

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

SATURDAY AFTERNOON, MARCH 19, 1983 AT 3:00 PM
SUNDAY EVENING, MARCH 20, 1983 AT 7:30 PM
PREVIEWS ONE HOUR BEFORE EACH CONCERT
BY ROBERT WILLOUGHBY JONES

DOROTHY CHANDLER PAVILION

THE MIKADO

LIBRETTO BY SIR WILLIAM GILBERT (1836-1911)
MUSIC BY SIR ARTHUR SULLIVAN (1842-1900)

ROBERT WILLOUGHBY JONES, Guest Conductor
JOHN REED, Director
JEANNINE WAGNER, Assistant Conductor
DOROTHY WADE, Concertmaster

JOHN REED, *Ko-Ko*
RICHARD SHELDON, *The Mikado of Japan*
MARVELLEE CARIAGA, *Katisha*
STEFFANIE PEARCE, *Yum-Yum*
STEPHEN AMERSON, *Nanki-Poo*
ROBERT OLIVER, *Pooh-Bah*
PAUL HINSHAW, *Pish-Tush*
LAURA HEIMAN, *Pitti-Sing*
SUSAN BAROFSKY, *Peep-Bo*
CHORUS OF SCHOOL-GIRLS, NOBLES, GUARDS, AND COOLIES

ACT I Courtyard of Ko-Ko's Official Residence

INTERMISSION

ACT II Ko-Ko's Garden

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer affiliate committees provide substantial support for its activities. These concerts are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the Cultural Affairs Department of the City of Los Angeles, the National Endowment for the Arts, and the California Arts Council.

Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; use performers' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / Use of tape recorders and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / 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

BY

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

The Mikado or *The Town of Titipu* remains since its premiere on March 14, 1885, the most popular of all Gilbert and Sullivan operettas. Isaac Goldberg's summary statement concerning *The Mikado* in his book *The Story of Gilbert and Sullivan* highlights popular approval. "It is questionable whether, in any other of the operettas, Gilbert has produced a finer gallery of whimsically distorted portraits or Sullivan framed them in music at once more fitting or of finer intrinsic quality."

The genesis of *The Mikado* grew out of a near tragic decision of Sir Arthur Sullivan. He had had to struggle out of a sick bed on January 5, 1884 in order to conduct at the Savoy Theater the premier performance of *Princess Ida*. His diary for that date noted that it took a strong hypodermic injection and a cup of black coffee to enable him to conduct a "fine performance without a hitch. After the performance I turned very faint and could not stand." *Princess Ida's* preparations had nearly broken Sullivan's precarious health.

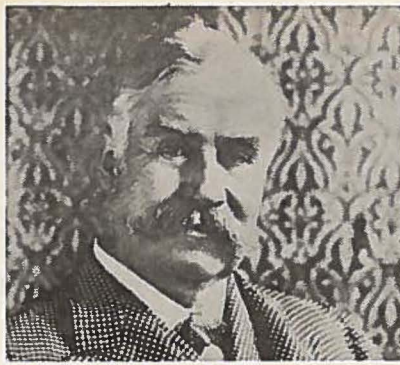
Three weeks later he informed Richard D'Oyly Carte that he would compose no more for the Savoy. He had wearied of operetta composition. D'Oyly Carte's efforts in an interview with Sullivan to get him to reverse his decision proved fruitless. With signs of *Princess Ida's* languishing attendance, he then fell back on the provisions of his contract with Gilbert and Sullivan by informing them of the six-month notice required when he judged it time for a new operetta.

Gilbert, of course, was thunderstruck at Sullivan's decision. Letter from him followed letter as Sullivan trekked about the Continent. Sullivan ultimately clarified his attitude in a letter from Paris. "I will be quite frank. With *Princess Ida* I have come to the end of my tether — the end of my capability in that class of piece. My tunes are in danger of becoming mere repetitions of my former pieces, my concerted movements are getting to possess a strong family likeness.

"I have rung all the changes possible in the way of variety in rhythm. It has hitherto been word setting, I might almost say syllable setting, for I have looked upon the words as being of such importance that I have been continually keeping down the music in order that not one should be lost.

"And this my suppression is most difficult, most fatiguing, and I may say most disheartening, for the music is never allowed to arise and speak for itself. I want a chance for the music to act in its own proper sphere — to intensify the emotional element not only of the actual words but of the situation.

"I should like to set a story of human interest and probability, where the humorous words would come in humorous (not serious) situation, and where, if the situation were a tender or dramatic one, the words would be of a similar character. There would then be a feeling of reality, and fresh vitality to our joint work...I hope with all my heart that there may be no break in our chain of joint workmanship."



Sir William Schwenck Gilbert



Sir Arthur Seymour Sullivan

A somewhat stormy but restrained correspondence and a series of cautious meetings continued through that summer and autumn of 1884. Only by November 20 did the two collaborators arrive at a meeting of minds to begin serious work on Gilbert's new book.

Sullivan set first of all "Three Little Maids from School." Until a week prior to the scheduled opening on March 14, his inspiration flowered as the pressure mounted. He gave up "drives, parties, and all recreation." In one all-night session he scored sixty three pages of *The Mikado's* first Act. Three days later on March 6, 1885 he finished the scoring of Act Two at 5:45 a.m. One famed song, "The Flowers That Bloom in the Spring" came into existence between tea and dinner time. Sullivan was known always to work best when a deadline stared him in the face.

Sullivan's earlier ennui which had so threatened the partnership evaporated with his diary entry for the opening night. "New Opera, 'The Mikado' or 'The Town of Titipu' produced at the Savoy Theater with every sign of real success. A most brilliant house. Tremendous reception. All went very well except Grossmith whose nervousness nearly upset the piece. A triple encore for 'Three Little Maids' and for 'The Flowers That Bloom in the Spring.' Seven encores taken — might have been twelve." Grossmith acted and sang the part of Ko-Ko.

The Mikado had cemented Gilbert and Sullivan's friendship; the partnership was never more solid. Their masterpiece enjoyed 672 consecutive performances at the Savoy, the longest of any of the twelve operettas they produced.

How did Gilbert alight on this fantasy? While pacing his studio floor one evening an old Japanese sword fell from Gilbert's studio wall. Picking it up he began to reflect on the fashionable attraction English sophisticated society felt just then for a diminutive Japa-

nese village located in Knightsbridge, a short distance from London. Demure geishas, ritual tea ceremony, koto music and folksong, and exotic Japanese costumes stimulated Gilbert's imagination to comply in elaborating a libretto conforming to Sullivan's expressed formula.

Both librettist and composer in *The Mikado*, as Golberg observes, "have acquired subtlety and a certain independence from the more parodic elements of their work. Gilbert is at last, though not forever, freed from the travesty of other men's writings: he strikes out in the direction of original characterization. He satirizes, not the stage-forms of his predecessors, but life itself in his own incongruous fashion. Sullivan, too, by reaching toward the essential humor of musical suggestion, and away from the allusiveness of parody, by that same token brings to the self-conscious play of the intellect a new warmth that is of the understanding heart."

The whimsical plot may be summarized as follows: Crown Prince Nanki-Poo has fled his father's, the "great and virtuous" Mikado's court to escape an impending marriage with the shrewish, uncomely, and elderly Lady Katisha. Generally repellant to look at, Katisha compensated for her lack of beauty overall by fostering the delicate precision of parts of her anatomy. Her left elbow demonstrated such precision of movement as to attract people from considerable distances to observe its operations.

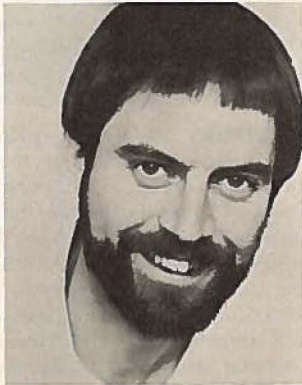
Arriving in Titipu disguised as a "second trombone" Nanki-Poo meets Yum-Yum, ward of Ko-Ko, the Lord High Executioner. Naturally Nanki-Poo is smitten with love for the demure beauty. Horrors! she is betrothed to her ogre guardian. Ko-Ko, however, having failed rather consistently to fulfill his official duties, learns that his exalted office will soon be abolished unless he forthwith executes someone. When he accidentally meets the despairing suicide-bent Nanki-Poo, he formulates a neat pact between them. By agreeing to be executed, thus saving Ko-Ko's high position, Nanki-Poo will come into possession of Yum-Yum for one month! Enter Pooh-Bah, Lord High Everything Else, who through lie and legal stratagem has a complacent legal confidant draw up the necessary false writ of execution against Nanki-Poo. Pooh-Bah is rewarded for his enterprise by being "grossly insulted" with a large bribe. Consternation soon overtakes executioner and allies when they learn upon the Mikado's arrival that Nanki-Poo is his son. Execution by immersion into boiling oil awaits the perpetrators of Nanki-Poo's demise. Since pleaded ignorance of the prince's identity provides no excuse, boiling oil it is. No consolation is afforded them when they learn that the law will be changed to take into future account such a misjudgment of mistaken identity.

But, behold, Nanki-Poo lives! General rejoicing at the stay of execution for Pooh-Bah and his confederates brings no consolation to Ko-Ko. He must be linked to that self-proclaimed beauty, the termagant Katisha. Nanki-Poo wins Yum-Yum as his future imperial consort forever and not just for a month.

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. Currently in its 19th 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, 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.

In 1978, 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.



ROBERT WILLOUGHBY JONES is Executive Director of the Los Angeles Master Chorale Association, a post he assumed in May, 1980, after serving as Assistant General Manager of the Oakland Symphony and as a music critic in the Bay area.

In addition to having directed the Opera Workshops at Nebraska Wesleyan, Michigan State University, and Westminster Choir College, Mr. Jones has conducted for Michigan Opera (*Emperor Jones*), Boston Lyric Opera (*Die Fledermaus*, Paisiello's *Barber of Seville*, and Salieri's *Falstaff*), Jacksonville (Florida) Opera (*Lucia di Lammermoor*, *Rigoletto*), Pine-wood Bowl in Lincoln, Nebraska (*Iolanthe*), Princeton (New Jersey) Gilbert and Sullivan Association (*H.M.S. Pinafore*, *Mikado*), and Princeton Musical Amateurs (*Gondoliers*, *Ruddigore*, *Yeomen of the Guard*, and Haydn's *Harmoniemesse*).

In the musical comedy genre, Robert Jones has led *West Side Story* at the University of Nebraska, *The Unsinkable Molly Brown* and *Oliver!* at Pinewood Bowl, *Fiddler on the Roof* and *Guys and Dolls* at Rutgers University, *Showboat* and *South Pacific* at the Washington Crossing Summer Theatre on the Delaware River, and *Follies* for the Barn Theatre in Okemos, Michigan.



One of the great Gilbert and Sullivan artists of our time, **JOHN REED** (*Ko-Ko*) 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.



RICHARD SHELDON (*The Mikado of Japan*) is a noted Gilbert & Sullivan specialist and the director of Opera A La Carte, the Los Angeles-based company he founded in 1970. Born and educated in England, his extensive background in music and theatre has afforded him the opportunity to work with many well known artists from England's D'Oyly Carte Opera Company and he has subsequently been acclaimed as "the number one Savoyard now living in America." Here in the United States, the company he started as a small concert ensemble quickly grew and soon became the foremost Gilbert & Sullivan touring repertory company in the country.

Additional credits include engagements with the Los Angeles Guild Opera and Pacific West Coast Opera, and he is a principal singer on the soundtrack of the motion picture *Paint Your Wagon*. In 1979 he was guest

director for the Skylight Comic Opera's production of *H.M.S. Pinafore* at the Performing Arts Center in Milwaukee, Wisconsin and returned there the following year to guest direct and appear in *The Pirates of Penzance*.



Mezzo-soprano **MARVELLEE CARIAGA's** (*Katisha*) 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.

Ms. Cariaga has just returned from Holland where she was engaged in 15 performances of *Cavalleria Rusticana* with the Netherlands Opera. Her 1983-84 engagements will include her first performance as *Isolde* in *Tristan* with the Hawaii Symphony, *Ortrud* in *Lohengrin* with the Portland Opera, and *Venus* in *Tannhauser* at the Seattle Wagner Festival. She will return to Europe the following season to appear as *Kostelniczna* in *Jenufa*. Ms. Cariaga will appear locally in a recital at El Camino College.

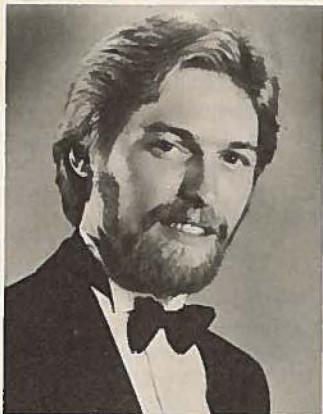


STEFFANIE PEARCE (*Yum-Yum*) lyric coloratura, was born near Cleveland and began her

musical education at the Cleveland Institute of Music.

In 1978, Miss Pearce joined the University of Southern California Opera Workshop under the direction of Natalie Limonick and Frans Boerlage. Her roles at USC included Nancy in *Albert Herring* and Antonia in *Tales of Hoffman*. Her voice teacher is Kathleen Darragh and her vocal coaches are Jack Metz and Natalie Limonick.

Among Steffania's recent achievements are: Second place in the Los Angeles district of the Metropolitan Opera competition in 1982; "Young Artist of the Year" of the Los Angeles Chapter of the National Association of Teachers of Singing in 1982; National Semi-finalist, NATSAA, 1981; International Finalist, Opera Co. of Philadelphia, Luciano Pavarotti Vocal Competition, 1981; San Diego Opera Center Young Artists Program and Puccini Award, 1980; First Place, Apprentice Division, 1980, Metropolitan Opera Award Competition and Second Place, Career Division, 1982; recipient twice of Young Musicians Foundation Vocal Scholarship; sponsorship from "The Gladys Turk Foundation," 1979 to present.



Tenor **STEPHEN AMERSON** (*Nanki-Poo*) consistently receives critical acclaim as he seeks to establish himself as an artist with sensitivity, polish, and lyric finesse. Before moving to Los Angeles, Mr. Amerson earned a Bachelors Degree from Taylor University, and a Masters Degree in Church Music from Southern Seminary in Louisville, Kentucky. He has done additional study at the Cincinnati Conservatory of Music, and UCLA. Presently, Mr. Amerson is studying voice with Allan Rogers Lindquest of Santa Barbara, California.

Mr. Amerson was chosen as a finalist in the Ventura County Symphony's Young Artist Competition in 1981. In addition, he has performed with the Ventura County Symphony, the Ventura Master Chorale, and was a soloist in this year's Ojai Festival singing under the direction of Robert Craft in the presentation of *Oedipus Rex*. Locally, Mr. Amerson has performed with Euterpe Opera where he was the recipient of their "Most Promising Young Singer Award". He also appeared with the Los Angeles Opera Theatre as Gastone in *La Traviata*, and with the William Hall Chorale.

Mr. Amerson has made two previous appearances with the Master Chorale having sung in last year's Gilbert and Sullivan Gala,

and in the Los Angeles Philharmonic's Stravinsky Festival under the baton of Michael Tilson Thomas this past summer.

ROBERT OLIVER (*Pooh-Bah*) has appeared as soloist with major orchestras throughout North America and Europe, including the San Francisco Symphony, the Montreal Symphony, and the Northwest German Radio Symphony. Although he is noted for his interpretations of contemporary works, he has also performed and recorded works of Handel, Bach, and Schutz. He has appeared as a soloist with the Master Chorale in such works as Haydn's *Creation Mass*, Beethoven's *Missis Solemnis*, and Berlioz's *Damnation of Faust*.



PAUL HINSHAW, (*Pish-Tush*) has received acclaim as soloist with many symphony orchestras, including the Los Angeles Philharmonic, Philadelphia Orchestra and the San Francisco Symphony. Mr. Hinshaw has appeared in concerts and oratorio with most of the leading musical organizations on the West Coast. Recently he has been performing with the American Ballet Theatre in New York, San Francisco and Los Angeles where he received high critical praise for his singing of several song cycles by Gustav Mahler that have been choreographed for that company. A member of the Los Angeles Master Chorale and the Roger Wagner Chorale, Mr. Hinshaw has been the featured soloist on several national tours and State Department sponsored tours to Latin America, the Middle East and Russia.



Mezzo-soprano **LAURA HEIMAN** (*Pitti-Sing*) was featured during the 1982 tours with the

Roger Wagner Chorale and has been singing with the Los Angeles Master Chorale since the summer of 1982. She has performed several principal operatic roles, among them Hansel in "Hansel and Gretel" (Humperdinck), Miss Todd in "The Old Maid and the Thief" (Menotti) and Martha in "Faust" (Gounod). Her oratorio work includes alto roles in "Elijah," "Messiah," "Missa di Requiem" (Mozart), and Bach's "St. John Passion." Miss Heiman was selected for an Apprentice Award from the Metropolitan Opera National Council in 1980, and most recently was selected as a finalist in the San Francisco Opera Western Regional Auditions.



SUSAN BAROFSKY (*Peep-Bo*) received her Bachelor's Degree in voice from the University of Michigan and an MSA degree in acting from USC. Her wide range of theatrical credits include Anna Held in *Tintypes*; Prince Orlofsky in *Die Fledermaus*; Sara Brown in *Guys and Dolls*; and most recently *Bitter Sweet* with Shirley Jones. She has worked with such directors as John Houseman, Donald Moffat, Boris Goldovsky, Eugene Ionesco and she has studied acting with Nina Foch. One of Susan's passions is Gilbert & Sullivan operettas, having performed most of the mezzo roles across the country as well as being a member of Opera a la Carte.

Staff for Mikado

Stage Manager, Paul Geller
Assistant Stage Manager,
Claudia Irwin
Costume Coordinator,
Edythe Johnson

(continued on page L-16)

The Los Angeles Master Chorale
cordially invites you
to embark on an elegant evening
aboard the luxury liner,
R.M.S. Queen Mary,
Saturday, April 16, 1983,
Pier "J" in Long Beach Harbor,
Long Beach, California.
Boarding time will be at 7:30 p.m.

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CASINO CHORALE

and a luxurious evening
featuring a delicious buffet,
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Sally Andersen
Becky Breeding
Jeanne Davenport
Loretta De Lange
Jolyne Jeffers
Rae Macdonald
Linda Sauer
Linda Williams
Kari Windingstad

Altos

Carol Ann Bakeman
Natalie Beck
Elin Carlson
Frances Cash
Mary Hinshaw
Marianne Lipson
Nancy O'Brien
Debbie Preble
Carol Reich
Charlotte de Windt

Tenors

Joseph Coyazo
Gerald Jones
Kirk Lamb
Donald Martin
Marshall Ramirez
George Scott
Maurice Staples
Michael Thompson
Steven Webster
Scott Whitaker

Basses

Kerry Barnett
Andrew Black
David Chang
Kerry Katz
David Schnell
Cameron Sheffield
Burman Timberlake
James White
Don Whitsitt
Ralph Williams

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Arkady Delman
Maurice Dicterow
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Hiam Shtrum
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Meyer Rubin
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Sheridan Stokes
John Heitman

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Charles Boito
James Kanter

Bassoon

Donald Christlieb

Horns

James Atkinson
James Decker

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Roy Poper

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Hoyt Bohannon
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