

NANA MOUSKOURI was born in Athens, Greece. Her musical gifts were evident from the beginning, and she was given piano and voice lessons. While still a small child, she was enrolled in the Conservatoire Hellenique in Athens because her parents and teachers foresaw an operatic career for her. Nana Mouskouri's inclination toward popular music, however, was very strong. Her parents considered this frivolous and unfitting. She continued her studies at the Conservatory, where she developed a solid foundation in her art, but the desire to express herself through popular music grew. In 1958 she made her first public appearance when she joined a troupe of young Athenian performers who were entertaining the United States Sixth Fleet. She was scheduled to sing one song aboard the aircraft carrier "Forrestal," but the thunderous applause, stamping feet, shouting and whistling kept her on stage for two hours delivering one song after another. In 1959 she sang two of these songs at the Greek Song Festival and won First Prize. Again in 1960 she won First Prize in the Festival of Mediterranean Song in Barcelona, and European record companies clamored for her talent. She was immediately established as one of Europe's most popular singers and she began to sing songs also in French, German, Italian, Spanish and English. Miss Mouskouri's recording of *Weisse Rosen Aus Athens* (White Rose of Athens), her first German language disc, became the Number One Hit of Germany in 1961 and won her a million-selling gold record. For the same song, Radio Luxembourg awarded her the "Silver Lion" as the most popular singer. In country after country, the Nana Mouskouri discs have been on top of the popularity charts. She has toured around the world, including the United States and Canada, and first appeared in this country with Harry Belafonte whose admiration for her is boundless. Mr. Belafonte wrote: ". . . Nana said one day that her meeting the American public for the first time was a grand and unforgettable experience. I can testify that that was no exaggeration . . . unforgettable, that is, for the American public." She is married to a musician, George Petsilas, whose group — The Athenians — accompanies her on all her tours.

FRIDAY EVENING, MARCH 30, 1973, AT 8:30 P.M.

DOROTHY CHANDLER PAVILION

Music Center Presentations

S. HUOK

presents

NANA MOUSKOURI

accompanied by THE ATHENIANS

Miss Mouskouri will announce the program from the stage.

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The Legend of Faust

The sensual philosopher who endlessly desires and always doubts; who thinks omnipotence and omniscience within his grasp but fears he is on the verge of slipping back into the primeval slime; who denies the necessity of God but embraces the possibility of Satan has been like a mirror for "modern" man since the Renaissance.

The legend has its origin with Dr. Johann Faustus, a scholar, alchemist, magician, healer and charlatan who died violently under mysterious circumstances circa 1540. In 1587 Johann Spies published a *History of Dr. Johann Faust, the Famous Magician and Practitioner of Black Arts*. It served Marlowe as the source of his *Tragic History of Doctor Faustus*, first performed in 1589. Marlowe's play emphasized the serious aspects of the story, but as the play established itself in Germany, the spectacular and comic elements became dominant and eventually brought about the play's disrepute. By the eighteenth century the story was relegated to puppet shows for children. It was in this form that Johann Wolfgang von Goethe (1749-1832) first became acquainted with the legend which was to occupy him for nearly sixty years. His monumental two-part work retained the popular aspects of the puppet plays and made two notable plot additions which were to form the core of the most popular operatic setting. As Goethe aged (he was 59 when Part I was published), his conception of Faust changed. Faust too became an aging man whose first demand is to be restored to youthful vigor and appearance. This change brought a greater poignancy to the episode which was completely an invention of Goethe: the love affair of Faust and Gretchen. This new character is not in herself compelling, but she symbolizes a trusting innocence against which is set the doubt and experience of Faust and the cynical negation of the Devil. This provides a dynamic triumvirate which is ideal for the simpler emotional needs of the lyric stage.

When Charles Gounod (1818-1893) set about writing an opera based on the legend, his talented librettist, Jules Barbier (1825-1901) did not attempt to adapt the monumental work of Goethe, but limited himself essentially to the story of the fall and redemption of the peasant girl, renamed Marguerite. By emphasizing her innocence and Faust's ardor, Barbier produced a libretto ideally suited to Gounod's basically lyric gifts. (Michel Carré, usually credited as co-librettist, was respon-

(continued on next page)

SATURDAY EVENING, MARCH 31, 1973, AT 8:00 P.M.

DOROTHY CHANDLER PAVILION

SOUTHERN CALIFORNIA CHORAL MUSIC ASSOCIATION
ROGER WAGNER, Music Director

Concert Performance

FAUST

An Opera in Three Acts

Music by CHARLES GOUNOD

Libretto by Jules Barbier and Michel Carré from Goethe

with

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Conductor

cast

(in order of appearance)

<i>Dr. Faust, an aged philosopher</i>	WILLIAM DU PRE, Tenor
<i>Méphistophélès, evil incarnate</i>	NORMAN TREIGLE, Bass
<i>Wagner, student and soldier</i>	ARTHUR EDWARDS, Baritone
<i>Valentin, a soldier</i>	THOMAS MCKINNEY, Baritone
<i>Siebel, young pupil of Faust</i>	ANDREE JORDAN, Soprano
<i>Marguerite, Valentin's sister</i>	DOROTHY KIRSTEN, Soprano
<i>Marthe, Marguerite's neighbor</i>	CHARLOTTE DE WINDT, Mezzo Soprano

Peasants, Townspeople, Soldiers, Students, Demons, Priests, and Choir Boys

Place and Time: Leipzig, Germany, in the sixteenth century

ACT I Scene 1: Faust's study, before dawn
Scene 2: The Kermesse, midday

INTERMISSION

ACT II Marguerite's garden at dusk

INTERMISSION

ACT III Scene 1: The street before Marguerite's house, a few months later
Scene 2: The church, moments later
Scene 3: The prison, before dawn

RODGERS ORGAN from Averett's Music Company, Fullerton

The musical presentations on this program 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.

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sible only for *Le Veau d'Or* and *Le Roi de Thulé*.) Because of the length of the libretto, extensive cuts were necessary before the first performance in 1859, and there are many more in most modern productions. This causes the libretto to lose some of its original coherence. For that reason an attempt has been made below to relate the story as originally conceived by Barbier.

The Story of the Opera

ACT I

Scene 1 — Faust's study, before dawn
Faust, an aged philosopher and alchemist, is poring over an ancient tome [according to Goethe, it was the prophecies of Nostradamus]. He laments that life and the pursuit of knowledge have yielded nothing but disillusionment and despair. [In Barbier's original libretto his pupils, Wagner and Siebel, arrive at this point. Wagner announces he has joined the army and that Siebel is not doing well in his theological studies because he is infatuated with the sister of the veteran soldier, Valentin. The students leave after a trio.] Faust salutes his final dawn, fills a goblet with poison, and raises it to his lips. He falters as he hears the sound of a group of maidens passing by in the street. Again he lifts the goblet, only to hear the reapers on their way to work in the fields, hymning their gratitude to God. Faust curses everything he has hitherto held dear and invokes Satan. Méphistophélès suddenly materializes, garbed as *un vrai gentilhomme*. He offers gold, glory, and power in return for Faust's immortal soul, but Faust, instead, demands the gift of youth. Méphistophélès agrees. Youth and love shall be Faust's and Méphistophélès his servant. Below, of course, Faust will serve him. Faust hesitates until the fiend tempts him with a vision of the lovely Marguerite. The orchestra depicts the maiden at her spinning wheel. Méphistophélès offers the poison goblet, now transmuted into a magic potion. Faust seizes the goblet, drains it, and is transformed into a handsome youth. Méphistophélès promises he shall see Marguerite that very day, and Faust impetuously dashes out of the study followed by the grinning fiend.

Scene 2 — The Kermesse, midday
The scene is a square near one of the city gates [according to Goethe, the city is Leipzig], before an inn distinguished by the figure of Bacchus. There is a fair — *La Kermesse* — and all are enjoying themselves ("Vin ou bière"). Students led by Wagner extol the joys of serious drinking. The soldiers are ready to storm castles or maidens. The townsmen would rather talk and relax. Young girls and students exchange admiring glances as the disapproving and jealous matrons look on.

Valentin enters, carrying a religious medal given him by his sister. [In the original libretto Marguerite entered with Valentin, thus providing the occasion for

a farewell duet. It was wisely decided to delay her first entrance and substitute the medal for her instead.] Valentin is greeted by Wagner and Siebel. The youth offers to watch over Marguerite, and Valentin prays for her protection ("Avant de quitter ces lieux").

Wagner proposes a return to drinking and launches into a song about a rat. Méphistophélès interrupts him and proposes a contribution of his own. Méphistophélès eschews subtlety and praises the calf of gold ("Le veau d'or"), which contemplates humanity wallowing in the blood and filth at its feet as Satan leads the ball. The fiend becomes a palmist, prophesying Wagner's death in battle and Siebel's inability to touch a flower without its fading. There will be no more bouquets for Marguerite. Méphistophélès spurns the students' *vin ordinaire* and commands the figure of Bacchus to breach his cask, and as a stream of wine flows from the sign, offers a toast to Marguerite. Valentin, enraged, challenges Méphistophélès, who traces a circle around himself. Valentin's sword is shattered by the invisible barrier. All now recognize the Enemy and reverse their swords to form the Sign of the Cross as they withdraw.

Faust appears, impatient to see the maid promised him. The stage fills with revelers who begin a waltz [a glaring anachronism for the sixteenth century, but a most popular dance in 1859]. As Méphistophélès blocks Siebel's path, Marguerite crosses the square. Faust bows to the *belle demoiselle*, who refuses his offer to escort her. Gazing after her, he exclaims that he is in love as the waltz resumes.

ACT II — Marguerite's garden at dusk [originally Act III, the Kermesse being the original Act II]

Siebel enters, palpitating with puppy love ("Faites-lui mes aveux"). He picks a flower. It withers at his touch. He tries again with the same result. He dips his fingers in a holy water font. The spell is removed, and he is able to pick a bouquet of Marguerite's flowers for Marguerite. Méphistophélès, accompanied by Faust, watches with sardonic amusement from behind the bushes. Siebel exits, and Méphistophélès leaves on an errand of his own. Faust, gazing at Marguerite's house, sings of his love ("Salut! demeure chaste et pure"). Méphistophélès returns with a jewel case and places it beside Siebel's bouquet. As Marguerite comes from the house, he drags Faust out of sight. Marguerite seats herself at her spinning wheel and sings of a faithful King of Thule, breaking off to muse on her encounter with the handsome stranger. She notices the bouquet from the *pauvre garçon*, Siebel, and is dazzled by the jewel box and its enticing contents. She adorns herself, gazing in delight at her reflection in a mirror conveniently included with the sparkling treasure ("Ah! Je ris de me voir si belle en ce miroir!").

Marthe bustles in and is struck by Marguerite's appearance. Méphistophélès and Faust reenter, and the infernal cavalier blithely informs Marthe that her husband is dead. Marthe's grief is noisy but short-lived. As Faust and Marguerite stroll through the garden, Marthe sets her cap for the sardonic stranger. As night falls, Méphistophélès eludes Marthe, and in a solemn invocation ("Il était temps!") casts a spell over the garden. Faust and Marguerite sing of their rapturous love until Marguerite, fearful of her emotions, pulls away and runs into the house. Faust rushes toward the garden gate, but his way is blocked by Méphistophélès who advises him to wait. Marguerite appears at the window and sings of her love. Faust, crying out her name, enters the house as Méphistophélès roars with triumphant, fiendish glee.

ACT III [The remaining scenes form parts of the fourth and fifth acts in the original libretto. In an omitted scene — IV, i — Marguerite abandoned and carrying Faust's child, sings of her sorrow and is comforted by the faithful Siebel.]

Scene 1 — The street before Marguerite's house, a few months later [IV, iii]

The soldiers, Valentin among them, return from the wars. They sing of military glory ("Gloire immortelle de nos aïeux"). Valentin enters the house.

Méphistophélès, carrying a guitar, approaches the house with Faust. Faust, remorseful, does not wish to enter. Méphistophélès sings a vicious serenade in which he chides the unfortunate girl with-in for surrendering before she had a wedding ring on her finger. As expected by the fiend, Valentin rushes from the house, sword in hand, and smashes the guitar. "Don't you like music?" asks Méphistophélès. Valentin demands satisfaction from either Faust or Méphistophélès ("Redouble, ô Dieu puissant!") and, in revulsion over his sister's condition, flings away the medal she had given him — and thus the protection of her prayers. He parries with Faust. On the fourth thrust Méphistophélès deflects Valentin's sword, allowing Faust to strike a mortal blow. Fiend and philosopher depart.

The townspeople (and Marthe) arrive on the scene as Marguerite, supported by Siebel, appears in the doorway. She rushes to her brother, who repulses her and accuses her of being responsible for his death at the hands of her lover. Despite Siebel's pleading, Valentin curses Marguerite to a death in wretchedness and misery. He dies. The crowd prays that "the Lord receive his soul and pardon the sinner."

Scene 2 — The church, moments later [IV, ii]

[In Barbier's original libretto the following scene occurred in the middle of the preceding scene. The soldiers entered and Valentin sang an aria, replaced by the

famous Soldiers' Chorus, which Gounod had already written for another project, *Ivan the Terrible*. As Valentin entered Marguerite's house, the walls of the nearby church opened, revealing Marguerite in prayer. At the end of the church scene, the walls closed again as Faust and Méphistophélès entered for the Serenade and Duel. Although this scene is placed before the Soldiers' Chorus from the second vocal edition on, we are following the sequence found in the 1859 vocal edition. This sequence is felt to be more dramatically appropriate and is in the same order and has the sanction of agreeing with Goethe's arrangement.]

Marguerite enters and kneels to beg God's mercy, but Méphistophélès summons evil spirits who call her by name as the fiend taunts her with recollections of her days in church as an innocent child. Now hell summons her: eternal remorse, eternal anguish, eternal night. A choir of priests and boys adds to her torment as they sing of the Day of Judgment ("Quand du Seigneur le jour luira"). She collapses in a faint. The fiend vanishes.

[The first scenes of Act V, omitted in tonight's performance, occur at, near, on, and in the Hartz Mountains. Scene 1 takes place on a high summit. It is the *Wal-purgisnacht*. The second scene occurs in the interior of the mountain where the queens and courtesans of antiquity are gathered for Faust's delectation (it was at this point that the ballet music was inserted for the first performance at the Opera). As Faust raises his goblet to them, a vision of Marguerite appears to him. He flings the goblet from him. The scene vanishes, leaving Faust and his familiar in the Valley of the Brocken (Scene 3). Faust insists upon returning to aid Marguerite.]

Scene 3 — The prison, before dawn [V, iv] Marguerite, her mind unhinged, has murdered her newborn infant and is in prison awaiting execution. [The original libretto gave Marguerite a full-blown mad scene, at the end of which she sank exhausted on her pallet. The ensuing duet between Faust and Marguerite was, even in the early performances, an extremely extended scene, much of which has been deleted in most modern editions.]

Faust and Méphistophélès enter the cell where Marguerite lies asleep. Faust's mortal hand must unlock the door to effect Marguerite's escape. Méphistophélès urges haste. The scaffold is ready. Faust, still thinking himself in command of the situation, orders the fiend to wait outside. Faust's voice awakens the girl, who finally recognizes him. Her mind wanders as she babbles of the street where they first met and the garden where they loved.

Méphistophélès returns. Marguerite, her mind clearing, sees him for what he is and, calling on God for protection, summons shining angels to bear her soul to heaven as Faust and Méphistophélès attempt to

drag her away (the trio, "Anges purs, anges radieux", ascends through three keys as it builds to a climax). With a final cry of revulsion, Marguerite pushes Faust from her and falls lifeless. "Condemned!" proclaims Méphistophélès, but the decision is not his. "Saved!" cries the angelic host. "Christ is risen!"

[The final six bars of the printed editions are spurious and are, therefore, omitted in this performance.]

Notes by Arthur F. Edwards

Los Angeles Master Chorale and Sinfonia Orchestra

The Los Angeles Master Chorale and Sinfonia Orchestra is in its ninth season of presenting great choral masterworks in the Music Center. The organization was formed by Roger Wagner and the Los Angeles Junior Chamber of Commerce and became a resident company at the Center in 1964. Dr. Wagner has been music director for the Chorale and Orchestra since its formation. This season the Chorale added new distinction to its reputation when it was selected to perform twice at the recent Inauguration festivities in Washington's John F. Kennedy Center for the Performing Arts. The Chorale was featured at the Inaugural Concert in the Concert Hall with the Philadelphia Orchestra and was the recipient of a standing ovation led by President Nixon. During the Inaugural Ball, the Chorale entertained a large audience in the Opera House.

WHO'S WHO

ROGER WAGNER, during his long and illustrious career has received a plethora of signal honors from his city and county, the nation, and throughout the world. He was a member of the French Decathlon Team at the 1936 Berlin Olympics. In 1953 he was selected to conduct his Chorale with orchestra at the Civic honors accorded the first Cardinal of Los Angeles — James Francis Cardinal McIntyre. That spring Wagner and his Chorale were invited to participate at the Coronation festivities of Elizabeth II in London. The recording industry has honored him many times for his achievements. In 1959 and again in 1964 he and the Chorale were selected to represent the United States in concert throughout Latin America. In 1966 the United States State Department, through its Cultural Exchange program, again sent the Chorale on tour to the Middle East, Turkey, Yugoslavia, France, and Italy. Following a concert at the Cathedral in Naples, the Order of St. Bridget of Sweden was bestowed upon Dr. Wagner. A Knight-Commander of the Order of St. Gregory (1964), he and the Chorale had the honor of singing for Pope Pius VI at an audience in St. Peter's Basilica — the first non-Italian choir to do so in twenty-five years. In January, 1973, Roger Wagner shared the podium with Eugene

Ormandy to conduct the Philadelphia Orchestra and the Los Angeles Master Chorale at the Inaugural Concert at Kennedy Center, attended by President and Mrs. Nixon, their family, and Mrs. Dwight D. Eisenhower. Among the notables present were Vice-President and Mrs. Agnew, Governor and Mrs. Reagan, Governor and Mrs. Rockefeller of New York, former Governor and Mrs. Connally of Texas, and Dr. Henry Kissinger. Dr. Wagner will be conducting symphonic concerts in major South American cities during the month of May, and on July 9th will conduct the Los Angeles Philharmonic and his Chorale in the *Bach B Minor Mass* at the Hollywood Bowl.

DOROTHY KIRSTEN occupies a unique place in the history of American singers. On the Metropolitan Opera's broadcast-performance of *La Bohème*, March 6, 1971, soprano Dorothy Kirsten joined the honored ranks of those very few artists who have observed a quarter century of performances at the Metropolitan. She also observed another milestone as the first singer to celebrate 25 years with the San Francisco Opera. Born in Montclair, New Jersey, she made her professional debut with the Chicago Civic Opera, and two seasons later she made her debut with the New York City Opera. Five years later, in 1945, she made her debut as Mimi with both the San Francisco and Metropolitan Operas. The continuing good health of her voice is no accident. She has always treated her voice as a precious instrument and has refrained from subjecting it to the strain of dramatic roles until she felt she was ready for them. She wisely put off *La Fanciulla del West* until she had been singing almost 20 years. Miss Kirsten holds innumerable honorary degrees from colleges and universities. She made international headlines as the first American soprano to sing *Butterfly*, *Tosca*, *Faust* and *Traviata* in the Soviet Union in 1964. Her own productions, in which she both sings and directs, have been highlights of the Los Angeles Greek Theatre for several seasons. She makes her home in Los Angeles with her husband, Dr. John D. French, the noted director of the Brain Research Institute at UCLA.

NORMAN TREIGLE is a prime example of the American-born and entirely American-trained artist who has gained international attention. The bass-baritone is renowned as much for his intelligent approach and his dramatic ability as for his outstanding voice. Treigle is far-famed for his striking portrayals in such operas as *Tales of Hoffmann*, *Boris Godunov*, *Mefistofele*, *Faust*, *Gianni Schicchi*, *Don Giovanni*, *Marriage of Figaro*, *Susannah*, *Julius Caesar* and *Coq d'Or*. He is unique among America's leading opera talents. The slender, rubber-faced singer has acted in straight plays to improve his dramatic ability and studied ballet to perfect bodily movement. He is devoted to the concept of the singing



Roger Wagner



Dorothy Kirsten



Norman Treigle



William DuPre



Thomas McKinney



Andree Jordan



Charlotte DeWindt



Arthur Edwards

actor as a member of an ensemble. Treigle began singing in grammar school. After his Navy discharge he became so involved in the musical life of New Orleans that he decided on music as a profession. Thus he went to Loyola University where he was a voice major. At the same time he worked in the University's dramatic productions and also in radio, on the staff of station WWL. In 1953 he auditioned for the New York City Opera, was accepted at once, and made his debut as Colline in *Bohème* that same year. For two seasons he sang supporting roles, subsequently he moved up to leading bass roles and has remained there ever since, singing, among others, such parts as Méphistophélès, Gianni Schicchi, Escamillo, Boris, Julius Caesar, Figaro, the four villains in *Tales of Hoffmann*, King Dodon, the father in *Louise*, the title role in Boito's *Mefistofele*, and the Reverend Olin Blicht in *Susannah*, a role he created in 1956. He has recently recorded *Tales of Hoffmann* with Beverly Sills. The Treigle home is in the Pontchartrain section of New Orleans. The family includes his wife, Linda, two young daughters, and the family poodle named Julius Caesar.

WILLIAM ANDRE DUPRE, at the request of conductor Julius Rudel in 1962, made his debut with the New York City Opera Company singing Yocau in *The Golem*. Other roles with the company include: Gounod's *Faust*, Don Ottavio in *Don Giovanni*, Don José in *Carmen*, Count Almaviva in *Il Barbiere di Siviglia*, Alfredo in *La Traviata*, Quint in the *Turn of the Screw*, and Narraboth in *Salome*. In 1968 he made his European debut in Belgium at the Royal Opera House. During his five years there he has sung the title role in *Peter Grimes*, Fernando in *La Favorita*, Johnson in *Fanciulla del West*, Alvaro in *La Forza del Destino*, and Cavaradossi in *Tosca*. His varied credits include radio and TV appearances, solo performances with the New

York Philharmonic, the Boston Symphony, the Tokyo Philharmonic, The Rotterdam Philharmonic, the Philharmonic of Antwerp, and the Philadelphia Orchestra. He has also appeared at special concerts for President Kennedy and President Nixon at the White House, for the Prince and Princess of Monaco, for the Princess of Japan, and for the Royal Family of Belgium.

THOMAS MCKINNEY was born in Lufkin, Texas. His interest in music began with early work in choir and band (trumpet) and continued throughout his military service in the Navy band. He obtained his academic degrees at Steven F. Austin University and Southern Methodist University. During these years he performed extensively in musical comedy but came at last to Los Angeles where he began a concentration of his interest and abilities in the field of classical music. In 1971 McKinney shared first place as a winner of the National Metropolitan Opera Auditions. In 1972 he made his operatic debut in the role of Stchekalov in the Houston Grand Opera production of *Boris Godounov* starring Norman Treigle. A repeat performance of that role in San Diego was followed by his appearance as Tony in the San Diego Opera Production of *Help, Help, the Globolinks* by Gian Carlo Menotti. McKinney has been heard in the Hollywood Bowl production of *Die Fledermaus*.

ANDREE JORDAN has received critical acclaim across the country in appearances at the Meadowbrook Music Festival, with the Omaha Symphony and the Phoenix Symphony. She was a featured soloist on the most recent tour of the Roger Wagner Chorale under the aegis of Sol Hurok. The clarity and compelling warmth of her voice have made it possible for her to perform both soprano and mezzo-soprano repertoire. At the January 20th Inaugural Galas held at the Kennedy Center Opera House in Washington, D.C., Miss Jordan was a

NEXT CONCERT Sunday, April 15.

Mozart: C Minor Mass; Orff: Carmina Burana with Mady Mesplé, Claudine Carlson, Val Stuart, Bruce Yarnell

featured soloist with the Master Chorale. A week later in Los Angeles her impressive performance as soloist in *A Salute to Lerner and Loewe* received enthusiastic plaudits from Mr. Lerner and Mr. Loewe who were in attendance. Miss Jordan is active on the operatic stage in such roles as Mozart's Cherubino and Dorabella and Siebel in *Faust*.

CHARLOTTE DeWINDT is a graduate of the University of Michigan and Philadelphia's Academy of Vocal Arts. In New York she was one of the original members of the New York Concert Choir. She also appeared with the Little Orchestra Society under the baton of Thomas Scherman and with the American Chamber Opera Company. For several seasons she performed in musical comedy with the famed Paper Mill Playhouse of New Jersey. For the past ten years Miss DeWindt has been a resident of the Los Angeles area and has participated in the local Bach Festival and the Claremont Music Festival. A regular member of the Master Chorale, she was heard two seasons ago in the Music Center as contralto soloist in Bach's *B Minor Mass* under the direction of Dr. Wagner.

ARTHUR EDWARDS has been with the Roger Wagner Chorale since 1952 and with the Los Angeles Master Chorale since its inception in 1964. With the former he has made eight tours, including trips to Europe, the Near East, Latin America, and Japan, and at various times has served as chorister, soloist, and organist; for the Master Chorale he serves as annotator and production assistant. Edwards has sung the role of Melitone in *La Forza del Destino* with the Seattle Opera Company and the title role in *Falstaff* at UCLA under the direction of Jan Popper. He was heard on several occasions as soloist during the past Hollywood Bowl season, notably as Pimen to Norman Treigle's Boris. This is his third solo appearance with the Chorale this season.



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