

The Gondoliers

or, The King of Barataria

The Duke of Plaza-Toro (*a Grandee of Spain*)..... Jim Ahrens
The Duchess of Plaza-Toro.....Katerina Middeldorp
Casilda (*their daughter*).....Cassie Utt
Luiz (*their attendant*)..... Philip Eschweiler
Don Alhambra del Bolero (*the Grand Inquisitor*)..... Waldyn Benbenek
Inez (*the King's foster-mother*) Deb Haas

Gondoliers and Contadine:

Marco Palmieri Michael Burton
Giuseppe Palmieri..... Ryan Johnson
Gianetta..... Blanka Melbostad
Tessa Maggie Burr
Fiametta Krin McMillen
Vittoria Lydia Wildes
Giulia Brooke Wahlstrom
Francesco Steven Halloin
Antonio Eric Sorum
Giorgio Doug Freeman
Annibale..... Jacob Wellington
Children Mary Bair, Liam Hage

Chorus of Gondoliers and Citizens of Venice:

Joe Allen	Andrew (A.J.) Herman	John Orbison
James Brooks	Dean Laurance	Eric Pasternack
Stephen Hage	Luke McKenty	Richard Rames

Chorus of Contadine and Citizens of Venice:

Mary Gregory	Maddy La Roche	Charlotte Morrison
Shawn Holt	Holly MacDonald	Sarah Shervey
Kaitlin Klemencic	Anna Maher	Rhea Sullivan



Understudies: Joe Allen (Francesco & Antonio), Doug Freeman (Duke),
Mary Gregory (Duchess), Stephen Hage (Don Alhambra), Steven Halloin (Marco),
Shawn Holt (Vittoria), Kaitlin Klemencic (Giulia), Anna Maher (Gianetta),
Luke McKenty (Luiz), John Orbison (Giorgio), Richard Rames (Anibale),
Sarah Shervey (Fiametta), Eric Sorum (Giuseppe), Brooke Wahlstrom (Casilda),
Lydia Wildes (Tessa)

Act I: The Piazzetta, Venice

Act II: Pavilion in the Palace of Barataria (*three months later*)



~ *Turn off all cell phones & other electronic devices* ~
~ *No eating or drinking is allowed in the theatre* ~
~ *No smoking is permitted in the building* ~
~ *The use of cameras is strictly forbidden* ~

This production of *The Gondoliers* is dedicated to the
memory of long-time orchestra violinist

Amy Tobin

DIRECTOR'S NOTE

The Gondoliers, first performed in 1889, is probably the most joyous of the G&S operettas. The story starts in Venice on the morning of the double wedding of Marco and Giuseppe Palmieri, brother *gondolieri*. To be scrupulously impartial (well, maybe), they are about to select their wives through a game of blindman's bluff. No sooner are the lucky and agreeable girls swept off to be married when they receive the startling news that one of the couples is about to become the new king and queen of Barataria. Of course, there are complications (it's only Act I!) and soon the lovers are parted. In Act II, the revelation of an unexpected prior claim on one of the bridegrooms throws everyone into confusion and despair until the *deus ex machina* appears with an unexpected—and perfect—resolution. So, pretty much par for the course as operetta goes.

In 1891, *Gondoliers* was honored as the very first theatrical performance requested by Queen Victoria at Windsor castle after the death of her beloved Prince Albert, nine years earlier. It is said that the cheerful quartet about the potential joys of being “a right-down regular royal queen” became a special favorite. Clearly, the queen was amused. We hope you will be, too.

— Lesley Hendrickson

SYNOPSIS

Act I — Among the merchants and idlers along the canals of Venice, a group of *contadine* (peasant women) are making bouquets of roses, in preparation for the great event — the selection of brides by the two most eligible bachelor gondoliers, Marco and Giuseppe Palmieri. When the brothers arrive, they make a show of indifference, making their selection blindfolded (of course, they wind up with their intended mates, Gianetta and Tessa, anyway). All dance off to prepare for the wedding.

An impoverished Spanish noble family arrives: the Duke and Duchess of Plaza-Toro, their daughter, Casilda, and one servant, Luiz. They have come to find the noble husband to whom Casilda was betrothed in infancy, the heir to the throne of Barataria (a mythical island kingdom). The prince is now to succeed to the throne, with Casilda as his queen. Unbeknownst to her parents, however, Casilda is in love with Luiz. The Plaza-Toro contingent soon learns from the Grand Inquisitor how the plot to conceal the infant prince (in order to raise him in the proper religion) has resulted in some ambiguity as to his identity. The old gondolier who raised him had mixed him up with his own baby, so all that is now known is that the new King is *either* Marco or Giuseppe Palmieri. The only person who can identify the true heir is the prince's old nurse, Inez, who is now being sought. Until she names the true king, both gondoliers will be sent to Barataria to rule jointly.

The Grand Inquisitor gets a rude shock when he discovers that not only have the two gondoliers just married, but they are anti-royalist “republicans.” When told they will rule Barataria, they imagine how to improve monarchy so all are equal. The Grand Inquisitor insists that the kings leave their wives behind; but they can take all the other gondoliers and give them positions in government. The act closes as the men take a tearful leave of the women and sail away.

Act II — Three months have passed, and the new order of government in Barataria seems to involve the two kings' performing most of the work themselves. The women, tired of waiting in Venice, arrive suddenly, occasioning great rejoicing. The Grand Inquisitor now must explain to the kings that one of them is “an unintentional bigamist.” Tessa and Gianetta overhear, and are understandably upset; additionally so, since it is now clear that neither of them will be queen.

The Duke and Duchess now appear, in resplendent attire, having parlayed their rank into a fortune through a stock offering (The Duke of Plaza-Toro, Incorporated). Alone with Marco and Giuseppe, Casilda confesses that she is in love with someone else, and the gondoliers admit that is their condition, too. As they are fuming over their predicament, the old nurse, Inez, is announced. She reveals the identity of the true king, to the satisfaction of all.

PRODUCTION STAFF

Stage Director Lesley Hendrickson
Music Director Randal A. Buikema
Assistant Music Director Jean Orbison Van Heel
Stage Manager Denise Brophy
Set Designer & Scenic Painter Larry Rostad
Costume Designer Barb Portinga
Lighting Designer Alex Flinner
Props Alexander Gerchak
Set Builder Jay Scoggins
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Lights Assistant Nathan Wagoner
Follow-spot Operator Jack Kravik
Wardrobe Mistress Jo Pasternack
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Costume Construction Carolyn Ahlquist, Diana Fingar, Mary Gregory
Gemma Zahradka, Katrina Zahradka, Elle Zulauf, and cast members
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Madeline Giordana, Lawrence Henry
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Orchestra Representative Barb Hovey

ORCHESTRA

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Katherine Canon, Naomi Wells
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Joshua Weinberg, Nancy Wucherpennig
Clarinet Barb Hovey, Ken Gellerman, Brian Krysinski
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Bassoon Steve Cronk, Beth Brandt, Alice Anderson
Horn Jeffrey Ohlmann, Michael Engh, Chris Hahn, Karen Holmes
Trumpet Bob Zobal, Andy Padula, Betty Mackay, Pat Gefre
Trombone Greg Michnay, Timothy Jung, Scott Soltis
Sarah Cooke, Julie Zeidal
Percussion John Litch, Charley Rich

GLOSSARY (in order of occurrence)

Act I :

Till then, enjoy your *dolce far niente* - delightful idleness

With pleasure, nobody *contradicente* - if nobody disagrees

Benvenuti - welcome

Gondolieri carissimi! Siamo contadine! - Dear gondoliers! We are peasant girls!

servitori umilissimi! - most humble servants!

Per chi questi fiori bellissimi? - For whom are these most beautiful flowers?

Per voi, bei signori, O eccellentissimi! - For you, dear gentlemen, oh most excellent ones!

O ciel! - Oh, heaven!

Buon giorno, cavalieri - Good morning, gentlemen

Siamo gondolieri / poveri gondolieri - We are gondoliers / poor gondoliers

Signorina, io t'amo! / Contadine siamo - Lady, I love you! / Peasant girls are we since we were *short-coated* - wearing children's cloths

Castilian Hidalgo of *95 quarterings* - Spanish nobleman, with 95 families in his heraldic shield, representing a fabulous array of noble ancestry

The *halberdiers* are mercenary people - guardsmen armed with ax-like spears

married *by proxy* - with someone acting on your behalf, in your absence

very knowing, overflowing, easygoing *Paladin* - heroic, chivalrous knight of old

To men of *grosser clay* - of less distinguished and noble blood (clay = body)

teach him the trade of a *timoneer* - fr. French *timonier*, helmsman or steersman

lying a corpse on his humble *bier* - the stand on which a corpse or coffin is placed

your objections are not *insuperable* - impossible to overcome

'tis a glorious thing, *I ween*, to be a regular Royal Queen! - I fancy, or believe

she'll *bear away the bell* - take first prize; win the contest

the Chancellor in his *peruke* - powdered wig

aristocrat who banks with *Coutts* - old London bank, used by royalty

the noble lord who cleans the *plate* - silver or gold tableware or ornaments

Act II :

Of happiness the very *pith* in Barataria you may see - essence

This form of government we find / The *beau ideal* of its kind - model of excellence

we may hold a Royal *Levée* - a court reception, in morning or early afternoon

spend an hour in *titivating* all our Gentlemen-in-Waiting - sprucing up

the *Garter* or the *Thistle* or the *Bath* - high orders of knighthood

toddle off in *semi-state* - dressed for ordinary ceremonial occasions; no crown, etc.

having passed *the Rubicon* - point of no return; river Caesar significantly crossed

Take a pretty little *cot* - cottage

Dance a *cachucha*, *fandango*, *bolero* - lively Spanish dances

Xeres we'll drink *Manzanilla*, *Montero* - Xeres is sherry; others are varieties of it

at *junket* or at *jink* - words for merrymaking

must be content with *toddy* - drink of distilled spirits, sugar, and hot water (rich people drank wine, while beer and spirits were drunk by the less well-off)

Lord Chancellors were cheap as *sprats* - small fish, like anchovies or sardines

up goes the price of *shoddy* - cheap fabric made from reclaimed wool

I tried to tame your great *progenitor* - father

with *double-shotted guns* and *colours nailed unto the mast* - cannons loaded with twice the usual shot and flag nailed so it cannot be lowered in surrender

MPs baronetted, sham colonels *gazetted* - Members of Parliament raised to the rank of baronet (above knight); The London Gazette listed government appointments

quote me as their great *double-barrel* - one with a hyphenated name, signifying status

I sit ... upon the direction of several Companies *bubble* - a delusive scheme

merrily crying our "*premé*," "*stali*" - calls gondoliers use, to avert collisions

CONTRIBUTORS

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Since its founding in 1979 by Dick Fishel and Jim Hart, the company has produced all the
Gilbert and Sullivan shows: *Trial By Jury* (1979), *Patience* (1980),
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The Pirates of Penzance (1986), *The Yeomen of the Guard* (1987),
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The Gondoliers (1994), *Ruddigore* (1995), *The Mikado* (Spring 1996),
The Zoo and Trial By Jury (Fall 1996), *The Sorcerer* (1997),
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Offenbach's *Orpheus in the Underworld* (2000), *H.M.S. Pinafore* (2001),
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The Pirates of Penzance (2011), *Patience* (2012), *The Yeomen of the Guard* (2013),
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and *Iolanthe* (2016)

In the Fall of 2017, we will present Offenbach's *Orpheus in the Underworld*, and in the
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We are performing *The Pirates of Penzance* in Summer 2017 at the Lake Harriet Bandshell,
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Presents

The Gondoliers

or The King of Barataria



March 10-April 2, 2017 | Director: Lesley Hendrickson | Music Director: Randal Buikema
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March 10 – April 2, 2017

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