

Victorian Lyric
Opera Company

presents

The Gondoliers

- or -

The King of Barataria

BOOK BY
W.S. GILBERT

MUSIC BY
ARTHUR SULLIVAN

F. Scott Fitzgerald Theatre
Rockville, Maryland

February 3, 4, 10, & 11, 1995 at 8:00 PM
February 5 & 12, 1995 at 2:00 PM

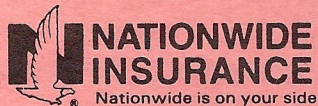
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The VICTORIAN LYRIC OPERA COMPANY, based in Rockville, is devoted to presenting of the comic operas of Gilbert and Sullivan and other operettas of that era and encourages the production of these evergreen works of the musical theater. The company is a community-based group and derives its operating finances from ticket sales, member dues, and individual donations. VLOC is always pleased to welcome new members to the organization. If you would like to become a member as a performer, technical staff or support member, or would just like to be kept informed of our activities, please sign our mailing list in the lobby during Intermission (or after the show).

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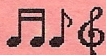
VLOC presents
Gilbert & Sullivan's

H.M.S. Pinafore

Directed by Malinda Lloyd
Music Directed by Michael Plant

Auditions: March 3rd & 4th
Performances: June 16-18th & 23-25th

For information regarding auditions and ticket
reservations call 301-879-0220



The Gondoliers

-or-

The King of Barataria

Director

Barry Morley

Music Director/Conductor

Michael Plant

Choreographer

Marjorie Perine

Artistic Director

Rosalie Santilhano

The Cast

The Duke of Plaza-Toro (*Grandee of Spain*)..... John Perine
Luiz (*his attendant*).....Greg Robertson
Don Alhambra del Bolero (*the Grand Inquisitor*)..... Gordon Brigham
Marco Palmieri (*Venetian gondolier*)..... Bruce McClelland
Giuseppe Palmieri (*Venetian gondolier*).....Todd Long
Antonio (*Venetian gondolier*).....Lyle Jaffe
Francesco (*Venetian gondolier*)..... William G.S. Brown
Giorgio (*Venetian gondolier*).....Anton Quist
Alfredo (*Venetian gondolier*)..... Tom Campbell
Rigoletto (*Venetian gondolier*).....Ira Haber
Sparafucile (*Venetian gondolier*).....Andrew Klein
The Duchess of Plaza-Toro.....Shirley Friedman
Casilda (*her daughter*).....Jennifer Robertson
Gianetta (*contadina*).....Ellen Myers
Tessa (*contadina*).....Anna Hurwitz
Fiametta (*contadina*).....Kristina Lively
Vittoria (*contadina*).....Julia Lukas Gorman
Giulia (*contadina*).....Lisa Fisher
Inez (*the King's foster-mother*).....Kimi Whipple

Chorus of Gondoliers and Contadine

Stephanie J. Anderson, Don Benson, Stephanie Brigham
Tom Campbell, Lynne Claflin, Fran Fleming, Julia Frank
Gaye Freese, Tom Fuchs, Virginia Garber, Ira Haber, Leta Hall
Laurie Issembert, Donna Jaffe, Charlie Johnston, Andrew Klein
Gina Nowacki, Debbie Peetz, Maureen Roul, Judith Rubinstein
Mary Salander, Andrea Schewe, Deborah Sugarman
Rusty Suter, Jack Wells

Scene I: The Piazzetta, Venice

Scene II: Pavilion in the Palace of Barataria
three months later

Musical Numbers

Introduction

Act 1

1. List and learn (*Opening Chorus & Soli*) Contadine & Gondoliers
2. From the sunny Spanish shore (*Soli & Quartet*)...Duke, Duchess
Casilda, & Luiz
3. In enterprise of martial kind (*Solo & Quartet*).....Duke, Duchess
Casilda & Luiz
4. O rapture, when alone together (*Recitative & Duet*)Casilda & Luiz
5. There was a time (*Duet*).....Luiz & Casilda
6. I stole the prince (*Solo and Quartet*)..... Don Alhambra, Casilda,
Duchess, Luiz, & Duke
7. But, bless my heart (*Recitative*)..... Casilda & Don Alhambra
8. Try we life-long (*Quintet*).....Casilda, Duchess, Luiz, Duke
& Don Alhambra
9. Bridegroom and bride (*Chorus & Solo*)..... Contadine, Gondoliers
& Tessa
10. Kind sir, you cannot have the heart (*Finale of Act I*).... Ensemble

Act 11

11. Of happiness the very pith (*Opening Chorus & Soli*)..... Men, Marco
& Giuseppe
12. Rising early in the morning (*Solo & Chorus*).....Giuseppe & Men
13. Take a pair of sparkling eyes (*Solo*)..... Marco
14. Here we are, at the risk (*Scena*)..... Contadine & Gondoliers
15. Dance a cachucha (*Chorus & Dance*)..... Contadine & Gondoliers
16. There lived a king (*Solo & Trio*)
.....Don Alhambra, Marco, & Giuseppe
17. In a contemplative fashion (*Quartet*)..... Gianetta, Tessa
Marco, & Giuseppe
18. With ducal pomp (*Chorus & Soli*)..... Men, Duke & Duchess
19. On the day when I was wedded (*Solo*)..... Duchess
20. To help unhappy commoners (*Recitative & Duet*)
..... Duke & Duchess
21. I am a courtier (*Quintet and Gavotte*)
.....Duke, Marco, Giuseppe, Casilda, & Duchess
22. Here is a fix unprecedented (*Finale of Act II*)..... Ensemble

Production Staff

Producer
Diana Fortuna

Director..... Barry Merley
Conductor/Music Director..... Michael Plant
Artistic Director..... Rosalie Santilhano
Stage Manager..... Pam Hodges
Assistant Stage Managers..... Mollie Toms
Set Design..... Fred Hetzel
Lighting Design, Technical Director &
Assistant to the Producer..... Scott Lord
Lighting Execution..... Shannon Mangialetti
Choreographer..... Marjorie Perine
Costume Design & Construction..... Edith Livingstone
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Program..... Leta Hall
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♪♪ Of Note: The Washington Post run an item recently regarding Chief Justice William Rehnquist's new robe. According to the Post: "He designed the robe himself ... after having seen a performance Gilbert & Sullivan's *Iolanthe* [by VLOC] last June in which the lord chancellor wore a similar robe."

The Story of the Opera

Venetian girls (Contadine) sing of their love for two gondoliers, Marco and Giuseppe Palmieri, two brothers who will choose brides. They choose Gianetta and Tessa, and everyone leaves for the wedding.

The Duke and Duchess of Plaza-Toro, arrive in Venice with their daughter Casilda, and a drummer-attendant Luiz, because, unknown to her, Casilda was married as a baby to a prince who is now the King of Barataria. The Plaza-Toros have come to find the king's, which is disastrous for Casilda, who has fallen in love with Luiz. Don Alhambra, the Grand Inquisitor, arrives and reveals that, years before, he had had the young prince stolen and hidden with the Palmieris. However, the elder Palmieri cannot tell the difference between his own son and the prince and inevitably mixed them up. The only person who can tell the difference is the prince's foster-mother, Inez, who is also Luiz's mother. She had been entrusted with the care of the baby prince by the King, and has now been summoned.

The wedding has taken place and the newlyweds are celebrating when Don Alhambra interrupts the proceedings to explain that either Marco or Giuseppe is King of Barataria. This pleases the gondoliers and their wives. Until the king's identity is made known, Don Alhambra has arranged for them to rule jointly, and the gondoliers leave for Barataria with fond farewells from the women they have just married but must leave behind.

At court Marco and Giuseppe reign over Barataria. They have given the other gondoliers positions at court, which is run on the principle of universal equality. The women have not been allowed entry but they suddenly arrive and a celebration is arranged. Don Alhambra appears and announces that the rightful king (whichever he is) is married to Casilda, and this makes either Marco or Giuseppe a bigamist.

The Duke and Duchess and Casilda arrive amid much splendor. The Duke is now the Duke of Plaza-Toro, Limited; and both he and the Duchess have been busy with celebrity endorsements. The problem of which brother is king is resolved by the arrival of Inez, who tells everyone that, to ensure the prince's safety, she had switched him with her son before the traitors came, and raised him as her own. So Luiz ascends the throne as king with Casilda as his queen, while the gondoliers bid farewell and gladly return to Venice and their wives.



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Under the Lights

Stephanie J. Anderson (Agitato) is in her 1st production with VLOC. She is excited about utilizing her music and theater degrees as a contadina.

Don Benson (Bocci) says "Ciao" to VLOC this winter as he plans on moving to California. He "nose" he will miss all of the friends, and family he has made along the way.

Gordon Brigham (Don Alhambra) loves doing operettas, but is better known at DC's foremost "butter artist." Ever since discovering that his medium was butter, he's been buttering canvases from Palmer Park to Embassy Row. He has recently added corduroy to his palette, though he has yet to work out all the "kinks." For his next challenge, he will write a novel a la Newt, titled "Bed Muffins."

Stephanie Brigham (Graziella) is in her 14th VLOC show and her 2nd *Gondoliers*. She is married to Don Alhambra, whom she met in this company, and teaches 1st grade.

William G.S. Brown (Francesco) looks forward to becoming a gondolier after attempts at other G&S personae. The gusto of the Italian approach may lead to a new me (Not!).

Tom Campbell (Alfredo) attributes any exuded Italianesque qualities to the influence of his totally Italian wife, **Ann**. And to plenty of pasta and red wine.

Lynne (with an "e") Claflin (Rosina), seen in 9 VLOC shows, has progressed to swooning over Giuseppe's chest, an improvement over Strepthon's legs(!). She adores singing in the language of love.

Lisa Fisher (Giulia) hopes that her 1st "lead" with VLOC goes as well, and is as much fun, as her prior 2 VLOC chorus experiences - of course, that is excluding the pain, embarrassment and glitter. When told to break a leg, Lisa may take them literally (the stage manager has orders to shoot her and put her out of misery!). She thanks the rest of the cast and crew for their wonderful friendship and support (you know who you are).

Fran Fleming (Cadenza), in her 4th production of *Gondoliers*, has performed in most G&S operettas over the past 23 years. She just keeps going and going and going...

Julia Frank (Fiorella), George Washington University's only singing psychiatrist, is the mother of the two fishing girls, Naomi (Natanya) and Abigail (Alicia) Graber. Naomi's day job is impressing the 4th grade teachers at Piney Branch Elementary School. Abigail, sent from Central Casting to play a 3rd grader, anchors the safety patrol at East Silver Spring Elementary.

Gaye Freese (Andante) has been with VLOC since 1991 in many capacities - performer, producer, costumer, and angel of mercy. She is especially glad to be in *Gondoliers* as it will allow her show off the Italian she learned in her voice lessons.

Shirley Friedman (Duchess of Plaza-Toro) has been with VLOC for over a century (as you might already know), but this is her 1st time doing the role of Duchess and she has enjoyed it. Shirley has 2 beautiful children - Lauren (5 3/4) and Eric (10 months) and would like to thank them for their patience during rehearsals (and the other actors as well). Shirley would like to dedicate her performance to her mother, Rosalie Santilhano - a duchess in her own right.

Tom Fuchs (Cannoli) has sung with VLOC since its 1979 *Sorcerer* and has sung in every G&S operetta except *Iolanthe*, *Grand Duke*, and *Utopia*. Tom, a "music hall tenor," sings with 3 other groups.

Virginia Garber (Fermata) in her 7th production with VLOC, finds binding roses as a contadina an interesting counterpoint to her duties in Public Relations at the National Zoo.

Julia Lukas Gorman (Vittoria) started her haphazard musical career at age 5 by organizing the local kids into an impromptu choir and serenading the neighborhood. This is her 1st foray into the realm of G&S and her 1st production with VLOC. Both are a joy. (Pray, what is the cause of this remarkable hilarity?!) Julia's previous experience includes Marian in *The Music Man*, Miss Jones in *How to Succeed in Business*, and Eliza in *My Fair Lady*.

Amy Kirk Guevara (Aria) is happy to be in her 1st VLOC show. Previous roles include Susanna (*The Marriage of Figaro*), Monica (*The Medium*), and Sylvanie (*The Merry Widow*). Amy recently completed a series of recitals in the DC area and is planning another series next year.

Ira Haber (Rigoletto) is pleased to be able to hide anonymously in the chorus after his stunning defeat before the entire country last December on *Jeopardy!*

Leta Hall (Tess'tura) can't comprehend not rehearsing, so she divides her time between VLOC (8 shows), Silver Spring Stage, and Georgetown G&S. Her motto: "Sorry, I can't. I have to rehearse."

Anna Hurwitz (Tessa) is pleased to make her VLOC debut. After a long and questionably glorious stint at Oberlin Conservatory and College, she graduated in May 1994 with degrees in both voice and English. Anna has performed often at Oberlin and with the College Light Opera Company in Massachusetts. Some roles includes Orlovsky (*Die Fledermaus*), Phoebe (*Yeomen*), Lucy (*You're a Good Man, Charlie Brown*), Melissa (*Princess Ida*), and

Fraulein Kost (*Cabaret*). Anna enjoys aerobics, travel, and contact origami.

Laurie Issembert (Tiggia) is pleased to make her debut with VLOC, 30 years after participating in the National Music Camp production of *The Gondoliers* in Interlochen, Michigan.

Donna Jaffe (Belle Donna) is proud to be a contadina for the 2nd time, as her husband says she's quite a tomato...and she'll never, never, never be a tenor again.

Lyle Jaffe (Antonio), long years ago joined VLOC and took a pair of sparkling eyes (belonging to his contadina, the belle Donna). In gratitude, he has returned to play varying roles with the company including Private Willis (*Iolanthe*), Major Murgatroyd (*Patience*), 1st Yeoman (*Yeomen*), chorus member, board member, and even past-President. He credits *Gondoliers* for his new-found love of Bocci-ball and pictures himself in Venice, sitting in the sun, sipping red wine, and critiquing the game.

Charlie Johnston (Rigatoni) began his musical career early age. He started as a boy soprano and moved up (or down!) to such roles as Samuel (*Pirates*) and Balthazar (*Amahl & the Night Visitors*).

Andrew Klein (Sparafucile) is back for his 2nd VLOC performance and will keep coming back until he gets it right. He last appeared in *Iolanthe*.

Kristina Lively (Fiametta) during the day is mild-mannered librarian, but at night she is a Diva-wanna-be. She currently sings with the Bethesda Chamber Singers, and is the soprano section leader for St. Stevens Church. This is Kristina's 1st performance with VLOC. In her native Atlanta, GA, she has performed with the Atlanta Symphony Chorus, the Southeastern Savoyards, and the Atlanta Opera Chorus. Kristina enjoys ice skating, quiet evenings snuggling, and oops! Wrong bio.

Todd Long (Giuseppe) is proud to return to the stage for his 3rd VLOC production. In previous productions, he rose from the chorus ranks in *Pirates* to play Strephon in *Iolanthe*. He wishes to thank the adoring hordes of Contadine, the Castillians, his fellow Gondoliers, and all those behind the scenes, especially his kindred spirit - the stage manager. But most of all, he must thank the women behind the man: Aroostine and Katie, wife and daughter.

Bruce McClelland (Marco), has recently appeared in the trio in The Other Opera Company's production of *Trouble in Tahiti*, as Macheath in *The Threepenny Opera* (also TOOC), Tony in *West Side Story* (Feste Productions), and Nanki-Poo in *The Mikado* (Aldersgate Theatre). He received his musical education at the Interlochen Arts Academy and studied with Todd Duncan and

studied opera at the American Institute for Musical Studies in Graz, Austria.

Ellen Myers (Gianetta) is a graduate of Oberlin College and Conservatory of Music and is enjoying her first season as The Other Opera Company's General Manager. She has recently appeared as Edith in *Pirates* (VLOC), in the chorus of *The Tender Land* (TOOC), and as the Dewfairy in *Hansel and Gretel* (also TOOC). She subscribes to Leta's theory that "Sleep is the enemy of art" and adds her codicil that "You can't have too much opera."

Gina Nowacki (Contagina) is in her 2nd incarnation as one of the contadine and her umpteenth appearance in the women's chorus. She finds that she has lately developed an unhealthy and obsessive interest in tomatoes.

Debbie Peetz (Bella) is thrilled to be in her 1st VLOC show. Past shows include *Anything Goes*, *Hansel & Gretel* and *Help, Help the Globolinks*. She thanks her fellow choristers at NOVA Comm. Chorus for their faith and encouragement to "just do it."

John Perine (Duke of Plaza-Toro) is delighted to continue his sporadic string of appearances with VLOC, now totaling 20 shows over the last 15 years. Principal roles have included the Lord Chancellor, KoKo, Bunthorne, King Gama, Robin, Major-General Stanley, Captain Corcoran, Sir Joseph, Jack Point, and Giuseppe. (And, of course, Rupert in the 1979 Haddon Hall - you didn't remember?) He has also performed with the Washington Savoyards and other local theater groups ("Ah, but recently?" "Oh no, years and years ago.").

Victor Hugo Porras (Rattatouille) appeared with VLOC and at Silver Spring Stage in *Sunrise at Campobello* and *Six Characters in Search of an Author*.

Anton Quist (Giorgio) hopes he hasn't changed his name by the time this bio is published. Otherwise, it won't make much sense, will it?! Anton previously appeared in *Pirates* as a very fearsome pirate and the understudy to the Pirate King.

Greg Robertson (Luiz) has trod the boards in divers endeavors, including The Duke of Dunstable and Major-General Stanley (VLOC), Bunthorne (U-MD Opera Theater), Aeneas in Purcell's ever-popular *Dido & Aeneas* (U-MI Summer Opera), El Gallo in *The Fantasticks* (also Michigan), the title role in *Don Giovanni* (Mich. again), and Merlin in *Camelot* (the Musicana Dinner Theater). Greg lives with his wife Jennifer, their cat Aida Lott, and their illustrious Peruvian cavy, Pigasus.

Jennifer Robertson (Casilda) has been betrothed to 4 different gentlemen in VLOC productions as Josephine (*Pinafore*), Elsie (*Yeomen*), Yum-Yum (*Mikado*), and Mabel (*Pirates*). At long last, she is particularly pleased to have the privilege of marrying her

real-life husband in *Gondoliers*. Jennifer sings professionally with the Washington Opera Chorus and as a soloist for church services and weddings. She also teaches voice lessons. By day, she works at the National Parks and Conservation Association.

Maureen Roult (Annalina) will dance a cachucha if she manages to get through this production without getting seasick, developing an allergy to roses, or tripping over a garland.

Judith Rubinstein (Chianti) is in her 4th VLOC show. When not in the chorus or assisting in scene painting/set construction, she works for the federal government, which was recently overrun by Republican fallacies.

Mary Salander (Maria) returns to VLOC after a 5-year respite. She salutes her family (Hannah, Abe, and Jim) for their cheerful encouragement of life outside the family.

Andrea Schewe (Piccolina) sang last spring at the Kennedy Center at Slava's farewell. Before moving last year, she was a regular soloist with the Grace Choral Society in New York.

Kurt Schewe (Filipe) is in the 4th grade at Piney Branch Elementary. He has performed in many Cub Scout skits and plays trumpet in his school band.

Deborah Sugarman (Tortalina) grabbed her diploma and followed fellow Oberlin grads Anna Hurwitz, Ellen Myers, and Michael Plant to the DC area and VLOC. Also in keeping with Oberlin tradition, Debby works (and works) with *The Other Opera Company*.

Rusty Suter (Rustolia) expresses her sincere appreciation to her lifelong friend and mentor, Barry Morley, for his "direction" throughout her life. This is Rusty's 13th VLOC production.

Jack Wells (Giacomo) is in his 2nd VLOC show and hopes to appear more dashing as a gondolier than he did as a bald and beardless gentleman of Japan in *The Mikado*.

Kimi Elizabeth Yokoyama Whipple (Inez) made her professional debut in *The Mikado* as Peep-Bo (Annapolis Opera). She appeared with Opera Delaware in *Tales of Hoffman* and *The Nightingale*, and has also been seen as Katisha (*Mikado*) and Despina (*Così fan Tutte*). She has been soprano soloist in Delaware and DC area churches, and has appeared in Wilmington's (DE) *Best of Broadway*. Kimi is a student of Elizabeth Vrenios and resides in the DC area with her husband, Peter, and their little dog, Bandit.

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Behind the Scenes

Diana Fortuna (Producer) works as Special Assistant to Giant Food Consumer Advisor Odonna Matthews. She focuses on "produce issues." She is a true heroine to the "melon ball crowd." She came to us one day, out of the blue and said, "Let me produce - I can do it!" Then she squinted, stamped her foot, and cocked her head in the cutest way, and the rest is, as they say, history.

Pamela Hodges (Stage Manager) is far too busy stomping out fires and sprouting gray hairs to be all that concerned about something as inconsequential as a program bio. Well, really, she works (and lives) in the dark wings of the stage, safe from the prying glare of these awful lights. Who'd want to hear about that?

Edith Livingstone (Costume Designer) is continuing her streak of never appearing on-stage in *Gondoliers* (this excuse of having a baby is the lamest one yet). Edith is happy to be continuing her involvement in VLOC, having sung in the chorus in numerous productions in the past 14 years and designed or coordinated costumes for the ones she tries to forget. When not slaving over her sewing machine, Edith is a health care consultant with Williams, Thacher and Rand.

Scott Lord (Lighting Designer) first came to VLOC as Lighting Executioner for *Yeomen*, and has stayed for every show since. Scott enjoys the simple pleasures of the crew: hanging lights in high places, hanging around with the stage manager, and going to the hardware store.

Barry Morley (Director) has been acting in and/or directing the music and /or directing the staging since 1946. That should be experience enough.

Marjorie Perine (Choreographer) has enjoyed working with both children and adults in productions ranging from musical comedy to operetta. She was choreographer for the Washington Savoyards for over 10 years and has done a previous production of *Patience* with VLOC.

Michael Plant (Music Director/Conductor) is a new addition both the VLOC and to the DC area. Michael grew up on Long Island, NY and attended the Oberlin Conservatory where he studied trombone with Raymond Premru and conducting with Robert Spano and Peter Joffe. Here in DC, Michael is also Music Director at the Ashton United Methodist Church.

Rosalie Santilhano (Artistic Director) is an accomplished G&S performer who has sung all of the contralto and most of the soprano roles in the canon. She received her voice and acting training in her native Holland. She performed in VLOC's past productions of *Pirates* (Ruth), *The Mikado* (Katisha), *Iolanthe*

(Fairy Queen), *Pinafore* (Buttercup), *Yeomen* (Dame Carruthers), and *The Gondoliers* (the Duchess). Rosalie has served as VLOC's Artistic Director since 1991.

Mollie Toms (Assistant Stage Manager) was assured that working a VLOC show would be even more fun than seeing it and that she could quote her heroes Captain Picard and Despard Murgatroyd ("Make it so!") over the headsets when she executes cues.



Jennifer Robertson, M.M., Soprano
Gregory Robertson, B.M., Tenor

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Glossary

Words/Phrases in Order of Appearance

Contadine: Country girls or peasant girls.

Dolce far niente: {DOLE-cheh far nee-ENN-teh}[enjoy your *dolce far niente*]: Italian for "it is sweet to do nothing."

Contradicente {CONE-trah-dee-CHEN-teh} [nobody *contradicente*]: Italian for contradicting.

Benvenuti! {ben veh-NOOT-ee}: Welcome!

Buon' giorno, signorine! {bwon DJORNO, SEEN-yore-ee-eh!}: Good morning, ladies!

Short-coated [Since we were short-coated]: Dressed in infant's clothes. Since they were kids in short pants.

Hidalgo {ee-DOLL-go}: A Spanish nobleman of the lowest rank. (Gilbert slipped up here, having already told us that the duke was a grandee.)

Quarterings: The number of families included in one's coat of arms. You would need a magnifying glass to appreciate the full extent of the duke's family connections.

Limited [a company, to be called the Duke of Plaza-Toro, Limited]: A limited company is equivalent to an American corporation in that the shareholders cannot lose more than their investments if the enterprise fails.

Work [a Company... is in course of formation to work me]: To exploit, as one "works" a gold mine.

[Glossary from *The Gilbert & Sullivan Lexicon* by Harry Benford; Sarah Jennings Press, Ann Arbor, Michigan.]

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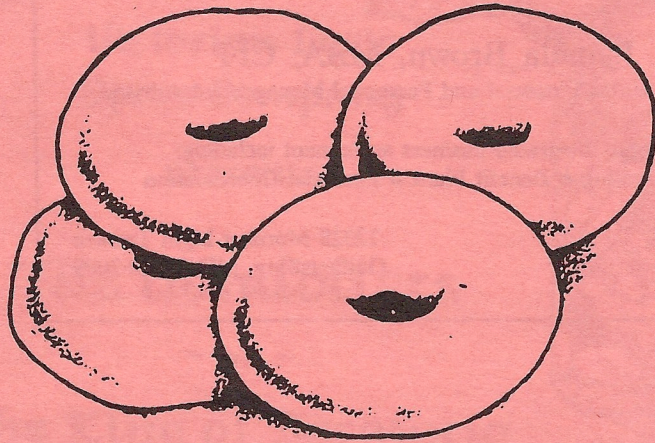


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