

PRESENTS

Gilbert and Sullivan's

The Gondoliers or The King of Barataria

8 p.m. November 4 | 3 p.m. November 6

Kobacker Hall, Moore Musical Arts Center

Directed by Dr. Geoffrey Stephenson



TOLEDO OPERA

LOVE MARRIAGE HEARTBREAK

THE 2016-2017 SEASON

THE MARRIAGE OF FIGARO

FRIDAY, FEBRUARY 10, 2017 - 7:30PM
SUNDAY, FEBRUARY 12, 2017 - 2PM

STUDENT NIGHT PERFORMANCE:
WEDNESDAY, FEBRUARY 8, 2017 - 7PM

Conducted by James Meena | Directed by Garnett Bruce
Valentine Theatre



VANESSA

FRIDAY, MARCH 31, 2017 - 7:30PM
SUNDAY, APRIL 2, 2017 - 2PM

STUDENT NIGHT PERFORMANCE:
WEDNESDAY, MARCH 29, 2017 - 7PM

Conducted by Sara Jobin | Directed by Kristine McIntyre
Valentine Theatre

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Katherine Shoemaker

Opera Orchestra

Assistant Conductor.....	Robert Jay Garza III
Violin I.....	Sophia Schmitz
Violin II.....	Mary Solomon
Viola.....	Elizabeth Williams
Cello.....	Taylor Stobinski
Bass.....	Jenica Georgeson
Flute.....	Paul Mizzi
Oboe.....	Thomas Morris
Clarinet.....	Timothy Young
Bassoon.....	Jack Smolenski
Horn.....	Peter Guidi
Trumpet.....	Enrico Solito
Trombone.....	Jeff Hlutke
Percussion.....	R. J. Seibert
Piano.....	Kevin Bylsma

Acknowledgements

BGSU Department of Theatre and Film
Dr. Lesa Lockford
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The Gondoliers or The King of Barataria

THE ARGUMENT

Act I

The scene opens in Venice with peasant girls declaring their passionate love for the gondoliers, Marco and Giuseppe Palmieri. A large group of merry gondoliers enter, saying that they adore the girls, but the ladies explain that the two brothers must choose first. When the Palmieri brothers enter, the ladies present them with floral tributes. The brothers amiably offer to pick their brides in a game of blind man's bluff. Eventually Giuseppe picks Tessa, and Marco picks Gianetta. All leave to go to church for the double wedding.

The Duke of Plaza Toro with Duchess and their beautiful daughter Casilda, with their drummer, Luiz, now arrive in Venice from Spain. They have come to meet Don Alhambra del Bolero, the Grand Inquisitor of Spain. The Duke and Duchess tell their daughter that when she was only six months old, she was married to the infant son and heir of the King of Barataria. She is indignant, since the union was conducted without her consent. Don Alhambra explains the infant prince was taken from his home to Venice by the Grand Inquisitor, after the king of Barataria became a Wesleyan Methodist "of the most bigoted and persecuting type". The King of Barataria was recently killed in an insurrection, and the hidden prince is now king. Thus, Casilda is now the reigning queen of Barataria, and her parents have brought her to claim her royal husband (though we soon discover, however that Casilda is secretly in love with Luiz!). But Don Alhambra further explains that the prince was raised by a humble gondolier who was a drunkard and eventually forgot which boy was his own son and which boy was the prince of Barataria. Fortunately, the nurse who took care of the infant prince (and who happens to be Luiz's mother), is now living in the mountains, married to "a highly respectable brigand". Don Alhambra says that he has located her and that she will be able to reveal which of the two gondoliers is the lost prince.

The two gondoliers return having married Tessa and Gianetta, and as they are extolling the virtues of marriage, Don Alhambra arrives and informs them that one of them is the King of Barataria, but no one knows which. Despite being Republicans, the gondoliers and their new wives are delighted, and agree to go to Barataria at once. Don Alhambra tells them, however, that ladies are not admitted until the actual king is identified, and then each couple can be reunited. He fails to mention that the King is married to Casilda, fearing that it would cause the men to refuse to leave their new wives. As Tessa & Gianetta are imagining what it will be like to be a regular royal queen, their friends enter, and Marco and Giuseppe announce their discovery and promise to reign in a Republican fashion. After a sad farewell, all the men then set sail for Barataria, leaving their wives behind in Venice.

Act II

In Barataria, the gondolier-courtiers are all enjoying living under "a monarchy that's tempered with Republican equality". Marco and Giuseppe have been doing all the work around the palace for the past three months - it is the privilege of royalty! They are happy enough with this arrangement, except they miss their wives. Soon, however, all the ladies arrive, since they could no longer stand the separation. In delight, the reunited couples have a magnificent banquet and a dance.

The Grand Inquisitor arrives at the ball to find that the gondoliers have promoted everyone to the nobility to serve Republican ideals. He warns that "when everyone is somebody, then no-one's anybody". He then breaks the news that one of the gondoliers had married Casilda when a baby and therefore is an unintentional bigamist. The gondoliers attempt to console their wives, who are distraught to discover that neither one will be queen, and that one married someone who is already married.

The Duke and Duchess of Plaza Toro soon arrive with the beautiful Casilda. They are now dressed in style as he has now become a consultant under the Limited Liability Company Act. Appalled, however, at the lack of pomp and ceremony with which they were received, he attempts to educate the two monarchs in proper royal behavior. After the lesson, the two Palmieri brothers are left alone with Casilda. She agrees to be an obedient wife, but warns them that she is "over head and ears in love with someone else." Seizing this opportunity, the two men introduce their wives. The three ladies and two men sing a quintet about their unprecedented predicament.

Don Alhambra brings in the nurse who had tended the infant prince of Barataria twenty years ago. She reveals that when the Grand Inquisitor came to steal the prince, she had loyally hidden him away. The true King of Barataria is a surprise!

DIRECTOR'S NOTES

The Gondoliers has the distinction of being the last of the critically acclaimed Gilbert & Sullivan operettas. It premiered at the Savoy Theatre in 1889, and was the first theatrical entertainment to be performed at Windsor Castle for Queen Victoria since Prince Albert had died 30 years earlier.

But Gilbert's "topsy-turvy" world of wit and critique of the foibles of British politics and society can often lose its meaning to 21st century American audiences. Let us begin by noting (especially in the current political climate) that the Victorian use of the word "Republican" has nothing to do with the American political party, but was referring to a social system more resembling what we think of as Socialism. Only here, our two monarchs' best intentions for true equality backfire and turn out subjugating them to their own court (topsy-turvy!). It is also helpful to note that in true Gilbert fashion, the two most unranked individuals, Venetian gondoliers, are catapulted to the highest rank, while the Duke and his suite at the bottom of their game are desperately trying to regain their high rank (more topsy-turvy!). As the aristocracy continued to lose its relevance in a Victorian Great Britain, Gilbert humorously has the Duke only achieving success through the "shady dealings" of business (the Limited Liability Act).

Likewise, Sullivan satirizes popular musical conventions of the day, from Rossini to Verdi, infusing solo and ensemble scenes with patter and panache.

The final result is one of Gilbert's wittiest libretti with the cleverest repartee, and one of Sullivan's most uplifting and effervescent scores. We hope you enjoy our production of The Gondoliers. Ben venutti, gondolieri!

G. Stephenson & K. Bylisma

Cast

Duke of Plaza-Toro	Ben Ganger
Duchess of Plaza-Toro	Kate Hunt-Young
Luiz	Aaron Hill
Casilda.....	Alissa Plenzler
Don Alhambra	Brett Pond
Marco	Mark A. Tenorio
Giuseppe	Luke Serrano
Antonio.....	Aaron Meece
Francesco	Daniel C. Cox
Giorgio.....	Jarrold Davis Jr.
Gianetta.....	Hannah Stroth
Tessa	Amanda Williams
Fianetta	Katlyn Iacovino
Vittoria.....	Hayley Hoss
Giulia	Jenna Seeright
Inez.....	Betsy Bellavia

Chorus

Quintin Bouillon	Adelle Blauser
Daniel Baumgartner	Bailey Maxfield
Otis Jeffries	Crystal Lau
Feng Chen	Elizabeth Vogel
Luke Schmidt	Autum Cochran-Jordan
Tyler Strayer	Jackie Burns
Kelly Dunn	Lu Liu
Ashli Hunter	Rachael Cammarn
Lauren Perugi	Heather Jones
Wanhang Liu	Song ye Yang

Production Staff

Stage Director	Dr. Geoffrey Stephenson
Conductor	Dr. Emily Freeman Brown
Scenic Design, Lighting Design and Technical Director	Keith W Hofacker
Musical Preparation.....	Kevin J. Bylisma
Dance Captain.....	Katlyn Iacovino
Costume Coordinator	Joe Barton
Stage Manager	Eric Batts
Assistant Stage Manager.....	Kyle Megan Schreiber
Technical Assistants	Jessica Bertke, Katelyn Carle, Jackson Clark, Robin A. Hofacker, Leah Knecht, Tanner Lias, Brandon Martinez, Kristin Vadnais
Light Board Operator.....	Leah Knecht
Recording Engineer	Chris Aftoora
Box Office Manager	Theresa L Clickner
House Manager.....	Katie Brown,