

20th ANNIVERSARY CELEBRATION

LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA
ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



SATURDAY AFTERNOON, FEBRUARY 18, 1984 AT 2:00 PM
SUNDAY EVENING, FEBRUARY 19, 1984 AT 7:30 PM

DOROTHY CHANDLER PAVILION

IOLANTHE

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

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

JOHN REED, *The Lord Chancellor*
SHIN OHYAMA, *Attendant to the Lord Chancellor*
MARVELLEE CARIAGA, *Queen of the Fairies*
DOUGLAS LAWRENCE, *Lord Mountarat*
STEPHEN AMERSON, *Lord Tolloller*
ALICE BAKER, *Iolanthe*
ALI ENGLAND, *Phyllis*
JOHN MATTHEWS, *Strephon*
ROBERT OLIVER, *Private Willis*
KARI WINDINGSTAD, *Celia*
REBECCA MARTIN, *Leila*
LINDA WILLIAMS, *Fleta*

CHORUS OF DUKES, MARQUISES, EARLS, VISCOUNTS, BARONS, AND FAIRIES

ACT I An Arcadian Landscape

Intermission

ACT II Palace Yard, Westminster
Date, between 1700 and 1882

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. / Programs 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

Before the Parliament Act of 1911 practically stripped it of its legislative functions, the British House of Lords possessed a law-making capacity similar to that of the United States Senate. The House of Lords could initiate and debate legislation, and signed all approved bills into law.

At the time *Iolanthe* was composed and produced in 1882, Prime Minister William Gladstone, leader of the Liberal Party, had been exercising his second ministry for two years. British imperial policy and several areas of legislation between 1880 and 1885, most specifically, proposed Home Rule for Ireland and measures which led up to further Parliamentary reforms, created a substantial amount of political turmoil and engendered widespread popular resentment against the Lords. The political agitation built to a climax when Gladstone eventually intimated to Queen Victoria that unless she intervened in securing passage of the Reform Acts, the legislative existence of the House of Lords was clearly in jeopardy.

This contemporary situation offered William Gilbert ample leeway in the elaboration of his libretto for *Iolanthe* to poke some good natured, but mordant, fun at the pompous Peers and at the Parliamentary rivalry of the contending Liberal and Conservative Parties. Some of the particularly caustic ditties presented in the initial performance of the operetta on November 25, 1882 were subsequently excised from the score when they were determined to be exceedingly irreverent, aimed as they were directly at the dignity of Parliament and its members.

It is questionable, however, whether Isaac Goldberg's judgment in his *Story of Gilbert and Sullivan* fully reflected initial attitudes to Gilbert's satires: "There was reason among his contemporaries for finding Mr. Gilbert in *Iolanthe* somewhat too mortal below the waist. . . This man could not be funny without hurting."

On the other hand, Gilbert's collaborator and musical director at the Savoy

Theater, Francois Cellier in his published memoirs (*Gilbert and Sullivan and their Operas*, 1914) seems to belie Goldberg's view, at least respecting the premier reaction to *Iolanthe*:

"All the familiar features of a Gilbert and Sullivan premiere were in evidence, only more so than ever. The house, packed with an enormous audience, comprised a mixed assortment of patricians and plebeians. Every shade of politics was represented, but, unlike the assemblies in the greater playhouse in Westminster, here there was no spirit on controversy. Every act was passed without a division. M.P.'s — Unionist and Radical, Home Ruler and Socialist — alike hailed the appearance of the composer with greater and more spontaneous rapture than any with which they greeted a distinguished Front-bench orator. Sullivan's music soothed the angry breasts of politicians. Once again a greedy appetite for Gilbert's "words" was proved by the frou-frou swish of book-leaves turned over. Every pungent point of satire and ridicule was the signal for a volley of laughter. Every song was redemanded, everybody who had done anything to help the play was called before the curtain, and, in short, Gilbert and Sullivan had again captured the town."

On May 3, 1883, Gladstone informed Sullivan that Queen Victoria would bestow on him the honor of knighthood "in recognition of your distinguished talents as a composer and of the services which you have rendered to the promotion of the art of music generally in this country." Apparently, however, the Queen had not fully shared Gladstone's views of the operetta when he had expressed his thanks to Sullivan on December 6, 1882 for the privilege of witnessing so early-on *Iolanthe*. "Nothing," he wrote, "could be happier than the manner in which the comic strain of the piece was blended with its harmonies of sight and sound, so good in taste and so admirable in execution from beginning to end." William Gilbert had to wait until 1907 when King Edward VII conferred on him the knighthood.

In the sequence of the thirteen re-

nowned operettas, *Iolanthe* falls after *HMS Pinafore*, *Pirates of Penzance*, and *Patience* and before *Princess Ida* and *The Mikado*. It retains its high rank among these creations. *Iolanthe* was the first of the operettas to be initially produced in D'Oyly Carte's new Savoy Theater, the first playhouse ever to be lighted electrically throughout. Furthermore, Cellier informs us, "for the first time on any stage electric lamps were adopted as ornaments by the actors. And so when the classically draped Peris tripped onto the stage, each irradiated a fairy-star in her hair and another at the point of her wand. . ." *Iolanthe's* innovative special effects did not stop there. It was the first operetta which eliminated skyboards, the permanent horizontal upper borders that framed the stage scenery, thus affording those in the rear of the auditorium or in the balcony an unobstructed view of the painted image of Big Ben atop Westminster's Victoria Tower in Act II.

Iolanthe was premiered simultaneously in London and New York. D'Oyly Carte utilized this stratagem to forestall the widespread American pirating of the operetta which had taken place at the time *HMS Pinafore* was produced.

Iolanthe and the *Yeomen of the Guard* are further distinguished for having overtures accepted as Sullivan's own that are fully worthy independent compositions in their own right. The overture in *Iolanthe* bears a striking resemblance to that of the opera *Oberon*, indicating a strong influence from Weber and Mendelssohn.

Even though *Punch* noted that *Iolanthe* came "not within a mile of *Pinafore* or a patch of *Patience*," the newspaper reviews as Cellier reports "were all but unanimous in profuse praise of the new opera." The sour notes in this chorus of praise, wrote Cellier, were some bumble-headed observations by a music critic for a "leading sporting periodical!"

A man of such vast experience as famed American critic Deems Taylor asserted in 1941 in *A Treasury of Gilbert and Sullivan*: "The score seems to me one of the most spontaneous that Sullivan ever wrote, harmonically much more colorful than most of them and offering more rhythmic variety. . . Gilbert, too is at his best in *Iolanthe*. . . Nowhere in the entire Savoy repertoire are Gilbert's lyrics defter in rhyme or more captivating in meter."



Sir William Gilbert



Sir Arthur Sullivan

The PLOT

Iolanthe, a fairy, transgresses the fairy realm's law by marrying a mortal. The Queen of the Fairies has generously commuted the required death penalty to penal servitude. The operetta opens with Iolanthe standing on her head in the middle of an Arcadian stream, a fitting position for one who has upturned the law. Fairy laments finally persuade the Queen to pardon Iolanthe provided she never again communicate with her mortal husband.

The progeny of this whimsical union is a son, Strephon, fairy from the waist up, mortal from the waist down. Such a condition aggravatingly inhibits Strephon from many of the normal activities of fairies who are uninhibited by restrictions of space and time. Where the torso would go, the waist and legs will not.

Strephon has fallen in love with Phyllis, an Arcadian shepherdess, fully mortal indeed. Upon seeing her twenty-four year-old lover in innocent converse with his seventeen year-old immortal mother, she draws the inevitable conclusion. The paradox of a mother's and son's ages confounds the two Peers, Earl Tolloller and the Earl of Mountararat, rivals with Strephon for Phyllis' affections. Mountararat arrives at the absurd but seemingly obvious conclusion that Iolanthe

was minus eight years old at Strephon's birth. Fitting thinking for a Peer!

In her pique Phyllis becomes engaged indiscriminately to both worthies. Strephon then threatens to revenge himself on these Peers by calling upon promised aid by the Queen of the Fairies. He proposes to secure a seat in Parliament where, with his preternatural powers, he can secure passage of any bill however fanciful, especially one opening up conferral of peerage through competitive examination!

The Lord Chancellor, exercising his legal acumen, strives to work the law to favor his own suit for Phyllis' affections. He finally learns from Iolanthe that he is Strephon's father. Phyllis, accepting Iolanthe's true nature, now accepts Strephon.

Since all of the fairies have in turn fallen in love with mortal Peers, and the Queen herself is involved with the philosophically-oriented sentry Private Willis of the Grenadier Guards, the death penalty threatening all of them requires urgent emendation. The Lord Chancellor neatly alters fairy law by the deft insertion of the simple negative. *Not* to marry a mortal incurs the death penalty. All mortals so involved happily sprout wings and fly off to Fairyland.

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1983-84**

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Rae Macdonald
Linda Williams
Nancy Von Oeyen
Kari Windingstad
Kathy Morrison
Sally Anderson
Linda Sauer
Becky Martin
Loretta DeLange

ALTOS

Carol Ann Bakeman
Jeannine Wagner
Nancy Fontana
Mary Hinshaw
Natalie Beck
Nancy OBrien
Carol Reich
Charlotte de Windt
Marianne Lipson
Hanan Yaqub

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Kirk Lamb
George Scott
Maurice Staples
Michael Thompson
Kenneth Westrick
Gerald Jones
Marshall Ramirez
Donald Martin
Scott Whitaker

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Burman Timberlake
James White
David Chang
Kenneth Knight
Donald Whitsitt
Kevin Dalbey
Andrew Black
Cameron Sheffield
Kerry Katz

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Costumes Coordinator . . . Edythe Johnson
Stage Manager Paul Geller
Technical Assistant Claudia Irwin

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Myron Sandler, Principal
Dixie Blackstone
Maurice Dicterow
Irving Katz
Robert Kunrad
Irma Neumann
Marc Sazer
Jennifer Small
Hiam Shtrum
Helen Tannenbaum

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Virginia Majewske, Principal
Myer Bello
Kenneth Burwood-Hoy
Peter Hatch

Cellos

Fred Seykoba, Principal
Barbara Hunter
Alexander Reisman

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Scott Harper
Richard Teves

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Patricia Evans

Oboe

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James Kanter
Charles Boito

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NEXT CONCERT

LOS ANGELES MASTER CHORALE/
LOS ANGELES CHAMBER ORCHESTRA
GERARD SCHWARZ, Guest Conductor

March 31, 8:30 p.m.
Schubert: *Mass in A Flat*
Gluck: *Orfeo*, Act II

One of the world's finest chamber orchestras with its acclaimed conductor, in a fascinating program with an outstanding soloist in her west coast debut: Katherine Ciesinski as Orfeo.

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WHO'S WHO

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 since its formation. Currently celebrating its 20th anniversary season at the Dorothy Chandler Pavilion, the 125-voice ensemble is one of the finest in the United States and includes in its select membership the outstanding vocal 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*, *Barber of Seville*), Pinewood 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*, *Patience*), 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 Wash-

ington 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** (*The Lord Chancellor*) 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 known.



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 United States, 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.

SHINICHIRO OHYAMA (*Attendant to the Lord Chancellor*) is the eight-year-old son of Heiichiro Ohyama, principal violist of the Los Angeles Philharmonic, and Gail Ohyama of Los Angeles. He is a fourth grade student at the Leona School in Los Angeles. In addition to piano studies Shin is currently studying violin with his father. Shin is probably best known for his part as the page to Ford in the opera *Falstaff* conducted by Carlo Maria Giulini.

MARVELLEE CARIAGA (*Fairy Queen*) made her professional debut at age fifteen playing Gilbert and Sullivan's grande dames thus, in this outing as the *Fairy Queen*, she looks forward to continued great fun with John Reed and G & S.

Miss Cariaga, an international artist, recently completed a year of performances in roles of heroines considered the most challenging in the dramatic soprano repertoire. She sang Santuzza in *Cavalleria Rusticana* with the Netherlands Opera. Her appearance as Ortrud in *Lohengrin* with the Portland Opera provided the opportunity to collaborate with the great-grandson of Richard Wagner, stage director Wolf-Siegfried Wagner. Following that, she received accolades for her performance of Isolde in *Tristan* with the Honolulu Symphony.



A regular member of the Seattle Opera she will make two debuts next season: *Venus* in *Tannhauser* and *Kostelnicka* in *Jenuia*.

Miss Cariaga was praised for her "gripping performance" (*Time Magazine*) of Magda Sorel in *The Consul* on Great Performances PBS-TV which the *New York Times* called "quite simply superb." A frequent recitalist, (more than 300 to date) her next performance in Los Angeles will be a recital with a world premiere of *Bells* by Pia Gilbert on February 25 in the El Camino College Masters of Music Series.

Baritone **DOUGLAS LAWRENCE** (*Lord Mountararat*) appears frequently with the leading orchestras in this country, including those of Los Angeles, Boston, Minneapolis, San Francisco, Cincinnati, Washington and Philadelphia.

He has toured Europe extensively, and has appeared at many of the world's distinguished festivals, including the Schwetzingen Festspiele, the Ludwigsburg Festspiele, the Stuttgart Festival of Sacred Music, the Vienna, Berlin, and Salzburg Festivals, and the Festival Bach-Handel de Buenos Aires. Mr. Lawrence also participates regularly in the Ore-



gon Bach Festival, the Carmel Bach Festival, the Ojai Festival, the Bethlehem Bach Festival and the Hollywood Bowl Summer Festival. Other invitations have included the Berkshire Music Festival at Tanglewood, the Cincinnati May Festival, the Aspen Festival, and the Casals Festival. During Bach's tricentennial celebration in 1985, Mr. Lawrence will be featured in virtually every major Bach festival in the United States and Canada.

A native Californian, Mr. Lawrence appears regularly with several performing arts organizations in Los Angeles including the Los Angeles Chamber Orchestra and the Los Angeles Philharmonic. His appearances with the Los Angeles Philharmonic were highlighted last season in a performance of the West Coast premiere of Leonard Bernstein's *Songfest* conducted by the composer at the Hollywood Bowl.

Mr. Lawrence has won acclaim on the operatic stage in performances with the San Francisco and San Diego Operas, the Hawaii Opera Theatre, the Opera Society of Washington, and in concert versions of Puccini, Berlioz and others with the Los Angeles Philharmonic, San Francisco Symphony, and Boston Symphony.

The 1982/83 season featured a performance with the Los Angeles Philharmonic of Szymanowski's *Stabat Mater* conducted by Simon Rattle, a debut with the Dallas Symphony in performances of Walton's *Belshazzar's Feast* conducted by Eduardo Mata and a tour, with the Atlanta Symphony Orchestra, of performances of Beethoven's Ninth Symphony conducted by Robert Shaw. Mr. Lawrence returned to Chicago's Music of the Baroque recently for performances of Bach's *St. John Passion*.

This season, Mr. Lawrence will perform with the Philadelphia Orchestra, in both Philadelphia and Washington, under the leadership of Rafael Fruhbeck de Burgos, and will return to the Dallas Symphony for performances of the Verdi *Requiem*. Also included this season will be performances, in Vienna, of Rossini's *Stabat Mater* with the Vienna Symphony conducted by Myung-Whun Chung.

Throughout his career, Mr. Lawrence has taken a particular interest in recital presentations. Highly regarded in this special area of performance, he has appeared at many colleges and universities and before concert audiences in communities throughout the

United States. In connection with these appearances, he often gives special lecture demonstrations into the character and charm of the vocal recital. Mr. Lawrence is artist-in-residence at the prestigious Crossroads School in Los Angeles.



Tenor **STEPHEN AMERSON** (*Lord Tolloller*) has a Bachelor's Degree in Music Theory and Composition and a Masters' Degree in Church Music with an emphasis in vocal performance. Presently, Stephen is studying with Allan Rogers Lindquest of Santa Barbara, California, and has also studied opera and voice at the Cincinnati Conservatory of Music and UCLA. He serves as the Minister of Music at the First Baptist Church of Van Nuys, California.

Mr. Amerson was chosen as a finalist in the Ventura County Symphony's Young Artist Competition in 1981 and has performed with that symphony as well as the Ventura Master Chorale. He has sung with Euterpe Opera of Los Angeles, and received their Most Promising Young Singer Award in 1981, and has also sung with the Los Angeles Opera Theatre. Stephen has been a featured soloist with the William Hall Chorale, The Orange County Master Chorale, the Ojai Festival, and the Los Angeles Master Chorale under the direction of Roger Wagner.

Recent performances for Mr. Amerson include singing the tenor solos in *Lelio* by Berlioz with the Long Beach Symphony, and *Carmina Burana* with the Los Angeles Philharmonic, conducted by Michael Tilson Thomas. He will next appear with the Master Chorale in their presentation of Bach's *B Minor Mass* in April of this year.

Mezzo-soprano **ALICE BAKER** (*Iolanthe*) returns to the Los Angeles area after a year with the Lyric Opera of Chicago where she made her debut last May in the widely-publicized, modern staging of the Gilbert and Sullivan classic, *The Mikado*. In September, the young mezzo appeared again on the Lyric stage as Rose in another Lyric premiere, Delibes' *Lakme*.

Earlier in the season, Miss Baker was featured in the title role of Rossini's *La Cenerentola* with the Lyric Opera Center of American Artists, which toured the midwest achieving much critical success. In July, with the Illinois



Opera Theatre, she sang the role of Dorabella in *Così fan tutte* and, at Grant Park a month later, she appeared as Ludmilla in *The Bartered Bride*.

Having made her Los Angeles Master Chorale debut in 1981 singing Mopsa in *The Fairy Queen*, Miss Baker recently returned to sing *Messiah* with Roger Wagner in the opening concert of the series. In April, she looks forward to a third appearance with the Master Chorale when Wagner conducts the *Mass in B-minor* of Bach. This year she will also sing the role of Rosina in eight performances of *The Barber of Seville* for Guild Opera, in conjunction with Long Beach Grand Opera.

Among Miss Baker's recent credits are appearances at the Hollywood Bowl with the Los Angeles Philharmonic Orchestra and guest conductors Erich Leinsdorf and Christopher Hogwood in performances of *Parsifal* and Haydn's *Creation*; a recording of the Christmas portion of *Messiah* for Roger Wagner; appearances on the Monday Evening Concert Series, both as featured soloist and with the Gregg Smith Singers; and guest appearances and recordings with I Cantori (an early music/20th century music ensemble of singers) at Ambassador Auditorium and the Ojai Festival.

Educated in Michigan and California, Miss Baker also studied at Oakland University. She was a Friends of Music Scholar at California State University Los Angeles, where she recently completed her graduate studies in music. A winner in the 1982 San Francisco Opera Auditions and Fuchs Competition, she also won the Puccini Award while an apprentice artist with the San Diego Opera last fall.

ALI ENGLAND (*Phyllis*) graduated from California Institute of the Arts with a Bachelor's Degree in Music. She completed two years of undergraduate work at Citrus Junior College where she did extensive work in musical comedy theatre. While still a student, Miss England toured in Japan and throughout Hawaii as soloist with the Golden California Singers under the direction of Ben Bollinger. She then returned to California to sing Mahler's Fourth Symphony with the CalArts Youth Orchestra, and took part as one of the soloists in the world premiere of "Rituals" for the Bella Lewitzky Dance Company performed at the Dorothy Chandler Pavilion. She later gave her debut recital at St. John's Cathedral in



Los Angeles.

In 1981 Miss England made her Music Center debut under the baton of Roger Wagner in the *Messiah Sing-Along* as soprano soloist. She also toured extensively with the Roger Wagner Chorale as a soloist from 1981-83 and is currently concertizing in the Los Angeles area. Her operatic appearances include stints with the Euterpe Opera and the Long Beach Grand Opera. She is presently appearing in the San Bernardino Mozart Music Festival as the Countess in *The Marriage of Figaro*. Miss England also appeared in the Master Chorale's 1981 production of Gilbert and Sullivan's *H.M.S. Pinafore*.



Baritone **JOHN MATTHEWS** (*Strophon*) has performed more than thirty major operatic roles with Hollywood Opera Theater, Lyric Opera of Orange County, Riverside Opera Company, Los Angeles Opera Ensemble and most recently on two national tours with Western Opera Theater.

Matthews has received a number of awards and has been a finalist in the Metropolitan Opera and the San Francisco Opera Centre Auditions. He received a Classical Vocalist of the Year Award from the United States Air Force while on a tour of duty in the Republic of China. In the fall of 1980, he participated in the Taipei International Music and Dance Festival singing the role of Germont in Verdi's *La Traviata* and appeared in recitals and master classes at Soochow University.

John Matthews has appeared frequently as soloist with orchestras on the west coast including the American Youth Symphony, the Master Symphony Orchestra, the Pacific Symphony, the California Pops Orchestra and the San Francisco Concert Orchestra. He was heard recently as soloist with the Oakland

Ballet in their performances of Stravinsky's *Les Noces*.

In 1982 he began an affiliation with the San Francisco Opera Company and its adjunct organizations. In the spring he appeared as Count Almaviva and Figaro in *The Marriage of Figaro* and Marcello in *La Boheme*. He became a member of the Merola Opera Program and appeared with them in the title role of *Rigoletto*. In the fall of 1982 he toured once again with Western Opera Theater singing *Rigoletto*. In the spring of 1983 he was featured in the San Francisco Opera Centre's Spring Showcase productions of Cavalli's *L'Ormindo* and Britten's *The Rape of Lucretia* and in Orff's *Carmina Burana* with the Reno Philharmonic.

Following summer appearances with the San Luis Obispo Mozart Festival, he appeared in five San Francisco Opera productions last fall.

ROBERT OLIVER (*Private Willis*) 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 *Missa Solemnis*, and Berlioz's *Damnation of Faust*.



Soprano **KARI WINDINGSTAD** (*Celia*) has sung throughout North and South America. She began her professional career as a member of the world famous New York Pro Musica, after receiving training at Stanford University in early music performance practice. After several successful tours with Pro Musica she attended the Music Academy of the West, where she studied opera and song literature.

As a soloist with the Roger Wagner Chorale, Ms. Windingstad has performed with many orchestras throughout the United States and Canada. She has been a soloist on many occasions with the Master Chorale and made her Los Angeles Philharmonic debut in 1980, as a soloist under the baton of Michael Tilson Thomas in performances of Alban Berg's *Lulu Suite*. She again collaborated with Tilson Thomas in the Philharmonic's Festival of Mu-

sic Made in Los Angeles this past December. Ms. Windingstad has also appeared as soloist with Robert Page, Myung-Whun Chung, Michael Zearrot, Sandor Salgo, Gerhard Samuel, Phillip Brett, William Kraft, and Jacob Druckman. Some of her local opera credits include leading roles with the Guild Opera, Euterpe Opera, and Palisades Orchestra Opera Productions.

Previous appearances with the Master Chorale include performances of Haydn's *Lord Nelson Mass*, Honegger's *King David* and Haydn's *Harmoniemesse*.

This summer she will appear at the Hindemith Festival in Eugene, Oregon singing the lead role in Hindemith's *Sancta Susanna* under the baton of Zita Carno.

REBECCA BREEDING MARTIN (*Leila*) was born and has lived in the Palos Verdes Peninsula. She has a degree in Vocal Performance from California State University Fullerton and is presently continuing her studies with Marion Cooper.

She has toured with the Gaechinger Kantorei of Stuttgart, the William Hall Chorale, the Los Angeles Camerata and the Roger Wagner Chorale. Her opera roles have included *La Traviata*, *Manon*, and *Suor Angelica*. For the past five years she has sung at the Carmel Bach Festival and she has also appeared at the Mozart Festival in San Luis Obispo.



LINDA WILLIAMS (*Fleta*) received her Bachelor's Degree in voice from California State University in San Diego. She has toured the United States, Canada and Japan with the Roger Wagner Chorale and has been singing with the Los Angeles Master Chorale since January, 1981. She is also a member of the respected Pasadena Chamber Orchestra Chorus. She has performed the operatic roles of Anne Page in Nicolai's *The Merry Wives of Windsor* and Emmie in Benjamin Britten's *Albert Herring*. Her oratorio work includes soprano roles in Vaughan Williams' *Dona Nobis Pacem*, Mozart's *Solemn Vespers* and *Coronation Mass*, Handel's *Messiah*, Vivaldi's *Gloria*, Schubert's *Mass in G* and the Faure *Requiem*. She received both the La Jolla Symphony's Young Artist Award and the San Diego Choral Club Musicianship Award in 1980.

Miss Williams is currently soprano soloist at St. Augustan Church in Culver City.

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