

SATURDAY MATINEE, JANUARY 30, 1982 AT 3:00 P.M.
SUNDAY EVENING, JANUARY 31, 1982 AT 7:30 P.M.
(Previews one hour before)

DOROTHY CHANDLER PAVILION

THE LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA ROGER WAGNER, MUSIC DIRECTOR

GILBERT AND SULLIVAN GALA

ROGER WAGNER, Conductor
JOHN REED, Guest Soloist
Jeannine Wagner, Assistant Conductor
Dorothy Wade, Concertmaster

Libretti by Sir William S. Gilbert (1836-1911)
Music by Sir Arthur Sullivan (1842-1900)

TRIAL BY JURY (1875)

The Learned Judge	John Reed
The Plaintiff (Angelina)	Darlene Romano
The Defendant (Edwin)	Stephen Amerson
Counsel for the Plaintiff	Byron Wright
Usher	Hervey Hicks
Foreman of the Jury	David Schnell

Bridesmaids, Gentlemen of the Jury, Barristers, Attorneys and Public

INTERMISSION

H.M.S. PINAFORE (1878)

The Rt. Hon. Sir Joseph Porter, K.C.B., First Lord of the Admiralty	John Reed
Captain Corcoran, Commander of H.M.S Pinafore	Hervey Hicks
Ralph Rackstraw, Able Seaman	Stephen Amerson
Dick Deadeye, Able Seaman	Burman Timberlake
Bill Bobstay, Boatswain's Mate	Paul Hinshaw
Bob Becket, Carpenter's Assistant	David Schnell
Josephine, The Captain's Daughter	Darlene Romano
Cousin Hebe, Sir Joseph's First Cousin	Ali England
Little Buttercup, A Portsmouth Bumboat Woman	Marvellee Cariaga

First Lord's Sisters, His Cousins, His Aunts, Sailors, Marines, Etc.

Scene: Quarterdeck of H.M.S Pinafore, off Portsmouth

ACT I Noon

ACT II Night

This performance has been made possible, in part, through the sponsorship of the City of Los Angeles Cultural Affairs Department, the Los Angeles County Music and Performing Arts Commission, the California Arts Council and the National Endowment for the Arts.

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 / Program 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

Richard H. Trame

S.J. Phd. Loyola Marymount University

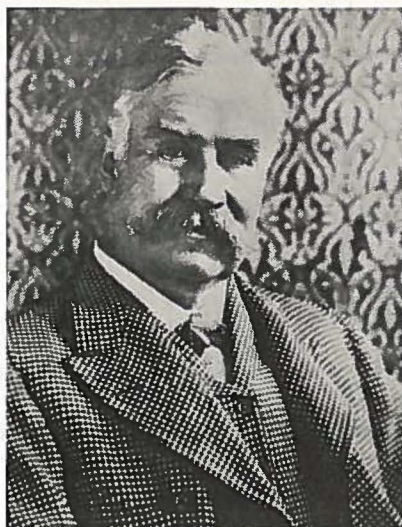
Sir Arthur Sullivan's talent for Comic Opera received its first stimulus in the creation of *Cox and Box*, or the *Long Lost Brothers*. By 1866, he successfully collaborated with F.C. Fernand of *Punch* who produced his libretto from Madison Morgan's play *Locks and Box*. The next collaboration between these two artists resulted in *The Contrabundista* produced with slight success in Saint George's Hall, a theatrical venture of Thomas German Reed. Later, at Reed's Royal Gallery of Illustration, Sullivan made his fateful acquaintance with William S. Gilbert.

Their first venture in 1871 produced the moderately successful, though now lost Christmas piece, *Thespis*. During the next decade, Sullivan gradually changed from a composer of serious substantial work (now largely forgotten) to an accomplished conductor and teacher. These factors, combined with his successful collaboration with W.S. Gilbert in the production of twelve comic operas, really accounts for his enduring reputation as a composer of unique versatility and achievement.

In March 1875, at the Royalty Theater, the impresario Richard D'Oyly Carte presented Gilbert and Sullivan's *Trial By Jury*, a dramatic cantata. As the curtain raiser for his production of the popular Offenbach's frothy *La Perichole*. The audience, titillated earlier on with the moderately successful delights of *Thespis*, approached the opening evening with cautious anticipation. Surprised by and delighted with this novelty, they responded, "with uproarious shouts of approbation."

Unlike so many other ephemeral pieces, *Trial By Jury* has endured to delight later generations. Indeed in this "dramatic cantata" there emerged an art form distinctly English. So English that, with one or two notable exceptions, continental productions of Gilbert and Sullivan's operas failed to capture foreign imaginations, whereas their popularity has never waned in English speaking lands. Contrary to the baleful predictions of a disastrous decline after the D'Oyly Carte firm lost copyright control over these comic operas in 1966, recent stagings have evidenced a new freshness, improvement in performance standards, and imaginative settings.

D'Oyly Carte presented the idea to Gilbert of a one act trifle which would be set by Sullivan. Gilbert proposed



Sir William Schwenck Gilbert



Sir Arthur Seymour Sullivan

the foundational idea of a breach of promise suit. From this apparently dry subject of a proceeding in a British court of law, he contrived with verbal inventiveness and playful sarcasm a libretto which, complete with Sullivan's spritely music, delightful choruses and dialogue was ready for rehearsal within a month. *Trial By Jury* stands as the only Gilbert and Sullivan opera without spoken dialogue.

Briefly, the plot: Hailed into the court by his spurned fiancée, the defendant Edwin is charged with breach of promise to marry the plaintiff Angelina. He despairs that the all-male jury (chorus) when confronted with the plaintiff's beauty and her bevy of disappointed bridesmaids (chorus), will find in her favor. But the learned judge neatly resolves the case by deciding to wed the plaintiff himself. All express satisfaction at this outcome.

Impelled by the success of *Trial By Jury*, Richard D'Oyly Carte leased the Opera Comique Theatre and now

formed a company devoted to the performance of Gilbert and Sullivan's works. Their next collaboration, the *Sorcerer* initially ran for an incredible (in those days) 175 performances. It was, however, *H.M.S. Pinafore* which fixed the pair as a uniquely English institution. Its immense popularity found testimony in numerous pirated productions, especially in the United States where D'Oyly Carte was eventually constrained to bring his production of *Pinafore*, to insure its authenticity. The genesis of *H.M.S. Pinafore* came about when Gilbert made use of one of his own earlier works, "Bab Ballads" wherein

"the worthy Captain Reece,
Commanding of the Mantel-
piece"

exhibited such devotion to his crew
that there was no conceivable luxury
he did not provide for their comfort.

"A feather bed had ev'ry man,
Warm slippers and hot water can.

Brown Windsor from the

Captain's store;
A valet, too, to ev'ry four."

Captain Reece found himself transformed into the equally kind Captain Corcoran, now of Her Majesty's Ship *Pinafore*. "Bab Ballads" furnished most of the basic characters and situations which Gilbert adapted into his artful banterings and satire on the staid disciplines and the institution of the august Royal Navy and its solemn "rulers". On May 25, 1878, three days after the closing of *The Sorcerer*, an expectant audience besieged the Opera Comique Theatre's box office hoping to snatch up at least the standing room only seats for the new show. A contemporary press report of the opening performance records:

"Seldom indeed have we been in the company of a more joyous audience, more confidently anticipating an evening's amusement than that which filled the Opera Comique in every corner. The expectation was fulfilled completely. Those who believe in the power of Mr. Gilbert to tickle the fancy with quaint suggestions and unexpected forms of humour were more than satisfied, and those who appreciate Mr. Arthur Sullivan's inexhaustible gift of melody were equally gratified. The result therefore was 'a hit, a palpable hit' — a success in fact that could be no mistaking, and which, great as it was on Saturday, will be more decided when the work has been played a few times."

Could any review have been more prophetic? The success of *H.M.S. Pinafore* rested not only in the spectacular combination of Gilbert's lyrics and Sullivan's music, but perhaps more especially in both their exacting professional standards of stagecraft, execution and staging. Gilbert modelled the *Pinafore's* quarterdeck after that of Nelson's great ship the *Victory*. Visiting this historic vessel at Portsmouth, he made minutely detailed sketches to insure authenticity to the last naval detail. Before he ever put the cast into production, he had blocked out with like precision every move they would make. Similarly, Sullivan demanded a strict and precisely accurate rendition of the music. During his compositional career, he had drawn on a great variety of musical resources including the music of Purcell, Handel, Schubert, Mendelssohn and Bizet. These influences he grafted with elements of native English comic opera and aspects of Victorian musicmaking to create his delightfully cunning choral effects, brisk patter songs, tuneful airs and ballads. Since the music was so

thoroughly and consciously wedded to the libretto's metered text, Sullivan realized that they could only attain their impact through his untiring demands on his singers for exactitude and precision in diction and rendition. The consequence of their professionalism and inspiration raised Gilbert and Sullivan to the pinnacle of artistic success. Their immortality was assured as creators and perfectors of an entertainment medium supremely fitted to the foibles of their Victorian era, yet universal enough in appeal to entrance audiences long after the trappings of their age had disappeared.

The plot in brief:

The *Pinafore's* captain Corcoran proposes to give his daughter, Josephine, in marriage to the Lord High Admiral, Sir Joseph Porter K.C.B. She is secretly in love with Able Seaman Ralph Rackstraw. Punctilious in demanding expressions of courtesy to noble English seaman rather than a harsh disciplinary command, the Admiral loses his poise momentarily when he learns indirectly through the

dastardly tattlings of Dick Deadeye that Josephine does not fancy him. Disaster for Rackstraw is narrowly averted when the Bumboat (service boat) woman Buttercup, enamored of Captain Corcoran, reveals that, in her earlier profession of "baby farming" she had mixed up two baby boys. Ralph Rackstraw was, in reality, the "wellborn babe", while Corcoran was he of "low condition". Then and there they exchange places. Ralph wins Josephine's hand and Buttercup, Corcoran's. All of this resolution receives the final blessing of that generous monarch of the sea, Sir Joseph.

NEXT MONTH . . .
 Saturday, February 27, 3:00 p.m.
 Sunday, February 28, 7:30 p.m.

**GOLDEN VOICES AND
 GLEAMING BRASS**

PAUL HILL, lauded maestro of Washington D.C.'s John F. Kennedy Center conducts a fascinating program of glorious antiphonal music by J.C. Bach, Bruckner, Di Lasso, Gabrieli, Mendelssohn, Schutz and more!
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- Sally Anderson
- Rebecca Breeding
- Jeanne Davenport
- Ali England
- Claire Gordon
- Kathy Jacobson
- Rae Macdonald
- Dolores Van Natta
- Linda Williams
- Kari Windingstad

Altos

- Carol Ann Bakeman
- Charlotte De Windt
- Mary Hinshaw
- Maggie Keefer
- Kathleen O'Connor
- Debbie Preble
- Carol Reich
- Salli Terri
- Jeannine Wagner
- Barbara Wilson

Tenors

- Joseph Golightly
- Dale Jergenson
- Gerald Jones
- Donald Martin
- Marshall Ramirez
- George Scott
- Maurice Staples
- Steven Webster
- Kenneth Westrick
- Byron Wright

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- Kevin Dalbey
- John Gingrich
- Paul Hinshaw
- Tony Katics
- Kenneth Knight
- William Paxson
- David Schnell
- Burman Timberlake
- James White
- Ralph Williams

WHO'S WHO



Music Director of both the Roger Wagner Chorale and the Los Angeles Master Chorale and Sinfonia Orchestra, **ROGER WAGNER** is known the world over as a symbol of the highest achievements in choral art. Dedicated to choral music since early childhood, his international reputation in that area has been enhanced by his work as a composer, arranger, and symphonic conductor, and he is a highly regarded authority on the religious music of the medieval and renaissance periods. He has been knighted twice for his contributions to sacred music. Radio, television, motion pictures, and recordings have all played an important part in his long and illustrious career. He has recorded over 60 albums and received the Grammy Award for his album, *Virtuoso*. In addition to directing the Los Angeles Master Chorale and Sinfonia Orchestra, Roger 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 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. Now embarking on its 17th season, the 125-voice ensemble is one of the finest in the United States and includes in its select membership the outstanding professional talent in the Southland.

The Master Chorale presented its first concert season at the Dorothy Chandler Pavilion in 1965, receiving significant critical acclaim. Under the leadership of Dr. Wagner, the Chorale has continued to present concert seasons of the world's choral masterworks at the Music Center, L-8

giving Los Angeles a unique reputation as the only city in the country supporting its own professional resident chorus in an annual series of choral programs.

Two seasons ago the Master Chorale joined the Los Angeles Philharmonic for the inaugural concert of Music Director Carlo Maria Giulini, in Beethoven's *Symphony No. 9*. The performance was carried live on public television and transmitted via satellite throughout the United States, Canada, Europe and Mexico.



One of the great Gilbert and Sullivan artists of our time, **JOHN REED** has performed, in his inimitable style, to deserved acclaim all over the world. He joined the D'Oyly Carte Opera Company in 1951 and played small parts as an understudy until 1959, when he took over the roles in which he has since become so well loved.

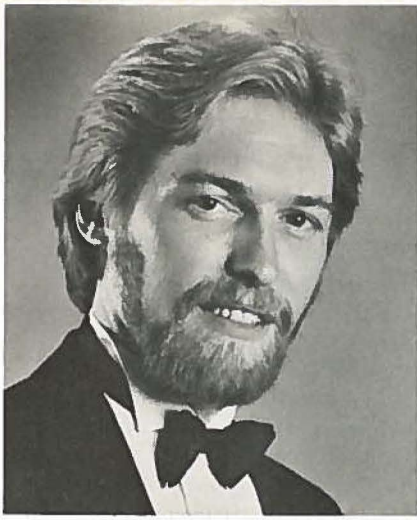
Mr. Reed played Ko-Ko in the 1965 film *The Mikado* and has appeared on television in *Patience* and *H.M.S. Pinafore*. He has also sung many times for Her Majesty The Queen including the Royal Command Performance of *H.M.S. Pinafore* at Windsor Castle. His tours have taken him to the U.S.A., Canada, Italy, Denmark, Australia and New Zealand. Since leaving D'Oyly Carte in 1979, he has directed Gilbert and Sullivan operas both at home and in America, has made numerous concert appearances and has performed as guest artist with many G & S companies.



Soprano **DARLENE ROMANO** is a native of San Francisco, where she appeared with The Lamplighters' Gilbert and Sullivan troupe as Constance in *The Sorcerer* and Phyllis in *Iolanthe*. While in San Francisco she was also featured as soprano soloist in the U.S. premiere of the Paisiello *Te Deum* and the Petrassi *Magnificat*. She performed the role of Mimi in *La Boheme* on the San Francisco Opera's Brown Bag series and was honored with the opportunity to perform the role of Sa Femme in *La Pauvre Matelot* under the guidance of composer Darius Milhaud.

Los Angeles audiences have heard Miss Romano in performances of *Gianni Schicchi* and *Suor Angelica* with the American Opera Company. She has also previously appeared as guest soloist with the Los Angeles Master Chorale in performances of the Poulenc *Gloria*, Honegger's *Danse des Morts*, and Debussy's *Salut Printemps*. She has toured nationally with the Roger Wagner Chorale as featured soloist.

On the lighter side, Miss Romano has appeared with the Los Angeles Civic Light Opera in productions of *Kismet*, *The Sound of Music* and *Bells Are Ringing*. She has recently completed a year's work with the National Company of *Evita* at the Shubert Theatre. Miss Romano is also well known to San Diego audiences. She has appeared as featured soloist with the San Diego Symphony under the baton of Academy Award winner John Greene and most recently in the role of Katherine de Vaucelles in Frimel's *Vagabond King*.



STEPHEN AMERSON is a lyric tenor living in Mission Hills, California. Mr. Amerson has earned a Bachelors Degree in Music Theory and Composition, and a Masters Degree in Church Music, with an emphasis in vocal performance. His former teachers include Alex Montgomery, and Fletcher Smith. He is presently studying with Allan Rogers Lindquest of Santa Barbara, California and coaching with Richard Sheldon. He has also studied opera and voice at the Cincinnati Conservatory of Music, and UCLA.

Mr. Amerson's past performances include singing in the 1980 presentation of *The Messiah* with the Ventura County Symphony, and performing in the Euterpe Opera production of *La Perichole* here at the Music Center last April. Following that performance, Mr. Amerson was presented with the Most Promising Young Singer Ward by Euterpe Opera. In November 1980, Mr. Amerson was the tenor soloist in the Ventura Master Chorale presentation of *Les Noces*, and was a finalist in the Young Artist Competition of the Ventura County Symphony. In April, Stephen will sing Gastone in L.A.O.R.T.'s presentation of *La Traviata*.



Tenor **BYRON WRIGHT** received his master's 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 performed with the Ojai Festival. He has toured nationally and internationally with the Roger Wagner Chorale. As concert soloist Mr. Wright has performed with the Los Angeles Philharmonic, the Los Angeles Master Chorale and the Irvine Master Chorale. He is a member of I Cantori and currently is soloist at Immanuel Presbyterian Church of Los Angeles.



HERVEY HICKS has been heard as soloist in virtually every major U.S. concert hall, including leading opera and concert roles at Lincoln Center, Carnegie Hall, and the Kennedy Center. He has been soloist with the Chicago Symphony in five major works, including the Midwest premiere of Britten's *War Requiem*. More recently Mr. Hicks was the central protagonist in the new recording of the contemporary *Oratorio from the Book of Mormon*. Among his half-dozen appearances with the Utah Symphony was Maurice Abravanel's farewell in the *Verdi Requiem*. Symphony audiences have heard him in Vaughan Williams' *Sea Symphony*, and ballet companies employ his services in *Carmina Burana*. A former Metropolitan Opera Auditions Winner, his study, touring, and lecture demonstrations with Boris Goldovsky have led to a career covering twenty leading roles in 150 cities.

Mr. Hicks entered the University of Illinois as a violin major and stayed to earn a B.S. in Music Education and Master of Music in Applied Voice degrees. He was awarded a Martha Baird Rockefeller Grant for advanced study of vocal pedagogy in New York City.



Mezzo-soprano **MARVELLEE CARIAGA's** performances bring her critical praise wherever she goes: for her acting ability as well as for her superb voice.

She portrayed Magda Sorel in *The Consul* by Menotti at the Spoleto Festival USA (1977) with the Netherlands Opera in her European debut in 1979, Portland Oregon in 1976, and Atlanta in 1980, with the composer staging all four productions.

In December, 1977 she made her Carnegie Hall debut when Eugene Ormandy chose her to sing the *Verdi Requiem* with the Philadelphia Orchestra.

She has met with great acclaim as Amneris in *Aida*; in *Norma*; and as Lady Macbeth in Seattle; and as Santuzza in *Cavalleria Rusticana* in San Diego. Her Wagner performances in five consecutive summer *Ring* cycles in Seattle (1975-79) were praised unanimously in the international press.

Returning to the San Francisco Opera for its new summer festival performances last July, Miss Cariaga sang a new Wagner role — that of Magdalena in *Die Meistersinger*.

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