

LOS ANGELES MASTER CHORALE

AND SINFONIA OF LOS ANGELES

JOHN CURRIE • MUSIC DIRECTOR

23RD
GALA
SEASON

ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR LAUREATE

SATURDAY, MARCH 21, 1987 at 2:00 PM and 8:00 PM

DOROTHY CHANDLER PAVILION

THE GONDOLIERS

Libretto by SIR WILLIAM GILBERT (1836-1911)

Music by SIR ARTHUR SULLIVAN (1842-1900)

ROBERT WILLOUGHBY JONES, *Guest Conductor*

ALISTAIR DONKIN, *Director*

JOHN IVO GILLES, *Settings*

STUART CANIN, *Concertmaster*

ALISTAIR DONKIN, *The Duke of Plaza-Toro*

NANCY FONTANA, *The Duchess of Plaza-Toro*

ALISON ENGLAND, *Casilda*

EVELYN DE LA ROSA, *Gianetta*

STEPHANIE VLAHOS, *Tessa*

STEPHEN AMERSON, *Luiz*

MICHAEL GALLUP, *Don Alhambra*

JONATHAN MACK, *Marco Palmieri*

JOHN MATTHEWS, *Giuseppe Palmieri*

DAVID PRATHER, *Waiter*

Diane Demetras, *Fiametta*

Aleta Braxton, *Vittoria*

Jennifer Williams, *Giulia*

Carol Reich, *Inez, The King's Foster-Mother*

Jim Raycroft, *Antonio*

Alex Guerrero, *Francesco*

Phillip Dorfman, *Giorgio*

ACT I The Piazzetta, Venice

Intermission

ACT II Pavilion in the Place of Barataria

(an interval of three months is supposed to elapse between Act I and II.)

DATE 1750

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia of Los Angeles. 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 photograph. / 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.

Gilbert and Sullivan premiered their last really successful opera, *The Gondoliers* or *The King of Barataria*, in D'Oyly Carte's Savoy Theater on December 7, 1889. This twelfth in their great series would enjoy a run of 554 performances and be one of the Savoy trinity's most profitable successes.

The Gondoliers' immediate predecessor had been *The Yeoman of the Guard*, a story of genuine pathos relieved by wit and humor. In spite of the increasing artistic and financial disagreements between Gilbert and Sullivan in the course of its elaboration and production, *The Yeomen* came to be among the most-loved products of their collaboration through the sweep and power of Sullivan's music. For once Sullivan had been confronted with a subject permitting him to compose some of that "serious" music he so longed to produce, but on which his reputation has never subsequently rested.

As a result of Gilbert's acrimonious and unfortunate accusations against Carte's management of the "exorbitant" expenses in the production of *The Gondoliers* (the famous "carpet" incident leading to a court settlement), Sullivan became estranged from his librettist. Only in 1893 and 1896 would they work together again to produce *Utopia Unlimited* and *The Grand Duke*, both relative failures. Indeed, the farewell chorus of *The Gondoliers* held more truth in it than was apparent at the premiere.

In March 1889, Sullivan had written to Gilbert indicating that he had "lost the liking for writing comic opera" and entertained very grave doubts about his capacity to do it any more. But in the early summer a communication from Carte

One of the many popular arrangements of tunes from *The Gondoliers* that appeared shortly after the opera was first produced in 1889.



Sir Arthur Sullivan and Sir William Gilbert

piqued his interest. Gilbert "had some subject connected with Venice and Venetian life." This news seemed to Sullivan "to hold out great chances of bright and taking music." By letter he urged Gilbert to develop his idea "with something we can both go into with warmth and enthusiasm and thus give me a subject in which (like the "Mikado" or "Patience") we can both be interested."

What caused Sullivan's apparent about face? First, Gilbert appears to have convinced him that he was quite capable of composing the English "grand opera" he dreamed of setting in *Ivanhoe* and another comic opera at the same time. Secondly Sullivan, during the late winter and spring of 1889, had traveled to the Riviera, Genoa, Verona and Venice, then to Vienna on his return to Paris. The sights and sounds of Venice had entranced and captivated him. Only the "low quality" Venetian opera had disappointed him. The whole tour served to prepare him for the composition of *The Gondoliers*.

Alan Jefferson (*The Complete Gilbert and Sullivan Opera Guide*) observed in 1984 that *The Gondoliers* "is the first opera where Sullivan adopts the Viennese style and this marks a change from his earlier, more subdued comic writing." The fact that Gilbert places the dramatic action of this opera in 1750 gave Sullivan further scope to permit Mozart's music to influence him. While the episodes involving gondolieri and contadine (peasants) exhibit Sullivan's absorption of the "popular" Italian idiom, Spanish elements and some Italian peasant scenes

appear to have been influenced by the Habañera music in Bizet's *Carmen* and scenes from Mozart's *Don Giovanni* and *The Marriage of Figaro*. Jefferson's elaborate musical analysis of *The Gondoliers* specifies numerous instances where the influence of Mozart, Rossini, Wagner, Johann Strauss and Flotow appear evident.

Gilbert had a field day poking fun at Karl Marx's *Das Kapital* in his portrayal of the Sancho Panza Baratarian monarchy "tempered with Republican equality." While he further jested about religious discrimination and bigotry with the conversion of the Baratarian king from Catholicism to Wesleyan Methodism, Sullivan has the Grand Inquisitor narrate the whole episode of that monarch's infidelity to the tune of "The Vicar of Bray," that arch-English clerical turncoat.

Gilbert began delivering the libretto by installments on July 1, 1889. From early August onward, with the exception of the time spent conducting the Leeds Festival in October, Sullivan devoted full time to its composition. Throughout his career Sullivan worked best under the increasing pressure of an approaching opening. For days and nights on end during November he reveals himself in his diary working at breakneck speed. Previous similar efforts had resulted in a physical breakdown of his always precarious health. This time, however, he escaped from that hazard, though he was to remark later (like old Haydn of *The Seasons*) that the composition of *The Gondoliers* had cost him dearly.

Of opening night, Sullivan recorded in his diary: "Everything went splendidly with immense 'go' and spirit right up to the end. Gilbert and I got a tremendous ovation — we have never had such a brilliant first night." Their old colleague Francois Cellier would later write in his memoirs: "It is doubtful if the walls of the Savoy had ever resounded with such ringing peals of laughter as those which greeted *The Gondoliers* on that first night. A wild thunderstorm of applause raged through the theater from rise to fall of curtain."

The Gondoliers merited a command performance on March 6, 1891 at Windsor Castle before Queen Victoria, her first such entertainment after emerging from her long period of mourning for her beloved Prince Albert.

Commentators observe that the orchestra pit of The Savoy Theater originally accommodated but thirty players. Sullivan scored his comic operas for an orchestra of sixteen strings, two flutes,



Rutland Barrington and Courtice Pounds as the gondoliers in the first production, 1889.

one oboe, two clarinets, one bassoon, two horns (which he never scored to best advantage), two cornets (as mellower than trumpets), two trombones, and two percussionists. The pit was subsequently enlarged slightly, and for *Yeomen of the Guard* and *Gondoliers* Sullivan added a second bassoon and a third trombone. His talent for orchestration with these limited resources produced remarkably full sound. The sonority of the music of *The Yeomen* and the Venetian warmth of *The Gondoliers* are singled out for particular comment. Sullivan's skill at manipulating various melodies in a contrapuntal texture shows to best advantage in the quartet of *The Gondoliers* entitled "In a contemplative fashion." Gilbert supplied Sullivan in this opera with opportunity



The quintet in the first act of *The Gondoliers*.

for some extended word setting wherein he has produced some of his "gayest and most tuneful music."

The Overture to *The Gondoliers* is among those accepted as Sullivan's own, except that in these performances you will hear a concert ending by Sir Malcolm Sargeant.

The Plot: The beginning of *The Gondoliers* "matches the libretto as one of the most splendid openings in all Gilbert and Sullivan." Two gondoliers, Marco and Giuseppe, by blindman's buff choose two brides, Gianetta and Tessa, to their complete satisfaction. Now arriving by gondola the impecunious Duke of Plaza-Toro (Bull-Ring) appears together with his Duchess and servant, Luiz. The Duke announces that his daughter Casilda is Queen of Barataria. In infancy she had been married to the son of that realm's monarch, deposed for becoming a Methodist. After being summoned by Luiz at the Duke's behest, Don Alhambra del Bolero, the Grand Inquisitor, relates how he stole the now dead king's infant son and gave him into the safekeeping of a drunkard gondolier so tipsy he couldn't distinguish the royal infant from his own son. Circumstances point to Marco and Giuseppe, Republicans by preference, as kings-designate until one is singled out. One of them is bigamously married to Casilda, who by now is in love with Luiz. The two gondoliers agree that whichever of them is chosen will assume the monarchy, now to become a land of equality for all.

"For every one who feels so inclined
Some post we undertake to find
Congenial with his peace of mind —
And all shall equal be . . .
Sing high, sing low, Wherever they go
They all shall equal be!

Bemused confusion reigns in this egalitarian kingdom in which our gondolier "kings" share tasks and duties. Finally Don Alhambra summons the

royal nurse of yesteryear, Inez. Full of self-importance, she designates Luiz as the true monarch to everyone's satisfaction. All find happiness in their respective marital matches.

Much of what occurs in *The Gondoliers* has a frankly *deja vue* aspect to it. Isaac Goldberg sums up the general opinion when he notes: "*The Gondoliers* is a farce of errors: Shakespeare filtered through Gilbert and Sullivan and brought down from the Globe to the Savoy. Sullivan in spirit and substance . . . returned to the youth of his muse. *The Gondoliers* indeed is one of the most delightful of the series musically, and one of the most eclectic. There is something of almost every influence that Sullivan underwent." As Jefferson comments: "*The Gondoliers* is known as the sunniest of the Savoy operas. Gilbert is at his best . . . Sullivan's music is consistently spirited and the first night critics had only praise for the collaborators' Venetian venture."

From the 1907 production of *The Gondoliers* at the Savoy Theatre in London.



LOS ANGELES MASTER CHORALE

LOS ANGELES MASTER CHORALE PERSONNEL

SOPRANO

Samela Aird Beasom
Sara Chason
Jeanne Davenport
Diane Demetras
Rhonda Dillon
Pamela Erven
Barbara Hancock
Rose Harris
Cathy Larsen
Marilou Petrone
Holly-Shaw Price
Linda Sauer

ALTO

Natalie Beck
Sarah Bloxham
Aleta Braxton
Sally Etcheto
Mary Hinshaw
Bridgid Kinney
Nancy OBrien
Joyce Paxson
Carol Reich

Lori Turner
Jennifer Williams
Barbara Wilson

TENOR

Chris Bowman
Alex Guerrero
Tim Johnson
Keith Paulson
Jay Pearce
Marshall Ramirez
Maurice Staples
Scott Whitaker

BASS

Kevin Dalbey
Phillip Dorfman
Steve Fraider
Craig Kingsbury
Ed Levy
Jim Raycroft
David Schnell
Burman Timberlake

SINFONIA OF LOS ANGELES

FIRST VIOLINS

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Irma Neumann, *Assistant Concertmaster*
Steven Scharf
Josef Schoenbrun
Karen Jones
Ron Folsom

SECOND VIOLINS

Arthur Zadinsky, *Principal*
Russ Cantor
Brian Leonard
Linda Rose
Joseph Goodman

VIOLAS

Mihail Zinovyev, *Principal*
Kenneth Burwood-Hoy
Harry Shirinian
Uwe Ender

CELLOS

Frederick Seykora, *Principal*
Barbara Hunter
David Shamban

BASSES

David Young, *Principal*
Suzanne Ailman

FLUTES

Sheridan Stokes, *Principal*
Larry Kaplan

OBOE

Joan Elardo, *Principal*

CLARINETS

Yehuda Gilad, *Principal*
Mary Gale

BASSOONS

John Steinmetz, *Principal*
Duncan Massey

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James Atkinson, *Principal*
Marilyn Johnson

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Kenneth Larson

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John Hollenbeck
Donald Waldrop

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Alan Vavrin

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Katherine Dolan

PERSONNEL MANAGER

Stuart Canin

LOS ANGELES MASTER CHORALE

HANDEL: *Messiah*

Saturday, April 18, 1987 at 8:00 p.m.

The extraordinary *Messiah*, performed with forces similar to those used on the very first occasion in Dublin, Ireland. Mr. Currie will lead the Master Chorale and Sinfonia of Los Angeles with soloists Andrea Matthews, Soprano; Christine Cairns, Mezzo-soprano; Paul Johnson, Tenor; and Richard Cowan, Baritone.

\$27.50, \$22.00, \$16.50, \$11.00

About the Artists



ALISTAIR DONKIN (*The Duke of Plaza-Toro*), joined the D'Oyly Carte Opera Company in 1979, three years before its closing. As a principal with D'Oyly Carte, he played most of the comedic "patter" roles — including Ko Ko, Sir Joseph Porter, Major General Stanley, Robin Oakapple and the Duke of Plaza-Toro — often with little advance notice.

Since the closure of D'Oyly Carte, Mr. Donkin has enjoyed a rapidly expanding freelance career in Great Britain and the United States. In England he has sung with the London Savoyards and the Magic of D'Oyly Carte. The latter is a group of former D'Oyly Carte artists dedicated to continuing traditional presentations of the Savoy Operas in both concert and fully staged productions.

Appearances in his native land include those at the Royal Albert Hall, the Festival Hall and the Barbican Hall in London, many of which were broadcast by BBC radio.

Mr. Donkin has toured the United States in full productions of *The Mikado* and *H.M.S. Pinafore* with the London Savoyards. He also has made several American concert tours with a troupe of former D'Oyly Carte colleagues.

Besides his professional appearances, Mr. Donkin is active with semi-professional and amateur companies on both sides of the Atlantic. Since 1982 he has appeared annually with the Gilbert & Sullivan Society of Houston, Texas and is presently stage director of that organization.

Before joining D'Oyly Carte, Mr. Donkin practiced as a solicitor for five years in England, specializing in child abuse cases. He also served as mayor of his home town, Market Drayton, where he sings in the church choir. When his busy schedule permits, he enjoys gardening and renovating a small country cottage.

NANCY FONTANA (*The Duchess of Plaza-Toro*) mezzo-soprano, made her debut with the Los Angeles Philharmonic Orchestra in May, 1985 singing Bach's *Magnificat*. Her interpretation of the Shostakovich *Jewish Folk Songs* with the California Chamber Virtuosi in January, 1986 was extremely well-received.

Miss Fontana has performed locally with the Los Angeles Master Chorale, Deutsch Oper Berlin, Los Angeles Opera



Theatre, Music Center Opera and the American Opera Company. Her operatic roles include Dido in *Dido and Aeneas*, Mercedes in *Carmen*, Zita in *Gianni Schicchi*, Kate Pinkerton in *Madama Butterfly* and Musetta in *La Boheme*.

Miss Fontana has toured extensively as a soloist with the Roger Wagner Chorale and Music Center on Tour and has made many night club appearances.



ALISON ENGLAND (*Casilda*) soprano, has appeared in three Gilbert & Sullivan productions with the Los Angeles Master Chorale. Her previous roles include Phyllis in *Iolanthe*, Hebe in *H.M.S. Pinafore* and Mable in *Pirates of Penzance*, a role which she recreated at Ambassador Auditorium with Donald Adams and Opera a la Carte.

Miss England is familiar to local audiences through such performances as Tebaldo in Long Beach Opera's *Don Carlos*; as a featured soloist with Opera Pacific; and as a concert artist in Mozart's *Grand Mass in C Minor* and *Coronation Mass*, Pergolesi's *Missa Romana* with the Carmel Bach Festival and the world premiere of Ian Krause's *Blood Wedding* and *Yerma*.

She will appear soon with The Pacific Chorale and The Master Chorale of Orange County.

Miss England, who recently moved to New York City, appeared as a featured soloist in Radio City Music Hall's Christmas show where she portrayed Mrs. Claus.

EVELYN DE LA ROSA (*Gianetta*) soprano, made her professional debut with San Francisco Opera in 1979 as the Celestial Voice in *Don Carlos*. She has since maintained a strong association with that company and its affiliates. As a member of the Merola Opera program she received the first place award and in the San Francisco Opera Auditions Grand Finals she received the Leona Gordon Award.

Performances with the San Francisco



Opera include Susanna in *Marriage of Figaro* with Spring Opera Theater and a national tour with Western Opera Theatre, as well as the roles of Musetta in *La Boheme* and Zerlina in *Don Giovanni*.

Miss de la Rosa has appeared frequently with the Nevada Opera in productions of *The Magic Flute*, *Cinderella*, as Maria in *The Daughter of the Regiment* and as Marguerite in *Faust*. She was named Entertainer of the Year in Reno, her home town, for her Marguerite.

She has appeared with symphony orchestras throughout the West, including the Reno Philharmonic, Reno Chamber Orchestra, Sacramento Symphony, San Jose Symphony, Pasadena Symphony, San Francisco Concert Orchestra, Midsummer Mozart Festival and the Carmel Bach Festival.

Since 1980, Miss de la Rosa has been associated with New York's Affiliate Artist program and most recently has appeared under its auspices in residencies throughout Mississippi and in Houston.



STEPHANIE VLAHOS (*Tessa*) mezzo-soprano, received a Bachelor of Arts degree in music and theater from Yale University and has studied at the Julliard School. She appeared with the Los Angeles Music Center Opera in that company's 1986 productions of *Alcina*, *Salome*, *Madama Butterfly* and *Otello*.

Other roles have included Mrs. Caution in *Virgil's Dream* and Polly Peachum in *The Beggar's Opera*, both at California State University, Long Beach; Mrs. Peachum in *The Beggar's Opera* at the Lake George Opera Festival; Dorabella in *Così fan tutte* with Gotham City Opera in New York; and Etain in *The Immortal Hour* with Bel Canto Opera in New York.

Miss Vlahos also has appeared with the Gotham City Opera Quartet at various New York City locations and on radio station WBAI in a program of music by Andre Caplet.

She was the recipient of third place in the Fuchs Competition of Southern California in 1986.



STEPHEN AMERSON (*Luiz*) tenor, has been a featured soloist with many major performing organizations in Southern California, including the Los Angeles Master Chorale, the Los Angeles Philharmonic, The Ojai Festival, The Los Angeles Opera Theatre, the Ventura Symphony and Master Chorale and the Pacific Symphony.

Mr. Amerson holds a bachelor's degree in music with emphasis in vocal performance. He has studied at the Cincinnati Conservatory of Music and at UCLA.

Besides concert singing, Mr. Amerson is busy with various recording projects and television shows and frequently can be heard on radio and television commercials. He also conducts the 100-voice Amen Choir of the First Baptist Church of Van Nuys.



MICHAEL GALLUP (*Don Alhambra*) baritone, portrayed the Sergeant of Police in the Los Angeles Master Chorale production of *Pirates of Penzance* in 1984. His repertoire also includes the Gilbert & Sullivan roles of Pooh-Bah, the Usher, Colonel Calverly, Dick Deadeye, Sergeant Bouncer and the Pirate King.

Last season Mr. Gallup debuted with the Alaska Opera as Ferrando in *Il Trovatore* and in the title role in *Don Pasquale*. Other appearances include the Opera Manager in the West Coast premiere of Krenek's *Johnny Strikes Up* at the Long Beach Opera and in *Turandot* for the Portland Opera. He also sang Don Fernando in *Fidelio* under Sir Charles Graves with the Summer Institute Orchestra at the Hollywood Bowl.

Mr. Gallup is familiar to Los Angeles audiences for performances with the Music Center Opera in *Otello*, *Madama Butterfly* and *Salome*.

Upcoming appearances include a role as William Jennings Bryant in the Long Beach Opera production of Douglas Moore's *Ballad of Baby Doe* and several feature roles with the Music Center Opera as artist in residence.



JONATHAN MACK (*Marco Palmieri*) tenor, is an active performer on the concert, recital and operatic stages of Europe and America. In Europe, he has been resident lyric tenor in Dortmund and Kiel and has appeared with operas in Stuttgart, Heidelberg, Lubeck and Hanover. He returns to Dortmund this spring to sing Tamino in *Die Zaubeflote*.

Mr. Mack began his professional operatic career with the Los Angeles Opera Theater and next season joins the company of the Music Center Opera Association. Roles in his operatic repertoire include Fenton in *The Merry Wives of Windsor*, Ottavio in *Don Giovanni*, Lionel in *Martha* and Ferrando in *Così fan tutte*.

He has been a featured soloist with the Los Angeles Master Chorale, Los Angeles Philharmonic, Minnesota Orchestra, Ojai Festival, Carmel Bach Festival and Monday Evening Concerts. Mr. Mack also has been featured on recordings and in solo recitals across America as the recipient of the first prizes in the National Federation of Music Clubs and the National Association of Teachers of Singing contests. He also is the recipient of a grant from the Martha Baird Rockefeller Foundation.

A native of Eugene, Oregon, Mr. Mack graduated from the University of Southern California and currently resides in Long Beach.



JOHN MATTHEWS (*Giuseppe Palmieri*) baritone, began his professional career performing in productions of the Hollywood Opera Theater, the Lyric Opera of Orange County, the Riverside Opera Company and the Los Angeles Opera Ensemble. While in the United States Air Force in the Republic of China, he received the Air Force Classical Vocalist of the Year Award, participated in the Taipei International Music and Dance Festival and gave master classes at the Soochow University.

Mr. Matthews has been affiliated with the San Francisco Opera since 1982, appearing as Count Almaviva and Figaro

in *The Marriage of Figaro*, Marcello in *La Bohème* and the title role of *Rigoletto*, among others. He also has been featured in the San Francisco Opera Center's Spring Showcase.

Since 1984, Mr. Matthews has appeared with the Seattle Opera as Don Carlo in *La Forza del Destino*, Marcello in *La Bohème*, De Bretigny in *Manon* and Enrico in *Lucia Di Lammermoor*. Other performances include those with the Los Angeles Master Chorale, Sacramento Opera, Anchorage Opera, Sacramento Symphony, Midland-Odessa Symphony and Symphony of the Mountain.

He made his East Coast debut in August, 1985 singing Leone in Handel's *Tamerlane* at the PepsiCo Summerfare '85 in Purchase, New York.



DAVID PRATHER (*Waiter*) has appeared in the Taper Repertory Festival of the Mark Taper Forum and has made guest appearances on television's *Mickey Spillane's Mike Hammer* and *Magruder and Loud*. Mr. Prather is a graduate of Princeton University and the American Conservatory Theatre in San Francisco.



JOHN CURRIE was born in Scotland and first studied conducting at the Royal Scottish Academy of Music where he garnered many awards. Since then his work with choruses and orchestras has become internationally recognized. In recent years he has appeared as guest conductor with the Saint Paul Chamber Orchestra, the Israel Sinfonietta, The National Orchestra of Belgium and the Scottish National Orchestra.

Mr. Currie has also earned a high reputation as a chorus master, working with Carlo Maria Giulini, Zubin Mehta, Claudio Abbado, Ricardo Muti and Sir George Solti, with orchestras ranging from the Israel Philharmonic to the Chicago Symphony. He has been chorus master of both the Edinburgh Festival Chorus and the Scottish National Orchestra Chorus. In 1981 he founded The Scottish Chorus

which has appeared in Belgium, Israel and in Italy, including La Scala, Milan. Earlier, in 1968, he founded The John Currie Singers and Orchestra, with whom he conducted numerous world premieres. In opera he has conducted *Dido and Aeneas*, *Savitri*, *Orfeo*, all with Dame Janet Baker in the title roles, and Mozart's *Don Giovanni* and *Idomeneo*. In May, 1986, at the Perth Festival, Mr. Currie was highly acclaimed for a new production of Mozart's *The Marriage of Figaro* which he conducted, produced and translated.

1986-87 is the debut season of John Currie in his new position as Music Director of the Los Angeles Master Chorale and Sinfonia of Los Angeles.



ROBERT WILLOUGHBY JONES is Executive Director of the Los Angeles Master Chorale and Sinfonia Orchestra, a position to which he was appointed in May, 1980. This marks his fourth G & S production with the Master Chorale; in the 1982, '83 and '84 seasons, Mr. Jones conducted concert performances of the Gilbert and Sullivan operettas *The Mikado*, *Iolanthe*, and *The Pirates of Penzance*.

Before joining the Master Chorale, Mr. Jones served as Assistant General Manager of the Oakland Symphony and as Music Critic for the Bay City News Service in San Francisco, reviewing opera, symphony, and ballet performances. Prior to moving to California, he served first as Executive Director of the Metropolitan Lansing Fine Arts Council, then later as both Director of the Opera Workshop at Michigan State University and Music Critic for the *Lansing State Journal*. Between 1971 and 1976, Mr. Jones was a member of the staff of Westminster Choir College in Princeton, New Jersey, where he managed tours and concert performances for the 40-voice, professionally-managed Westminster Choir, and the 200-voice Westminster Symphonic Choir.

As an avocation, Mr. Jones has conducted some two dozen operas and operettas, including productions in Boston of the seldom performed *Barber of Seville* by Paisiello and *Falstaff* by Salieri. He conducted the major revival of Louis Gruenberg's *Emperor Jones* at Michigan Opera Theatre in January, 1979.

STUART CANIN, *concertmaster*, was also concertmaster of the San Francisco Symphony from 1970 to 1980. He was born in New York City where he studied the



violin with famed pedagogue, Ivan Galamian.

In 1959 he was the winner of the highly coveted First Prize of the Paganini International Violin Competition in Genoa, Italy. He recently returned from Italy where he had been invited by the Italian government to give a series of recitals as part of the celebrations of the 200th anniversary of the birth of Niccolò Paganini. He has also been honored by his native city, New York, with its highest cultural award, the Handel Medal, in recognition of his musical achievements. Isaac Stern and Beverly Sills have also been recipients of this award.

As concertmaster of the San Francisco Symphony under Seiji Ozawa, Canin was featured as soloist with the orchestra on numerous occasions, including concerts in Moscow, Leningrad, Berlin, and Tokyo. As a recitalist, and as soloist with other major European and American orchestras, Canin has concertized extensively throughout the two continents.

Before joining the San Francisco Symphony, Canin was concertmaster and violin soloist of the Chamber Symphony of Philadelphia. He has also served as concertmaster of the Casals Festival orchestra in San Juan, Puerto Rico, the Mostly Mozart Festival Orchestra at Avery Fisher Hall in New York City, and the San Francisco Opera.

For many years Canin was a chamber music artist with the Aspen Music Festival in Aspen, Colorado. In addition, he has participated in the Spoleto Festival in Spoleto, Italy, and Charleston, S.C., and the Santa Fe Chamber Music Festival.

He has served as professor of violin at prestigious conservatories in this country and abroad, among them the Oberlin Conservatory and the Musikhochschule in Freiberg, Germany.

At present he pursues an active concert career as well as being on the faculty of the University of California at Santa Barbara. He is also a member of the Artist Faculty of the Summer Music Festival of the Music Academy of the West in Santa Barbara, California.

The **LOS ANGELES MASTER CHORALE AND SINFONIA OF LOS ANGELES** has been a resident company of the Music Center since its founding in 1964 by Roger Wagner, together with the late Z. Wayne Griffin and the Los Angeles Junior Chamber of Commerce. Dr. Wagner's pioneering efforts gave Los Angeles a unique

reputation as the first major city in the country to support its own professional resident chorus in a regular annual series of choral programs. The Master Chorale presented its first concert at the Dorothy Chandler Pavilion in January, 1965, with a performance of Bach's *B Minor Mass*. In addition to performing its own concert series, the Master Chorale also appears regularly in joint performances with the Los Angeles Philharmonic, both in the orchestra's annual series at the Music Center and in the Philharmonic's summer series at the Hollywood Bowl. In 1973, the Chorale appeared with the Philadelphia Orchestra at the Presidential Inauguration concert at Kennedy Center in Washington, D.C. In 1974, the Chorale undertook a 15 day tour of major Soviet cities, under the U.S. State Department's cultural exchange program with Russia. In summer of 1984, the Chorale participated in three programs during Olympic Arts Week at Hollywood Bowl, preceding the opening ceremonies of the XXIIIrd Games of the Olympiad. In the fall of 1985, the Master Chorale was selected as choral ensemble for ten performances with the Deutsche Opera of West Berlin during its engagement at the Music Center. This past spring, the Master Chorale joined the Philharmonic on their East Coast tour to New York's Carnegie Hall and Philadelphia's Academy of Music where they performed Britten's *Spring Symphony* with André Previn. In the fall of 1986, the Master Chorale became the official chorus for the inaugural season of the Los Angeles Music Center Opera, participating in productions of Verdi's *Otello*, Puccini's *Madama Butterfly* and Handel's *Alcina*. John Currie of Edinburgh, Scotland became the Chorale's second Music Director in September 1986, succeeding Roger Wagner, who became Music Director Laureate. Seventeen guest conductors have led the Master Chorale since its founding and during these years the Chorale has performed a broad range of repertoire including virtually all the masterpieces of choral-orchestral literature, as well as several world premieres and important contemporary choral scores.

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1986-87

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Robert Willoughby Jones, *Executive Director*
Mrs. Tania McKnight, *President, Master Chorale Associates*

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The Los Angeles Master Chorale is a member of the Association of Professional Vocal Ensembles, A.P.V.E.

LOS ANGELES MASTER CHORALE

Los Angeles Master Chorale Associates

Twenty two years ago the Los Angeles Master Chorale Associates was formed as the support group for the Los Angeles Master Chorale, the resident choral company that was formed at the opening of the Music Center: twenty two years of traditions, wonderful friendships and beautiful music. Please join us as one of a growing number of friendly, enthusiastic music lovers by becoming a member of the Los Angeles Master Chorale Associates.

The Program for the coming season is an exciting one. John Currie, the new Music Director of the Master Chorale, is presenting concerts that will enthral. For as little as \$25.00 membership, you can become part of a tradition with a future — the Master Chorale Associates — and enjoy music, fun and friends.

We look forward to meeting you.

Sincerely,

Tania McKnight
President
Los Angeles Master Chorale Associates

Membership Form

Dues are only \$25.00 per year for an exciting year of music and friendship. Please make your check payable to: Los Angeles Master Chorale Associates. (Please print)

NAME: _____ (Dr., Mr., Ms., Miss)

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Please return this completed membership form with your check to:

Los Angeles Master Chorale Associates
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Los Angeles, CA 90012

Thank you! We are delighted you are joining us.

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