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THE GONDOLIERS

Summer 2023



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YOUNG VICTORIAN THEATRE COMPANY

Brian S. Goodman, General Manager
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proudly presents its 52nd season

W.S. GILBERT & ARTHUR S. SULLIVAN'S

The Gondoliers

Catrin Rowenna Davies
ARTISTIC DIRECTOR

J. Ernest Green
MUSIC DIRECTOR & CONDUCTOR

Thomas Hochla
CHOREOGRAPHER

Christopher Flint
DIRECTOR OF PRODUCTION & SCENIC DESIGNER

July 16 at 3:00 pm, July 20 at 7:00 pm, July 22 at 8:00 pm and July 23 at 3:00 pm
Alumni Auditorium at Gilman School in Roland Park, Summer 2023

*The Young Victorian Theatre Company is a
Non-Profit Professional Summer Repertory Theatre*

COVER ILLUSTRATION BY NEIL A. GRAUER

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YVT is funded by an operating grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.

Funding for the Maryland State Arts Council is also provided by the National Endowment for the Arts, a federal agency, which believes that a great nation deserves great art.

From the General Manager

We would like to take this opportunity to welcome our audience to the second half century of vibrant Gilbert & Sullivan productions here at the Young Vic. After the uncertainty of Covid and the turmoil of the last few years, it feels right to settle in and get back to what we do with so much joy – performing the Savoyard works.

Plans are already in place to seamlessly transition YVT for the next 50 years. We have great young talent both on the stage and in administration poised to continue and build on our traditions, and, quite possibly, improve upon them.

We begin with Gilbert & Sullivan's last great hit, *The Gondoliers*, a show full of beautiful music, timeless humor, and more dance than

can be found in any other G&S operetta. It should prove to be a delight for all of you.

Special thanks as always goes to Gilman School and the entire Young Vic Board of Directors and most importantly to you, our audience and supporters. Without you, none of this would be possible. Moreover, the stability of this theatre would not be present without our loyal supporters.

So sit back and enjoy the absurdity and hilarity of a G&S show – today, and for many years to come!

BRIAN S. GOODMAN
GENERAL MANAGER

FALLON GOODMAN
ASSISTANT GENERAL MANAGER

From the Board President

On behalf of the Board of Directors of the Young Victorian Theatre Company, I welcome you to this year's production of Gilbert & Sullivan's *The Gondoliers*.

For over 50 years, the Young Vic has been delighting Baltimore audiences with fresh and vibrant productions of Gilbert & Sullivan musicals, striving always to make these productions relevant to contemporary audiences while honoring the integrity of the original masterpieces.

Many thanks to our gifted artistic and musical directors for their exceptional work on this production. Thank you as well to

Gilman School, where the Young Vic was born, for its continuing support of our mission. Last, but certainly not least, a heartfelt thank you to our General Manager, Brian S. Goodman, whose decades of inspired leadership and tireless dedication have enabled the Young Vic to thrive for over half a century.

Please enjoy our show and thank you for your continued support of the Young Vic as we join the *Gondoliers*... *the merriest fellows that ply on the emerald sea!*

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by a grant to the endowment from
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YVT2020

50TH ANNIVERSARY ENDOWMENT CAMPAIGN

The Young Victorian Theatre Company's 50th Anniversary Endowment Campaign was created as a long-term funding source to sustain and enhance the quality of our orchestra. This endowment is held by Ameriprise and will support and strengthen our orchestra and musicians for current and future audiences.

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CAMPAIGN FOR THE
FUTURE

In March 1997, the Young Victorian Theatre Company undertook a significant capital campaign entitled *Campaign for the Future*. Our goal was to raise \$200,000 by the end 2001, which is presently held in a permanent endowment at the Baltimore Community Foundation. Proceeds from this campaign help to solidify the company's financial base, alleviate occasional budget shortfalls, and strengthen the theatre for the long term. We'd like to thank these donors for their vision and pledges that have supported and secured Young Vic's future.

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YVT PERFORMANCE HISTORY

1971*	Iolanthe
1972*	Patience, Ruddigore
1973*	Gondoliers, The Pirates of Penzance, A Funny Thing Happened on the Way to Forum
1974*	Trial By Jury, HMS Pinafore, Kiss Me Kate
1975*	The Mikado
1976*	The Sorcerer, Cox and Box, The Pirates of Penzance
1977*	Iolanthe, Princess Ida
1978	HMS Pinafore, Trial by Jury, Patience, Importance of Being Earnest, Victorian Pops Concert
1979	The Mikado, G&S Potpourri
1980	The Pirates of Penzance, Gondoliers, <i>10th Anniversary Season</i>
1981	Yeomen of the Guard, Iolanthe
1982	HMS Pinafore, Ruddigore, Anything Goes
1983	The Mikado, Princess Ida, HMS Pinafore (<i>at Pier 6</i>)
1984	The Gondoliers, Trial By Jury, The Sorcerer
1985	HMS Pinafore (<i>at Rash Field</i>), Iolanthe
1986	The Pirates of Penzance, Patience, Iolanthe (<i>at Pier 6</i>)
1987	Yeomen of the Guard
1988	The Mikado
1989	The Gondoliers
1990	The Pirates of Penzance (<i>with Harborplace performance</i>) <i>20th Anniversary Season</i>
1991	HMS Pinafore
1992	Princess Ida
1993	Iolanthe
1994	Patience
1995	The Mikado
1996	Yeomen of the Guard
1997	The Pirates of Penzance
1998	Ruddigore
1999	The Gondoliers
2000	The Mikado, <i>30th Anniversary Season</i>
2001	HMS Pinafore
2002	Iolanthe
2003	Yeomen of the Guard
2004	The Pirates of Penzance
2005	The Mikado
2006	The Sorcerer
2007	HMS Pinafore
2008	The Gondoliers
2009	The Pirates of Penzance
2010	Iolanthe, <i>40th Anniversary Season</i>
2011	Yeomen of the Guard
2012	The Mikado
2013	HMS Pinafore
2014	The Gondoliers
2015	The Pirates of Penzance
2016	Iolanthe
2017	HMS Pinafore
2018	The Mikado
2019	From London to Baltimore: A Salute to Gilbert & Sullivan
2021	Fair Moon, to Thee I Sing: A Gilbert & Sullivan Garden Party
2022	The Pirates of Penzance, <i>50th Anniversary Season</i>

* Known as Gilman Summer Theater

About Gilbert & Sullivan

Gilbert & Sullivan were acclaimed English theatrical collaborators known for their popular and entertaining operettas in the late 19th century. Together, librettist William Schwenck Gilbert and composer Arthur Seymour Sullivan created a body of successful and enduring works between 1871 and 1896, combining witty, satirical lyrics with memorable melodies.

Gilbert, born in London in 1836, began his career as a successful writer of comic verse and plays. Earning a reputation for his sharp wit, satire and clever wordplay, he went on to become an accomplished dramatist, poet and illustrator.

Sullivan was born in 1842 in Lambeth, London and displayed his remarkable musical talents from an early age. He began studies at the Royal Academy of Music at the age of 14 and later gained recognition as a composer of both serious and light music.

The G&S artistic partnership began in 1871 with the one-act comic opera *Thespis*. But their breakthrough came in 1875 with the next collaboration, *Trial by Jury*. What followed then was 12 more comic operas, all often referred to as the Savoyard canon, named for the Savoy Theatre where they were originally performed.

Their “big three” were wildly popular hits with everlasting appeal: *HMS Pinafore* (1878), a satire on the British class system and the Royal Navy, *The Pirates of Penzance* (1879), a humorous tale of pirates and mistaken identity and *The Mikado* (1885), a parody of British bureaucracy that happened to be set in Japan.

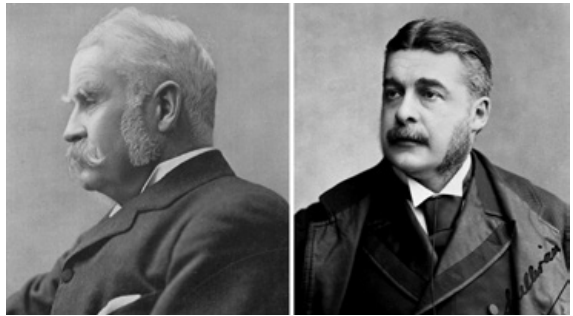
The Gondoliers (1889), a light-hearted story of love and royal confusion set in Venice, was considered to be their last great success.

Gilbert’s librettos were characterized by their satirical and humorous nature, often poking fun at English social conventions,

politics, institutions and the upper class.

His witty and clever lyrics provided a perfect complement to Sullivan’s melodic compositions, which blended classical elements with snappy tunes and memorable choruses.

Sullivan’s music showcased his exceptional talent for melody and orchestration, combining lively rhythms with beautiful harmonies.



Gilbert & Sullivan: Sir William Schwenck Gilbert and Sir Arthur Sullivan

Gilbert & Sullivan’s operettas were famous for their memorable characters, absurdly comedic situations and sharp dialogue. They satirized Victorian society while entertaining audiences with catchy songs, fanciful settings and wacky scenarios. As a result, their shows enjoyed great popularity and can be considered as the start of modern musical theater.

Despite (or because of) such tremendous success, creative differences and personal tensions often percolated and flared up. In 1890, they had a falling out and each pursued separate projects for a while. However, they eventually reconciled and resumed working together, although with much less success than their earlier collaborations.

Sullivan passed away on November 22, 1900 and Gilbert died on May 29, 1911. Their legacy of topsy-turvy humor, biting satire and beautiful music has entertained generations. Even today, their operettas remain popular and continue to be performed around the world as beloved and timeless classics of musical theatre.

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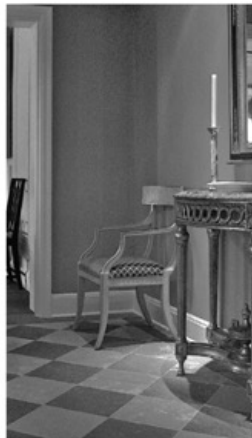
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YOUNG VICTORIAN THEATRE COMPANY

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proudly presents its 52nd season

W.S. GILBERT & ARTHUR S. SULLIVAN'S

The Gondoliers

Or, The King of Barataria

Catrin Rowenna Davies
Artistic Director

J. Ernest Green
Music Director & Conductor

Thomas Hochla
Choreographer

The Duke of Plaza-Toro, <i>a Grandee of Spain</i>	Thomas Hochla ¹
Luiz, <i>his attendant</i>	Nicholas Carratura
Don Alhambra del Bolero, <i>the Grand Inquisitor</i>	James Rogers ²
Marco Palmieri, <i>Venetian Gondolier</i>	Nathan Létourneau ³
Giuseppe Palmieri, <i>Venetian Gondolier</i>	Spencer Adamson
Antonio, <i>Venetian Gondolier</i>	Jacob Elfner
Francesco, <i>Venetian Gondolier</i>	Henry Hubbard
Giorgio, <i>Venetian Gondolier</i>	Timothy Kjer
The Duchess of Plaza-Toro	Hannah Wardell
Casilda, <i>her daughter</i>	Gabrielle DeMers
Gianetta, <i>Contadina</i>	Emily Casey ⁴
Tessa, <i>Contadina</i>	Claire Iverson
Fiametta, <i>Contadina</i>	Cassidy Dixon
Vittoria, <i>Contadina</i>	Zoë Christine
Giulia, <i>Contadina</i>	Emma Leigh Webster
Inez, <i>the King's foster mother</i>	Alayna Sevilla

CHORUS OF GONDOLIERS AND CONTADINE, MEN-AT-ARMS, HERALDS AND PAGES

David Adeleye	Howard Freeland	Asella Medina-Smith
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Act I — *The Piazzatta, Venice, in the year 1750*

15-MINUTE INTERMISSION

Act II — *Pavilion in the Palace of Barataria, three months later*

¹ Supported by the Broadus Comic Baritone Fund

² Supported by the Wright Bass Baritone Fund in memory of Neil Smith

³ Supported by the Art and Cynthia Harvey Lead Tenor Fund

⁴ Soprano lead supported by the Goodman Fund

SYNOPSIS: THE GONDOLIERS

Twenty years before the opening of the action, when Casilda (the heroine) was yet a baby, she and the infant heir to the throne of Barataria were married. Shortly thereafter he disappeared supposedly abducted to Venice by the Grand Inquisitor, Don Alhambra, and raised there. At length, as the result of insurrection, the throne of Barataria became vacant; and Casilda's father, the somewhat moth eaten Duke of Plaza-Toro, wished to establish his daughter as queen. He accordingly goes to Venice – accompanied by his wife, daughter and Luiz, his personal drummer – in search of his daughter's missing husband.

As the curtain rises, a chorus of *contadine* (peasant girls) are waiting for the two leading gondoliers, Giuseppe and Marco, to come and choose their brides from among them. By a sort of blindman's bluff, the two men choose Tessa and Gianetta; and they all dance off to the altar. The Duke of Plaza-Toro and suite meanwhile arrive in Venice. The Duke tells Casilda about her childhood marriage. Luiz and Casilda (who – unknown to her parents – are in love with each other) accordingly renounce their love.

Don Alhambra appears and tells them that the person they are seeking is either Giuseppe or Marco, he is not sure which. He will send for the nurse who took care of the infant prince (she now lives far away in the mountains); and, when she arrives, she will be able to tell them which one it is. Meanwhile, Giuseppe and Marco are to go to Barataria at once and rule jointly until the matter is straightened out.

Giuseppe and Marco are overjoyed at the prospect; and, with plans for instituting an ideal state in Barataria, they set sail. Tessa and Gianetta must remain behind, with the vague promise from Don Alhambra that they may later join their husbands, and with the idea that one of them will then be the Queen.

Act II is set in Barataria, where Giuseppe and Marco have established their extremely limited monarchy. Everything seems to be going well, except for the fact that they miss their wives. Suddenly Tessa and Gianetta appear, having become impatient and made the trip to Barataria in spite of Don Alhambra's injunction. General happiness now reigns, and all dance a *cachucha*.

A slight cloud appears on the horizon when Don Alhambra enters and points out the weaknesses of Giuseppe's and Marco's system of government. When he learns that Tessa and Gianetta are there, he is somewhat disturbed, and tells them about the prince's infant marriage. This revelation is a heavy blow to the hopes of Tessa and Gianetta; for not only is neither of them to be Queen, but also one of them is actually not married at all.

The Duke of Plaza-Toro enters and further criticizes Giuseppe's and Marco's court, and attempts to teach the joint rulers some court etiquette.

At length, the woman arrives who had been the nurse to the baby prince when he was married to Casilda. She discloses the true heir to the throne (with a classic G&S plot twist) and everyone rejoices.

Please be courteous of our performers on stage, musicians in the orchestra and everyone in the audience, by muting and not using phones, tablets or any electronic devices during the show.

Flash photography is strictly prohibited.

Gilman School is a smoke-free campus.

The Temporary Mutual Agreement of Gilbert & Sullivan

Of all of the Gilbert & Sullivan operettas, *The Gondoliers*, in my opinion, has the best music. I am sure this proclamation will cause an uproar, but I am prepared to stand by it! Number 11 out of 13 works (or 12 out of 14, if you count *Thespis*, the first, lost G&S collaboration) *The Gondoliers* was the last success for the famous duo

Tensions had been running high between the two men before embarking on the project, which followed *The Yeomen of the Guard*. Gilbert deferred to Sullivan in the subject matter for *Yeomen*, and in his request for realism – no Gilbertian potions, fairies, and babies being switched at birth.

In fact, *Yeomen* has the distinction of being the only G&S operetta with a less than ebullient ending, a major departure from their other works. The show was a success, but a modest one for the famous pair; and Gilbert was determined to return to their tried-and-true recipe. But Sullivan had aspirations for more than “just” comic opera, and longed to step into the oft-mentioned but never-realized role of the great classical English composer.

Their letters to each other during this time reveal the depth of the fissure, with both men claiming that they had to sacrifice their own artistry to appease the other. Sullivan wanted to move away from satire, rhyming couplets, and “syllable setting,” Gilbert’s stock-in-trade. And Gilbert wanted the operettas to stay as they were, confirming Sullivan’s belief that their comic operas were really Gilbert’s creations, with music always coming second in importance.

How, then, do we end up with *The Gondoliers*? Over several months of exchanges, the duo came to a rapprochement. (I suspect the fact that the success of *Yeomen*, although not in the same category as an *H.M.S Pinafore* or a *Mikado*, acted as an emollient.)

But most importantly, Gilbert & Sullivan appear to have come to an understanding of how their talents amplified the other’s: Sullivan’s charming music setting Gilbert’s satire, and Gilbert’s wit magnifying the musical intelligence of Sullivan’s compositions. Once they got to this point, they agreed upon the inspiration – Venice – and that there would be less of Gilbert’s “topsy-turvey” additions (although he did manage to include a baby-swap.) Gilbert also included many alternative lyrics, so Sullivan could have yet more artistic agency in creating the music. He also suggested a longer opening number so Sullivan could frame the mood and musical language of the piece, which developed into a dynamic 15-minute first scene which would not be out of place in an opera house.

The final result is an operetta with a beautiful, deeply-felt duet for the lovers, an evisceration of the notion that society can be completely without rank, a hilarious quintet applying mathematics to marriage, and a host of dances including a gavotte, a tarantella, and a foot stomping, hand-clapping cachucha. As a director, I wanted to capture the Venetian romance, the languor of a Spanish island, the bravura of a gondolier, and the energy that collaboration brings.

While Gilbert & Sullivan’s understanding was sadly short-lived and broke down completely after the infamous “carpet quarrel” over money and loyalty, we at Young Vic are “on the whole, delighted” to have *The Gondoliers* as the last great work in the G&S canon. It has been a pleasure to bring it to life with this talented cast. And in place of the strife that consumed Gilbert and Sullivan, we have sought to bring out the best in each other, recognizing that we are better in unison than the sum of our parts.

CATRIN ROWENNA DAVIES
ARTISTIC DIRECTOR



Brian S. Goodman

GENERAL MANAGER

2023 marks Mr. Goodman's 46th consecutive year as General Manager at the Young Vic. During that time, he has overseen the theatre's development from a semi-professional, partly-student organization to a fully independent company, complete with a permanent endowment and independent Board of Directors. Mr. Goodman is a partner in the law firm of Goodman & Donohue, where he specializes in first and third party insurance property claims and litigation, general liability work and insurance law. He has been named a Super Lawyer from 2009 to the present in the field of general litigation. Mr. Goodman is also general counsel to the National Association of Public Insurance Adjusters and was honored as its 2005 person of the year. His daughter Fallon is a graduate of Bryn Mawr School, where she starred in *A Funny Thing Happened on the Way to the Forum*. She was also featured as Fleta in Young Vic's *Iolanthe* (2010). His wife Laurie holds a Masters of Fine Arts in Children's Literature from the Vermont College of Fine Arts.



Catrin Rowenna Davies

ARTISTIC DIRECTOR

Catrin Rowenna Davies, director, mezzo-soprano, and arts administrator, has been an opera professional since 2001. Described by the Baltimore Sun as having "bright vocalism and flawless diction," she has established herself as a presence both on and off the operatic stage. Born in Washington, DC, and possessing British citizenship, Ms. Davies has lived and performed in the United States, Canada, and the UK.

A self-identifying G&S fanatic, Ms. Davies has been the Artistic Director of the Young Victorian Theatre Company since 2019. Prior to that, Ms. Davies had a long association with

Young Vic: ten roles and one assistant directorship over the course of two decades. In addition to Young Vic, she been in staged productions of almost all of the G&S operettas (including *The Grand Duke*), has performed at the International Festival of Gilbert & Sullivan in Buxton, England, and has lectured on G&S for Elderhostel/Road Scholar.

Ms. Davies started her directing career in 2007 by assisting director Garnett Bruce in Peabody Opera's *Les Contes d'Hoffmann*. That same year, she directed the *Old Maid and the Thief* for Harbor Opera at the Walters Art Museum, and assistant directed *HMS Pinafore* at the Young Victorian Theatre Company. After this auspicious beginning, she embarked on a successful regional career. Most recently, she directed *Faust* for Opera Baltimore (formerly Baltimore Concert Opera), and *Die Entführung aus dem Serail* for Bel Cantanti. Other recent credits include: *Turn of the Screw*, *Adriana Lecouvreur* *The Medium* (Opera Baltimore), *La Traviata*, *Il barbiere di Siviglia*, *Faust* (Summer Garden Opera), and *Rigoletto* (Bel Cantanti.) She was also selected to be a part of the inaugural class of the Directors' Studio at the Shakespeare Theatre Company, under the mentorship of Michael Kahn. Other highlights include: directing *The Three Little Pigs*, the educational outreach show for Opera Delaware, directing a film version of *Hansel and Gretel* for Bel Cantanti, and assistant directing the world premiere of Bornfield's *Camelot Requiem*.

At Lyric Opera Baltimore, she directed Jake Heggie's *At the Statue of Venus*, and also directed two outreach programs. At Live Arts Maryland, she has directed *South Pacific*, *Man of La Mancha*, *The Fantasticks*, *Fiddler on the Roof*, *Oklahoma*, *Secret Garden*, *Kiss Me Kate*, and *HMS Pinafore*, the latter for which she received the following accolade from The Capital: "The staging and directing was handled absolutely brilliantly by Catrin Davies..."

In the academic realm, Ms. Davies is adjunct faculty at the Peabody Conservatory. She holds

an honors degree in history from McGill University, a Master's degree in Women's Studies from Oxford University, and graduate diplomas from the Royal Welsh College of Music and Drama, and the Peabody Conservatory.



J. Ernest Green
MUSIC DIRECTOR &
CONDUCTOR

J. Ernest Green is the Artistic Director of Live Arts Maryland and the Music Director of the

Annapolis Chamber Orchestra and Annapolis Chorale. He served as a Cover Conductor with the National Symphony Orchestra at the Kennedy Center for the Performing Arts, where he worked with such artists as Metropolitan Opera star Denyce Graves, Sir James Galway, Pinchas Zuckerman, Stanislaw Skrowaczewski, Osmo Vanska among others. He received acclaim for conducting the National Symphony Orchestra for a subscription weekend's last-minute call with less than 20 minutes notice!

As a Pops Conductor, he worked with and conducted for the late Marvin Hamlisch. In January 2013, he conducted the Pittsburgh Symphony Orchestra's tribute to Mr. Hamlisch, featuring Idina Menzel, Robert Klein and Lucie Arnaz, Maria Friedman, Brian D'Arcy James and Klea Blackhurst. In fall 2012, he was the Musical Advisor for the Memorial Concert for Mr. Hamlisch at The Juilliard School where he worked with Mike Nichols, Liza Minnelli, Aretha Franklin, Chris Botti, Kevin Cole, Maria Friedman, Lang Lang, and Barbra Streisand.

Mr. Green work conducts for *Late Night* Music Director Paul Shaffer and Valerie Simpson (of Ashford and Simpson) for his symphony show. They have done shows with the Kalamazoo Symphony, and Vancouver Symphony. He also recorded a live CD, "Play It Again Marvin" – featuring the music of Marvin Hamlisch which was released

released in 2018 on Varèse Sarabande.

Recently, Mr. Green was the Musical Supervisor and Conductor for a new production of *Sweet Smell of Success* at the Hudson Theatre on Broadway. In June 2013 he was the Music Director and Conductor for *One Singular Sensation* a Broadway celebration honoring Mr. Hamlisch at the Hudson Theatre featuring, in addition to the artists listed above, Donna McKechnie, Marissa McGowan, Matthew Morrison, John Lloyd Young, Stephanie J. Block, Teal Wicks, Capathia Jenkins, Michael Douglas, Bernadette Peters, and Joel Grey.

Known for his adventurous and creative programming as he pushes the boundaries of the concert hall, Mr. Green has created several "fusion" programs combining standard concert repertoire with popular and contemporary music, which he has lead with orchestras both here and abroad. In addition, he has received acclaim for his concert productions of operas and other stage works, among them Verdi's *La Traviata*, *Sweeney Todd* and Rodgers and Hammerstein's *Oklahoma!* He created a new concert production of *Don Giovanni*.

Mr. Green has appeared with many orchestras including: The Pittsburgh Symphony Orchestra, The Philadelphia Orchestra, The National Symphony Orchestra at the Kennedy Center, The Florida Orchestra, The Kalamazoo Symphony, The Tuscia Festival Orchestra (Italy), Annapolis Symphony, Calgary Philharmonic Orchestra, Lincoln Symphony, Orquestra Sinfonica Nacional (Santo Domingo), Mesa Symphony, and the Trinity Chamber Orchestra (Cleveland). He has toured with the Ballet Arabesque (Bulgaria) Mozart Festival Opera and the Teatro Lirico d'Europa.

He is a graduate of the Peabody Conservatory of Music and while there, was a student of Frederik Prausnitz, who he was also an assistant conductor for. In addition to his musical activities, Mr. Green is an avid advocate for the arts. He has served as a music panelist for the

Maryland State Arts Council and an advisor on its Strategic Planning Committee. In 2002, he was given the Performing Arts Award by the Arts Council of Anne Arundel County and, in 2012 was awarded the Lifetime Achievement Award.



Fallon Goodman
ASSISTANT
GENERAL MANAGER

Fallon Goodman was born to Young Vic's own General Manager Brian Goodman and his wife Laurie on October 12, 1992, and the rest is history. An eager young mezzo-soprano, she spent her youth running around backstage, eventually made her way onstage in over a decade's worth of summer performances with Young Vic, and continued to contribute behind the scenes when she left Baltimore for college – whether it was controlling the spotlight, assisting with wigs and makeup, penning editorials, and the like. While she has spent much of her life creating and performing music in various a cappella groups and theatre troupes, none have been so close to her as Young Vic, for this institution is like coming home. She has lived and breathed it since before she was born – Fallon's mother fondly recalls her kicking viciously whenever she attended a performance and the music began. She returns this year for her first year as Assistant General Manager under the guidance of her tenured father, and she also returns to the stage as a member of this year's chorus for *The Gondoliers*.

Christopher Flint
DIRECTOR OF PRODUCTION &
SCENIC DESIGNER

Chris Flint is the Technical Director at Gilman School where he has designed all the theatre productions since the fall of 2011. Locally, he has won the "Best Scenic Design" award (B.I.T.R. Sisters) and received a Broadway

World Baltimore nomination for his work on *Jerusalem* at Fells Point Corner Theatre in 2019. Other local design credits include *Wonderland* (RPCS); *The Pirates of Penzance* (Young Vic); *Brave* (Full Circle Dance); *Gertrude Stein and A Companion*, *The Woman in Black*, *I Hate Hamlet*, *Blackbird*, *Heinie Goochems* (FPCT); *The Zero Hour*, *The Well of Horniness*, *The Revelation of Bobby Pritchard* (Iron Crow); and *Alice in Wonderland*, *The Elephant Man*, *The 39 Steps* (Collaborative Theatre).

Ed Lake
LIGHTING DESIGNER

Ed Lake is happy to join the production team for *The Gondoliers*. This is Ed's first show with Young Vic. Ed has been the lighting designer for 11 previous Gilman School Musicals, is the Technical Director for The John Carroll School and serves as Vice-President on the board of directors for The Children's Playhouse of Maryland. Enjoy the show!



John Patrick Hunter
STAGE MANAGER

John Patrick Hunter (AGMA) holds an MFA in Stage Management from Rutgers University where he is also a lecturer in the writing department. John has Stage Managed over sixty operas at companies such as New York City Opera, Maryland Lyric Opera, Juilliard, Toledo Opera, and Opera Carolina to name a few. He is most proud of his work on the re-mounting of the 75th Anniversary tour of *Porgy & Bess* in Mexico City, Mexico. This is his first production with the Young Vic.

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Thomas Hochla
THE DUKE OF
PLAZA-TORO,
A GRANDEE OF SPAIN

Returning as, “patter man,” Thomas Hochla, baritone and choreographer, is grateful to come back to Young Vic for his sixth season since dear Strephon in 2016 (*Iolanthe*). Most recently, Mr. Hochla, had the pleasure of bringing Matt/the boy (*The Fantasticks*) to life in Annapolis with LiveArts, Maryland. Locally, some may recall his musical direction with various churches, choral concerts, and educational productions in and around Baltimore and Metro-DC. An avid Maryland transplant, Mr. Hochla has performed at a wide array of venues across the city including Theatre Project, Oregon Ridge, and the Lyric, and is also the Director of Music at St. John’s Evangelical Lutheran Church in Rockville, MD. When not on stage or behind the organ, Mr. Hochla maintains a varied teaching schedule through Anne Arundel County Public Schools, Single Carrot Theatre, and Mike’s Music in Ellicott City. Additionally, he can be found teaching movement-based classes of all sorts at CorePower Yoga locations. Mr. Hochla holds a BA from Vassar College and his MM from Peabody.



Nicholas Carratura
LUIZ, HIS ATTENDANT

Nicholas Carratura is from a small town in northern New Jersey. While finishing his Undergraduate degree at Rutgers University, he was a young artist at the Castleton Festival in Rappahannock County Virginia for four seasons. During his fourth season, he started his Graduate studies at Shenandoah conservatory just down the road in Winchester VA. During his time at SU and beyond, Nicholas has worked with many opera companies along

the East Coast. Nicholas has also been a voice teacher and a church musician since 2012. Along with classical music, Nicholas loves classic rock, jazz, Standards, and show tunes. He is also a die-hard NY Giants fan.



James Rogers
DON ALHAMBRA
DEL BOLERO, THE
GRAND INQUISITOR

James Rogers is happy to return to YVT for the first time since 2002’s *Iolanthe*.

He has performed as a soloist in opera, oratorio, concert and recital in the Washington/ Baltimore area with ensembles including Cantate Chamber Singers (*Curlew River*, *Noye’s Fludde*), the Fairfax Choral Society (*Lord Nelson Mass*), Opera AACCC (*Don Giovanni*), the New Dominion Chorale (*Bach Magnificat*), Inscape Chamber Orchestra (*Façade*, *Trouble in Tahiti*, *Lieder eines fahrenden Gesellen*), Urban Arias (*The Filthy Habit*), the Washington Savoyards (*The Merry Widow*), the Arts Chorale of Winchester, the Annapolis Chorale, the Reston Chorale, and the City Choir of Washington (*The Creation*). This season he has made debuts with the Chesapeake Orchestra (*Songs of Travel*) and the Reston Community Players (*A Little Night Music*). National appearances include concerts and recitals in New York, Philadelphia, St. Louis, Dallas, and Honolulu.



Nathan Létourneau
MARCO PALMIERI,
VENETIAN GONDOLIER

Hailed as a “gorgeous tenor voice” by Broadway World, Nathan Létourneau’s favorite roles include

Don Ramiro in *La Cenerentola*, Almaviva in *Il barbiere di Siviglia*, and Orphée in *Orphée aux enfers*. Nathan has performed roles in Boston, New York, New Jersey, Washington DC, Toronto, and Montréal, with companies

including the Washington National Opera (cover), NEMPAC Opera, Bronx Opera, The Garden State Opera, Amore Opera, dell'Arte Opera Ensemble, Dicapo Opera Theatre, Utopia Opera, and Opera NOVA. Further, Nathan has performed in the Washington National Opera chorus since 2018 and was a semi-finalist in the 31st Annapolis Opera Vocal Competition. Nathan's solo tenor concert performances include the Kennedy Center's *Messiah* Sing-Along, *Beethoven 9* with the Georgetown University Orchestra, *Carmina Burana* with the Okanagan Symphony Orchestra, as well as performances with Orpheus Choir, Goran Bregovic, and recitals with the Vernon Proms, Church of the Epiphany recital series, and at NYU's Maison Française. Nathan holds a Bachelor of Music from the University of Toronto and a Master of Music from New York University. Website: NathanLetourneau.ca.



Spencer Adamson

GIUSEPPE PALMIERI,
VENETIAN GONDOLIER

Mr. Adamson's recent performances include leading and comprimario roles and extensive chorus work in local and national opera houses, plus other classical music venues. Recently, Mr. Adamson made his debut at the Capitol Fringe Festival presenting new American works with Silver Finch Arts Collective singing the roles of *Pastor Cleary* in *The Female Stranger*, *Peter* in *Dreamless*, and *Eli* in *The Name on the Door*. He has previously performed with Annapolis Opera singing the role of *Prince Yamadori* in their production of *Madama Butterfly* and with Opera Susquehanna as *Timur* in their concert production of *Turandot*. Mr. Adamson recently made his solo debut on two grand opera stages: The Lyric Opera House, Baltimore and The Kennedy Center Opera House, Washington, DC singing the roles of *Fiorello* in Lyric Opera Baltimore's production of *Il Barbiere di*

Siviglia, and as *The Confederate Soldier* in Washington National Opera's premiere of Philip Glass' newly-written production of *Appomattox*. Mr. Adamson also began an ongoing relationship with Washington Master Chorale as a featured soloist as well as Chester River Chorale where he has been invited as a guest soloist with the wonderful musicians and people of Maryland's beautiful Eastern Shore. Previous season highlights include the roles of *Marquis d'Obigny* in *La Traviata* with Baltimore Concert Opera, *Tonio* in *Pagliacci* and *Alfio* in *Cavalleria Rusticana* with HUB Opera Ensemble, *Samuel* in *The Pirates of Penzance* with YVT, and chorus work with Washington National Opera, Baltimore Lyric Opera, Baltimore Concert Opera, and Washington Concert Opera. He is regularly heard ministering to the congregations of churches in the greater Baltimore area, D.C., and beyond, where he performs sacred and contemporary works and serves in a more traditional capacity as cantor. A believer in musical education for youth, Mr. Adamson performs in outreach programs with Baltimore Lyric Opera bringing opera to elementary schools of the greater Baltimore area. He holds a Bachelor's degree in Voice Performance from Westminster Choir College, and graduate work at Indiana University, Bloomington.



Jacob Elfner

ANTONIO,
VENETIAN GONDOLIER

A former athlete, Jacob Eliot Elfner traded in basketball shoes and athletic shorts for wingtips and suits, and hasn't looked back. An emerging soloist, Jake has performed on stages, sung in churches, and given recitals around the US and across the globe. In the summer of 2022, Jake made his international debut, a recital in Haifa, Israel at the Samuel Rubin Music Conservatory. During the same summer, he also participated

in the program Classical Singing and New York in June. Through this program, Jake sang Maurice Ravel's *Don Quichotte à Dulcinée* on CSNY's final recital in Manhattan. Previously, Jake also began work as an oratorio soloist, performing the baritone solos in Gabriel Faure's *Requiem* at Baltimore's Church of the Redeemer in. Jake has experience performing musical theater and opera. In his home state of Wisconsin, he began his stage and solo singing career as Ebenezer Scrooge in Alan Menken's *A Christmas Carol*. He also sang the roles of Peter Quince (*A Midsummer Night's Dream*), Bob (*The Old Maid and the Thief*), Cinderella's Prince (*Into the Woods*), and Alcindoro (*La Bohème*) with UW-Madison's Opera Theater. After moving to Baltimore, Jake premiered the role of Adam in Ashna Pathan's *Senior Year is Gonna Kill Me* at the Arellano Theater at Johns Hopkins University. This fall, Jake debuts with Peabody Opera as Le Surintendant and a chorus member in *Cendrillon*. At Peabody, Jake sings with the Peabody NEXT ensemble, which is conducted by Dr. Beth Willer. In Baltimore, Jake sings as a vocal fellow with Baltimore Choral Arts Society, with whom he has sung in the chorus of Beethoven's 9th Symphony, Mahler's 2nd Symphony, and Mozart's Requiem. He is also a section leader at First & Franklin Presbyterian Church.

Though he no longer plays competitively, Jake is still an avid sports fan in his personal life. Every now and then, he laces up his old sneakers to play a game or two of pickup basketball. During the summer, you can often find him at Camden Yards watching the Orioles, and on football Sundays, he will be watching the Packers. Jake is also an animal lover, and he will ask to pet your dog if he passes you on the street. Jake would also like to thank his family for their unending love and support in his life, as well as his teachers and mentors, especially Dr. Carl DuPont and Paul Rowe, for sharing their guidance and knowledge.



Henry Hubbard
FRANCESCO,
VENETIAN GONDOLIER

Henry Hubbard is a versatile tenor with experience in opera, art song, and choral music. He has portrayed operatic roles throughout the United States, Canada, and Italy, including Gilbert & Sullivan's Nanki-Poo (*The Mikado*) and The Duke of Dunstable (*Patience*). Other highlights include Laurie (*Little Women*), Nemorino (*L'elisir d'amore*), Don Ottavio (*Don Giovanni*), Ferrando (*Così fan Tutte*) and Count Almaviva (*Il Barbiere di Siviglia*). He currently serves as a Vocal Fellow for the Baltimore Choral Arts Society, and was recently featured as a soloist at the historic Berliner Philharmonie and Vienna Konzerthaus as part of their European tour. Henry holds dual Master of Music degrees in Vocal Performance & Pedagogy and Musicology from Peabody Conservatory, where he studied with tenor Stanley Cornett. He also received a Bachelor of Music in Vocal Performance and Bachelor of Business Administration in Finance from James Madison University, where he studied with baritone Kevin McMillan.



Timothy Kjer
GIORGIO,
VENETIAN GONDOLIER

Bass Timothy Kjer is delighted to return to Young Victorian Theatre as Giorgio and Don Alfonso cover in *The Gondoliers*. He has performed with many of the leading music organizations in the mid-Atlantic region including Opera Delaware, Opera Baltimore, Annapolis Opera, Baltimore Choral Arts Society, Baltimore Opera, Center Stage Opera, Concert Artists of Baltimore, Live Arts Maryland, Lyric Opera Baltimore, New Jersey Lyric Opera, Washington Summer Opera, Washington National Opera, Washington Concert Opera,

Opera Vivente and Wolf Trap Opera. Operatic roles include Ramphis (*Aida*), Monterone & Sparafucile (*Rigoletto*), Banco (*Macbeth*), Bartolo & Basilio (*Il Barbiere di Siviglia*), Lindorf, Coppélius, Dapertutto, Dr. Miracle (*Les contes d'Hoffmann*), Méphistophélès (*Faust*), Filippo II (*Don Carlo*), Leporello (*Don Giovanni*), Raimondo (*Lucia di Lammermoor*), Friar Laurent (*Romeo et Juliet*), Friar Tuck & Will Scarlett (Robin Hood), Taddeo (*L'Italiana in Algeri*), Sacristan & Angelotti (*Tosca*), Simone & Betto (*Gianni Schicchi*), Dottore Grenvil & Marquis (*La Traviata*), Dr. Falke (*Die Fledermaus*), Prince Yamadori (*Madama Butterfly*). Previous YVT performances include Dick Deadeye (*HMS Pinafore*), the Notary (*The Sorcerer*), Sergeant of Police (*The Pirates of Penzance*), Giuseppe (*The Gondoliers*), The Usher and Counsel (*Trial by Jury*), and Pish-Tush in (*The Mikado*). Mr. Kjer is a veteran elementary school vocal music teacher of the Baltimore City and Baltimore County public school systems. He continues to perform in live operatic productions and is a newly tenured election judge for the Baltimore County Board of Elections.



Hannah Wardell
THE DUCHESS OF
PLAZA-TORO

Hannah Wardell is an emerging artist known throughout the greater Baltimore area for her unique timbre and enchanting stage presence. Hannah's opera credits include Kate in Gilbert & Sullivan's *The Pirates of Penzance*, Teresa in Bellini's *La Sonnambula*, Romeo in Bellini's *I Capuleti e i Montecchi*, The Princess in Dargomyzhsky's *Русалка (Rusalka)*, Polina in Tchaikovsky's *Пиковая дама (The Queen of Spades)*, Cherubino in Mozart's *Le Nozze di Figaro*, The Third Lady in Mozart's *The Magic Flute*, Dorabella in Mozart's *Così fan tutte*, Iolanthe in Gilbert & Sullivan's *Iolanthe*, and

The Sorceress in Purcell's *Dido and Aeneas*. In addition to opera, Hannah is an avid performer of art songs, and has been recently granted the "Rubinstein Award" from the "Triumph International Russian Competition" based out of Philadelphia. Hannah received her undergraduate degree from Shepherd University in Shepherdstown, WV and completed her master's degree at the Peabody Institute of the Johns Hopkins University where she studied under baritone, Steven Rainbolt.



Gabrielle DeMers
CASILDA,
HER DAUGHTER

Soprano Gabrielle DeMers is thrilled to be back with Young Vic where she appeared as Josephine in *H.M.S. Pinafore*, Phyllis in *Iolanthe*, and Gianetta in *The Gondoliers*, where *The Baltimore Sun* singled her out as "a dynamo as Gianetta, with her bright, hearty soprano." She has sung with Maryland Opera and with Lyric Opera Baltimore where made her role debut as Kate Pinkerton in *Madama Butterfly* under the baton of Steven White and the Baltimore Symphony Orchestra. With Opera AACC, Gabrielle sang Donna Elvira in *Don Giovanni* and Erste Dame in *Die Zauberflöte*. For her Mimi in *La Bohème* with HUBOpera, DC Metro Arts wrote that she was "sweetly demure as ingénue seamstress Mimi... 'Donde Lieta'..was heart-breaking and left most of the audience in tears." She has sung many concerts with orchestras including Bachianas Brasileiras with the Howard County Concert Orchestra. Gabrielle received her Master of Music in Opera Performance from the University of Maryland, College Park. As a member of the Maryland Opera Studio, she sang the title role of Sandrina in Mozart's *La Finta Giardiniera* and Tatyana in Tchaikovsky's *Eugene Onegin*. She holds a Bachelor of Music degree from University of

Southern California where she sang Betty in the west-coast premiere of Lowell Liebermann and J.D. McClatchy's *Miss Lonelyhearts* and Nerone in Handel's *Agrippina*.



Emily Casey
GIANETTA

Soprano Emily Casey is thrilled to be making her debut with Young Victorian Theater Company.

The DMV native has been praised for the clarity, range and flexibility of her voice as well as her skillful dramatic and acting abilities. Reviewed as a “red haired vixen with a sparkling voice” by Opera Canada in a recent performance as Musetta in Puccini's *La Bohème*, she has performed many leading roles with companies across the United States, Canada and Italy. She has been hailed as a “standout” and praised for her “musical lyricism” and has been noted for her talent in embodying both dramatic and comic characters on the operatic stage and musical theater stage alike. Ms. Casey's current season brought about a highlight of role debuts including Giulietta (*I Capuleti e i Montecchi*) and Konstanze (*Die Entführung aus dem Serail*) with Bel Cantanti Opera. Past operatic highlights include performances as Pamina (*The Magic Flute*), Musetta (*La Bohème*), Gulnara in Verdi's *Il Corsaro*, Donna Elvira (*Don Giovanni*), Juliette (*Roméo et Juliette*), La Zelatrice (*Suor Angelica*), Susannah (*Susannah*), Hannah Glawari (*The Merry Widow*), Lauretta (*Gianni Schicchi*) and La Voix in Poulenc's vocally and dramatically demanding *La Voix Humaine*. Ms. Casey has appeared in concert with Maryland Lyric Opera, Piedmont Symphony Orchestra, Columbia Orchestra, Trinity Chamber Orchestra and Frederick Symphony Orchestra. She has had the pleasure of working with some of the most famous names in opera including Catherine Malfitano, Aprile Millo, Richard Bonygne, Marco

Gandini, Renée Fleming and Sherrill Milnes. More information and schedule can be found at EmilyCaseySoprano.com and on social media platforms as @EmilyCaseySoprano



Claire Marguerite Iverson
TESSA

Soprano Claire Marguerite Iverson, is a member of the Maryland Opera Studio studying with Jennifer Casey Cabot. She is a

graduate of Johns Hopkins University and Peabody Conservatory, where she received a BA in International Studies and French Language and Literature and a BM in Voice Performance. She covered Donna Elvira in the Maryland Opera Studio's most recent production of *Don Giovanni* and premiered the role of Older Sister in new chamber opera *TWA* for the Opera Studio's New Work Reading. During her time at Peabody, Ms. Iverson sang the roles of The Governess (*The Turn of the Screw*), Jane Bennet (*Pride and Prejudice*, staged world premiere), and collaborated with the Peabody Voice Department and *Now Hear This!* to present Kaija Saariaho's opera *Émilie* (Émilie). Other recent operatic credits include Zerlina in *Don Giovanni* with the Prague Summer Nights Festival in July 2022, and Suor Genovieffa in Music On Site's *Suor Angelica* in 2019. She is an enthusiastic performer of classical vocal music from all eras, ranging from early music to new works.



Cassidy Dixon
FIAMETTA

Cassidy Dixon, soprano, is a recent graduate from the Peabody Conservatory with a Master of Music in voice performance and pedagogy.

Recent performances include Belinda in *Dido and Aeneas* with UU Church of Buffalo, Adina

in *Elixir of Love* and Musetta in *La Boheme* with Opera Magnifico, Edith in *The Pirates of Penzance* with the Young Victorian Theatre Company, and Susanna in *Le Nozze di Figaro* with MIOpera. Praised for her powerful vocal range, Ms. Dixon has won many prizes and awards, including with the Friday Morning Music Club, the Sylvia Green Vocal Competition, Saltworks Opera, and the Metropolitan Opera Laffont Competition.



**Zoë Christine
VITTORIA**

Soprano Zoë Christine made her premiere with Young Victorian Theatre Company as Kate last year in the 50th Anniversary celebration production of *Pirates of Penzance*. She is a dynamic and versatile young artist from the Philadelphia region of Pennsylvania. Christine has been recognized for her “expressive and well-trained lyric soprano voice” internationally by the Schultz-Bach Rosenberg International Music Festival and nationally as a district finalist of the National Association of Teachers of Singing. Christine has a passion for performing and has enjoyed teaching and directing with novices and professionals alike. Zoe Christine has been recognized for her roles of Second Lady in Mozart’s *Die Zauberflöte* and originating the role of Shanice in Matthew Hardy and Robert Maggio’s musical *Bonnets and Bling*. She has also previously been seen in *Adriana Lecouvreur* with Baltimore Concert Opera as well as The Governess in Benjamin Britten’s *Turn of the Screw* with Peabody Opera Theatre. Very goal oriented, committed to community service and team building, Christine has played a pivotal role within her community and is able to adapt to new environments with a positive attitude and perspective. Christine holds master’s degree from The Peabody Conservatory at Johns Hopkins University from the studio of Randall

Scarlata and is very excited to be making her return to the Young Vic stage this year.



**Emma Leigh Webster
GIULIA**

Emma Leigh Webster is thrilled to be making her Young Vic debut as Giulia and Casilda (cover). Known for her strong acting choices across styles and genres, past roles include Flavia (*Silla*), La Ciesca (*Gianni Schicchi*), Suor Dolcina (*Suor Angelica*), La Dame élégante (*Les mamelles de Tirésias*), and Ann (*Speed Dating Tonight!*). Since graduating, Ms. Webster has continued to perform across the Mid-Atlantic region. She received her Bachelor of Music from Lawrence University and Master of Music in Voice Performance and Vocal Pedagogy from the Peabody Institute of the Johns Hopkins University.



**Alayna Sevilla
INEZ, THE KING’S
FOSTER MOTHER**

Alayna Sevilla received her Masters of Music in Vocal Performance from The Peabody Institute of The Johns Hopkins University where she studied under William Sharp. Notable roles have included the Countess in *Le Nozze di Figaro*, Volpino in *Lo Speciale*, Dido in *Dido and Aeneas*, and the Mother in *Hansel and Gretel*. Upcoming productions include *Samson et Dalilah* and *Amahl and the Night Visitors*. Alayna currently resides in Baltimore with her husband and two dogs, Penelope Lane and Reginald Barkley, where she teaches private voice and piano lessons from her home.

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The Gondola and Gondoliers of Venice



1890s: The Grand Canal in Venice, Italy

In 1750, the year when *The Gondoliers* is set, gondolas were integral to the economic and cultural life of Venice as the primary means of travel for people and transport for goods.

A slender, flat-bottomed boat, gondolas are about 35 feet in length and were hand-crafted at that time by skilled boat builders and artisans using traditional techniques passed down through generations. Built using oak, fir, cherry or mahogany, the wood was selected and seasoned for durability and flexibility.

Gondolas have a unique shape with a curved prow (front) and stern (back). The prow is called a “ferro,” because of the metal ornamentation. Its curvilinear form is said to represent the Grand Canal’s serpentine shape.

A gondola always glides leaning to one side because it is built asymmetrically. The side where the gondolier’s weight is placed is about 10 inches wider to ensure proper balance in the water. Primarily painted black, the boat’s color was said to be mandated by a law

enacted in the 16th century to curb lavish and competitive displays of wealth among nobles.

And of course, piloting the gondola was the gondolier (*gondolieri*), wearing his striped shirt, black pants and a straw hat. Usually born into the profession, a gondolier’s skills and knowledge was handed down through the generations of men in a family. In addition to their skilled maneuvering and expert navigation through Venice’s network of narrow winding canals, gondoliers were an essential part of Venetian culture, often regarded as ambassadors of the city and knowledgeable in the gossip (and secrets) of the city’s elite.

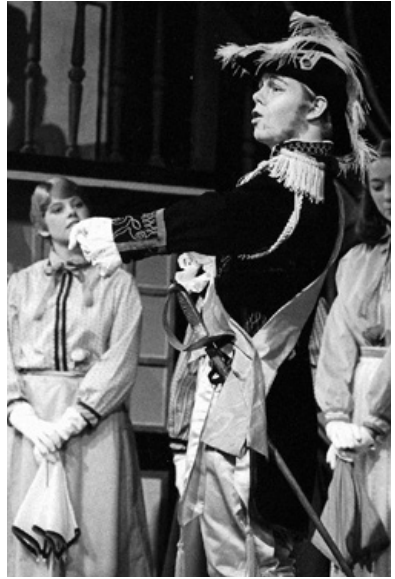
In the 19th century, gondolas began to attract increasing numbers of tourists as a unique experience passing through Venice’s canals, while also capturing their imagination as a symbol of elegance and romance. Today, despite modern modes of transportation, the Venetian gondola continues to be an iconic piece of the city’s history, beauty and charm.

FROM THE YOUNG VIC ARCHIVES

In the 1970s, gas was under \$1 per gallon, a stamp was 15 cents, game show Wheel of Fortune premiered, Apple Computer was founded and Young Vic was performing Gilbert & Sullivan.



1974: HMS Pinafore



1978: HMS Pinafore



1979: The Mikado



1980: The Pirates of Penzance



1980: The Pirates of Penzance



1980: The Pirates of Penzance

YVT PRODUCTION STAFF

Brian S. Goodman	<i>General Manager</i>
Fallon Goodman	<i>Assistant General Manager</i>
Kathy Mardaga	<i>Business Manager</i>
Catrin Rowenna Davies	<i>Artistic Director</i>
J. Ernest Green	<i>Music Director & Conductor</i>
Thomas Hochla	<i>Choreographer</i>
Christopher Flint	<i>Director of Production & Scenic Designer</i>
Ed Lake	<i>Lighting Designer</i>
John Patrick Hunter	<i>Stage Manager</i>
Rebecca Sherber	<i>Light Board Operator</i>
Armaan Uppal	<i>Properties Manager and Stage Crew</i>
Dominic Yap	<i>Stage Crew</i>
David Flores	<i>Set Painting</i>
Sunghee Flores	<i>Set Painting</i>
Howard Freeland	<i>Set Painting</i>
John LaCosta	<i>Set Painting</i>
David Patterson	<i>Set Painting</i>
Nic Berg	<i>Wig and Make-up Designer</i>
Jeanne DiBattista	<i>Wig and Make-up Assistant</i>
Olivia Heaner	<i>Wardrobe Assistant</i>
Gunnar Eng	<i>Public Relations Director</i>
Todd Douglas	<i>Graphic Designer & Website Manager</i>
Larry Lambert	<i>Box Office Director</i>
Bill Welty	<i>Orchestra Manager</i>
Dana Goode	<i>Concertmaster</i>
Kari Shea	<i>Orchestra Librarian</i>
Erica Rome	<i>Rehearsal Accompanist</i>

Costumes provided by Valley Light Opera, Amherst, MA

ORCHESTRA

First Violin

Dana Goode, *Concertmaster*
Janet Kuperstein
Melanie Kuperstein
Donna Willingham

Second Violin

Sally Amass
Susan Benac
Collette Wichert
Christine Showalter

Viola

Michele DeHaven
Cindy Carmichael

Cello

Kirsten Walsh
Katy Chiang

String Bass

Brandon Smith

Trombone

Kirsten Lies-Warfield

Trumpet

Neil Brown
Andy Schuller

Percussion

Greg Herron

Bassoon

Kari Shea, *Librarian*

French Horn

Adam Tillet
Diana Ogilvie

Oboe

Kerry Willingham

Flute

Kathy Trahan
Melinda Wade-English

Clarinet

Bill Welty, *Orchestra Manager*
Dave Rybczynski



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