

New York Gilbert & Sullivan Players

Albert Bergeret, Artistic Director

in

## H.M.S. PINAFORE

OR, THE LASS THAT LOVED A SAILOR

Wednesday, May 3, 2017

Fisher Auditorium, IUP Performing Arts Center

Libretto by Sir William S. Gilbert - Music by Sir Arthur Sullivan  
 First Performed at the Opera Comique, London, May 25, 1878

Directed & Conducted by Albert Bergeret

Choreography by Bill Fabris

Scenic Design: Albère      Costume Design: Gail Wofford

Lighting Design: Benjamin Weill

Production Stage Manager: Emily C. Rolston\*

Assistant Stage Manager: Annette Dieli

### DRAMATIS PERSONAE

The Rt. Hon. Sir Joseph Porter, K.C.B. (First Lord of the Admiralty).....James Mills\*  
 Captain Corcoran (Commanding H.M.S. Pinafore) ..... David Auxier\*  
 Ralph Rackstraw (Able Seaman) ..... Daniel Greenwood\*  
 Dick Deadeye (Able Seaman)..... Louis Dall'Ava\*  
 Bill Bobstay (Boatswain's Mate) ..... David Wannan\*  
 Bob Becket (Carpenter's Mate) ..... Jason Whitfield  
 Josephine (The Captain's Daughter) ..... Kate Bass\*  
 Cousin Hebe ..... Victoria Devany\*  
 Little Buttercup (Mrs. Cripps, a Portsmouth Bumboat Woman) .....Angela Christine Smith\*  
 Sergeant of Marines ..... Michael Connolly\*

### ENSEMBLE OF SAILORS, FIRST LORD'S SISTERS, COUSINS, AND AUNTS

Brooke Collins\*, Michael Galante, Merrill Grant\*, Andy Herr\*, Sarah Hutchison\*,  
 Hannah Kurth\*, Lance Olds\*, Jennifer Piacenti\*, Chris-Ian Sanchez\*, Cameron Smith,  
 Sarah Caldwell Smith\*, Laura Sudduth\*, Matthew Wages\*

Scene: Quarterdeck of H.M.S. Pinafore

• THERE WILL BE ONE FIFTEEN MINUTE INTERMISSION •

*\*The actors and stage managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

Join us in the Crimson Café, adjacent to Fisher Auditorium,  
 for a post-show reception sponsored by Campus Dining.

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# MUSICAL NUMBERS

## OVERTURE

### ACT I

“WE SAIL THE OCEAN BLUE” (Introduction and Opening Chorus) .....	<i>Sailors</i>
“I’M CALLED LITTLE BUTTERCUP” (Recitative and Aria) .....	<i>Buttercup</i>
“BUT TELL ME WHO’S THE YOUTH” (Recitative) .....	<i>Buttercup and Boatswain</i>
“THE NIGHTINGALE” (Madrigal).....	<i>Ralph and Chorus of Sailors</i>
“A MAIDEN FAIR TO SEE” (Ballad).....	<i>Ralph and Chorus of Sailors</i>
“MY GALLANT CREW” (Recitative and Song).....	<i>Captain Corcoran and Chorus of Sailors</i>
“SIR, YOU ARE SAD” (Recitative).....	<i>Buttercup and Captain Corcoran</i>
“SORRY HER LOT” (Ballad) .....	<i>Josephine</i>
“OVER THE BRIGHT BLUE SEA” (Barcarolle - off stage).....	<i>Sir Joseph’s Female Relatives</i>
“SIR JOSEPH’S BARGE IS SEEN” .....	<i>Chorus of Sailors and Sir Joseph’s Female Relatives</i>
“NOW GIVE THREE CHEERS” .....	<i>Captain Corcoran, Sir Joseph, Cousin Hebe, and Chorus</i>
“WHEN I WAS A LAD” (Song).....	<i>Sir Joseph and Chorus</i>
“FOR I HOLD THAT ON THE SEAS” .....	<i>Sir Joseph, Cousin Hebe, Female Relatives, and Sailors</i>
“A BRITISH TAR” (Glee) .....	<i>Ralph, Boatswain, Carpenter’s Mate, and Chorus of Sailors</i>
“REFRAIN, AUDACIOUS TAR” (Duet).....	<i>Josephine and Ralph</i>
“CAN I SURVIVE THIS OVERBEARING” (Finale of Act I).....	<i>Ensemble</i>

### ACT II

#### *Entr’acte*

“FAIR MOON, TO THEE I SING” (Song).....	<i>Captain Corcoran</i>
“THINGS ARE SELDOM WHAT THEY SEEM” (Duet).....	<i>Buttercup and Captain Corcoran</i>
“THE HOURS CREEP ON APACE” (Scena) .....	<i>Josephine</i>
“NEVER MIND THE WHY AND WHEREFORE” (Trio) .....	<i>Josephine, Captain, and Sir Joseph</i>
“KIND CAPTAIN, I’VE IMPORTANT INFORMATION” (Duet) .....	<i>Captain and Dick Deadeye</i>
“CAREFULLY ON TIPTOE STEALING” .....	<i>Soli and Chorus</i>
“FAREWELL, MY OWN!” .....	<i>Octet and Chorus</i>
“A MANY YEARS AGO” (Song).....	<i>Buttercup and Chorus</i>
“OH JOY, OH RAPTURE UNFORESEEN!” (Finale of Act II).....	<i>Ensemble</i>

## THE NYGASP ORCHESTRA

Violin: Nicholas Szucs (concert chair), Peter Borton, Kill Jaffe, Andie Anderson, Barney Stevens, Alyson Whelan Viola: Carol Benner Cello: Robert Tennen Bass: Jeffrey Levine Flute: Margaret Swinchoski Oboe: Kristin Leitertman Clarinet: Larry Tietze Bassoon: Jeffrey Marchand French Horn: Stephen Quint Trumpet: Andrew Kemp Trombone: Steve Shulman Percussion: Ingrid Gordon

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## COMPANY & PRODUCTION STAFF

Artistic Director/General Manager.....	Albert Bergeret
Executive Director .....	David Wannan
Manager .....	Joseph Rubin
Assistant Musical Director .....	Andrea Stryker-Rodda
Dance Captain .....	David Auxier
Wardrobe .....	Gail Wofford, Annette Dieli
Company Photography.....	William Reynolds
General Counsel .....	Kramer Levin Naftalis & Frankel LLP
Orchestra Contractor.....	Larry Tietze

*The photographing or sound recording of this performance or possession of any device for such photographing or sound recording is prohibited.*

## STORY OF THE OPERA

High spirits seem to be the order of the day aboard Her Majesty's Ship Pinafore, anticipating the visit of Sir Joseph Porter, First Lord of the Admiralty. The crew is busy preparing the ship, stopping only to make purchases from Little Buttercup, a peddler, and to exchange compliments with their well-mannered Captain.

The only sad note is struck by Ralph Rackstraw, one of the sailors, who is hopelessly in love with Josephine, the Captain's daughter. Not only is her social position far above his, but her hand has been promised by her father to Sir Joseph.

When Sir Joseph arrives with his female entourage, professing some decidedly eccentric ideas about naval discipline, Ralph is inspired to press his suit with the lady. At first she refuses him, but when he threatens suicide, she admits her love for him and agrees to elope.

That night, Captain Corcoran learns that he, too, has a secret admirer - Little Buttercup - but he puts her off because of the difference in their positions. Sir Joseph, meanwhile, has come to the conclusion that a similar difference is keeping Josephine from accepting his proposal. He tells her that "love levels all ranks," which she takes, however, as an endorsement of her love for Ralph.

Her father, upon learning of her true plans, halts the elopement. His furious outburst of "Dammel!" is overheard by Sir Joseph, who banishes him to his cabin. Sir Joseph is even more outraged, though, when he hears the reason for the Captain's anger. He orders Ralph imprisoned, and is about to turn on Josephine when Little Buttercup makes an extraordinary confession: Ralph and the Captain, entrusted to her care as babies, were somehow exchanged!

The improbability of the revelation proves no obstacle to its immediate acceptance by all concerned, and the sailor and the Captain assume each other's places. Their new stations enable them to marry Josephine and Little Buttercup, and Sir Joseph is claimed by his cousin Hebe.

*Program copy has been provided, unedited, by the touring production.*

**NEW ★ YORK**  
**GILBERT & SULLIVAN**  
**PLAYERS**

**WHO'S WHO IN THE CAST**

DAVID AUXIER (*Captain Corcoran*) Proud NYGASPer since 1992 and Isaac Asimov Award Recipient for Artistic Achievement of 2015-16! Favorite G&S roles include Captain Corcoran (*Pinafore*), Sergeant of Police (*Pirates*), Pish-Tush & Pooh-Bah (*Mikado*), and Walter (in NYGASP's original *G & S à la Carte*—for which he also wrote the book).

Mr. Auxier has been co-director and company choreographer since 2010 with NYGASP's new production of *Ruddigore* at NY City Center, followed by *Iolanthe*, *Patience*, *Utopia*, *Limited* and *The Grand Duke*. With *The Sorcerer* in 2013, he has finally worked in or on all 13 G&S operas. He also directed and wrote the award-winning hit G&S cabaret revue *I've Got a Little Twist*, which continues to tour the US (and now England)! David is also MAC Award nominee as a composer/lyricist and is currently penning the music, lyrics AND book for *The EnGaygement*, an all-original musical. Find out when it is performing and more at [www.davidauxier.com](http://www.davidauxier.com)

KATE BASS (*Josephine*) NYGASP debut: Josephine in *H.M.S. Pinafore*, City Center, January 2013. Recent career highlights: Solo debut with the New York Philharmonic, Avery Fisher Hall, Lincoln Center; Featured Musical Guest, 24 Hour Plays Off-Broadway, Atlantic Theater Company; the Emmy-nominated production of *Carousel*, televised on PBS' "Live at Lincoln Center." Concert: Carnegie Hall (*Der Vampyr*, *Messiah*, *Verdi's Requiem*, *Elijah*), Alice Tully Hall (*La Farsa Amarosa*). Recital: 92<sup>nd</sup> Street Y, The Austrian Cultural Forum, and the Museum of the City of New York. Cabaret: Metropolitan Room and (le) poisson rouge. [www.katebassmusic.com](http://www.katebassmusic.com)

BROOKE LIEBERMAN COLLINS (*Ensemble*) has performed the entire G&S canon except for "Pirates" – imagine that! Favorite roles include Josephine (*H.M.S. Pinafore*), Ange-

lina (*Trial by Jury*), Fiametta (*The Gondoliers*) and Phylla (*Utopia, Limited*). She has received awards from the Commission on Presidential Scholars in the Arts, the National Foundation for Advancement in the Arts, and the National Association of Teachers of Singing. Brooke attended the Walnut Hill School for the Arts, Harvard University, and the Peabody Conservatory. Her children, Isadora (5) and Asher (2) rank among NYGASP's biggest fans.

MICHAEL J. CONNOLLY (*Sergeant of Marines*) Michael has performed the entire G&S canon with NYGASP. Other credits include *The Cherry Orchard* and *A Christmas Carol* (both at the McCarter Theatre), Alan Ayckbourn's *Joking Apart* (Rev. Hugh Emerson), a world premiere with Centenary Stage Company in New Jersey, a new adaptation of Chekhov's *Platonov* (Sergei) at Columbia University, *Twelfth Night* (Malvolio), *She Loves Me* (Arpad), *Bye Bye Birdie* (Hugo) and *Sweeney Todd*. Michael trained at LAMDA in London (M.A.), studied engineering at Princeton and has also been caught behind the scenes playing the trombone.

LOUIS DALL'AVA (*Dick Deadeye*) has performed 29 principal G&S roles, 21 of those with NYGASP. Some of his favorite NYGASP credits include Don Alhambra del Bolero (*The Gondoliers*), Pooh-Bah (*Mikado*), 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), Opera Naples & Gulfshore Opera (FL), Opera Northeast. Mr. Dall'Ava is the 2005–06 recipient of NYGASP's Isaac Asimov Award for Artistic Achievement.

VICTORIA (VICKY) DEVANY (*Cousin Hebe*) Other NYGASP: Ensemble/Cover (2012 *Sorcerer*, John Jay College); Mad Margaret (*Ruddigore*), Pitti-Sing and Peep-Bo (*Mikado*), Mrs. Partlet (*Sorcerer*, Symphony Space), Edith (*Pirates*), Inez (*Gondoliers*); numerous concerts, children's show and tours with the company. Other venues performed: Carnegie Hall, Wolf Trap, Resorts International, Westbury Music Fair, and many others. Vicky is married to violinist, David Aron Steinberg. Cabaret acts: NYC, NYS and Japan; Berta (*Barber of Seville*) & Annina (*La Traviata*); plus non-singing roles. Playwright/ Dramaturg/ Instructor; native Virginian.

MICHAEL GALANTE (*Ensemble*) NYGASP since 1987! Michael has performed the en-

tire G&S canon and *The Rose of Persia* with NYGASP. Credits include Lord Dramaleigh in *Utopia, Limited*, and Francesco in *The Gondoliers*. Other theatre credits include: Flute (*A Midsummer Night's Dream*), Fenton (*The Merry Wives of Windsor*), Lenine (*Of Mice and Men*) and Moonface (*Anything Goes*). Michael was the 2008-2009 recipient of NYGASP's Isaac Asimov Award for Artistic Achievement.

MERRILL GRANT (*Ensemble*) is thrilled join NYGASP for her third season! She has performed Yum-Yum in *The Mikado* in Indianapolis and sang and danced in several operas as a member of the Opera Chorus with Indianapolis Opera. She performed operetta arias in Graz, Austria and a Spanish Zarzuela in Napa Valley. In New York she has participated in developing new works for musical theatre in many Equity readings, and with the NYMF and Fringe festivals. Her cabaret act on Shirley Temple played New York and the Edinburgh Festival in Scotland.

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

ANDY HERR (*Ensemble*) has been a member for four years, with his first featured role as Synthius in *Princess Ida* earlier this year. He has also performed in *Pirates of Penzance*, *HMS Pinafore*, *Ruddigore*, and *The Gondoliers*. Other past credits include: *Midsummer Night's Dream* (Bottom), *Play On* (Billy), *Amigo Duende* (Barrigon), *Barefoot in the Park* (Paul), among others. He is also a proud member of AEA. Enjoy the show!

SARAH HUTCHISON (*Ensemble*) Proud NYGASPer since 2009! She was last seen as Lady Psyche in *Princess Ida*, as well as Kate (*Yeomen of the Guard*), Olga (*Grand Duke*), and in 8 additional G&S productions here in NYC and on tour. Her most exciting "strange adventure" took her to China as soloist for the Hollywood Concert Orchestra's 2013-2014 China tour, along with fellow NYGASPer Chris-Ian Sanchez. Graduate of Muhlen-

berg College. Thanks to my amazing family & friends for their love and support! Proud member of Actors' Equity. "Keep Calm & Patter On..."

HANNAH KURTH (*Ensemble*) NYGASP debut! An Iowa native, Hannah is a proud graduate of the University of Nebraska-Lincoln and the Eastman School of Music. Her love for G&S began at the Ohio Light Opera, where she performed in *The Pirates of Penzance* (Kate), *The Gondoliers* (Vittoria), and *Ruddigore* (a very enthusiastic Professional Bridesmaid). Other favorite roles include Lois Lane (*Kiss Me, Kate*), Molly Grant (*One Touch of Venus*), and Florence Pike (*Albert Herring*). [www.hannahkurthmezzo.com](http://www.hannahkurthmezzo.com)

JAMES MILLS (*Sir Joseph Porter, K.C.B.*) celebrated his 10th season with NYGASP this year by completing the G&S canon. Most recently seen as the Lord Chancellor (*Iolanthe*), favorite G&S roles include Sir Joseph Porter, K.C.B. (*H.M.S. Pinafore*), Reginald Bunthorne (*Patience*), Jack Point (*The Yeomen of the Guard*), Major-General Stanley (*The Pirates of Penzance*), Dr. Tannhauser the Notary (*The Grand Duke*), and Taraara, the Public Exploder (*Utopia, Limited*). His newest contribution to the world of G&S was as Stage Director of *The Yeomen of the Guard* at the College Light Opera Company in Falmouth, MA.

LANCE OLDS (*Ensemble*) NYGASP since 1997: 11 of the 13 (all but *Grand Duke* and *Sorcerer*). Lance married company member Lauren Wenegat 10 years ago and they are the proud parents of Anwyn and Declan. First national tour *Footloose* (understudied Christian Borle). Off-Broadway: *Mark Twain's Blues*. Regional: Kennedy Center, Seattle Rep, Weston Playhouse. Film/TV: MTV's *Eye Candy*, *Far From Heaven*, ballroom danced in *Enchanted*, *Stepford Wives*, *Mona Lisa Smile*, *Kate & Leopold*. On-camera and singer/songwriter clips at [www.lanceolds.com](http://www.lanceolds.com)

JENNIFER PIACENTI (*Ensemble*) NYGASP since 2004. Roles include: Yum-Yum in *The Mikado* and Zorah in *Ruddigore* (City Center), Isabel in *The Pirates of Penzance* (Wolf Trap, Opera Columbus), and also *The Rose of Persia*, *Trial by Jury*, and *HMS Pinafore*. Jennifer was recently seen at Broadway in Bryant Park and originating the role of Eileen Webster in the NYC premiere of *Sayonara* Off-Broadway. Other credits include: St. Louis MUNY, Hal Prince's *Candide* at New York City Opera (Lincoln Center), Houston

Grand Opera, Fireside Dinner Theater, and TheatreZone. [www.jenniferpiacenti.com](http://www.jenniferpiacenti.com)  
CHRIS-IAN SANCHEZ (*Ensemble*) NYGASP since 2004: Has performed the entire G&S canon with this Company! Other credits include *Passing It On* (Coconut Grove Playhouse with Len Cariou), Gastone in *La Traviata* (Queens Symphony Orchestra), Thy in *Miss Saigon* (Actor's Playhouse- Carbonell Nomination, Virginia Music Theatre, Carousel Dinner Theatre and SurfFlight Theatre!), Mereb (*Aida*), Judah (*Joseph*), Roger (*Grease*) and Tommy Keeler in *Annie Get Your Gun* (Surflight Theatre), and James the Elder in *Jesus Christ Superstar* (K.C. Starlight Theatre). Worked with NY City Opera in *Dead Man Walking*, *Carmen* and *L'Etoile*.

SARAH CALDWELL SMITH (*Ensemble*) NYGASP debut as Mabel (*Pirates*) at New York City Center. Ms. Smith's principal roles with the company include the title role in *Patience*, Rose Maybud (*Ruddigore*), Gianetta (*Gondoliers*), Constance (*Sorcerer*), Princess Nekaya (*Utopia, Limited*), and Princess of Monte Carlo (*Grand Duke*). Sarah also tours with NYGASP's award-winning cabaret, *I've Got A Little Twist*. NYC: Encores! (*Music in the Air*), VHRP LIVE! (title roles in *Naughty Marietta* and *Fortune Teller*, Grace Holbrook in *Princess Pat*), Avery Fisher solo debut as Infant Casmira (*Candide*) with National Chorale, Blonden (*Die Entführung aus dem Seraglio*).

ANGELA CHRISTINE SMITH (*Buttercup*) most recently appeared in the title role of *Princess Pat* with Victor Herbert Renaissance Project LIVE!. G&S roles: Queen of the Fairies, Buttercup, Ruth, Katisha, Lady Blanche, Lady Jane, Dame Carruthers, Duchess of Plaza-Toro, and Baroness von Krakenfeldt. Additional credits: Proud cast member of NYGASP's award-winning cabaret *I've Got a Little Twist*; 2014 International G&S Festival in Harrogate, England; recipient of the Isaac Asimov Award for Artistic Achievement; performances with Ardea Arts, Opera Singers Initiative, Belleayre Festival Opera, Light Opera of New York (LOONY), Opera Saratoga and Opera Delaware.

CAMERON SMITH (*Ensemble*) has sung Nanki-Poo, Ralph Rackstraw, Edwin, and Lord Tolloller with NYGASP; other credits include Lake George Opera, Tanglewood, and Caramoor. M.M. Manhattan School of Music. He is a marathoner and triathlete, plays guitar and drums, brews his own beer, and takes care of two amazing daughters!

SEPH STANEK (*Ensemble*) NYGASP since 2012. Seph made his NYGASP debut as the Headman in *The Yeomen of the Guard* and a member of the ensemble in *The Mikado*. In concert, Seph has shared the stage with Josh Groban, Kristin Chenoweth, Trisha Yearwood, Carol Channing, Debbie Reynolds, and Sandi Patty. His international concert career includes performances at Avery Fisher Hall, the Library of Congress, three performances at Carnegie Hall, and recital venues spanning Europe, North and South America. Off-Broadway: *Naked Boys Singing!*, *Little House on the Ferry*, *8-Minute Musicals*; other NYC: *Aida* (Metropolitan Opera). [www.SephStaneK.com](http://www.SephStaneK.com)

LAURA SUDDUTH (*Ensemble*) NYGASP since 2012. Laura made her NYGASP debut in *The Mikado* at New York City Center and is thrilled to be back. Favorite roles performed include Anne in *A Little Night Music*, Amor in *L'Incoronazione di Poppea*, Peep-Bo in *The Mikado* and Susanna in *Le Nozze di Figaro* (Pacific Opera Theatre-UOP), Despina in *Così Fan Tutte* and Gianetta in *L'elisir d'Amore* (UMKC Opera), and Sandy in *The Prime of Miss Jean Brodie* (Santa Rosa Summer Repertory Theatre). Regional Theatre: Kansas City Repertory Theatre (*Saved! The Musical*), The Coterie Theatre (*The Outsiders*).

MATTHEW WAGES (*Ensemble*) began his professional endeavors in Opera Comique with NYGASP, and completed the entire G&S canon last season as Florian (*Princess Ida*). Recent 'dramatis personae': Bouncer (Sullivan's *Cox & Box*), Lord Mountararat (*Iolanthe*), Giuseppe Palmieri (*Gondoliers*), Major Murgatroyd (*Patience*), Dick Deadeye & Bill Bobstay (*H.M.S. Pinafore*), Sergeant of Police & Samuel (*Pirates of Penzance*), and Roderic (*Ruddigore: Revisited*) at the International Gilbert and Sullivan Festival in Harrogate, U.K.; Principal Bass with VHRP, Live!, Sandor (*The Fortune Teller*), Romero (*The Serenade*). Proud member of AEA and SAG/AFTRA. [www.matthewwages.com](http://www.matthewwages.com)

DAVID WANNEN (*Bill Bobstay*) NYGASP since 2004. NYGASP favorites include The Pirate King (*The Pirates of Penzance*), Wilfred Shadbolt (*The Yeomen of the Guard*), Colonel Calverley (*Patience*), Paramount (*Utopia*), Pvt. Willis (*Iolanthe*), Sultan (*The Rose of Persia*), Arac (*Princess Ida*), Bill Bobstay (*H.M.S. Pinafore*) and the title role in *The Mikado*. Tours: *Beauty and the Beast* (Beast u/s), Camelot with the late Robert Goulet (Lancelot u/s); Regional: Nominated Best

Featured Actor by Philadelphia Inquirer for *Camelot* with Media Theater. Co-Producer & Original Cast, *I've Got a Little Twist!* Executive Director, NYGASP. David would like to send his love to his family: Cole, Sam, Olivia, Jamé!

JASON WHITFIELD (*Bob Becket*) made his NYGASP debut in *The Pirates of Penzance* in 2013. Jason has performed on the high seas with Celebrity Cruises, Disney World, Tokyo Disney Land, with Lee Greenwood, and many Regional theaters. He would like to thank Christina, Dawson, and his family for their love and support.

#### 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 United States, Canada, and the UK. 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*) Credits include: Hartford Stage Co. (running crew), Bronx Opera (props, costume assistant), Artistic Director of her own puppet company, assistant stage manager and wardrobe for NYGASP at City Center and touring venues. Stage manager for *Beshert*, an original musical by Ari Gold, for the NYMTF, 2012. In 2009 she was a Venue Director for NY Fringe Festival.

EMILY C. ROLSTON (*Production Stage Manager*) A New York-native baseball fanatic, Emily is thrilled to join NYGASP this spring. Previous stage management credits include three summer seasons and a fall tour with the Pennsylvania Shakespeare Festival, tours with Capital Repertory Company and TheatreworksUSA, and productions with Arc Stages, Trinity Repertory Company, Two River Theater, The Pearl, Harbor Stage Company, Half Moon Theater, Cherry Lane, Esperance Theater Company, Lake Dillon Theater Company, and the Hudson Valley Shakespeare Festival. Emily is a proud member of Actors' Equity Association.

DAVID WANNEN (*Executive Director*) is a graduate of the Eastman School of Music in vocal performance and holds a post baccalaureate in business from Columbia University. Mr. Wannan is a veteran of the NYGASP stage and a member of the NYGASP board of directors. Since 2007–08 he has been the sole official representative of the company in the national touring market. In that time NYGASP has expanded touring to the west coast and has enjoyed the highest grossing seasons in company history. Mr. Wannan is a co-producer of *I've Got a Little Twist*, NYGASP's original cabaret. His other responsibilities for NYGASP include fundraising, marketing, board development, and strategic planning. He is vice president of membership and on the board of directors of North American Performing Arts Managers and Agents.

BENJAMIN WEILL (*Lighting Designer*) Benjamin Weill is thrilled to be back for his fourth season as resident lighting designer for NYGASP. He is the recent recipient of the BroadwayWorld New Jersey award for Best Lighting Design of a Musical. He has designed touring and sit-down shows on both coasts, including: *The Pirates of Penzance*, *HMS Pinafore*, *Fiddler on the Roof*, *Les Miserables*, *Ruddigore*, *South Pacific*, ...*Charlie Brown*, *Songs for a New World*, *The Diary of Anne Frank*, *Into the Woods*, *Book of Days*, *The Crucible*, *Cloud 9*, *Cyrano de Bergerac*, and *Lorca in a Green*. [www.benjaminweilldesign.com](http://www.benjaminweilldesign.com)

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 N.J. State Opera for 12 years

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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 US.

## **An Introduction to *H.M.S. Pinafore***

*by New York Gilbert & Sullivan Players*  
*Artistic Director Albert Bergeret*

When the barbs of the satirist's pen are meant to draw blood, they frequently become dated in short order. One reason for the continued popularity of *H.M.S. Pinafore*, and the rest of the Gilbert & Sullivan canon, is the lack of malice in its otherwise biting satire.

Gilbert was quite clearly a product and an upholder of the society which he lampoons. *H.M.S. Pinafore* is a rather trenchant commentary on the injustice of class distinction, overblown nationalism, and petty personal ambition, yet the frothy mix of buffoonery in which this commentary is mixed leaves the listener with both the message and a joy derived from an ability to laugh at one's own foibles. Of course Sullivan's highly memorable settings of each character and group's signature entrance adds to this sense of delight. In cases such as *H.M.S. Pinafore*, the satire itself has outlived the object of its parodic thrust. Many of the musical elements which Sullivan drew upon are from obscure bel canto operas. Others, such as the similarity of Buttercup's revelation to Verdi's *Il Trovatore*, remain more familiar. Likewise, Gilbert's parody of the melodrama staple "switched in infancy" ploy is viewed as a cliché on its own, rather than the ridiculous twist it was intended to be. Don't try to make the age differences add up logically - the ending is part of the joke.

Despite the theme of social injustice, no revolution occurs here - the status of the characters is changed to fit the order rather than the other way around. Note that the villain, Dick Deadeye, is the only one to speak reasonably about the behavior of sailors involved in military activities ("when people have to obey other people's orders, equality's out of the question"). It is also interesting to note that Deadeye joins in the final refrain of "Oh joy, oh rapture unforeseen", because, after all, he was right all along and the proper relationships within class structures have been maintained!

*H.M.S. Pinafore* is a model of theatrical brevity, and much of its charm derives there-

from. Each group or individual is introduced with a catchy tune and/or sequence. Then a single element of dramatic tension (the marriage of Josephine without her father's consent) is introduced and quickly resolved by role reversal. When New York Gilbert & Sullivan Players undertook a "Reader's Digest Version" of the show as a joke, the essence of the plot was easily acted out in less than one minute!

The audience does not need to know that Sir Joseph was a specific parody of a book seller made First Lord of the Admiralty, nor the history of the British navy, nor the exact customs of Victorian society - the types of human nature are depicted simply and straightforwardly. It is no wonder that *H.M.S. Pinafore* was an immediate hit on both sides of the Atlantic and established its creators' reputation throughout the English speaking world! Gilbert & Sullivan never obtained international copyrights, but it is documented that as many as five different unauthorized versions of the show were running in New York City alone at one point in time.

*H.M.S. Pinafore* launched not only Gilbert & Sullivan but also the D'Oyly Carte Opera Company, which performed the G&S canon for over 100 years. As the first great G&S success story, one can point to this work, with its union of popular musical hall and more elite operatic elements, as the true father of musical theatre as we know it. Its descendants have been going back and forth across the Atlantic ever since.

Now in its forty-third 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, Canada, and the U.K. captivating audiences of all ages. NYGASP's CD "Oh, Joy! Oh, Rapture!" contains an exuberant selection of G&S highlights and is available for purchase at [www.nygasp.org](http://www.nygasp.org) or for download on iTunes.

Mr. Bergeret's vision for his company's mission is clear: to build and maintain an en-

semble 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 "Wandering 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 3 of its most popular productions to over 20,000 G&S enthusiasts in 3 weeks. NYGASP has now played a total of 9 seasons on the City Center stage. The company makes an annual appearance at Wolf Trap Park in Vienna, Virginia where a loyal and exuberant audience of over 5,000 attends each performance.

NYGASP's annual New York season has included performances at the Peter Norton Symphony Space on Manhattan's Upper West Side since 1978. NYGASP is performing at two new venues for the 2016-17 season, the Marjorie S. Deane Little Theatre and the Kaye Playhouse at Hunter College. Productions include *Cox & Box* and *Trial by Jury*, a brand-new production of *The Mikado* and *Patience*.

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 collabo-

rated with such guest artists as world-renowned G&S exponent the late 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*, Hal Linden and 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 company has also produced a unique cabaret act. *I've Got a Little Twist*, created and directed by NYGASP principal David Auxier, won a 2010 Bistro Award, is currently touring throughout the country, and appeared Lincoln Center's 2011 Atrium series. "Take Gilbert & Sullivan, add a TWIST of Broadway, and stir!" is *Twist's* recipe. Highlighting Musical Theatre's roots in Gilbert & Sullivan, the show is entertaining for all ages.

In honor of NYGASP's 25<sup>th</sup> anniversary, 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. To date, 13 dedicated NYGASP artists have been honored with the award.

Touring activities continue throughout the year, frequently featuring productions from the New York season. In June 2010 NYGASP was part of the International Gilbert & Sullivan Festival in Gettysburg, PA. NYGASP's 2016-17 tours brings the company to venues throughout the East, Midwest, South and Northwest. The company returned in August 2014 to the International Gilbert & Sullivan Festival in Harrogate, England.

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 30,000 students in eight seasons, through the generosity of Wine Spectator Magazine and the Lowey Family Foundation. The company has also been featured as part of Lincoln Center's "Meet the Artist" program.