

GENEVA CONCERTS

presents

The Mikado



NEW ★ YORK
**GILBERT &
SULLIVAN**
PLAYERS

Albert Bergeret, Artistic Director

Saturday, September 24, 2011 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2011-2012 SEASON

Saturday, 24 September 2011, 7:30 p.m.

New York Gilbert & Sullivan Players

The Mikado

Sunday, 11 December 2011, 3:00 p.m.

Imani Winds

A Christmas Concert



This tour engagement of Imani Winds is funded through the Mid Atlantic Tours program of Mid Atlantic Arts Foundation with support from the National Endowment for the Arts.

Friday, 2 March 2012, 7:30 p.m.

Rochester Philharmonic Orchestra

Christoph Campestrini, conductor

Juliana Athayde, violin

Music of Barber and Brahms

Friday, 30 March 2012, 7:30 p.m.

Brian Sanders' JUNK

Patio Plastico Plus

Saturday, 28 April 2012, 7:30 p.m.

Cantus

On the Shoulders of Giants

Performed at the Smith Opera House,
82 Seneca Street, Geneva, New York



These concerts are made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and a continuing subscription from Hobart and William Smith Colleges.

GENEVA CONCERTS, INC.

Saturday, September 24, 2011 at 7:30 p.m.

The Mikado or, The Town of Titipu

Libretto by Sir William S. Gilbert Music by Sir Arthur Sullivan

First Performed at the Savoy Theatre, London, England, March 14, 1885

Stage Direction: Albert Bergeret & David Auxier

Music Director: Albert Bergeret; Asst. Music Director: Andrea Stryker-Rodda

Conductor: Albert Bergeret

Scenic Design: Albère Costume Design: Gail J. Wofford & Kayko Nakamura

Lighting Design: Brian Presti

Production Stage Manager: David Sigafoose*

Assistant Stage Manager: Annette Dieli

DRAMATIS PERSONAE

The Mikado of Japan.....Quinto Ott*
Nanki-Poo (*His son, disguised as a wandering minstrel*) .Daniel Greenwood*
Ko-Ko (*Lord High Executioner of Titipu*) David Macaluso*
Pooh-Bah (*Lord High Everything Else*).....Louis Dall'Ava*
Pish-Tush (*A Noble Lord*)Richard Alan Holmes*
Yum-Yum } Sarah Caldwell Smith*
Pitti-Sing } (*Three sisters, Wards of Ko-Ko*) Amy Maude Helfer*
Peep-Bo } Rebecca O'Sullivan*
Katisha (*An elderly lady, in love with Nanki-Poo*)..... Caitlín Burke*

Ensemble of Noblemen, Coolies, Schoolgirls, and Townspeople

Meredith Borden*, Susan Case*, Victoria Devany*, Lauren Frankovich*,
Michael Galante, Katie Hall, Alan Hill*, Sarah Hutchison*, James Mills*,
Lance Olds*, Monique Pelletier*, Chris-Ian Sanchez*, Matthew Wages*,
Adam Yankow

Scene: A Japanese Garden

There will be one 15-minute intermission.

Latecomers will be seated at an appropriate interval in the performance.

**These Actors and Stage Managers are members of Actors' Equity Association,
the Union of Professional Actors and Stage Managers in the United States.*

COMPANY & PRODUCTION STAFF

General Manager.....	Albert Bergeret
Managing Director.....	David Wannan
Associate Manager.....	Joseph Rubin
Technical Director.....	David Sigafosse
Musical Associate.....	Andrea Stryker-Rodda
Wardrobe.....	Gail J. Wofford, Annette Dieli
Orchestra Contractor.....	Larry Tietze
General Counsel.....	Bonnie Podolsky
Company Photographers.....	William Reynolds and Noah Strone
Marketing Photographers.....	Carol Rosegg and Michael Nemeth
Travel Agent.....	Tour Resources International

The photographing or sound recording of this performance or possession of any device for such photographing or sound recording is prohibited.

Synopsis of *The Mikado*

Nanki-Poo, a wandering minstrel, has come to the town of Titipu in search of Yum-Yum, a girl with whom he has fallen in love. Ko-Ko, her guardian, had been condemned to death under the Mikado's capricious law against flirting, but has since been appointed Lord High Executioner, on the assumption that he will be unwilling to enforce a law of which he himself must be the first victim. While Ko-Ko plans to marry Yum-Yum himself, Nanki-Poo woos the beautiful girl. Yum-Yum returns his affection, but she is unwilling to defy her guardian.

Meanwhile, Ko-Ko learns that his post is to be abolished by the Mikado for non-performance of duty. His search for a victim is interrupted by the appearance of the despondent Nanki-Poo, bent on suicide. The two men strike a deal that Nanki-Poo may marry Yum-Yum, if he will agree to become Ko-Ko's first victim at the end of a month.

The general rejoicing that follows this announcement is halted by the arrival of Katisha, an elderly lady of the Mikado's court. Thwarted in her efforts to claim Nanki-Poo as her lover, she attempts to reveal his true identity, but the entire town shouts her down as the act ends.

Act II finds Yum-Yum and Nanki-Poo preparing for their wedding. But Ko-Ko produces a surprise—"by the Mikado's law, when a married man is beheaded, his wife is buried alive!" Yum-Yum is having second thoughts when the approach of the Mikado himself is announced.

Ko-Ko panics and decides that a dead body will not be needed if the proper papers are produced. He sends Nanki-Poo away to marry Yum-Yum and prepares a "certificate" of Nanki-Poo's execution.

The Mikado is delighted to receive the news until he sees the name of the victim. Ko-Ko now learns for the first time that Nanki-Poo is the son of the Mikado. Along with Pooh-Bah and Pitti-Sing, who have acted as witnesses to the fake execution, Ko-Ko is sentenced to be boiled in oil for "compassing the death of the Heir Apparent."

When Ko-Ko goes to Nanki-Poo for help, the minstrel explains that he originally disguised himself in order to escape Katisha's attentions, and he has no intention of being anything but "dead" until she is married to someone else. To save his own neck, Ko-Ko woos and wins the lady in record time. When the Mikado returns from lunch to find his son still alive, and Ko-Ko married to Katisha, he declares that "nothing could possibly be more satisfactory."

MUSICAL NUMBERS

OVERTURE

ACT I

“IF YOU WANT TO KNOW WHO WE ARE” (Opening Chorus and Recitative)	<i>Nanki-Poo and Men</i>
“A WAND’RING MINSTREL I” (Solo and Chorus).....	<i>Nanki-Poo and Men</i>
“OUR GREAT MIKADO, VIRTUOUS MAN” (Solo and Chorus).....	<i>Pish-Tush and Men</i>
“YOUNG MAN, DESPAIR” (Song).....	<i>Pooh-Bah, Nanki-Poo, and Pish-Tush</i>
“AND HAVE I JOURNEYED FOR A MONTH” (Recitative).....	<i>Nanki-Poo and Pooh-Bah</i>
“BEHOLD THE LORD HIGH EXECUTIONER” (Chorus and Solo)	<i>Ko-Ko and Men</i>
“AS SOME DAY IT MAY HAPPEN” (Solo and Chorus)	<i>Ko-Ko and Men</i>
“COMES A TRAIN OF LITTLE LADIES” (Chorus)	<i>Girls</i>
“THREE LITTLE MAIDS FROM SCHOOL ARE WE” (Trio and Chorus)	<i>Yum-Yum, Peep-Bo, Pitti-Sing, and Girls</i>
“SO PLEASE YOU, SIR, WE MUCH REGRET” (Quartet and Chorus)	<i>Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah, and Girls</i>
“WERE YOU NOT TO KO-KO PLIGHTED” (Duet).....	<i>Yum-Yum and Nanki-Poo</i>
“I AM SO PROUD” (Trio).....	<i>Pooh-Bah, Ko-Ko, and Pish-Tush</i>
“WITH ASPECT STERN AND GLOOMY STRIDE” (Finale of Act I)	<i>Ensemble</i>

ACT II

“BRAID THE RAVEN HAIR” (Opening Chorus and Solo)	<i>Pitti-Sing and Girls</i>
“THE SUN, WHOSE RAYS ARE ALL ABLAZE” (Song)	<i>Yum-Yum</i>
“BRIGHTLY DAWNS OUR WEDDING DAY” (Madrigal)	<i>Yum-Yum, Pitti-Sing, Nanki-Poo, and Pish-Tush</i>
“HERE’S A HOW-DE-DO!” (Trio).....	<i>Yum-Yum, Nanki-Poo, and Ko-Ko</i>
“MI-YA SA-MA” (Entrance of the Mikado, Chorus, and Duet).....	<i>Mikado, Katisha, Girls, and Men</i>
“A MORE HUMANE MIKADO” (Solo and Chorus)	<i>Mikado, Girls, and Men</i>
“THE CRIMINAL CRIED AS HE DROPPED HIM DOWN” (Trio and Chorus)	<i>Ko-Ko, Pitti-Sing, Pooh-Bah, Girls, and Men</i>
“SEE HOW THE FATES THEIR GIFTS ALLOT” (Glee)	<i>Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko, and Katisha</i>
“THE FLOWERS THAT BLOOM IN THE SPRING” (Song)	<i>Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing, and Pooh-Bah</i>
“ALONE, AND YET ALIVE!” (Recitative and Song)	<i>Katisha</i>
“WILLOW, TIT-WILLOW” (Song).....	<i>Ko-Ko</i>
“THERE IS BEAUTY IN THE BELLOW OF THE BLAST” (Duet)	<i>Katisha and Ko-Ko</i>
“FOR HE’S GONE AND MARRIED YUM-YUM” (Finale of Act II)	<i>Ensemble</i>

WHO'S WHO IN THE CAST

MEREDITH BORDEN (*Ensemble*) has been with NYGASP since 1993 at City Center, Symphony Space, and on tour. *Pirates of Penzance* (Isabel); *Rose of Persia* (Blush of Morning); *Yeomen of the Guard* (Kate); *The Gondoliers* (Fiametta); *Ruddigore* (Ruth); *Iolanthe* (Phyllis u/s). Other credits include: *Maria/West Side Story*; *Fiona/Brigadoon*; *Christine/Yestin-Kopit Phantom*; European touring cast *HAIR*; Philip Glass' *The Juniper Tree*. Lead vocalist with NYC blues/rock band, WILLIE McBLIND; "Best CDs of 2010" *Downbeat* magazine. Thanks to my personal guitar hero, Jon Catler, who has led me down the amazing path of Harmonic blues. meredithborden.com

CÁITLÍN BURKE (*Katisha*) joined NYGASP in 2007! OFF-BWAY: *Mlle. Modiste* (Musicals Tonight, Inc.) NY: *Honor* (Prospect Theater), *Saturday Night at the Rose and Crown*, *Women of Colors*. REGIONAL: *A Christmas Carol* (NSMT), *The King and I* (Forestburgh), *The Miracle Worker* (Tri-Valley), *Master Class*, *By Jeeves* (Wilde Award nom.) (MBT), *Così Fan Tutte*, *Hansel and Gretel*. CONCERT: U.S., Germany, Italy. WINNER: Elizabeth Gardner, Charlotte Ruppel, and David Daniels Young Artist awards. TRAINING: Indiana University, Oakland University. Thanks to Jennifer, Dan, and my family—who took me to see the D'Oyly Carte.

SUSAN CASE (*Ensemble*) NYGASP since 1982-83, proud recipient of 2003-04 Isaac Asimov Award for Artistic Achievement. Entire G&S canon including *Princess Zara* (*Utopia, Limited*), *Casilda* (*The Gondoliers*), *Phyllis* (*Iolanthe*), *Aline* (*The Sorcerer*), *Julia Jellico* (*The Grand Duke*), and *Saphir* (*Patience*). Other credits include title role in *Princess Ida*, *Nedda* (*Pagliacci*), *Mother* (*Amahl...*), *Kate Pinkerton* (*Madama Butterfly*). Recently seen as Mrs. MacPhail (*Rain*) with Out of the Box Theatre.

LOUIS DALL'AVA (*Pooh-Bah*) has performed 24 principal G&S roles, 17 of those with NYGASP! NYGASP credits include: *Pooh-Bah* (*The Mikado*), *Don Alahmbra* (*The Gondoliers*), the little klutzy cop as well as the Pirate King (*The Pirates of Penzance*), and *Dick Deadeye* (*H.M.S. Pinafore*). *Pooh-Bah* with Mobile Opera and Sorg Opera. Directing: The Theatre at Monmouth (ME), Naples Opera (FL), Opera Northeast. Louis is the 2005-06 recipient of NYGASP's Isaac Asimov Award for Artistic Achievement. Other roles: *Charles and the Comte de Chagny* on three international tours of *The Phantom of the Opera*, *Luther Billis* (*South Pacific*), *Olin Britt* (*The Music Man*), and *Alfred Doolittle* (*My Fair Lady*). Louis was named Best Actor in a Musical by Bravo Pix for his portrayal of Fagin in Commonwealth Opera's *Oliver!* in 2000.

VICTORIA (VICKY) DEVANY (*Ensemble*) Proud, long-time NYGASPer. Favorite roles with the company: *Mad Margaret* (*Ruddigore*), *Pitti-Sing and Peep-Bo* (*Mikado*), *Edith* (*Pirates*), *Mrs. Partlett* (*Sorcerer*), *Inez* (*Gondoliers*), and numerous children's shows, tours, and concerts. Vicky has performed at Carnegie Hall, Wolf Trap, Symphony Space, Resorts International, Westbury Music Fair, Paper Mill Playhouse, and many others. She is married to violinist David Aron Steinberg. Cabaret acts: NYC, NYS, and Japan. Native Virginian. Member: AEA and Dramatists Guild. Also: Director/Instructor/Dramaturg. vickydevany@earthlink.net

LAUREN FRANKOVICH (*Ensemble*) Third season with NYGASP, credits include: Fairy/Attendant in *Fairy Queen* (enCANTA Collective), Tiger in *Babes in Toyland* (The Little Orchestra Society), Barbarina in *Le Nozze di Figaro* (Amalfi Coast Music Festival), Maria in *West Side Story*, and Baby June in *Gypsy*. Ensemble soloist and choir member of Essential Voices USA (Carnegie Hall), choir member of National Chorale (Avery Fisher Hall). MM, Manhattan School of Music: outreach program, *Die Fledermaus* (featured dancer), BM, University of Illinois: *L'incoronazione di Poppea* (Fortuna), *Candide* (featuring Jerry Hadley). Special thanks to friends and family for their love and support!

MICHAEL GALANTE (*Ensemble*) NYGASP since 1987! Michael has performed the entire G&S canon with NYGASP. He recently played Lord Dramaleigh in last season's *Utopia, Limited*. Other theatre credits include: Flute (*A Midsummer Night's Dream*), Fenton (*The Merry Wives of Windsor*), Lennie (*Of Mice and Men*) and Moonface (*Anything Goes*). Michael was the 2008-09 recipient of NYGASP's Isaac Asimov Award for Artistic Achievement.

DANIEL GREENWOOD (*Nanki-Poo*); With NYGASP: *Ruddigore* (Dauntless), *Pirates* (Frederic), *Pinafore* (Ralph), *Yeomen* (Fairfax), "I've Got A Little Twist." NY: *The Student Prince*, *The Desert Song* (Light Opera NY), *Follies of 1908* (Ziegfeld Society), *The Cure* (NYMF), *Barber of Seville*, *Don Giovanni* (Capitol Heights Lyric Opera). Regional: *Pirates* (Light Opera Company of Salisbury), *Man of La Mancha*, *Carmen*, *Madama Butterfly* (Princeton Festival), *My Fair Lady*, *Ragtime*, *Dirty Blonde* (Cape Repertory Theatre), *Funny...Forum* (New Candlelight). BFA, Ithaca College. Proud member of AEA.

KATIE HALL (*Ensemble*) Ten seasons with NYGASP! Katie's signature G&S roles include Titiputian, Contadina, Concubine, General's Daughter, Admiral's Aunt, Headsman's Wife, Neophyte Feminist, Professional Bridesmaid, and Amateur Bridesmaid. Always a bridesmaid...

AMY MAUDE HELFER (*Pitti-Sing*) NYGASP since 2008: Pitti-Sing (*Mikado*), Kate (*Pirates*), Princess Kalyba (*Utopia, Limited*), Tessa u/s (*Gondoliers*), Mad Margaret u/s (*Ruddigore*), Melissa u/s (*Princess Ida*), *H.M.S. Pinafore*, *Trial by Jury*, *Yeomen of the Guard*. Recently: Angelina (*La Cenerentola*), Artist-in-Residence at Dayton Opera, Susan (*The Desert Song*), Hansel (*Hansel & Gretel*) at Boston Lyric Opera, Stéphanie (*Roméo et Juliette*), Cherubino (*Marriage of Figaro*). Proud AEA member. amyhelper.com

ALAN HILL (*Ensemble*) has been performing with NYGASP since the 1983-84 season. Alan was the 2004-05 Isaac Asimov Award Winner. He was seen as Alexander Throttlebottom in NYGASP's production of *Of Thee I Sing*, Samuel in *The Pirates of Penzance*, The Notary in *The Grand Duke*, Foreman in *Trial by Jury*, Lord Dramaleigh in *Utopia, Limited*, and Annibale in *The Gondoliers*.

RICHARD ALAN HOLMES (*Pish-Tush*) is in his 31st season with NYGASP! Some favorite roles with the company and elsewhere: Captain Corcoran in *H.M.S. Pinafore* (198 performances to date), Dr. Daly in *The Sorcerer*, Don Alhambra and Giuseppe in *The Gondoliers*, Grosvenor in *Patience*, and Ko-Ko in *The Mikado*. Principal baritone,

Glimmerglass, Virginia, Lake George, El Paso, San Antonio, Natchez, and New York Grand Opera companies. Guest artist, Metropolitan Opera. Recordings: Naxos, Albany, and Lyricord records. Dr. Engel in *The Student Prince* (Light Opera of New York).

SARAH HUTCHISON (*Ensemble*) NYGASP since 2009! Kate (*Yeomen of the Guard*), *Pirates of Penzance*, and *The Mikado*. Other credits include Bronx Opera Company (*Magic Flute*, *Two Widows*); Yard Arts Opera (*Dido & Aeneas*). Favorite roles: Cunegonde (*Candide*), Julie Jordan (*Carouse!*), Luisa (*The Fantasticks*), and Peron's Mistress (*Evita*). Graduate of Muhlenberg College. Thank you to my amazing family and friends (especially Emily) for their constant love and support! Proud member of Actors Equity.

DAVID MACALUSO (*Ko-Ko*) is a proud member of NYGASP and has performed the roles of Robin Oakapple, Sir Joseph, Samuel, Pish-Tush, Mr. Blushington, Bill Bobstay, coolie #2, as well as a citizen, a gentlemen, a gondolier, a Peer, and a common sailor. David simultaneously performed the roles of Sir Joe and Buttercup in the NY Drama Desk Award nominated *Pinafore* (*Vortex Theater*). Also, he has directed student productions of *The Gondoliers*, *Ruddigore*, *Pirates*, and *Patience* at Lake George Opera. He has also choreographed *Pirates* with Boheme Opera New Jersey. David graduated from the Manhattan School of Music and since then has been seen as: Molina (*Kiss of the Spiderwoman*), Seymour (*Little Shop*), Finch & Frump (*H2\$*), Dr. Falke (*Die Fledermaus*), Grosvenor (*Patience*), Lucas (*Student Prince*), Tabarie (*Vagabond King*), Snoopy (YAGM Charlie Brown), Sparky & Frankie (*Forever Plaid*). Member AEA.

JAMES MILLS (*Ensemble*) NYGASP since 2006-07. BA in theatre from the University of New Mexico. James's light opera credits include *H.M.S. Pinafore*, *Iolanthe*, *The Yeomen of the Guard*, *The Pirates of Penzance*, *La Perichole*, *The Merry Widow*, and *The Student Prince*. Favorite roles: Finch in *H2\$*, Jack in *Into the Woods*, Puck in *A Midsummer Night's Dream*, and Stepsister Portia in *Cinderella*. James is a proud member of Actors Equity Association.

LANCE OLDS (*Ensemble*) joined NYGASP in their 1997 production of *Pirates of Penzance*, where he first partnered (his now wife) company member Lauren Wenegrat. Other credits include: *Carnival!* (Kennedy Center), *Footloose* (First National Tour), *Mark Twain's Blues*, and *Naked Boys Singing!* (Off-Broadway).

REBECCA O'SULLIVAN (*Peep-Bo*) NYGASP since 2004: *Iolanthe*, *The Pirates of Penzance*, *Princess Ida*, *The Mikado* (*Peep-Bo*), *H.M.S. Pinafore*, *Ruddigore*, *Gondoliers*, and *The Rose of Persia*. Performances at Maine State Music Theatre, Allenberry Playhouse, and Bucks County Playhouse. Favorite roles: Tuptim (*The King and I*), Leisl (*The Sound of Music*), Chava (*Fiddler on the Roof*), and Belladova (*Phantom of the Opera*). Graduate of the Boston Conservatory. Thanks to her parents and family for their ongoing support.

QUINTO OTT (*Mikado*) Tucson, Arizona native, a graduate of Indiana University, Bloomington, and NYGASP since 2009. Captain Corcoran, KCB (*Utopia, Limited*), Bob Becket (*HMS Pinafore*), Roderick u/s (*Ruddigore*), The Mikado u/s (*The Mikado*), ensemble (*Pirates of Penzance*). Other recent credits include: Don Magnifico u/s (*La*

Cenerentola, American Landmark Festival). Cogsworth (*Beauty and the Beast*), Alonso Smith (*Meet Me in St. Louis*), Eugene Fodor (*Crazy for You*), and Rudolph Reisnweber (*Hello Dolly!*) at the Mac-Haydn Theatre. Other credits: Marcus Lycus (*Funny...Forum*), General Ghengis Khan Schmitz (*Seussical*), Louis (*Pal Joey*), Dottore Grenvil (*La Traviata*), Le Duc (*Roméo et Juliette*), Ambrogio (*Il Barbiere di Siviglia*), *Carmen*, and *Dialogues des Carmélites*. quintoott.com

MONIQUE PELLETIER (*Ensemble*) NYGASP: *Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*, *Yeomen of the Guard*, *Patience*, *Princess Ida*, *The Rose of Persia*, *Trial by Jury*. Regional credits include: Ruth (*Pirates*), Lady Jane (*Patience*), Phoebe (*Yeomen*), Tessa (*Gondoliers*), Pitti-Sing (*Mikado*), Cherubino (*Le Nozze di Figaro*), Hansel (*Hansel and Gretel*), Mercedes (*Carmen*), Flora (*La Traviata*), Lola (*Cavalleria Rusticana*), Principessa (*Suor Angelica*). Concert soloist with the Vermont Mozart Festival, Honolulu Symphony, New Sigmund Romberg Orchestra.

CHRIS IAN SANCHEZ (*Ensemble*) NYGASP since 2004: *H.M.S. Pinafore*, *The Mikado*, *Pirates of Penzance*, *Princess Ida*, and *Trial By Jury*. Other credits include *Passing It On*, Coconut Grove Playhouse with Len Cariou; Thuy in *Miss Saigon* (Virginia Music Theatre, Carousel Dinner Theatre and SurfFlight Theatre!), Mereb in *Aida*, Judah in *Joseph*, Roger in *Grease*, and Tommy Keeler in *Annie Get Your Gun* (Surflight Theatre); and James the Elder in *Jesus Christ Superstar* (K.C. Starlight Theatre). Recently performed in *Broadway Backwards!* at the American Airlines Theatre, NYC.

SARAH CALDWELL SMITH (*Yum-Yum*) Ms. Smith's NYGASP credits include Mabel (*The Pirates of Penzance*), Rose Maybud (*Ruddigore*), Princess Nekaya (*Utopia, Limited*), Gianetta u/s (*The Gondoliers*), *Trial by Jury*, and *H.M.S. Pinafore*. She also performs with the company's cabaret show, *I've Got a Little Twist*. Regional credits include Encores!'s *Music in the Air* at New York City Center, Blondchen (*Die Entführung aus dem Seraglio*), Dew Fairy (*Hansel and Gretel*), Papagena (*Die Zauberflöte*), and Barbarina (*Le Nozze di Figaro*). Sarah has appeared with the Liederkrantz Opera Theatre, Cape Cod Opera, Opera Manhattan Repertory Theatre, and Florida Grand Opera. MM, Manhattan School of Music. Proud member of AEA.

MATTHEW WAGES (*Ensemble*) has been a member of NYGASP since 2003, performing at City Center, Symphony Space, Wolf Trap, and touring the U.S. As an actor, Matthew has been involved in numerous films, television, and webisodes. He is looking forward to shooting two independent features next year. You can visit his website at web.mac.com/matthewwages. Enjoy the show!

ADAM YANKOWY (*Ensemble*) Adam is thrilled to be returning to NYGASP for his 3rd season. He was recently seen in Music Theatre Louisville's *Big, The Musical*. NY credits: NYGASP's productions of *Ruddigore*, *The Mikado*, *The Pirates of Penzance* at NYC Center, *Trial by Jury/G&S á la Carte* at Symphony Space, The Town Hall's *Broadway's Rising Stars*, Little Orchestra Society's *Babes in Toyland* at Lincoln Center, and 5th Floor Productions' *Assassins*. Regional: Ocean City Theatre's *Oklahoma!* (Jud). National Tour: *Curious George Live!*. Kentucky Credits include: *Fiddler on the Roof* and *Guys and Dolls*. Adam thanks God, his family, and friends for all of their love and support.

WHO'S WHO IN THE ORCHESTRA

Violin 1

Andrea Andros
(concert chair)
Ellen Gronningen
Peter Vandewater
David Steinberg

Violin 2

Barney Stevens
Carla Fabiani

Viola

Carol Benner

Cello

Robert Tennen

Bass

Deb Spohnheimer

Flute

Laura George

Oboe

Katie Scheele

Clarinet

Larry Tietze
Joan Porter

Bassoon

Andrea Herr

French Horn

Stephen Quint

Trumpet

Terry Szor

Trombone

Steve Shulman

Percussion

James Thoma

WHO'S WHO IN THE COMPANY

ALBERT BERGERET (Artistic Director/General Manager) Mr. Bergeret is a career-long professional specialist in the works of Gilbert & Sullivan, having performed, staged, conducted, and designed every opera in the repertoire over a 40 year period. He has directed G&S productions for university students and residency programs for elementary schools. He has been hailed as “the leading custodian of the G&S classics” by *New York Magazine* (Peter Davis) and his work as both stage and musical director has been widely acclaimed in the press both in New York and on tour throughout the Eastern United States, Canada, and the UK. Mr. Bergeret founded NYGASP in 1974 and has served as Artistic Director/General Manager since its inception. He has conducted and staged all 13 of the works in the G&S canon as well as the company’s smash hit production of George Gershwin’s *Of Thee I Sing*. He has conducted programs with the Buffalo Philharmonic, Orchestra London in Ontario Canada, Northwest Indiana Symphony, and the Erie Philharmonic in a program featuring Metropolitan Opera baritone Robert Goodloe. With NYGASP he has also conducted and directed such diverse personalities as Hal Linden, Steve Allen, John Astin, Pat Carroll, Noel Harrison, John Rubenstein, Louis Quilico, Lando Bartolini, and John Reed, O.B.E.

ANNETTE DIELI (Assistant Stage Manager) holds a BFA in theater from the University of Connecticut. Credits include: Hartford Stage Co. (backstage crew), Bronx Opera (props and costume assistant), Artistic Director of her own touring puppet company, wardrobe for NYGASP at New York City Center, and touring venues for the 2008-11 seasons. Annette was Venue Director at the New School for Drama as part of the 2009 Fringe Festival in New York City.

BRIAN PRESTI (Lighting Designer) majored in lighting and sound design at the University of Florida. He has worked in the industry across North America, the

Caribbean, and Europe. Brian designed G&S operas previously with Opera Naples in Naples, Florida before joining the production team at NYGASP! Currently he is doing lighting and audio engineering with Harlem Stages as well as working at MTV studios and in many other venues around Manhattan.

DAVID SIGAFOOSE (Stage Manager, Technical Director) has been working with NYGASP since the 1980-81 season. He first worked with NYGASP as Master Electrician in *The Mikado* which opened on December 26, 1980. In the following years he was Master Electrician for *Mikado*, *H.M.S. Pinafore* in 1981; *Pinafore*, *Trial by Jury* in 1982; and *Gondoliers* in 1983. In the following years, 1982-85, he was also Lighting Designer, Assistant Lighting Designer, and Assistant Stage Manager for various NYGASP productions. Since his return to NYGASP in 2000 he has been Technical Director, Stage Manager/Assistant Stage Manager for all NYGASP productions at City Center and on tour. David studied engineering at Purdue University and plays the piano. Proud member of Actors Equity Association. Thanks to Big Al, Boomer John, Mad Dog Bill, Warren, Gary, Larry, and 陳扁 for their ongoing support.

GAIL J. WOFFORD (Costume Designer/Co-Founder of NYGASP) holds an MA degree in theatre arts from Texas Tech University. As resident costume designer, she designed and constructed costumes for *The Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*, *The Yeomen of the Guard*, *Iolanthe*, *Trial by Jury*, and other operettas. Gail was Costume Coordinator for the New Jersey State Opera for 12 years and head of wardrobe for the New York Grand Opera. She has executed projects for WNET, Channel 13, national tour of *Dreamgirls*, the film *Mission Apollo*, and worked with numerous opera companies throughout the U.S.

Introduction to *The Mikado*

by New York Gilbert & Sullivan Players Artistic Director Albert Bergeret

The Mikado is easily the most popular piece of musical theatre ever written in the English language. There was a time when documented performances of this work were on the stage somewhere in the English-speaking world every day of the year. Recent Broadway shows have long since eclipsed its record breaking initial run, but no show has ever come close to its overall number of productions—partially due to its accessibility since Gilbert & Sullivan and their heirs never established an international copyright outside the United Kingdom. The piece has been filmed, jazzed, swung, made into a ballet, and had just about everything else conceivable done to and with its libretto. Even Alvin and the Chipmunks have recorded some of its memorable tunes, and try this mix of voices who once recorded “Three Little Maids From School:” Dame Joan Sutherland, Ella Fitzgerald, and Dinah Shore! Eclectic is hardly the word.

Despite its widespread acceptance, there are those who would characterize *The Mikado* as a controversial, “politically incorrect” offense. Gilbert twice used a racial term which is obviously offensive by current standards; however, intent is everything, and his intent was not derogatory or demeaning in any way. It is quite simple, and in keeping with the author’s original intent, to use alternative lyrics. And what of the use of a quasi-Japanese setting? The exotic locale is merely the reflection of a then current

fad, with no cultural or racial put down implied. In fact the setting is a designer's dream, full of visual possibilities. Gilbert sought accuracy of detail in his staging, and we at New York Gilbert & Sullivan Players have continued this tradition of respect by consulting with a Japanese authority on costume design and other cultural practices. This veneer of authenticity adds theatrical dimension to the piece, as does Sullivan's use of a few Japanese musical motifs and Gilbert's interpolation of Japanese lyrics.

Of course the play itself is not about real Japanese characters and derives its interest from the universal satire of human nature at which Gilbert excelled in all his works. There is nothing more universal than death, and in *The Mikado* Gilbert's black humor makes us laugh at this most common of all elements in the human condition. Vanity, acting before thinking of the consequences, the artifices of social behavior, the corrupting influence of power, and many other easily identifiable foibles are all the object of Gilbert's wit. Add to this heady mixture an element of genuine pathos for the piece's villainess and one quickly recognizes why this story intrigues and fascinates over 100 years after its creation.

One element of the show that is *not* quite so timeless is the use of topical lists. Pooh-Bah's list of offices, Ko-Ko's list of potential victims, and the Mikado's list of punishments are full of arcane references which no longer have the theatrical or comedic punch which they did at the time of their first appearance. There are those who will differ with me on this point, but I firmly believe that a topical reference which is decipherable only to the audience member steeped in the background of the material diminishes the impact of the piece on a modern audience. Many of Gilbert's references still ring true, and he himself wrote updates during his lifetime—especially for American audiences, but I see no objection in giving the individual performers free play with currently viable replacements which bring even the uninitiated audience member into the circle of understanding. A regional critic once summed up my interpretation thus:

“...The cast took the time to care about its production and the audience... Through their creative script personalization, the company put a little bit of our area, and thereby of us, into the show. When it comes right down to it, that's what theater's about isn't it? Because, without an audience, there can be no show.”

On the other hand, I do not subscribe to the theory that Gilbert's ideas need to be completely rewritten or that the directorial concept must overwhelm the original material in order to be effective. I strive for a delicate balance and, since much of what comes off the stage changes from performance to performance, a sense of immediacy and excitement which only the uniqueness of live theatre can achieve.

ABOUT NEW YORK GILBERT & SULLIVAN PLAYERS

Now in its 38th year of operation, New York Gilbert & Sullivan Players (NYGASP) is America's preeminent professional Gilbert & Sullivan repertory ensemble. Under the dynamic leadership of Artistic Director Albert Bergeret, who has been hailed as "the leading custodian of the G&S classics" by *New York Magazine*, NYGASP has created its own special niche in the cultural mosaic of New York City and the nation. Since its founding in 1974, the company has presented over 2000 performances of the G&S masterpieces throughout the United States, Canada, and the UK, captivating audiences of all ages. NYGASP's first CD "Oh, Joy! Oh, Rapture!" contains an exuberant selection of G&S highlights and is now available for purchase through the company's office or web site: nygasp.org.

Mr. Bergeret's vision for his company's mission is clear: to build and maintain an ensemble of professional repertory singers, actors, dancers, and musicians dedicated to bringing quality performances of the Gilbert & Sullivan masterpieces to as wide an audience as possible. To do so he has developed a unique blend of creative spontaneity and classical precision which is neither revisionist in nature nor mired in the rigidity of the more typical view of "tradition." NYGASP's productions are charged with contemporary energy while retaining that traditional respect for the shows themselves which is so important to Gilbert & Sullivan enthusiasts. The use of elaborate, but relevant, choreography and movement is a particularly important element. Where possible, topical references from the 19th century are updated when the original intent would be lost on a modern musical theatre audience, but without disturbing the shape or scope of the material as written. Gilbert's satire of human foibles and sophisticated wit remain intact, while Sullivan's evocative scores, which need no revision at all, are given the full range of vocal and orchestral color for which they call.

The company has in its repertory 13 different complete G&S operettas (cast, orchestra, and crew of 50-80 people), special versions of the most popular operettas designed for children's audiences, and a variety of charming concert programs created especially for NYGASP's "Wand'ring Minstrels" ensemble.

The company's recognition and stature continue to grow. In January 2002 the company mounted its first triumphant season at New York's venerable City Center, playing three of its most popular productions to over 20,000 G&S enthusiasts in three weeks. NYGASP has now played a total of eight seasons on the City Center stage. The company makes an annual appearance at Wolf Trap Farm Park in Vienna, Virginia where a loyal and exuberant audience of over 5,000 attends each performance.

NYGASP's annual New York season has included performances at the newly renovated Peter Norton Symphony Space on Manhattan's Upper West Side since 1978. The 2011-12 season will see the company give 12 performances there featuring *The Grand Duke*, *Patience*, *Iolanthe*, and a gala concert of G&S excerpts featuring audience requests—with full orchestra! Each New Year's Eve the company continues the tradition of performing G&S: Dec 31, 2011 will feature NYGASP's full production of *The Pirates of Penzance*.

The company's celebrated ensemble of G&S experts, developed by introducing new singers each year from New York's immense pool of vocal and theatrical talent, has collaborated with such guest artists as world-renowned G&S exponent John Reed, O.B.E. in numerous comic baritone roles, Tony winner John Rubinstein and Frank Gorshin both as King Gama in *Princess Ida*, John Astin as Sir Joseph in *H.M.S. Pinafore*, Noel Harrison as the Major General in *The Pirates of Penzance*, Pat Carroll as Little Buttercup in *H.M.S. Pinafore*, and Steve Allen as *The Mikado*.

NYGASP celebrated its 35th Anniversary in November 2009 with a party for company members and patrons at The Laurie Beechman Theatre in Manhattan. The company also has recently produced a new cabaret, *I've Got a Little Twist*, created and directed by NYGASP principal David Auxier. This original production won a 2010 Bistro Award, is currently touring, and will appear this year on Lincoln Center's Atrium series. "Take Gilbert & Sullivan, add a TWIST of Broadway, and stir!" is *Twist's* recipe for success. Highlighting Musical Theatre's roots in Gilbert & Sullivan, the show is incredibly entertaining for all ages.

In honor of NYGASP's 25th anniversary, a dedicated fund and annual award for artistic achievement were established in the name of a noted and much loved Gilbert & Sullivan fan, the late Isaac Asimov, who was a devoted fan of the company's work. To date, 13 dedicated NYGASP artists have been honored with the award.



Touring activities continue throughout the year, frequently featuring productions from the New York season. In June 2010 NYGASP participated in the International Gilbert & Sullivan Festival season in Gettysburg, Pennsylvania. Tours in 2011-12 will visit states in the South, Midlantic, Midwest, and the West Coast. The company will return to Wolf Trap, the national park for the arts, for its eighteenth consecutive yearly engagement in June 2012.

Educational outreach and other special programs have been presented in theatres, schools, hospitals, and nursing homes all over the country. During the New York season, the company gives full-scale performances of a popular Gilbert & Sullivan classic during school hours for student audiences of diverse ethnic backgrounds ranging in age from second grade through high school. Specially prepared study materials for these performances are provided to the schools in advance. This program is made possible, and has reached over 30,000 students in eight seasons, through the generosity of *Wine Spectator* magazine and the Lowey Family Foundation. The company has also been featured as part of Lincoln Center's "Meet the Artist" program.

A particularly successful and satisfying outreach program is an annual educational residency, presented in collaboration with the Syosset school district on Long Island. NYGASP runs workshops in the schools introducing selected grade levels to G&S and a particular show. The culmination of the project is a costumed and staged performance for the school population using grade school students from the district as the chorus alongside NYGASP professional soloists.

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