

GENEVA CONCERTS

presents

The Pirates of Penzance



NEW★YORK
**GILBERT &
SULLIVAN**
PLAYERS

Albert Bergeret, Artistic Director

Saturday, April 9, 2011 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2010-2011 SEASON

Friday, 10 September 2010, 7:30 p.m.

Koresh Dance Company *ev•o•lu•tion*

Thursday, 7 October 2010, 7:30 p.m.

Syracuse Symphony Orchestra

Daniel Hege, conductor

Yeol Eum Son, piano (2009 Van Cliburn Silver Medalist)

Music of Glinka, Mozart, Prokofiev, and R. Strauss

Friday, 19 November 2010, 7:30 p.m.

Rochester Philharmonic Orchestra

Christopher Seaman, conductor

Olga Kern, piano (2001 Van Cliburn Gold Medalist)

Music of Dvořák, Rachmaninoff, and Sibelius

FREE CONCERT

Friday, 14 January 2011, 7:30 p.m.

Rick Holland—Evan Dobbins Little Big Band

Geneva High School Auditorium, Carter Road, Geneva

Sunday, 6 March 2011, 7:30 p.m.

Cape Town Philharmonic Orchestra

Martin Panteleev, conductor

Philippe Quint, violin

Music of Bernstein, Tchaikovsky, and Rimsky-Korsakov

Saturday, 9 April 2011, 7:30 p.m.

New York Gilbert & Sullivan Players

The Pirates of Penzance

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

These concerts are made possible, in part, with public funds from the New York State Council on the Arts, a State agency, and by a continuing subscription from Hobart and William Smith Colleges.

GENEVA CONCERTS, INC.

Saturday, April 9, 2011 at 7:30 p.m.

The Pirates of Penzance or, The Slave of Duty

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

First Performed at the Fifth Avenue Theatre, New York, NY, U.S.A., December 31, 1879

Stage Direction: Albert Bergeret

Choreography: Bill Fabris

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

Lighting Design: Brian Presti; Scenic Design: Lou Anne Gilleland

Costume Design: Gail J. Wofford

Production Stage Manager: David Sigafoose*

Assistant Stage Manager: Annette Dieli

Conducted by Albert Bergeret with The New York Gilbert & Sullivan Players Orchestra

Dramatis Personae

Major-General Stanley Stephen Quint*
The Pirate King David Wannan*
Samuel (*His Lieutenant*) David Macaluso*
Frederic (*The Pirate Apprentice*) Daniel Greenwood*
Sergeant of Police David Auxier*

Mabel } Sarah Caldwell Smith*
Edith } (*Major-General Stanley's Wards*) Cáitlín Burke*
Kate } Melissa Attebury*
Isabel } Jennifer Piacenti*
Ruth (*Pirate Maid-of-all-work*) Angela Christine Smith*

Ensemble of Pirates, Police, and General Stanley's Wards

Louis Dall'Ava*, Michael Galante, Katie Hall, Alan Hill*, Sarah Hutchison*,
James Mills*, Jenny Millsap*, Rebecca O'Sullivan*, Quinto Ott*, Lance Olds*,
Monique Pelletier*, Chris-Ian Sanchez*, Natalie Ross*, Matthew Wages*

Dance Captain: David Auxier*

Scene: ACT I—A Rocky Seashore on the Coast of Cornwall

ACT II—A Ruined Chapel by Moonlight

There will be one fifteen minute intermission.

**These Actors and Stage Managers are members of Actor's 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 |
| Technical Director | David Sigafoose |
| Musical Associate | Andrea Stryker-Rodda |
| Wardrobe | Gail J. Wofford, Annette Diel |
| General Counsel | Bonnie Podolsky |
| Company Photographer | Lee Snider/Photo Images |
| 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 Pirates of Penzance*

When Frederic was still a little boy, his nurse (Ruth) was told to apprentice him to become a pilot. She heard the word incorrectly and apprenticed him to a band of pirates, remaining with them herself as a maid-of-all-work. Although Frederic loathed the trade to which he had thus been bound, he dutifully served. As the curtain rises, his indentures are up and he announces his intention to leave the band and devote himself to the extermination of piracy. He urges the pirates to join him in embracing a more lawful calling, but they refuse. Ruth, however, wishes to become his wife. Having seen but few women during his pirate life at sea, Frederic hesitates to accept a woman so much older than himself, but he finally consents to take her.

Just then a group of girls, all the wards of Major-General Stanley, happen upon the scene. Frederic sees their beauty—and Ruth’s plainness—and renounces her. Of these girls, Mabel takes a particular interest in Frederic, and he in her. The other girls are seized by the pirates and threatened with immediate marriage. When the Major-General arrives, he can dissuade the pirates only by a ruse: he tells them that he is an orphan, and so works upon their sympathies that they let him and his wards go free.

During the ensuing days and nights, however, this lie troubles the Major-General’s conscience. He sits brooding over it at night in a ruined chapel. He is consoled by his wards’ sympathy and Frederic’s plan of immediately leading a band of police against the pirates. The police are reluctant, but Frederic is still enthusiastic.

Meanwhile the Pirate King and Ruth seek out Frederic with surprising news. They have discovered that his indentures were to run until his twenty first birthday, and—as he was born in Leap Year on February 29th—he has really had as yet only five birthdays. Obeying the dictates of his strong sense of duty, he immediately rejoins the pirates and tells them of the deception that has been practiced upon them by Major-General Stanley. The Pirate King and Ruth storm off threatening revenge, and Frederic sadly bids Mabel farewell.

When Mabel tells the police of this change they comment on their unfortunate lot, then decide to hide. The pirates storm the chapel, seize the Major-General, and easily defeat the unarmed policemen; however, when requested to yield “in Queen Victoria’s name,” they do so at once. Ruth reveals that these apparently lawless pirates are “all noblemen who have gone wrong.” The Major-General pardons all and allows them to marry his wards.

MUSICAL NUMBERS

OVERTURE

ACT I

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|--|--|
| “POUR, O POUR THE PIRATE SHERRY” (Opening Chorus and Solo) | Pirates and Samuel |
| “WHEN FREDERIC WAS A LITTLE LAD” (Solo) | Ruth |
| “OH, BETTER FAR TO LIVE AND DIE” (Solo and Chorus) | Pirate King and Pirates |
| “OH, FALSE ONE, YOU HAVE DECEIVED ME!” (Recitative and Duet) | Frederic and Ruth |
| “CLIMBING OVER ROCKY MOUNTAIN” (Chorus and Solos) | Girls, Edith, and Kate |
| “STOP, LADIES, PRAY!” (Recitative and Chorus) | Frederic, Edith, Kate, and Girls |
| “OH, IS THERE NOT ONE MAIDEN BREAST” (Solos and Chorus) | Frederic, Mabel, and Girls |
| “POOR WANDERING ONE!” (Solo and Chorus) | Mabel and Girls |
| “WHAT OUGHT WE TO DO” (Solos and Chorus) | Edith, Kate, and Girls |
| “HOW BEAUTIFULLY BLUE THE SKY” (Chattering Chorus and Duet) | Girls, Mabel, and Frederic |
| “STAY, WE MUST NOT LOSE OUR SENSES” (Recitative and Chorus) | Frederic, Girls, and Pirates |
| “HOLD, MONSTERS!” (Recitative and Chorus) | Mabel, Samuel, Major-General, Girls, and Pirates |
| “I AM THE VERY MODEL OF A MODERN MAJOR-GENERAL” (Solo and Chorus) | Major-General, Girls, and Pirates |
| “OH, MEN OF DARK AND DISMAL FATE” (Finale of Act 1) | Ensemble |

ACT II

| | |
|--|--|
| “OH, DRY THE GLISTENING TEAR” (Opening Chorus and Solo) | Girls and Mabel |
| “THEN, FREDERIC, LET YOUR ESCORT LION-HEARTED” (Recitative) | Major-General and Frederic |
| “WHEN THE FOEMAN BARES HIS STEEL” (Solos and Chorus) | Sergeant, Mabel, Edith, Kate, Major-General, Police, and Girls |
| “NOW FOR THE PIRATES’ LAIR!” (Recitative) | Frederic, Pirate King, and Ruth |
| “WHEN YOU HAD LEFT OUR PIRATE FOLD” (Solos, Trio, and Chant) .. | Ruth, Frederic, and Pirate King |
| “AWAY, AWAY! MY HEART’S ON FIRE” (Trio) | Ruth, Pirate King, and Frederic |
| “ALL IS PREPARED” (Recitative) | Mabel and Frederic |
| “STAY, FREDERIC, STAY!” (Duet) | Mabel and Frederic |
| “NO, I AM BRAVE!” (Recitative, Solo, and Chorus) | Mabel, Sergeant, and Police |
| “WHEN A FELON’S NOT ENGAGED IN HIS EMPLOYMENT” (Solo and Chorus) .. | Sergeant and Police |
| “A ROLICKING BAND OF PIRATES WE” (Chorus and Solo) | Pirates, Sergeant, and Police |
| “WITH CAT-LIKE TREAD, UPON OUR PREY WE STEAL” (Chorus and Solo) | Pirates, Police, and Samuel |
| “HUSH, HUSH! NOT A WORD” (Recitative, Chorus, and Solo) | Frederic, Pirates, Police, and Major-General |
| “SIGHING SOFTLY TO THE RIVER” (Ballad and Finale of Act II) | Major-General and Ensemble |

WHO'S WHO IN THE CAST

MELISSA ATTEBURY (*Kate*) is in her sixth season with NYGASP. Other G&S roles include Phoebe, Kate, and Melissa (NYGASP) and Lelia (Anchorage Opera). Opera/music theater roles include Carmen, Dorabella, Susanna, Stéphano, Cherubino, Rosalia (*West Side Story*), and Nellie (*South Pacific*). Melissa also specializes in early music, sings with the renowned Trinity Choir, and has performed throughout the country with various Baroque ensembles. Special thanks to Sean and family for their support!
www.melissaattebury.com

DAVID AUXIER (*Sgt. of Police*) Proud NYGASPer since 1992! Favorite G&S roles—Sergeant of Police (*Pirates*), the Grand Vizier (*Rose of Persia*), Pooh-Bah (*Mikado*) and Walter (*G&S ala Carte*—for which he also wrote the book). David wrote, directed and serves as MC for NYGASP's critically acclaimed cabaret show *I've Got a Little Twist!* David has choreographed countless benefits and revues, as well as productions of *South Pacific*, *Hello, Dolly!*, *A Funny Thing Happened on the Way to the Forum*, *Anything Goes*, and *Ziegfeld's Midnight Frolic* of 2007 and 2008. He is also an award nominated song writer. Find out more at www.davidauxier.com!

CÁITLÍN BURKE (*Edith*) 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), *Cosí fan tutte*, *Hansel and Gretel*. CONCERT: U.S., Germany, Italy. WINNER: Elizabeth Gardner, Charlotte Ruppel, & 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*.

LOUIS DALL'AVA (*Klutzy Cop, Ensemble*) 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.

MICHAEL GALANTE (*Ensemble*) NYGASP since 1987! Michael has performed the entire G&S canon with NYGASP. 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 2008-2009 recipient of NYGASP's Isaac Asimov Award for Artistic Achievement.

DAN GREENWOOD (*Frederic*) *The Mikado* (Nanki-Poo), *Ruddigore* (Dauntless), *Pinafore* (Ralph), "I've Got A Little Twist." NY: *The Desert Song* (Light Opera NY), *Follies of 1908* (Ziegfeld Society), *The Cure* (NYMF). Regional: *Pirates* (Frederic, 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...

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*.

SARAH HUTCHISON (*Ensemble*) is thrilled to join NYGASP! Bronx Opera Company (*Magic Flute*, *Two Widows*); Yard Arts Opera, Martha's Vineyard, MA (*Dido & Aeneas*). Favorite roles: Cunegonde (*Candide*), Julie Jordan (*Carousel*), Luisa (*The Fantasticks*), and Peron's Mistress (*Evita*). Graduate of Muhlenberg College. Thank you to AI for this incredible opportunity, and to all my amazing family & friends for their continued love & support!

DAVID MACALUSO (*Samuel*) David recently performed in Warsaw (a new musical) and simultaneously sang the roles of Sir Joe & Buttercup in the Drama Desk Award nominated production of *H.M.S. Pinafore* (Vortex Theater). Other G&S roles include: Mr. Blushington, Robin, Ko-Ko, Pish-Tush, Scaphio, Pirate King, Roderic, Samuel, Grosvenor, & Carpenter. He also co-directed student productions of *Ruddigore*, *Pirates*, and *Patience* at Lake George Opera and choreographed *The Pirates of Penzance* for Boheme Opera NJ. David has performed Off Broadway and nationally in many roles including: Molina (*Kiss of the Spider Woman*), Dr. Falke (*Die Fledermaus*), Bliss Track (*NBS!*), Che (*Evita*), Seymour (*Little Shop*), Rooster (*Annie*), Finch & Frump (*H2\$*), Frankie & Sparky (*Plaid*), Frank (*Rocky Horror*), and Motel (*Fiddler*). Graduate of the Manhattan School of Music and member of AEA. Equal rights for all Americans!

JAMES MILLS (*Ensemble*) NYGASP since 2006. B.A. in Theater, University of New Mexico. Light opera credits include *H.M.S. Pinafore*, *Iolanthe*, Jack Point (*The Yeomen of the Guard*), *The Gondoliers*, Major-General Stanley (*The Pirates of Penzance*), Old Prisoner (*La Perichole*), Cascada (*The Merry Widow*), *The Student Prince*, and Frosch (*Die Fledermaus*). Favorite roles: Finch (*H2\$*), Jack (*Into the Woods*), Puck (*A Midsummer Night's Dream*), and Stepsister Portia (*R&H's Cinderella*). James is a proud member of AEA.

JENNY MILLSAP (*Ensemble*) NYGASP 10th Season!: Mabel, Yum-Yum, Lady Ella, *HMS Pinafore*, *Yeomen of the Guard*, *Trial by Jury*, *Rose of Persia*. REGIONAL: Woglinde u/s (*Das Rheingold* – Liederkrantz), Phyllis (*Iolanthe*), Gianetta (*Gondoliers*), Kathie (*Student Prince*), Eliza (*My Fair Lady*), Caroline (*Titanic*), Guinevere (*Camelot*). National Finalist – Classical Productions Vocal Competition - Carnegie Hall. Love to my husband/fellow NYGASPer Ross and our sweet boy Ewan!

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

QUINTO OTT (*Ensemble*) Tucson, AZ native, and a graduate of Indiana University, Bloomington. Recent credits include: w/NYGASP: Captain Corcoran (*Utopia Limited*), Bob Becket (*H.M.S. Pinafore*); Regional: Cogsworth (*Beauty & the Beast*), Alonso Smith (*Meet Me in St. Louis*), Eugene Fodor (*Crazy for You*), & 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*.

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.

JENNIFER PIACENTI (*Isabel*) NYGASP since 2004. At New York City Center: Yum-Yum (*Mikado*), Iolanthe (*Swing*), and *The Rose of Persia*. Other credits: Hal Prince's *Candide* at NYCO, *A Fireside Christmas*, and *The Merry Widow* at Houston Grand Opera. Jennifer also performs regularly with the world's longest running tribute show, "Legends in Concert." M.M. in voice from Texas Christian University. Much love to Harlan and the Wellpack. www.jenniferpiacenti.com

STEPHEN QUINT (*Major-General Stanley*) grew up in Maine and majored in French horn at the New England Conservatory. He clawed his way out of the NYGASP orchestra pit and up onto the stage, and lo and behold, he's a Gilbert and Sullivan expert. He has performed the G&S comedy "patter" roles in all the thirteen G&S operas with companies including Anchorage Opera, Boston Academy of Music, Mobile Opera, New York Grand Opera, Skylight Opera, and the International Gilbert and Sullivan Festival in Buxton, England. Steve has given literally hundreds of performances with the New York Gilbert and Sullivan Players and in 2002 was the company's Asimov Award recipient. NYGASP has also been Steve's principal source of best friends for nigh on twenty years. Learn oodles more at his website, www.zombiemikado.com.

NATALIE ROSS (*Ensemble*) is in her fourth season with NYGASP, appearing in *The Mi-*

kado, *The Pirates of Penzance*, and *H.M.S. Pinafore*. Favorite credits include *Evita* (U.S. and European touring companies, dir. Harold Prince), *Broadway Tonite!* (European and U.S. companies), first regional premier of *Les Miserables* (Sacramento Music Circus), and *Offenbach!!!* (Bard Summerscape Music Festival). B.F.A., University of Michigan, School of Music. Much love to new hubbie!

CHRIS-IAN SANCHEZ (*Ensemble*) NYGASP since 2004: *H.M.S. Pinafore*, *The Mikado*, *Pirates of Penzance*, *Princess Ida*, *Gondoliers*, *Ruddigore*, and *Trial By Jury*. Other credits include *Passing It On*, Coconut Grove Playhouse with Len Cariou; Thuy in *Miss Saigon* (Actor's Playhouse, Virginia Music Theatre, Carousel Dinner Theatre, and Surfflight Theatre!), Mereb in *Aida*, Judah in *Joseph*, Roger in *Grease*, Tommy Keeler in *Annie Get Your Gun* (Surflight Theatre), and James the Elder in *Jesus Christ Superstar* (K.C. Starlight Theatre) Performed in *Broadway Backwards!* at the American Airlines Theatre, NYC and most recently did a staged reading of *The Long Season* with Francis Jue, Jose Llana, and Paolo Montalban at the Roy Arias Theatre, NYC.

ANGELA CHRISTINE SMITH (*Ruth*) Proud recipient of NYGASP's 2009-2010 Isaac Asimov Award. NYGASP roles: The Duchess (*Gondoliers*), Dame Carruthers (*The Yeomen of the Guard*), Dancing Sunbeam (*Rose of Persia*), Little Buttercup (*H.M.S. Pinafore*), Ruth (*The Pirates of Penzance*), Katisha (*The Mikado*), and Queen of the Fairies (*Iolanthe*). Angela also performs regularly with the NYGASP Wand'ring Minstrels and the Light Opera of New York. Other credits include performances with The Vocal Arts Symposium in Colorado Springs, Lake George Opera, St. Bonaventure Quick Center for the Arts, Pine Mountain Music Festival, South Carolina Opera, Delaware Opera, Caramoor Opera, New York Vocal Artists, and Liederkrantz Opera.

SARAH CALDWELL SMITH (*Mabel*) Ms. Smith's NYGASP credits include Yum-Yum (*The Mikado*), Rose Maybud (*Ruddigore*), Gianetta u/s (*The Gondoliers*), cast of *I've Got a Little Twist*; *Trial by Jury*, and *H.M.S. Pinafore*. Off-Broadway: *Encores!'s Music in the Air* at New York City Center. Regional: Phyllis (*Iolanthe*), Papagena (*Die Zauberflöte*), Barbarina (*Le Nozze di Figaro*), Lucy (*The Telephone*), and Atalanta (*Xerxes*). M.M. Manhattan School of Music. Sarah received Bachelor's degrees from New England Conservatory and Tufts University. Proud member of AEA.

DAVID WANNEN (*The Pirate King*) NYGASP since 2004. NYGASP favorites include Paramount (*Utopia*), Strephon (*Iolanthe*), Sultan (*The Rose of Persia*), Wilfred (*The Yeomen of the Guard*), Arac (*Princess Ida*), and The Pirate King (*The Pirates of Penzance*). Tours: *Beauty and the Beast* (Beast u/s), *Camelot* with the late Robert Goulet (Lancelot u/s); Regional: *Ruddigore* (Old Adam), *Brigadoon* with Ohio Light Opera (Tommy); Nominated Best Featured Actor by *Philadelphia Inquirer* for *Camelot* with Media Theater. Managing Director, NYGASP. David would like to send his love to his family: Sam, Olivia, Jamé, and his 9 month old son, Cole!

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!

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 U.K. 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 CT. Credits include: Hartford Stage Co. (backstage crew), Bronx Opera (props and costume assistant), Artistic Director of her own touring puppet company, and wardrobe for NYGASP at NY City Center and touring venues for the 2008-2009 seasons. Recently she was Venue Director for the New School for Drama as part of the Fringe Festival, 2009 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 in professional theatre over 25 years. 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 *The Mikado*, *H.M.S. Pinafore* in 1981; *H.M.S. Pinafore*, *Trial By Jury* in 1982; and *The Gondoliers* in 1983. He was also Lighting Designer, Assistant Lighting Designer, and Assistant Stage Manager for various NYGASP productions between 1982 and 1985. Since his return to NYGASP in 2000 he has been Technical Director, Stage Manager/Assistant Stage Manager for all NYGASP productions at New York City Center and on tour. This is his 30th year with NYGASP.

GAIL J. WOFFORD (Costume Designer/Co-Founder of NYGASP) holds a Masters of Arts 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 NJ State Opera for 12 years and head of wardrobe for the NY

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 Pirates of Penzance*

by New York Gilbert & Sullivan Players Artistic Director Albert Bergeret

The Pirates of Penzance hardly needs an introduction. Long before Joe Papp's Broadway production and major motion picture added renewed popularity, this engaging operetta had established itself as one of the best loved pieces of musical theatre in the English speaking world.

The Pirates of Penzance was the only Gilbert & Sullivan opus to receive its premiere here in the U.S. In a vain attempt to secure an international copyright for their work, the celebrated team brought their fifth collaboration to The Fifth Avenue Theatre in New York in December of 1879. The title might very well have been inspired by the many "pirated" (and therefore not profitable to G&S) productions of H.M.S. Pinafore which had preceded them across the Atlantic. Several such productions ran concurrently in New York, clearly establishing the American appreciation for this uniquely British art form. Perhaps because they were in the public domain from the outset (at least here in the States), these works have rarely been absent from the boards ever since.

The history of *Pirates* is notable for several other reasons as well. On the voyage across the ocean, Sullivan misplaced his musical score and had to recreate all of the music from memory. His composition for the women's entrance eluded him, so he substituted a similar chorus from the never published score of *Thespis*. As a result, "Climbing Over Rocky Mountain" is the only authentic chorus in existence from that lost score. With the rousing ensemble number "When the Foeman Bares His Steel," Sullivan perfected the double chorus technique which was to become one of his hallmarks. Two distinct choral themes are introduced separately and then overlapped for a dramatic musical climax. Gilbert also brought to the foreground for the first time his frequent lampooning of the British Aristocracy, with direct references to Queen Victoria and the Peerage. Then of course "I Am the Very Model of a Modern Major-General" raised the art of the patter song to an all time high. This song has been parodied in numerous product commercials (Campbell's Soup, Handiwipes, and *The New York Times* come to mind immediately), has been frequently used as an elocution exercise for speech students, and was once employed by comedian Tom Lehrer to set a list of all the elements from the periodic table!

The score for *Pirates* is as effervescent as its characters. Sullivan's reference to grand opera (and Verdi in particular) is everywhere, most notably in Mabel's aria "Poor Wand'ring One," which is a direct parody of Violetta's "Sempre Libera" from *La Traviata*—in the same key and with the identical cadenza. Yet another layer of imitation enters the picture when Sullivan's take on the Anvil Chorus in *Il Trovatore*, "Come Friends Who Plough the Sea," later becomes the tune for the popular camp song "Hail, Hail the Gang's All Here." These examples refer to well known moments; however, in

many other Gilbert & Sullivan settings the parody remains more memorable than its original source!

Children have always been attracted to *Pirates* because of the child like behavior of these gentle souls and their earnest apprentice. Historically the idea of “noblemen who have gone wrong” is not only familiar child’s play but also close to the truth. Most famous “pirates” were political or social outcasts from the upper classes. Gilbert’s satiric and deliberately silly ending actually has real historic validity! From a performing company’s perspective *Pirates* has many charms. First and foremost is the pre-dominant role that the chorus plays, and the opportunity for individual characterizations within the ensembles. The interaction between the various groups of pirates, policemen, and daughters is particularly playful and always delights both the audience and the cast participants. Another colorful aspect is the wide range of the vocal parts, from the very high coloratura soprano of Mabel and the lyric tenor of Frederic, to the growly low bass of the policemen. In the first production of *Pirates* in which I performed back in college, I sang first tenor in the first act and second bass in the second act because I could actually hit both extremes! It is an oddity of the printed score that the Major-General is listed as singing with the basses at certain points and with the tenors at other times—certainly not a musical necessity and rarely followed in practice.

To describe *Pirates* as a romp is surely no exaggeration. Its representation of naiveté, romance, and sentiment—all mixed with wit and sophisticated verbal play—leaves the audience and performers alike with a giddy sense of joy that is timeless. I’m sure that *Pirates* will remain a staple of the G&S canon for as long as these classic operettas continue to enthrall the child in all of us!

ABOUT NEW YORK GILBERT & SULLIVAN PLAYERS

Now in its thirty-sixth 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 and Canada, 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: www.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 nineteenth 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 thirteen 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 of 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. January 2003 saw a repeat of the company's success at City Center, this time including a production of *The Gondoliers*, and in January 2004 *Iolanthe*, *H.M.S. Pinafore*, and *The Mikado* were presented there. 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. In 1998 the company enjoyed a joyous visit there with acknowledged G&S fan, the late Chief Justice William Rehnquist, following the show and was pleased to receive a favorable review from *The Washington Post* for its topical rendition of *The Mikado* as well as a picture in *People Magazine* with the Chief Justice.

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. Each New Year's Eve the company continues the tradition of G&S at Symphony Space with a gala concert featuring audience requests, performed impromptu with full orchestra—NYGASP's tour-de-force challenge.

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*.

The last centennial of a Gilbert & Sullivan collaboration was celebrated in October 1996 with a performance of the much critiqued *The Grand Duke*. On this occasion a newly revised and rewritten libretto was used. Thanks to the loving care lavished on this "failed" work, it held the stage in a way never seen before. A similar treatment was given to *Utopia, Limited*, another G&S rarity, during the 1997-98 season. This effort of restoration adds another dimension to the company's experience.

NYGASP's 25th Anniversary was fêted in April 1999 with a Gilbert & Sullivan Extravaganza featuring tributes, recollections of the company's illustrious history, and a sym-

posium entitled “Gilbert & Sullivan in the New Millennium—The Pros and Cons of Updating.” In honor of the occasion, 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.



Touring activities continue throughout the year, frequently featuring productions from the New York season. Recent venues have included—in Florida: Van Wezel Hall, Sarasota; Kravis Center, West Palm Beach; The King Center, Melbourne; Barbara Mann Hall, Fort Myers; Moran Theatre, Jacksonville—in the Carolinas: The Peace Center, Greenville, SC; University of NC, Chapel Hill; Asheville, NC, Civic Center—in the Midwest: Michigan State University, East Lansing; Luther College, Decorah, IA; Fox City Performing Arts Center, Appleton, WI; Ford Center, Dearborn, MI; The Macomb Center, Clinton, MI—and many more. In past years, NYGASP has performed in such diverse locations as New York’s famous Town Hall; the restored Baltimore harbor front; Danbury, Connecticut’s Charles Ives Center; the Davis Theater, Montgomery, Alabama, the Koger Center in Columbia, South Carolina and in college and university theatres throughout the eastern United States. The 2007-08 touring season saw repeat engagements at New Jersey locales: The McCarter Theatre in Princeton and The Community Theatre in Morristown. States visited in the 2008-09 tours include GA, SC, PA, OH, MN, IA, WI, VA, NH and the Company’s first trip to CA. In June 2010 the Company returned to Wolf Trap, the national park for the arts, for its sixteenth consecutive yearly engagement.

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 27,000 students in seven seasons, through the generosity of *Wine Spectator Magazine*. 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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