

# Music of the Baroque





# MUSIC OF THE BAROQUE CONCERT SERIES

Thomas Wikman, *Music Director*

## PROGRAM

SAUL ..... GEORGE FRIDERIC HANDEL

### Act I

— A ten-minute intermission —

### Act II

— A ten-minute intermission —

### Act III

## SOLOISTS

SAUL ..... SIMON ESTES  
JONATHAN ..... RICHARD VERSALLE  
DAVID ..... ~~DALE TERBEEK~~  
MERAB ..... KATHRYN BOULEYN  
MICHAL ..... ~~LORNA HAYWOOD~~  
APPARITION OF SAMUEL ..... ARTHUR BERG  
WITCH OF ENDOR ..... CLAYTON HOCHHALTER  
AN AMALEKITE ..... DARRELL ROWADER  
HIGH PRIEST ..... JAN JARVIS  
DOEG ..... JEFFREY HORVATH

Jeffrey Gall  
Linda Mabbs

Sunday, February 14, 1982, 3 p.m.

~~United Church of Hyde Park~~  
~~1448 E. 53rd Street, Chicago~~

St. Paul's United Church

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partially by a grant from the  
Continental Bank Foundation.

Smoking is not permitted in any part of any of the churches in which we perform and is permitted only in the lobby area of Pick-Staiger Hall. Food and beverages are not permitted in lobbies or audience seating areas.

Photographs and tape recordings may not be made during a performance. Patrons are requested to check cameras and tape recorders with the Head Usher.

Latecomers will be seated only at appropriate pauses during the performance. Only ushers are permitted to stand in passageways or aisles during the performance.



### MUSIC OF THE BAROQUE CHORUS

**Soprano:** Glenna Barr, Sarah Beatty, Catherine Caccavallo, Julie Hazucha, Judith Lutter, Rebecca Patterson, Barbara Pearson, Patricia Peterson, Lenna Strompolos

**Alto:** Marcy Anthony, Susan Bloss, Donna Bruno, Karen Brunssen, Patricia Deckert, Ann Hoselitz, Virginia Tate

**Tenor:** Kirk Carson, Barrington Coleman, Kurt Hansen, Clayton Hochhalter, J. Emory Morris, Darrell Rowader, Edward Zelnis

**Bass:** Arthur Berg, Edouard Fath, Jeffrey Horvath, Jan Jarvis, Mark Sundberg, Peter Swenson, Jack Van Eck

### MUSIC OF THE BAROQUE ORCHESTRA

**Violin I:** Elliott Golub, *Concertmaster*, Adrian Gola, Albert Igolnikov, Blair Milton, Otakar Sroubec

**Violin II:** Everett Zlatoff-Mirsky, David Hildner, Marlou Johnston, Ellen Panitch, Eric Wicks

**Viola:** Martin Abrams, John Bartholomew, Charles Pickler

**Violoncello:** Barbara Haffner, David Chickering

**Double Bass:** Joseph Guastafeste

**Flute:** Lyon Leifer, Sandra Morgan

**Oboe:** Robert Morgan, Carolyn Hove, Judith Kulb, Hazel Nevin

**Bassoon:** Joseph Urbinato, William Kaplan, Norbert Nielubowski

**Contrabassoon:** Norbert Nielubowski

**Trumpet:** Charles Geyer, Barbara Butler

**Trombone:** Jay Friedman, Allen Barnhill, Steve Witser

**Timpani:** Joel Cohen

**Harpsichord and Organ:** David Schrader, Edward Mondello

**Harp:** Edward Druzinsky



## TEXT

### ACT I

#### SCENE 1

An Epinicion, or Song of Triumph, for the victory over Goliath and the Philistines

CHORUS: How excellent thy name, oh Lord, In all the world is known! Above all heav'ns, oh King ador'd, How hast thou set thy glorious throne!

SOPRANO: An infant rais'd by thy command, To quell thy rebel foes, Could fierce Goliath's dreadful hand Superior in the fight oppose.

CHORUS: Along the monster atheist strode, With more than human pride, And armies of the living God Exulting in his strength defied.

The youth inspir'd by Thee, oh Lord, With ease the boaster slew: — Our fainting courage soon restor'd, And headlong drove that impious crew.

How excellent thy name, oh Lord, In all the world is known! Above all heav'ns, oh King ador'd, How hast thou set thy glorious throne! Hallelujah.

#### SCENE 2

Saul, Jonathan, Merab, Michal, etc.

JONATHAN: Behold, oh king, the brave, victorious youth, And in his hand the haughty giant's head

SAUL: Young man, whose son art thou?

DAVID: The son of Jesse, Thy faithful servant, and a Bethlehemite.

SAUL: Return no more to Jesse: stay with me; And as an earnest of my future favour, Thou shalt espouse my daughter: small reward Of such desert! since to thy arm alone We owe our safety, peace, and liberty.

DAVID: Oh king, your favours with delight I take, but must refuse your praise; For ev'ry pious Israelite To God alone that tribute pays.

JONATHAN: Oh early piety! oh modest merit! In this embrace my heart bestows itself; Henceforth, thou noble youth, accept my friendship, And Jonathan and David are but one.

SAUL: Thou, Merab, first in birth, be first in honour: Thine be the valiant youth, whose arm has sav'd Thy country from her foes.

MERAB: (aside) Oh mean alliance! My soul rejects the thought with scorn, That such a boy, till now unknown, Of poor, plebeian parents born, Should mix with royal blood his own! Though Saul's commands I can't decline, I must prevent his low design, And save the honor of his line.

MICHAL: See, with what a scornful air She the precious gift receives! Though e'er so noble, or so fair, She cannot merit what he gives. Ah! lovely youth! wast thou design'd With that proud beauty to be join'd?

#### SCENE 3

Saul, Michal, etc., Chorus of Women

#### SYMPHONY

MICHAL: Already see the daughters of the land, In joyful dance, with instruments of musick, Come to congratulate your victory.

CHORUS OF WOMEN: Welcome, welcome, mighty king! Welcome all who conquest bring! Welcome David, warlike boy, Author of our present joy! Saul, who hast thy thousands slain, Welcome to thy friends again! David his tenthousands slew, Ten thousand praises are his due.

SAUL: What do I hear? — am I then sunk so low, To have this upstart boy preferr'd before me?

CHORUS: David his ten thousands slew, Ten thousand praises are his due.



SAUL: To him ten thousands, and to me but thousand! What can they give him more? except the kingdom? With rage I shall burst his praises to hear! Oh, how I both hate the stripling, and fear! What mortal a rival in glory can bear?

(Exit Saul)

#### SCENE 4

JONATHAN: Imprudent women! your ill tim'd comparisons, I fear, have injur'd him you meant to honour. Saul's furious look, as he departed hence, Too plainly shew'd the tempest of his soul.

MICHAL: (to David) 'Tis but his old disease, which thou canst cure. Oh take thy harp, and as thou oft hast done, From the king's breast expel the raging fiend, And sooth his tortur'd soul with sounds divine.

(Enter Saul)

DAVID: Oh Lord, whose mercies numberless O'er all thy works prevail. Though daily Man thy laws transgress, Thy patience cannot fail. If yet his sins be not too great, The busy fiend control, Yet longer for repentance wait, And heal his wounded soul.

#### SYMPHONY

JONATHAN: 'Tis all in vain; his fury still continues. With wild distraction on my friend he stares, Stamps on the ground, and seems intent on mischief.

SAUL: A serpent, in my bosom warm'd, Would sting me to the heart. But of his venom soon disarm'd, Himself shall feel the smart. Ambitious boy! now learn what danger It is to rouse a monarch's anger! (Throws his javelin)

(Exit David)

Has he escaped my rage? I charge thee, Jonathan, upon thy duty, And all, on your allegiance, to destroy This bold, aspiring youth, for while he lives, I am not safe — Rely not, but obey.

MERAB: Capricious man, in humour lost, By ev'ry wind of passion toss'd! Now sets his vassal on the throne, Then low as earth he casts him down! His temper knows no middle state, Extreme alike in love and hate.

JONATHAN: Ah filial piety! oh sacred friendship! How shall I reconcile you? — Cruel father! Your just commands I always have obey'd: But to destroy my friend! the brave, the virtuous, The God-like David! Israel's defender, And terror of her foes! to disobey you — What shall I call it? — 't is an act of duty To God, to David — nay, indeed, to you. No, cruel father, no! Your hard commands I can't obey. Shall I with sacrilegious blow Take pious David's life away? No, cruel father, no! No, with my life I must defend Against the world my best, my dearest friend.

CHORUS: Preserve him for the glory of thy name, Thy people's safety, and the heathen's shame.

#### — INTERMISSION —

#### ACT II

##### SCENE 1

CHORUS: Envy! eldest born of hell! Cease in human breast to dwell. Ever at all good repining, Still the happy undermining! God and Man by thee infested, Thou by God and Man detested! Most thyself thou dost torment, At once the crime and punishment. Hide thee in the blackest night: Virtue sickens at thy sight! Hence! eldest born of hell! Cease in human breast to dwell.

##### SCENE 2

JONATHAN: But sooner Jordan's stream, I swear, Back to his spring shall swiftly roll, Than I consent to hurt a hair Of thee, thou darling of my soul.



### SCENE 3

(Enter Saul)

SAUL: Hast thou obey'd my orders, and destroy'd My mortal enemy, the son of Jesse?

JONATHAN: Alas, my father! he your enemy? Say rather, he has done important service To you, and to the nation; hazarded His life for both, and slain our giant foe, Whose presence made the boldest of us tremble. Sin not, oh king, against the youth, Who ne'er offended you: Think, to his loyalty and truth, What great rewards are due! Think, with what joy this God-like man You saw, that glorious day! Think, and with ruin, if you can, Such services repay.

SAUL: As great Jehovah lives, I swear, The youth shall not be slain: Bid him return, and void of fear Adorn our court again.

JONATHAN: Wisest and greatest of his kind, Who can in reason's fetters bind The madness of his angry mind!

### SCENE 4

JONATHAN: Welcome, my friend.

SAUL: No more imagine danger. Be first in our esteem; with wonted valour Repel the insults of the Philistines: And as a proof of my sincerity, (Oh hardness to dissemble!) instantly Espouse my daughter Michal.

DAVID: Your words, oh king, my loyal heart With double ardour fire. If God his usual aid impart, Your foes shall feel what you inspire. In all the dangers of the field, The great Jehovah is my shield.

### SCENE 5

(David and Michal)

MICHAL: A father's will has authoriz'd my love. No longer, Michal, then attempt to hide The secret of my soul. — I love thee, David, And long have lov'd. Thy virtue was the cause, And that be my defence. Oh fairest of ten thousand fair, Yet for thy virtue more admir'd! Thy words and actions all declare The wisdom by thy God inspir'd.

DAVID: Oh lovely maid! thy form beheld, Above all beauty charms our eyes: Yet still within that form conceal'd Thy mind, a greater beauty, lies.

BOTH: How well in thee does Heav'n at last Compensate all my sorrows past. (Exeunt)

CHORUS: Is there a man, who all his ways Directs, his God alone to please? In vain his foes against him move: Superior pow'r their hate disarms, He makes them yield to virtue's charms, And melts their fury down to love.

### SYMPHONY

### SCENE 6

(David and Michal)

DAVID: Thy father is as cruel, and as false, As thou art kind and true. When I approached him, New from the slaughter of his enemies, His eyes with fury flam'd; his arm he rais'd, With rage grown stronger; by my guiltless head The javelin whizzing flew, and in the wall Mock'd once again his impotence of malice. At persecution I can laugh; No fear my soul can move, In God's protection safe, And blest in Michal's love.

MICHAL: Ah! dearest youth, for thee I fear! Fly, begone, for death is near!

DAVID: Fear not, lovely fair, for me: Death, where thou art, cannot be; Smile, and danger is no more.

MICHAL: Fly, for death is at the door! See, the murd'rous band comes on! Stay no longer, fly, begone!



### SCENE 7

(Michal and Doeg)

MICHAL: Whom dost thou seek? and who has sent thee hither?

DOEG: I seek for David, and am sent by Saul.

MICHAL: Thy errand?

DOEG: 'Tis a summons to the Court.

MICHAL: Say, his is sick.

DOEG: In sickness, or in health, Alive, or death, he must be brought to Saul.

Show me his chamber. (David's bed discovered with an image in it.)

Do you mock the King? This disappointment will enrage him more: Then tremble for th'event.

(Exit)

MICHAL: No, no, let the guilty tremble At ev'ry thought of danger near. Though numbers, arm'd with death, assemble, My innocence disdains to fear. Though great their power as their spite — Undaunted still, my soul, remain. For greater is Jehovah's might. And will their lawless force restrain.

### SCENE 8

SYMPHONY

SAUL: (at the feast of the New Moon) The time at length is come, when I shall take My full revenge on Jesse's son. No longer shall the stripling make His sov'reign totter on the throne. He dies — this blaster of my fame, Bane of my peace, and author of my shame!

### SCENE 9

(Saul, Jonathan, etc.)

SAUL: Where is the son of Jesse? comes he not To grace our feast?

JONATHAN: He earnestly ask'd leave To go to Bethlem, where his father's house, At solemn rites of annual sacrifice, Requir'd his presence.

SAUL: Oh perverse! rebellious! Thinkst thou, I do not know, that thou hast chose The son of Jesse, to thy own confusion? The world will say, thou art no son of mine, Who thus canst love the man I hate; the man, Who, if he lives, will rob thee of thy crown: Send, fetch him hither, for the wretch must die.

JONATHAN: What has he done? and wherefore must he die?

SAUL: Darst thou oppose my will? die then thyself!  
(Throws his javelin. Exit Jonathan, then Saul.)

CHORUS: Oh fatal consequence Of rage, by reason uncontroll'd! With ev'ry law he can dispense; No ties the furious monster hold. From crime to crime he blindly goes, Nor end, but with his own destruction knows.

— INTERMISSION —

## ACT III

### SCENE 1

SAUL: (disguised at Endor) Wretch than I am! of my own ruin author! Where are my old supports? The valiant youth, Whose very name was terror to my foes, My rage has drove away. Of God forsaken, In vain I ask his counsel! he vouchsafes No answer to the sons of disobedience! Ev'n my own courage fails me! Can it be? Is Saul become a coward? — I'll not believe it! If Heav'n denies thee aid — seek it from Hell!

'Tis said, here lives a woman, close familiar With th'enemy of mankind: her I'll consult, And know the worst. Her art is death by law: And while I minded law, sure death attended Such horrid practices: Yet, oh hard fate! Myself am now reduc'd to ask the counsel Of those I once abhor'd.



**SCENE 2**

(Saul and the Witch of Endor)

WITCH: With me what wouldst thou?

SAUL: I would, that by thy art thou bring me up The man whom I shall name.

WITCH: Alas! thou know'st How Saul has cut off those who use this art.  
Wouldst thou insnare me?

SAUL: As Jehovah lives, On this account no mischief shall befall thee. Whom shall I bring up thee?

WITCH: Shom shall I bring up to thee?

SAUL: Bring up Samuel.

WITCH: Infernal spirits, by whose pow'r Departed ghosts in living forms appear,  
Add horror to the midnight hour, And chill the boldest hearts with fear: To this stranger's wond'ring eyes Let the Prophet Samuel rise!

**SCENE 3**

(Apparition of Samuel, Saul)

SAMUEL: Why hast thou forc'd me from the realms of peace Back to this world of woe?

SAUL: Oh holy Prophet! Refuse me not thy aid in this distress. The num'rous foe stands ready for the battle: God has forsaken me: no more he answers By prophets or by dreams: no hope remains, Unless I learn from thee, what course to take.

SAMUEL: Hath God forsaken thee? and dost thou ask My counsel? Did I not foretel thy fate, When, madly disobedient, thou didst spare The curst Amalekite, and on the spoil Didst fly rapacious? Therefore God this day Hath verified my words in thy destruction, Hath rent the kingdom from thee, and bestow'd it On David, whom thou hatest for his virtue. Thou and thy sons shall be with me to-morrow, And Israel by Philistine arms shall fall. The Lord hath said it: He will make it good.

**SCENE 4**

(David, etc. To them an Amalekite)

SYMPHONY

DAVID: Whence comst thou?

AMALEKITE: Out of the camp of Israel

DAVID: Thou canst inform me then: how went the battle?

AMALEKITE: The people, put to flight, in numbers fell, And Saul, and Jonathan his son, are dead.

DAVID: Alas! my brother! — But how know'st thou That they are dead?

AMALEKITE: Upon mount Gilboa I met with Saul, just fall'n upon his spear, Swiftly the foe pursued; he cry'd to me, Beg'd me to finish his imperfect work, And end a life of pain and ignominy. I knew he could not live, therefore slew him; Took from his head the crown, and from his arms The bracelets, and have brought them to my Lord.

DAVID: Whence art thou?

AMALEKITE: I am an Amalekite.

DAVID: Impious wretch, of race accurst! And of all that race the worst! How hast thou dar'd to lift thy sword Against th'anointed of the Lord? Fall on him, smite him, let him die! — (To one of his attendants, who kills the Amalekite.) On thy own head thy blood will lie; Since thy own mouth has testified, By thee the Lord's anointed died.



#### SCENE 5

(Elegy on the death of Saul and Jonathan)

#### DEAD MARCH

CHORUS: Mourn, Israel, mourn, thy beauty lost, Thy choicest youth on  
Gilboa slain! How have thy fairest hopes been cross'd! What heaps of mighty  
warriors strew the plain!

SOPRANO: From this unhappy day No more, ye Gilboan hills, on you Descend  
refreshing rain, or kindly dew, Which erst you heads with plenty crown'd. Since  
there the shield of Saul, in arms renown'd, Was vilely cast away.

HIGH PRIEST: Ye men of Judah, weep no more! Let gladness reign in all our  
host, For pious David will restore What Saul by disobedience lost. The Lord of  
hosts is David's friend, And conquest will his arms attend.

CHORUS: Gird on thy sword, thou man of might, Pursue thy wonted fame:  
Go on, be prosperous in fight, Retrieve the Hebrew name! Thy strong right hand,  
with terror arm'd, Shall thy obdurate foes dismay; While others, by thy virtue  
charm'd, Shall crowd to own thy righteous sway.

### PROGRAM NOTES

George Frideric Handel: *Saul*

Handel turned to composing oratorios, which do not require scenery and costumes, when it became apparent that his opera productions were no longer financially feasible. Thus, interestingly enough, economic circumstances are perhaps ultimately responsible for some of Handel's major musical contributions; despite the fact that Handel was a master of almost all musical genres, he has become best known through his oratorios. When the 1738-39 opera season in London had to be canceled due to lack of subscriptions, Handel immediately began to compose *Saul*. Armed for the season with *Saul*, *Israel in Egypt* (another oratorio composed just after the former), and several revivals of earlier works, Handel leased the King's Theatre, Haymarket, for a series of performances, which opened January 16, 1739, with *Saul*. The six initial performances of the work had a mixed reception, but it gained popularity through many more performances during Handel's lifetime, perhaps as the public became more accustomed to oratorio as a genre.

Handel's unusual orchestration for *Saul* could be an indication of his reluctance to give up opera completely for oratorio. He still wanted to offer the public some sort of spectacle in lieu of a staged entertainment, so he used an enormous orchestra, which he never again employed in his oratorios. In addition to strings, organ, harpsichord, pairs of flutes, oboes, bassoons and trumpets, he included three trombones, "kettle-drums" borrowed for the occasion "from the Tower," "double-bass artillery drums," harp, theorbo (a long-necked lute), carillon, and a second organ bought especially for the occasion, for which he wrote



an independent part. Charles Jennens, the brilliant, rich, cultured, conceited librettist for *Saul*, wrote an amusing letter describing some of these orchestral additions, after a visit to Handel during the composition of *Saul*.

Mr. Handel's head is more full of maggots than ever. I found yesterday in his room a very queer instrument which he calls carillon (Anglice, a bell) and says some call it a Tubalcain. I suppose because it is both in the make and tone like a set of Hammers striking upon anvils. 'Tis played upon with keys like a Harpsichord and with this Cyclopean instrument he designs to make poor Saul stark mad. His second maggot is an organ of £500 price which (because he is overstocked with money) he has bespoke of one Moss of Barnet. This organ, he says, is so constructed that as he sits at it he has a better command of his performers than he used to have, and he is highly delighted to think with what exactness his Oratorio will be performed by the help of this organ; so that for the future instead of beating time at his oratorios, he is to sit at the organ all the time with his back to the Audience . . .

The carillon is used in the choruses that provoke Saul's jealousy of David — "Welcome, welcome, mighty king!" and "David his ten thousands slew" — hence Jennens's reference to the carillon driving Saul mad. Handel used his orchestra to great effect in depicting various scenes and accompanying a wide range of human emotions.

*Saul* exemplifies some of the greatest integration of music and drama to be found in any oratorio. Handel carefully portrays and develops the emotions and conflicts of each character through the recitatives and arias. Saul, the tragic central character, is wonderfully drawn in the music and his human weaknesses are treated sympathetically by Handel. In addition, he gives the chorus an important dramatic role in representing the nation of Israelites. His extensive use of chorus, with its importance to the action, is one of the most significant developments in oratorio as a genre. In moving from opera to oratorio, while carrying over some structural devices, he also felt free to relax certain conventions. For example, there are very few *da capo* arias (three-part arias in which the third section repeats the first after a contrasting middle section), since a "*da capo*" might disrupt the dramatic continuity, and would be unnecessary as a stage exit. The few times he uses *da capo* arias, they have dramatic purpose, set up by the expectations of the form. For instance, one of Saul's rage arias, "A serpent in my bosom warm'd," follows *da capo* form until four measures into the second section, when it breaks off dramatically as Saul's rage consumes him and he hurls his javelin at David. He could hardly repeat the first section after that! Even the orchestral interludes (*sinfonie*), which correspond to scene changes and show passage of time, relate musically to the dramatic events: in Act I a *sinfonia* occurs as the women are welcoming the returning David and Saul; in Act II Handel wrote a *sinfonia* for the wedding of David and Michal, and another for the feast at which Saul plans to kill David; in Act III a *sinfonia* represents the battle, and finally there is a *sinfonia* for the funeral march.

The libretto closely follows the Biblical narrative in I Samuel about the relationships between David and Saul. Divided into three acts, befitting its theatrical nature, the story opens when David (originally



sung by a countertenor) returns having killed Goliath and triumphed over the Philistines. With its many choruses praising David, the first act has a triumphant tone, in the midst of which the various emotions of the individual characters are introduced. We begin to see Saul's jealousy (combined with fear and envy) of David, which is the central theme of the work. Act I also introduces Merab's scorn for David (to whom Saul betroths her), Michal's admiration that turns into love of David, and Jonathan's friendship with David. Saul's attempts to destroy David begin in Act I, notably with his aria, "A serpent in my bosom warm'd," at the end of which he hurls his javelin at David. Even this is depicted in the music, by quick downward scale motion. In Act II these passions are further developed, with the chorus commenting on them and showing concern for their king, as in the short but effective opening chorus, "Envy! eldest born of hell!" Saul attempts to kill David again after David returns safely from the war, which Saul had hoped would kill him. Saul also turns against his own son, Jonathan. Act III, which brings Saul to the end of his tragic course, is somber in character. The only act not to begin with chorus, it begins strikingly with Saul's visit to the Witch of Endor, showing the depths to which he had fallen. He painfully realizes his state in the recitative, "Wretch that I am." The apparition of Samuel foretells his downfall, which comes to pass through the battle represented musically by a sinfonia. The somberness continues as David and the Israelites mourn the deaths of Saul and Jonathan. One of David's most beautiful arias is his tender lament, "In sweetest harmony they liv'd." The oratorio ends with a chorus of encouragement, "Gird on thy sword," which promises future triumph for David and his people.

— Jane Vial Jaffe

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## THE SOLOISTS

### Simon Estes, Bass-Baritone

Simon Estes first made world headlines in 1966 as silver medal winner in Moscow's Tchaikovsky Competition. From that event, he went on to create an impressive reputation through his appearances in virtually all of the major opera houses of the United States and Europe. He has been heard in 84 leading roles. In 1978, he again made international news as the first black man to sing in Wagner's Bayreuth Festival, where the composer's grandson, Wolfgang, chose him for the title role of *Der Fliegende Hollander*, a part he has sung 18 times in 3 successive Bayreuth Festivals. This past January marked his debut at the Metropolitan Opera, in the role of the Landgrave in *Tannhauser*.

With a repertoire of more than 50 oratorios and symphonic works, Estes has also appeared as soloist with most of the world's leading orchestras and has been featured on numerous recordings for such labels as RCA, EMI-Angel, CBS, Italia, and Teldec.

His appearance today has been arranged by Columbia Artists Management Inc.

### Richard Versalle, Tenor

Richard Versalle is presently the leading tenor with the Saarbrücken Opera in Germany. He has sung with many noted opera companies, including the Metropolitan Opera (in *Aida*) and the Lyric Opera of Chicago (in *Tristan and Isolde*, *La Fanciulla del West*, and *Salome*). Among his recent performances, Mr. Versalle has sung Canio in *I Pagliacci* (Augusta Opera), Charlie in Weill's *Little Mahagonny* (Grant Park Concerts, Chicago), Radames in *Aida* (both Brevard Music Festival and Indianapolis Opera Company), and the title role in *Roberto Devereux* (Oldenburg Opera, Germany).

With a wide ranging symphonic and oratorio repertoire, Mr. Versalle has appeared as soloist in numerous performances, including a concert at Carnegie Hall with the St. Cecilia Orchestra. He sang regularly with Music of the Baroque from 1975 to 1978 and has made several guest appearances since that time.

### Kathryn Bouleyn, Soprano

Kathryn Bouleyn made her acclaimed New York City Opera debut in the fall of 1979 as Valencienne in *The Merry Widow*. Other operatic performances include roles with the Houston Grand Opera, the Opera Theatre of St. Louis, the Netherlands Opera, the San Francisco Spring Opera, and the Spoleto (Italy), Mostly Music, Wolf Trap, and Marlboro Music Festivals.

Ms. Bouleyn has also appeared as soloist with major symphony orchestras, including the Cleveland Orchestra, the New York Philharmonic, the Boston Symphony, the Pittsburgh Symphony, the Philadelphia Orchestra, the St. Louis Symphony, the Minnesota Orchestra, and the St. Paul Chamber Orchestra. She will debut with the National Symphony this spring.

Her appearance today has been arranged by Columbia Artists Management Inc.