GENEVA CONCERTS presents

I’ve got a little TWIST
NEW YORK GILBERT & SULLIVAN PLAYERS

Saturday, February 7, 2015 • 7:30 p.m.
Smith Opera House
GENEVA CONCERTS, INC.
2014-2015 SEASON

Saturday, 20 September 2014, 7:30 p.m.
Canada’s Ballet Jörgen
Cinderella

Friday, 14 November 2014, 7:30 p.m.
Rochester Philharmonic Orchestra
José Luis Gomez, conductor
Vadym Kholodenko, piano (2013 Van Cliburn Gold Medalist)
R. Strauss: Death and Transfiguration
Prokofiev: Piano Concerto No. 2
Mozart: Symphony No. 41, “Jupiter”

Saturday, 7 February 2015, 7:30 p.m.
New York Gilbert & Sullivan Players
I’ve Got a Little TWIST

Friday, 6 March 2015, 7:30 p.m.
Rochester Philharmonic Orchestra
Daniel Hege, conductor
Augustin Hadelich, violin
Smetana: Three Dances from The Bartered Bride
Dvořák: Violin Concerto
Diamond (100th Anniversary): Symphony No. 4
Copland: Billy the Kid Suite

Friday, 1 May 2015, 7:30 p.m.
Rochester Philharmonic Orchestra
Christopher Seaman, conductor
Jon Nakamatsu, piano
Elgar: In the South
Saint-Saëns: Piano Concerto No. 2
Stravinsky: Petrushka (1947)

Programs subject to change.

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

These concerts are made possible by generous underwriting from the Williams Family Foundation and by a continuing subscription from Hobart and William Smith Colleges.
GENEVA CONCERTS, INC.
Saturday, February 7, 2015 at 7:30 p.m.

New York Gilbert & Sullivan Players
presents

I’ve Got a Little Twist

Take Gilbert & Sullivan, add a Twist of Broadway, and stir!

Produced by Albert Bergeret and David Wannen
Conceived, Written, & Directed by David Auxier
Musical Arrangements & Direction by Mark York
Technical Direction by James Mills

with
Sarah Caldwell Smith (soprano), Angela Christine Smith (alto),
Daniel Greenwood (tenor), Stephen Quint (comic baritone),
David Wannen (bass baritone),
and
David Auxier (baritone/master of ceremonies)
Mark York (at the piano)

Original lyrics by David Auxier

Most people, especially those not really familiar with the canon, think of Gilbert & Sullivan as “light opera” or “operetta,” and they were labeled as “comic operas” when they were written. But, to those who know and love G&S, the truth is that Gilbert & Sullivan were the first real writers of what we now know as “musical theatre.” The great theater works of composers and lyricists from the 20th century truly are the “living legacy” of W.S. Gilbert and Arthur Sullivan!

I’ve Got a Little Twist is where The Mikado meets The Music Man. Where the HMS Pinafore sets sail for Brigadoon. Where The Pirates of Penzance take shore leave On the Town. It’s I’ve Got a Little Twist—a one-of-a-kind show that proves the Gilbert & Sullivan repertoire is as fun, fresh, and full-of-life as, well, three little maids from school! Featuring favorites from Rodgers & Hammerstein, Bernstein, Sondheim, Lerner & Loewe, Meredith Willson, and Jerry Herman. Life is a cabaret and so is this show—and as we all know, it’s always more entertaining when you add a little twist.

Performed by some of the best talents from New York Gilbert & Sullivan Players – an organization dedicated to “giving vitality to the living legacy of Gilbert & Sullivan” – this is a diverse, unique, and entertaining night of fantastic music, old and new.

David Auxier, Director and Albert Bergeret, Producer
Musical Selections (in whole or in part)

Gilbert & Sullivan

I have a song to sing, O ................................. The Yeomen of the Guard
A wand’ring minstrel I .......................................................... The Mikado
Poor wand’ring one ...................................................... The Pirates of Penzance
I’m called Little Buttercup ............................................... H.M.S. Pinafore
I am the monarch of the sea/When I was a lad .............. H.M.S. Pinafore
For I am a Pirate King .................................................. The Pirates of Penzance
I’ve got a little list ............................................................. The Mikado
When I, good friends, was called to the bar ....................... Trial by Jury
Long years ago, fourteen maybe .................................. Patience
It’s clear that medieval art (men’s trio with new lyrics) ....... Patience
A British tar is a soaring soul (men’s trio with new lyrics) .......... H.M.S. Pinafore
All is prepared/Stay, Frederic, stay .................................. The Pirates of Penzance
When all night long a chap remains (with lyric alterations) .......... Iolanthe
A maiden fair to see .......................................................... H.M.S. Pinafore
I hear the soft note of the echoing voice (sextet) ...................... Patience
The nightmare song (now the commuter’s nightmare) ........ Iolanthe
Oh, is there not one maiden breast ................................. The Pirates of Penzance
The hours creep on apace ................................................ H.M.S. Pinafore
The sun, whose rays are all ablaze .................................... The Mikado
I am the Captain of the Pinafore (Leader of the Cabaret lyrics) .. H.M.S. Pinafore
Patter trio .............................................................................. Ruddigore
I am the very model of a modern Major-General ........ The Pirates of Penzance
Ah, leave me not to pine ................................................... The Pirates of Penzance

Musical Theatre

Everybody Ought To Have A Maid ........ Stephen Sondheim – A Funny Thing...
The Song That Goes Like This ........................................ DuPrez & Idle – Spamalot
Too Darn Hot ........................................................................ Cole Porter – Kiss Me Kate
Fever .................................................................................. Eddie Cooley & Otis Blackwell
Every Time We Say Goodbye ........................................... Cole Porter – The Seven Lively Arts
New York, New York ........................................................ Comden, Green, & Bernstein – On The Town
Make Our Garden Grow ..................................................... Bernstein & Wilbur – Candide
I’m Getting Married in the Morning ............................. Lerner & Loewe – My Fair Lady
I Hate Men ........................................................................... Cole Porter – Kiss Me Kate
Cabaret ................................................................................ Kander & Ebb – Cabaret
Love, Look Away .............................................................. Rodgers & Hammerstein – Flower Drum Song
Getting Married Today (with lyric alterations) ........ Stephen Sondheim – Company
Rock Island (with lyric alterations) .......................... Meredith Willson – The Music Man
Tchaikovsky ...................................................................... Gershwin & Weill – Lady In The Dark
Mame ....................................................................................... Jerry Herman – Mame
My Mother’s Weddin’ Day .............................................. Lerner & Loewe – Brigadoon
DAVID AUXIER (director/author/MC) David has been a proud NYGASPer since 1992, starting in the ensemble, and then working his way through such roles as Sgt. of Police (Pirates), Pooh-Bah and Pish-Tush (Mikado), the Herald (Grand Duke), the Grand Vizier (Rose of Persia), and the Boatswain and most recently Captain Corchoran (Pinafore). On the production side, David wrote the book and directed the NYGASP revue G&S à la Carte at City Center (2007) and at Symphony Space (2011) (while playing everyone’s favorite G&S aficionado, Walter). Most recently, in New York, David has been co-directing and choreographing all of the recent NYGASP productions at City Center and Symphony Space, including Ruddigore, Utopia, Limited, The Grand Duke, Iolanthe, and Patience. He is also active in the New York cabaret scene and a MAC award-nominated song writer. Find out more at davidauxier.com.

DANIEL GREENWOOD (tenor) With NYGASP: Ruddigore (Dauntless), The Mikado (Nanki-Poo), Pirates (Frederic), Pinafore (Ralph), Yeomen (Fairfax), The Grand Duke (Ernest), Patience (Duke), Iolanthe (Strephon), The Sorcerer (Alexis), Trial By Jury, I’ve Got A Little Twist. NY: The Student Prince (Karl Franz), Rose Marie (Jim Kenyon), The Desert Song (Light Opera NY), Follies of 1908 (Ziegfeld Society), The Cure (NYMF), Barber of Seville, and Don Giovanni (Capitol Heights Lyric Opera). Appearances with National Chorale (soloist, Avery Fisher), New York Virtuoso Singers. BFA Ithaca College. Proud member of AEA.

SARAH CALDWELL SMITH (soprano) Sarah made her NYGASP debut as Mabel (The Pirates of Penzance) at New York City Center. She has gone on to play many principal roles with the company, including Yum-Yum (The Mikado), the title role in Patience, Rose Maybud (Ruddigore), Constance (The Sorcerer), Princess Nekaya (Utopia, Limited), and Princess of Monte Carlo (The Grand Duke). Sarah also tours with NYGASP’s award-winning cabaret, I’ve Got A Little Twist. NYC: Music in the Air and the City Center Reopening Gala with Encores!, Avery Fisher solo debut as Infant Casmira (Candide) with the National Chorale, Blondchen (Die Entführung aus dem Seraglio), and Dew Fairy/Sandman (Hansel and Gretel). Regional: Laura Petrie (u/s) in The Life and Love of Joe Coogan, a comic opera based on The Dick Van Dyke Show, Papagena (Die Zauberflöte), and Mabel (Pirates). MM Manhattan School of Music. Proud member of AEA.

STEPHEN QUINT (comic baritone) grew up in Pittsfield, Maine, went to college at the New England Conservatory in Boston, and lives in Brooklyn Heights, where they shoot Law & Order, in which Steve has never and will never appear. Educated as a French horn player, Steve was quickly promoted by the astute Al Bergeret from the NYGASP pit orchestra to the stage in 1987. Since then he has given over a thousand performances in the thirteen G&S comedy “patter baritone” roles with NYGASP and literally countless performances with opera companies from Anchorage to England. For ten summers he directed and usually starred in G&S productions for Maine Opera Theatra (MOTRA). Recipient of the Isaac Asimov Award 2002. Original cast member of the popular NYGASP cabaret show I’ve Got a Little Twist. Still plays the horn like a hero and still loves G&S (platonically).
ANGELA CHRISTINE SMITH (alto) has completed the G&S canon, performing in 13 Gilbert & Sullivan operettas with NYGASP. She has appeared as a principal artist with NYGASP at New York City Center, Wolf Trap, and on extensive tours from coast to coast and Canada. Smith has also appeared at the International Gilbert & Sullivan Festival in Buxton, England, and is a recipient of the Isaac Asimov Award for Outstanding Artistic Achievement. G&S roles include: Little Buttercup, Ruth, Lady Jane, Queen of the Fairies, Katisha, Dame Carruthers, the Duchess of Plaza-Toro, and the Baroness von Krakenfeldt. Smith’s other credits include performances with the New York Lyric Opera Theatre, Opera Singers Initiative, Belleayre Festival Opera, Light Opera of New York, Vocal Arts Symposium in Colorado Springs, Opera Avanti, Lake George Opera, St. Bonaventure Quick Center for the Arts, Pine Mountain Music Festival, South Carolina Opera, Delaware Opera, Caramoor Opera, and Liederkranz Opera.

DAVID WANNEN (bass baritone) NYGASP since 2004. NYGASP favorites include The Pirate King (The Pirates of Penzance), Colonel Calverley (Patience), Sir Roderic (Ruddigore), Paramount (Utopia), Pvt. Willis (Iolanthe), Sultan (The Rose of Persia), Wilfred (The Yeomen of the Guard), Arac (Princess Ida), and the title role in The Mikado. Tours: Beauty and the Beast (Beast u/s), Camelot with the late Robert Goulet (Lancelot u/s); Regional: Nominated Best Featured Actor by Philadelphia Inquirer for Camelot with Media Theater. Co-producer and original cast, I’ve Got a Little Twist! Executive Director, NYGASP. David would like to send his love to his family: Cole, Sam, Olivia, Jamé!


JAMES MILLS (technical director) NYGASP since 2006. BA in theatre from the University of New Mexico with emphasis in acting and linguistics. James has performed in 12 of the 13 G&S comic operas, with favorite roles including Reginald Bunthorne in Patience, Jack Point in The Yeomen of the Guard, Sir Joseph Porter, K.C.B. in H.M.S. Pinafore, Major-General Stanley in The Pirates of Penzance, Dr. Tannhauser, the Notary in The Grand Duke, and Tarara, the Public Exploder in Utopia, Limited. James has performed with the Liederkranz Opera Theatre in New York City, recently seen as Vicomte Cascada in The Merry Widow and as Frosch in Die Fledermaus. Other favorite “non-operetta” roles: Finch in H2$, Sparky in Forever Plaid, Puck in A Midsummer Night’s Dream, and Stepsister Portia in Cinderella. James is a proud member of AEA.
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