

PRESENTS



Opera A La Carte

W.S. Gilbert and Arthur Sullivan's *The Gondoliers*

or

The King of Barataria

A Classical Favorites Series Event

Saturday, April 25, 2009 • 8 pm

Sunday, April 26, 2009 • 2 pm

Jackson Hall, Mondavi Center, UC Davis

Individual support provided by Barbara K. Jackson

There will be one intermission.

The artists and your fellow audience members appreciate silence during the performance. Please be sure that you have switched off cellular phones, watch alarms, and pager signals. Videotaping, photographing, and audio recording are strictly forbidden. Violators are subject to removal.

OPERA A LA CARTE

in

**W.S. Gilbert and Arthur Sullivan's
*The Gondoliers***

or

The King of Barataria

Director: Richard Sheldon

Music Director and Conductor: Alexander Ruggieri

CAST

(in order of appearance)

Contadine

Fiametta.....Kelsey Namara
 Vittoria.....Jennifer Haren
 Giulia.....Laura Recchi
 Gianetta.....Carol Winston
 Tessa.....Ann Noriel

Venetian Gondoliers

Francesco.....Gregory Iriart
 Antonio.....Joseph Von Buhler
 Giorgio.....Stephen Smith
 Annibale.....Gary White
 Marco Palmieri.....Craig Gilmore
 Giuseppe Palmieri.....Eli Villanueva
 The Duke of Plaza-Toro, a Grandee of Spain.....Jesse Merlin
 The Duchess of Plaza-Toro.....Adelaide Sinclair
 Casilda, their Daughter.....Leilani Hayashi
 Luiz, the Duke's Attendant.....Sean Saclolo
 Don Alhambra del Bolero, the Grand Inquisitor.....Rollin Lofdahl
 Inez, the King's Foster-Mother.....Laura Recchi

Contadine:

Marjorie Cunningham
 Amber Janay Davidson
 Ashlei Romanowski
 Diane Sawyers
 Cymbaline Olsen Wood

Gondoliers:

Nick Estep
 Christopher Noble
 Steve O'Donnell
 Josh Shaw
 Michael Upward

ACT I
The Piazzetta, Venice

Intermission

ACT II
Pavilion in the Palace of Barataria

An interval of three months is supposed to elapse
between Act I and Act II

Production accompanied by
The Opera A La Carte Orchestra

MUSICAL NUMBERS

Overture

ACT I

“List and learn” (Opening Chorus and Solos)	Contadine and Gondoliers
“From the sunny Spanish shore” (Solos and Quartet)	Duke, Duchess, Casilda, and Luiz
“In enterprise of martial kind” (Solo and Quartet)	Duke, Duchess, Casilda, and Luiz
“O rapture, when alone together” (Recitative and Duet)	Casilda and Luiz
“There was a time” (Duet)	Luiz and Casilda
“I stole the Prince” (Solo and Quartet)	Don Alhambra, Casilda, Duchess, Luiz, Duke
“But, bless my heart” (Recitative)	Casilda and Don Alhambra
“Try we life-long” (Quintet)	Casilda, Duchess, Luiz, Duke, and Don Alhambra
“Bridegroom and bride” (Chorus and Solo)	Contadine, Gondoliers, and Tessa
“Kind sir, you cannot have the heart” (Finale of Act I)	Ensemble

ACT II

“Of happiness the very pith” (Opening Chorus and Solos)	Men, Marco, and Giuseppe
“Rising early in the morning” (Solo and Chorus)	Giuseppe and Men
“Take a pair of sparkling eyes” (Solo)	Marco
“Here we are, at the risk” (Scena)	Contadine and Gondoliers
“Dance a cachucha” (Chorus and Dance)	Contadine and Gondoliers
“There lived a king” (Solo and Trio)	Don Alhambra, Marco, and Giuseppe
“In a contemplative fashion” (Quartet)	Gianetta, Tessa, Marco, and Giuseppe
“With ducal pomp” (Chorus and Solos)	Men, Duke, and Duchess
“On the day when I was wedded” (Solo)	Duchess
“To help unhappy commoners” (Recitative and Duet)	Duke and Duchess
“I am a courtier” (Quintet and Gavotte)	Duke, Marco, Giuseppe, Casilda, and Duchess
“Here is a case unprecedented” (Finale of Act II)	Ensemble

Director's Note

At its premiere in December 1889, *The Gondoliers* was hailed by more than one critic as being by far the finest work of its collaborators, especially Sullivan, of whom one writer declared that it “surpasses all his previous efforts.” The opera is indeed a masterpiece, boasting a particularly bright and sunny score and a story packed with the best Gilbert ingredients, including the return to a favorite theme of babyhood betrothals and “mix-ups.” It is certainly the longest of the Savoy Operas and has considerably more musical content than any of them.

The Gondoliers has always enjoyed a popularity in Great Britain equal to that of *The Mikado*. However, when first produced in the United States, it was a complete flop and earned the nickname of “The Gone-Dollars.” It was the only Gilbert and Sullivan opera to be given a command performance before Queen Victoria (March 6, 1891) and it is said that Her Majesty was well pleased by what she saw and heard.

Opera A La Carte’s production of this colorful and festive work retains the mid-eighteenth century setting prescribed by Gilbert. The superlative qualities of *The Gondoliers* are numerous and the remarks exchanged between librettist and composer enlighten us admirably; Gilbert to Sullivan: “I must thank you again for the magnificent work you have put into the piece. It gives one the chance of shining right through the twentieth century with a reflected light.” Sullivan to Gilbert: “Don’t talk of reflected light. In such a perfect book as *The Gondoliers* you shine with an individual brilliancy which no other writer can hope to attain. If any thanks are due anywhere, they should be from me to you for the patience, willingness, and unfailing good nature with which you have received my suggestions, and your readiness to help me by according to them.”

OPERA A LA CARTE

Opera A La Carte was founded in 1970 by noted British Gilbert and Sullivan specialist Richard Sheldon. Starting out as a small concert ensemble, with its first performance at the Idyllwild School of Music and the Arts in southern California, the company soon opened at a dinner theater in Santa Monica, where instant success justified a five-month residency. Thereafter, the ensemble expanded its activities into schools and colleges with specially designed educational programs for all levels—still a prominent company feature.

In 1975, Opera A La Carte mounted its first full-scale production, *The Mikado*, with the initial performance at the Concord Pavilion in northern California with the Oakland Symphony Orchestra. With several productions now in the repertoire as well as a wide variety of concert programs, the company is especially known for its authentic style. Through its nationwide tours, Opera A La Carte is constantly winning new audiences and rapidly earning recognition as the foremost Gilbert and Sullivan touring repertory company in the U.S.

Opera A La Carte Production Staff

Director	Richard Sheldon
Music Director	Alexander Ruggieri
Technical Director	Katherine Shirek Doughtie
Technical Assistant	Brendan Grevatt
Technical Assistant	Tirzah Rodgers
Set Designer	David Barber
Lighting Designer	Katherine Shirek Doughtie
Costumer	Mary Moore
Wig Master	Christine Steinkamp
Rehearsal Accompanist	Carol Tavis
Prop Manager	Rollin Lofdahl
Photographer	Robert Millard
Webmaster	Michael Upward

www.operaalacarte.org

Representation: Gurtman & Murtha Associates, New York, NY