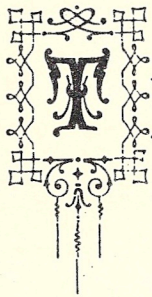


Victorian Lyric Opera Co.

presents



THE



GONDOLIERS,

OR,

The King of Barataria.



Written by

W. S. GILBERT.

Composed by

ARTHUR SULLIVAN.

The VICTORIAN LYRIC OPERA COMPANY, based in Rockville is currently in its 11th season. It is devoted to authentic productions of the Comic Opera of Gilbert and Sullivan and encourages the promotion of these evergreen works of the Musical Theater. The company is a community based group and derives its operational finances from ticket sales, member dues and individual donations. The Board of Directors would like to take this opportunity to thank those individuals who continue to show their support of the VICTORIAN LYRIC OPERA COMPANY through their generous donations.

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The Story

Twenty years before the opening of the action, when Casilda (the heroine) was yet a baby, she and the infant heir to the throne of Barataria were married. Shortly thereafter he disappeared, supposedly abducted to Venice by the Grand Inquisitor, Don Alhambra, and there brought up. At length, as the result of insurrection, the throne of Barataria became vacant; and Casilda's father, the somewhat moth-eaten Duke of Plaza-Toro, wished to establish his daughter as Queen. He accordingly went to Venice--accompanied by his wife, daughter, and Luiz, his drummer--in search of his daughter's missing husband.

As the curtain rises, a chorus of contadine (peasant girls) are waiting for the two leading gondoliers, Giuseppe and Marco, to come and choose their brides from among them. By a sort of blindman's bluff, the two men choose Tessa and Gianetta; and they all dance off to the altar.

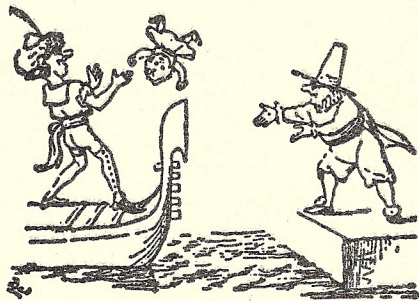
The Duke of Plaza-Toro and suite meanwhile arrive in Venice. The Duke tells Casilda about her childhood marriage. Luiz and Casilda (who--unknown to her parents--are in love with each other) accordingly renounce their love. Don Alhambra appears and tells them that the person they are seeking is either Giuseppe or Marco, he is not sure which. He will send for the nurse who took care of the infant prince (she now lives far away, in the mountains); and, when she arrives, she will be able to tell them which one it is. Meanwhile, Giuseppe and Marco are to go to Barataria at once and rule jointly until the matter is straightened out.

Giuseppe and Marco are overjoyed at the prospect; and, with plans for instituting an ideal state in Barataria, they set sail. Tessa and Gianetta must remain behind, with the vague promise from Don Alhambra that they may later join their husbands, and with the idea that one of them will be Queen.

Act II is set in Barataria, where Giuseppe and Marco have established their extremely limited monarchy. Everything seems to be going well, except for the fact that they miss their wives. Suddenly Tessa and Gianetta appear, having become impatient and made the trip to Barataria in spite of Don Alhambra's injunction. General happiness now reigns, and all dance a c chucha.

A slight cloud appears on the horizon when Don Alhambra enters and points out the weaknesses of Giuseppe's and Marco's system of government. When he learns that Tessa and Gianetta are there, he is somewhat disturbed, and tells them about the prince's infant marriage. This revelation is a heavy blow to the hopes of Tessa and Gianetta; for not only is neither of them to be Queen, but also one of them is actually not married at all. The Duke of Plaza-Toro enters and further criticizes Giuseppe's and Marco's court, and attempts to teach the joint rulers some court etiquette.

At length the woman arrives who had been the nurse of the baby prince when he was married to Casilda; she discloses that neither Giuseppe nor Marco is the rightful heir, but Luiz. Thus Casilda is united with the man she loves, and Giuseppe and Marco may return to their wives and gondolas.



The Cast

THE DUKE OF PLAZA-TORO
A Grandee of Spain

June 16, 17, 18
June 23, 24, 25

Peter Kline
Daniel Lyons

LUIZ

Elwood Zimmerman

DON ALHAMBRA DEL BOLERO

Barry Grinnell

Venetian Gondoliers

MARCO PALMIERI
GIUSEPPE PALMIERI
ANTONIO
FRANCESCO

June 16, 17, 18
June 23, 24, 25

Daryl Landis
Gordon Brigham
Lyle Jaffe
Chris Corbliss
John Austen

GIORGIO

June 16, 17, 18
June 23, 24, 25

Tim Briceland-Betts
Ed Wiot

ANNIBALE

Jim Hummel

THE DUCHESS OF PLAZA-TORO

June 16, 17, 18
June 23, 24, 25

Linda Lynch
Rosalie Santilhano

CASILDA, Her Daughter

Lucy Greene

Contadine

GIANETTA
TESSA
FIAMETTA
VITTORIA
GIULIA

Linda Kirk
Syril Lessans
Bridget MacKillop
Ellen Sherfey
Helene Siegel

INEZ

The King's Foster Mother

Darlene Allen

CHORUS OF GONDOLIERS, CONTADINE, etc:

John Austen, H. Daniel Brewster, Petra De Bruin, Fran Fleming, Susan Holleran, Donna Jaffe, Stephanie Klin, Erik Kreil, Mary Sue Merritt, Gina Nowacki, Toby Odenheim, Victor Hugo Porras, Merridith Suter, Nan Suter, Rusty Suter, Kim Williams, Lou Wiot, Kristina Zimmerman

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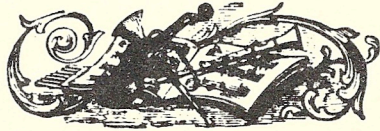
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Music Director, Conductor
Stage Director
Assisted by

Dialogue Coach
Choreographer

Barry Morley
Marion Scodari
Lou Wiot
Barry Morley
Peter Kline
Dee Hoffman



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Don Johnson
Carolyn Larson
Carrie Schoenbach

VIOLA

Lynn Allen
Rachel Harris

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Liz Luck
Andy Rice

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Bernie Rappaport

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Tom Christy
Bonny Hilditch

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ABOUT THE CAST



DARLENE ALLEN (Inez) has been active in various community theatres, primarily Rockville Music Theatre (RMT) and VLOC since "the bug stung her" in 1980. She is also active in Zemer Chai and the Washington Jewish Society. She enjoys "emoting poetic prose" thru singing all types of music and is currently studying voice with Robert Kimball.

JOHN AUSTEN (Francesco June 23,24,25) is returning to VLOC after a long absence. He is also a member of the Washington Savoyards, having produced their last two shows. We are not sure how he does their shows and ours, but we are grateful for his participation.

TIM BRICELAND-BETTS (Giorgio June 16,17,18) has been a chorus member of VLOC the past two years, appearing in "Ruddigore", "The Mikado", and "Patience." Prior to that, Tim says that his singing was limited to Happy Birthday's and occasional solo and duet performances in the shower.

CHRIS CORBLISS (Francesco June 16,17,18) is making his third appearance with VLOC, most recently having played Archibald Grosvenor in "Patience." Some of his other roles with other companies include John Graham Whitfield in Ayn Rands's "Night of January 16th" and Pedro The Muleteer in "Man of La Mancha." Chris is a computer programmer whose hobbies include necessary auto mechanics and intensive relaxation. He also aspires to be famous enough one day to not have to program for a living.

GORDON BRIGHAM (Giuseppe) is a bad man in all senses of the word. He thinks he's a whimsical fellow, always having had a history of cracking himself up. Unfortunately this poor man has never known anything. Those that are close to him have been seeking advice from various pastors in order to discover how best to deal with this complete lack of knowledge. They have learned to accept it for what it is and move on. Gordon considers himself an amazing singer and actor. To warm up he practices cow wails. Mr. Brigham says that being part of VLOC is a family affair for him in all senses of the word; family but not affair. In his "other" life he works door to door as a stockbroker in a three piece suit with tails.

LUCY GREENE (Casilda) after many years of lessons and performances on both cello and piano, began her singing career with performances in local area dinner theaters. Since then she has sung with the Washington Oratorio Society, Washington Lyric Opera Company, Washington Concert Singers, the Washington Savoyards, and the Cantate Chamber Singers. She has been a featured soloist for the American Guild of Organists, and is the current soloist at the Georgetown Presbyterian Church. Holding a Master's in Museum Studies, Ms. Greene makes ends meet by working as the Administrative Officer of the Smithsonian's Museum of American History.

BARRY GRINNELL (Don Alhambra) comes to us straight from a brief tour of Tibet with a barbershop quartet. He came back with "fear in his heart" and "mist" in his eyes. As a child he had a golden retriever named "Chrissie" and a cute basset hound named "Sadie." He got his "start" vocalizing with them on cloudless moonlit nights. For relaxation Barry keeps the company "books" (and most of the money).

JIM HUMMEL (Annibale) has sung in many Victorian Lyric Opera Company performances since it's second show, either in the chorus or a minor role. He has sung in G&S shows at Rice University and Stanford. Jim also sings bass in a barbershop quartet, "The Capitol Blend."

LYLE JAFFE (Antonio) has been a member of VLOC from its beginnings at Sandy Springs Friends School. He also produced the company's participation in the "Monday Night at the National" series last February and recently made his conducting debut in a performance of "Trial by Jury." He is a member of the Parklawn Madrigal Singers and has performed with Zemer Chai Chorale, Montgomery Performing Arts Society and other performing groups in the Washington area.

LINDA KIRK (Gianetta) grew up in a trailer park, didn't learn that "Spam" wasn't a real animal until she was fourteen, and was raised to believe that toothbrushes were the work of the Devil. Since those early years, she has been singing almost constantly and at the same time "trembling" with "anticipation." She spent all of 1988 trying to "find" herself and listing all the things that are "excellent sources of protein." She would like anyone who may care to know that she has known Caesare Romero and Chef Boy-ar-dee "intimately."

PETER KLINE (The Duke June 16,17,18) has been involved with Gilbert and Sullivan for 42 years and is serving as dialogue coach for our current production. It is rumored that he is somehow related to several of the company members, but this is a well kept secret.

DARYL LANDIS (Marco) says the statement most central to his life is "Teflon is great! It works for me!" He spent his early childhood clueless, confused, and confident. His next several years were spent waiting to see what "fate" would lay upon his "Table." When he at length discovered that it was a full plate of "terrible Bavarian sausages," he abandoned his first plan and threw himself into a violent and ultimately "fruitless" struggle for "inner peace." Naturally he has come to VLOC.

SYRIL LESSANS (Tessa) spent the last six and a half years "ferreting out" certain "improprieties" and she isn't sorry, although her "friends" are. She is presently "riddled" with "anxieties", but says that it "feels good." She spends her "free" time watching "Star Trek" and "I Love Lucy", splicing them together and dubbing them with German. She has sung "Die Valkyrie" and four other productions with "horns", including "Oklahoma". Guilt has no "place" in her "life", and she feels very "maternal" toward Gordon Brigham.

LINDA LYNCH (The Duchess June 16,17,18) comes to us from France. She won't be more specific. She has played more roles, more wonderfully, in more "high class" theatres than any of you can possibly imagine. She doesn't care if you find this "hard to swallow". She believes that "harboring doubts" is evil and also very bad. These present days find Linda trying to "capture the imagination" of the "American people," making new friends, and "killing them with kindness."

DANIEL LYONS (The Duke - June 23,24,25) appeared last year as Ko-Ko in VLOC's production of The Mikado. Previously he performed with "The Lamplighters", San Francisco's bastion of G&S. He has made television and radio commercials, and read "The God Project" with Broadcasting Services for the Blind. Daniel works at the french restaurant in the Four Seasons Hotel, "Aux Beaux Champs."

BRIDGET MACKILLOP (Fiametta) has been with VLOC since last years production of "Patience" and more recently "Trial by Jury." This spring she was the soprano soloist and also a chorus member of Francis Thompson McKays' "A Critical Mass", as part of St. Marc's, Music of the Spheres Series. Most recently, she sang in scenes of "Carmen", "Don Giovanni", and "The Magic Flute" as part of the Levine School opera workshop, directed by Jeanne Kelly. She continues to study with Rosa Lamoreaux.

ROSALIE SANTILHANO (The Duchess June 23,24,25) received her vocal and acting training in Europe. No stranger to Gilbert and Sullivan, she has done all the contralto and most of the soprano roles, with the part of Katisha in the "Mikado" remaining her favorite! Besides VLOC, she has also done many roles with the Washington Savoyards.

ELLEN SHERFEY (Vittoria) has served as a VLOC chorus alto for the last three years in our performances of "Pirates", "Pinafore", and "Ruddigore", the last for which she designed and painted the sets. In "Gondoliers", Ellen takes a step out of the chorus as Vittoria. She has been studying voice with Allison Leadbetter-Hines for the last three years, and Margaret Riddleberger for the previous six. She has recently acquired her long-time dream instrument - a hammered dulcimer - and is looking forward to dueting with her brother.

HELENE SIEGEL (Giulia) came to the Washington area 2 years ago from Cleveland by way of Chicago, and first sang with VLOC as a schoolgirl in last years "Mikado." She was a villager in "Fiddler on the Roof" with the South Euclid-Lyndhurst Community Theatre and also sang in "Milk and Honey" at the Devonshire Playhouse of Skokie, Illinois. Helene has also been a soloist for the "Harmonaires," a womens singing group in Chicago.

The Victorian Lyric Opera



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She attributes her love for music, in general, and singing in particular to her mother, who has always had a love for singing. She would like to dedicate her performance to the memory of her cousin, Richard Bailys, who died in March.

ED WIOT (Giorgio June 23,24,25) is a VLOC regular who has served as a chorus member for many performances and as producer plus playing a minor lead in last years "Ruddigore." When not singing with VLOC, Ed can be found doing barbershop quartet or stuck in his home office.

ELWOOD ZIMMERMAN (Luiz) has appeared in a variety of musical events in the Washington area over the last 25 years. This is his second role for VLOC, having played the part of The Duke of Dunstable in last years "Patience." In addition to appearing regularly as a soloist with the Paul Hill Chorale and the Capitol Baptist Chorale where he has sung solo roles from the Messiah and the Verdi Requiem. He has been a student of Donald Boothman (Washington D.C) and of Bessie Graham (Allentown, PA).

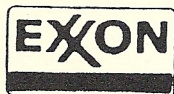
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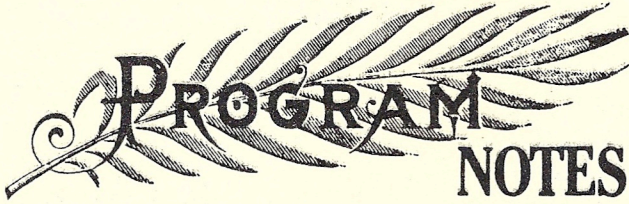
ABOUT THE DIRECTORS

DEE HOFFMAN (Choreographer) graced our stage as the precocious, often invisible fairy in our production of "Iolanthe" which she choreographed. This is her sixth production with VLOC as choreographer. Dancing since the age of five, Dee has appeared in night clubs and has performed with the North Carolina State Ballet as well as in several dance films for educational television.

PETER KLINE (Dialogue Coach) although much younger than Mr. Morley, has been involved with Gilbert and Sullivan for 42 years. His latest project is to edit the collected correspondence of W.S. Gilbert and Karl Marx (upon which the libretto of "The Gondoliers" is based). He is noted for having done four times as many productions of "Thespis" as either of its authors.

BARRY MORLEY (Music Director, Conductor) a school bus driver by profession, survives as a conductor through the grace of the musicians who overlook both his peccadillos and eccentricities. Barry also writes opera libretti, plays, articles, and an occasional letter. He has been involved with Gilbert and Sullivan for 43 years, though you couldn't tell it by looking at him.

MARION SCODARI (Stage Director) is celebrating her 11th year with VLOC, having (supposedly) founded the company in 1978. She has staged numerous productions for this company and has sung lead roles with the American Savoyards in New York, the Washington Savoyards, Montgomery Light Opera, Montgomery Performing Arts Society, and Lyric Theatre. She has also sung with the Martin Picuch Singers and was the leading actress with the Theatre-On-The-Go. She is called "Mom" by Linda Kirk (Gianetta) and numerous others on and off the earth. She has known Peter Kline and Barry Morley since both were not yet "ripe", and is loved by them both as she is by so many of us.



PROGRAM NOTES

ASSORTED ARCHAISMS, OBSCURITIES, & OBSOLETISMS FROM THE GONDOLIERS

- allotment - the apportioning of shares of a corporation
- Barataria - A mythical country in THE GONDOLIERS, the name of which originated in Cervantes' DON QUIXOTE
- Garter, Thistle, Bath - various British knightly orders
- gay (obsolete) - happy and carefree
- Grandee - a Spanish nobleman of higher rank than a Hidalgo
- Hidalgo - a Spanish nobleman of lower rank than a Grandee
- jimp (Scottish) - slender, slim, delicate, graceful, cute
- at junket or at jink - at feast or frolic
- Limited Liability - the British equivalent of incorporation
- peruke - wig
- quarterings - the bringing in of various coats of arms upon one shield or crest to denote the alliances of one family with others through marriage. A number of quarterings suggested an old, established aristocratic family (though the Duke's 95 takes things a bit to extremes.
- Republican - Adhering to a philosophy of government advocating that sovereignty should reside in the people, rather than in the person of a king or queen. Now that you know the somewhat quaint sense in which Gilbert used the term, you will not be tempted to think that the phrase "Republican fallacies" refers to supply-side economics or that "Republican equality" has anything to do with Nancy's new china.
- shoddy - cloth manufactured from recycled wool; more generally, any inferior material
- timoneer - a helmsman
- titivate - to smarten, dress up
- ween (archaic) - to suppose
- Xeres, Manzanilla, Montero -- assorted Spanish sherries



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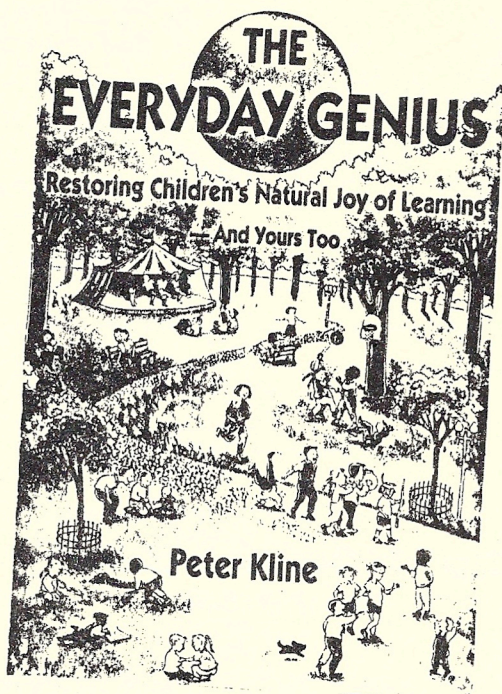
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