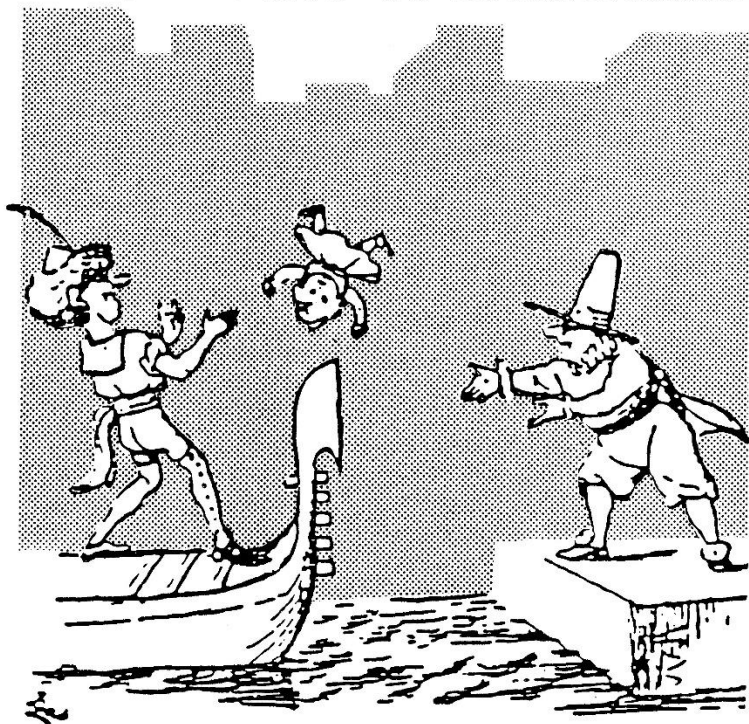


# THE GONDOLIERS OR THE KING OF BARATARIA



by  
**W.S. GILBERT**  
and  
**ARTHUR SULLIVAN**

Fridays, February 24, March 2 & 9, at 8:00 pm  
Saturdays, February 25, March 3 & 10, at 8:00 pm  
Sundays, February 26, March 4 & 11, at 3:00 pm

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**THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY**

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## HISTORY OF THE GONDOLIERS

The Gondoliers opened at the Savoy Theatre in London on December 7, 1889. It was the twelfth of the Gilbert and Sullivan operettas, and the first for which a command performance (for Queen Victoria) was called. The production marked a truce in the ongoing warfare between Gilbert, the comic librettist, and Sullivan, the "serious" musician, over whose work and ideas should figure more prominently in their operettas. Their agreement to meet, in Gilbert's words, "as master and master, not as master and servant" is reflected in the image of the two gondolier kings, who rule jointly, as equals.

The truce, however, was short-lived, and the battles resumed, culminating in their infamous "carpet quarrel." Although the two combatants were eventually reconciled, their final collaborations, Utopia Limited and The Grand Duke, were not nearly as well received as their predecessors. The Gondoliers became the last of the Gilbert and Sullivan operettas to enjoy great success.

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No smoking, drinking, or eating is allowed in the theatre.

The use of flash cameras is strictly forbidden, as it is a hazard to the performers.



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## GLOSSARY (in order of appearance)

Barataria - the title of Gilbert's mythical island kingdom of Spain comes from Cervantes' Don Quixote where the Don promises his companion Sancho Panza the governorship of this island "surrounded by land"

dolce far niente - delightful idleness

nobody contradicente - contradicting

Italian Segment: The chorus sings one song entirely in Italian, in which the women welcome Marco and Giuseppi, and present them with flowers. The men respond with courtly grace, declaring themselves the ladies' humble servants ("servitori umilissimi"), to which the women reply that they are only peasant girls ("contadine").

hidalgo - Spanish nobleman of lowest rank

of 95 quarterings - "quarterings" are divisions on a heraldic shield -- with a different coat of arms for each noble family from which the shield's owner is descended (95 is rather excessive)

grandee - Spanish nobleman of highest rank (how the Duke of Plaza-Toro can be both a Grandee and a Hidalgo is one of Gilbert's paradoxes)

plebeian position - low class

cornet-a-piston - cornet (related to the trumpet) with three valves operated by pistons (though The Gondoliers is set in 1750, this valve-piston cornet was not invented until 1813)

parcel of graziers - herdsman

Duke of Plaza-Toro, Count Matadoro, Baron Picadoro - the Duke's titles derive from bull-fighting (Plaza do Toros being the arena; the matador and picador being different types of bullfighters)

winding-up - refers to the liquidation of a company (here it is a joke on companies vs. clocks)

Don Alhambra del Bolero - his name comes from the Alhambra, the palace of the Moorish kings at Granada, with "del Bolero" added as a Gilbertian bit of humor (it refers to a type of dance)

(continued on next page)

## GLOSSARY (continued)

jimp, isn't she? - fetching, neat

the trade of a timoneer - helmsman, steersman

she'll bear away the bell - carry off the prize (from the custom of presenting the winners of horse races with a small gold or silver bell)

aristocrat who banks with Coutts - a London private banking firm the very pith - essence

beau-ideal - perfect type or model

hold a Royal Levee - a court reception

polish the Regalia and the Coronation plate - polish the special emblems of royalty and the silver associated with the coronation (this is not a large platter)

titivating all our Gentlemen-in-waiting - sprucing them up

the Garter or the Thistle or the Bath - three orders of knighthood in Britain; the Garter is the highest (pun, but true)

having passed the Rubicon - the river by the crossing of which Caesar began the Civil Wars

dance a cachuca, fandango, bolero - three Spanish dances (the music here is a cachuca -- the fandango and the bolero are much slower than this one and danced by two at a time)

Xeres we'll drink, Manzanilla, Montero - xeres is a fortified wine (the name corrupted in English to sherry); manzanilla a light dry sherry; montero, though it provides a good rhyme, does not appear to be a drink at all

tuck in his tupenny - duck his head (as is necessary in leapfrog)

at junket or at jink must be content with toddy - "junket" is a feast; "jink" is a frolic (as in "high jinks"); "toddy" a hot sweetened drink of brandy and water

sham colonels gazetted - to have a promotion published in "The London Gazette", a government publication issued bi-weekly

their great double-barrel - the duke, having a hyphenated name, is a "double-barrel" -- that is, of snob value

companies bubble - a "bubble" is a worthless project, usually financial

I play at ecarte - a French card game

Royal Salute - the Duke is referring to an honorary display, but Giuseppe means a kiss

merrily crying out "preme, stali" - two things gondoliers apparently shout: "preme" means to push down on the pole, used to indicate imminent departure; "stali" means stop

## DIRECTOR'S NOTES

In their last successful collaboration, Gilbert and Sullivan worked from June to October to create a comic opera of bright colors, high energy, and lighthearted appeal. The Gondoliers is a good-natured satire on the ideals of social and political equality. Its lessons are as meaningful today as then, and are told with the convivial spirit of intrigue and fun as only Gilbert and Sullivan can do. The music is more allegro than andante, and there is very little dialogue, making The Gondoliers, in comparison with other works, longer in text but not in time. These tempos lend themselves to more movement, and dance is much more prominent. When The Gondoliers opened to "great success," the Daily Telegraph observed that it "conveys an impression of having been written con amore." We present our version with love, and hope it succeeds to entertain and give you as enjoyable an experience as it has given us.



## PRODUCTION STAFF

Stage Director.....	Barbara Bloom
Music Director.....	Timm Rolek
Scenery & Lighting Designer.....	Michael Hoover
Costume Designer.....	Brigitte Heaney
Choreographer.....	Barbara Bloom
Producer.....	Dean Laurance
Rehearsal Pianist.....	Jean Orbison
Stage Manager.....	Chris Rusin
Costume Mistress.....	Wendy Evans
Assistant Rehearsal Pianists.....	Joanne Phelan
	Carrie Brutscher
Properties.....	Stephen B. Sullivan
	Barbara Webber
Lighting.....	Floyd Swanson
House Staff.....	Stephen B. Sullivan
	Charlotte Morrison
	Sandra Irwin
	Phillip Blanding
	Richard Rames
	Rhea Kaner
Publicity.....	Steve Rawlins
	Peter Erickson
	Richard Rames
	Rita Stough
	Holly Windle
	Dorothea Jensen
Fund Raising.....	Barbara Webber
	Dean Laurance
Costume Construction.....	Mary Alden
	Laura Evans
	Wendy Evans
	Betty Laurance
	Jane McGraith
Scenery Construction.....	David Hartmann
	Tod Hensley
	Betty Hupperich
	and Members of the company

## CAST OF CHARACTERS

The Duke of Plaza-Toro.....Dick Fishel, Jr.  
Luiz (His Attendant).....Peter A. Schamel  
Don Alhambra Del Bolero  
    (The Grand Inquisitor).....Sid Konikoff

### Venetian Gondoliers:

Marco Palmieri.....Larry Hill  
Giuseppi Palmieri.....J. Lambert Heutmaker  
Antonio.....David Anderson  
Francesco.....Waldyn Benbenek  
Giorgio.....Steve Rawlins  
Annibale.....Richard Rames

The Duchess of Plaza-Toro.....Gretchen Collins  
Casilda (Her Daughter).....Kristy Lynn Conrad

### Contadine (Peasant Girls):

Gianetta.....Judy Willemsen  
Tessa.....Judie Anderson  
Fiametta.....Kathy Hering  
Vittoria.....Dorothea Jensen  
Giulia.....Sue Ann Loomis

Inez (The King's Foster-Mother).....Barbara Webber

### Chorus of Gondoliers and Contadine, Men At Arms, Heralds, Pages, Vendors, and Townspeople:

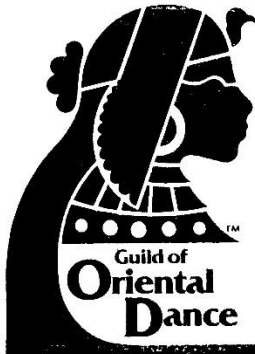
Andy Bowen	Carol Manning
Ernest Brody	Mary Mescher
Stephanie Brody	Charlotte Morrison
Gary Cooper	Glenn (aka 'Alfredo') Payton
Peter Erickson	Ann Schnitzen
Roger Evans	Gary Siemers
Diane Dinndorf Friebe	Cynthia Spencer
David Jensen	Rita Stough
Rhea Lee Kaner	Stephen B. Sullivan
Dean Laurance	Barbara Webber
Warren S. Loud	Holly Windle
Holly MacDonald	Fred Wuest

## ORCHESTRA

First Violin & Concert Mistress.....Sue Bennefeld

First Violin.....	Michelle Hunn
Second Violin.....	Mark Gitch
	Amy Hatfield
Viola.....	Mary Seabloom
Cello.....	Brian Benjamin
Bass.....	Bob Salter
Flute.....	Julie Hinz
	Kathy Huber
Oboe.....	Lorelie Giddings
Clarinet.....	Barb Hovey
Bassoon.....	Nancy Warren
Horn.....	Lisa Worcester
	Sonja Olson
Trumpet.....	Bob Hirte
	Julie Lees
Trombone.....	Mike Kay
Percussion.....	Richard Pehrson
	Dave Hamilton

\* \* \* \* \*



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## SYNOPSIS

Twenty years before the opera begins, the Duke and Duchess of Plaza-Toro married their infant daughter, Casilda, to the equally infant son of the King of Barataria. Soon after the neo-natal nuptials, however, the King became a Methodist "of the most bigoted and persecuting type." To prevent this "innovation" from being passed along to the future king, Don Alhambra (the Spanish Grand Inquisitor) stole the baby from its nurse and placed it in the care of Baptisto Palmieri, Venetian gondolier and rabid republican. Unfortunately, Palmieri, Sr., died without revealing which of the two boys in his household is actually the Baratarian Prince.

Act I -- As the opera opens, these same two "Palmieri brothers," Marco and Giuseppe (the most sought-after young bachelors in Venice), are eagerly awaited by adoring contadine. Each girl hopes her bouquet will catch the eye of one of the Palmieris, who intend to choose brides that very day. Until this outcome is known, the contadine refuse to consider marriage with any of the other men. Upon arriving, Marco and Giuseppe declare that they will leave the choice to fate. A not-so-blind man's buff gives them the very girls they wanted, Gianetta and Tessa, and they all rush off to be wed.

While they are tying the knot, the Duke of Plaza-Toro arrives with his duchess and daughter. His sadly depleted finances afford him but a single attendant: the drummer Luiz, son of the nurse from whom the Baratarian royal heir was taken. Luiz is secretly in love with Casilda (despite her Castilian lisp), and the young lovers are stunned when the Duke tells Casilda of her married state. As the Baratarian throne has been recently vacated by an insurrection, the Duke points out that it is time for Casilda to claim her place as queen, for which they must ascertain the whereabouts of the king. The Duke also reveals his shocking plans to market his social influence by establishing himself as a limited company.

(continued on next page)

## SYNOPSIS (continued)

The marriage festivities of the gondolieri and contadine are cut short by Don Alhambra. He tells Marco and Giuseppi that one of them is King of Barataria and that until it is determined which is the legitimate king, the two shall rule jointly. He hastily stipulates that no wives will be allowed to go along. With greatly mixed emotions, the men depart.

Act II -- Marco and Giuseppi are discovered hard at work in their throne room. In keeping with their republican ideals, the co-monarchs have taken on all the duties traditionally reserved for the courtiers, who loiter about at their ease. The only noticeable flaw is the lack of their wives, and this is remedied by the surprise arrival of all the contadine, with Tessa and Gianetta. Don Alhambra once again interrupts the merrymaking to point out the weaknesses in the Palmieri's style of reigning. The Duke and Duchess soon offer their decided opinions on the same subject, adding the vital information that whichever is the king is also the husband of Casilda. This tangled situation is unravelled when the old nurse (fresh from the torture chamber) confesses that she switched her own son with the king's baby before the villain stole the babe off to Venice. Thus her "son" Luiz is actually the king, with Casilda his queen, while Marco and Giuseppi are once more merely gallant gondoliers.

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Act I: The Piazzetta, Venice

Act II: Pavilion in the Palace of Barataria, about three months later

Time: About 1750

There will be a 15 minute intermission  
between Act I and Act II

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**Here's to years and years  
of innocent merriment.**

**... a friend of GSVLOC**

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## CONTRIBUTORS

Jack and Jane Allison	Barbara & Douglas Kilbourn
Arc Associates	Marjorie Loeffler
Doris A. Belanger	Dr. & Mrs. Edward J. Ludlam
Mr. & Mrs. Jerry Cassidy	Roderick & Joanne MacDonald
James Cron	Michael Mack
Warren C. Erickson	Harold & Dorothy Mooney
Laura Esterbrock	
Mrs. S. B. Foot	F. W. Preeshl
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Alfred Harrison	Ken & Anne Stokes
Floyd Hummel, Jr.	M. C. Stone
Peter & Mary Jones	Techway Corp.
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St. Luke's Episcopal Church  
Rick Turcell  
University of Minnesota Opera Theatre

...and to our Lord High Ushers, Ticket-sellers, Concessionaires  
and Confectioners:

Sarah Bowen	Colleen Holm	Sarah Olson
Raina Brody	Therese Holm	Scott Osborn
Tanya Brody	Sandy Johnson	Charles Overend
Mari Donaldson	Lon Kaner	Sheila Palmer
Bob Engstrom	Mary Kuehborn	Bridget Reddy
Gloria Erickson	Pat Kulischek	Betty Jane Reed
Wendy Evans	Sarah Lesch	Michelle Schutt
Jolene Gauss	Mary Lou Loud	Karen Suppan
Ray Goins	Charles Morrison	Doug Wendler
Vern Harman	Fred Morrison	Mary Wendler
Collette Hernes	Paul Olson	

## THE COMPANY

The Gilbert and Sullivan Very Light Opera Company was formed in the fall of 1979. Its founders were James Hart, who became our first music director, and Dick Fishel, Jr., who became Lord High Everything Else.

The GSVLOC's first offering was the one-act cantata Trial By Jury. This was followed by the full-length operettas Patience (1980), Iolanthe (1981), the seldom-performed Princess Ida (1982), and the very seldom performed Ruddigore (1983).

The company's ranks are composed of G&S enthusiasts from all parts of the metro area and from all walks of life. The GSVLOC is a non-profit organization, brimming with ideas but operating on a meager budget.

Your financial contribution is tax deductible and very welcome.

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