival, and the Oregon Bach Festival. Professor of voice at the University of Massachusetts, Amherst, he has recorded for RCA Victor, Decca, Telarc, Orion, and Columbia Records.



Baritone **DOUGLAS BOTNICK** has been heard widely on the west coast in a wide range of roles both on the opera stage and concert platform.

Mr. Botnick won the second prize of the San Francisco Opera Auditions in Los Angeles and was a finalist in the Metropolitan Opera Auditions, western region. He performed Papageno in *The Magic Flute* with the San Francisco Opera and Michele in Puccini's *Il Tabarro* at the Santa Fe Opera. At the Hollywood Bowl, Mr. Botnick was heard as Alfred P. Doolittle in excerpts from *My Fair Lady* with the Los Angeles Philharmonic and Los Angeles Master Chorale.

Mr. Botnick's repertoire is wide-ranging and includes the Count in *Marriage of Figaro*, Wolfram in *Tannhauser*, Germont in *La Traviata*, also oratorios by Bach, Brahms, Mendelssohn, etc., and many songs and song cycles by the masters.



Baritone **DOUGLAS LAWRENCE** 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 the Vienna, Berlin, and Salzburg Festivals, the Berkshire Music Festival at Tanglewood, the Cincinnati May Festival, the Aspen Festival and the Casals Festival. During Bach's Tricentennial, Mr. Lawrence will be featured in virtually every major Bach

festival in America including the Tribach Festival in Edmonton.

A native Californian, Mr. Lawrence appears regularly with the Los Angeles Chamber Orchestra and the Los Angeles Philharmonic—most recently 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 and the Opera Society of Washington.

Recent seasons have featured a debut with the Dallas Symphony and performances with the Philadelphia Orchestra as well as performances, in Vienna, of Rossini's *Stabat Mater* with the Vienna Symphony conducted by Myung-Whun Chung. In 1984 Mr. Lawrence returned to the Philadelphia Orchestra and the Dallas Symphony and made his debut with the Cleveland Orchestra. He returns to the Indianapolis Symphony this spring for performances of the *St. John Passion* and will perform the *St. Matthew Passion*, conducted by Robert Shaw, at St. Olaf's College in May.



MARVEL JENSEN was the first to hold the position of resident organist-harpsichordist with the Milwaukee Symphony Orchestra, which included recordings and television appearances. Her concerts have included St. Peter's, Rome; Mozarteum, Salzburg; Notre Dame, Paris; and major concert halls of Europe.

Miss Jensen's studies have been with Catharine Crozier and David Craighead at the Eastman School of Music. In France, she studied with Nadia Boulanger, Marcel Dupre' and organist-composer Jean Langlais, where she was awarded the Prix d'Artiste. Marvel Jensen holds a Master's Degree in Performing Arts and a Doctorate of Musical Arts degree in Harpsichord Performance from the University of Southern California under the tutelage of Malcolm Hamilton. She was recently a research scholar at Cambridge University in England specializing in manuscripts of the 16th-18th centuries.

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