

*The Muddy River Opera Company*

presents

Gilbert & Sullivan's

*The Pirates of Penzance*



"The Pirates of Penzance"

or

"The Slave of Duty"

Music by Sir Arthur Sullivan  
Libretto by Sir William Schwenk Gilbert  
Authentic version edited by Bryceson Treharne

G. Schirmer, Inc., publisher

—◆—  
Friday, June 7, 1996, 8:00 p.m. and Sunday, June 9, 1996, 3:00 p.m.  
Alexander Campbell Auditorium  
Culver-Stockton College, Canton, Missouri  
—◆—

*This production is partially funded by  
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*The use of flash cameras or unauthorized recording equipment  
of any kind is strictly prohibited.*

*Cast*

(In order of appearance)

Samuel, the Pirate King's Lieutenant ..... Paul Shelor  
Pirate King ..... Mark Gilgallon  
Frederic, the pirate apprentice ..... David B. Mannell  
Ruth, a pirate maid-of-all-work ..... Deborah Good Stinson  
Edith, a daughter of Major-General Stanley ..... Mary Jane McCloskey  
Kate, another daughter ..... Amy Chambers  
Mabel ..... Lindsey L. McKee  
Major-General Stanley ..... Brian Leeper  
Police Sergeant ..... Robert Swickard

*Chorus*

**Daughters**

Isabel ..... Ginger Herrmann  
Henrietta ..... Krista Dougherty  
Madeliene ..... Monica Chilton  
Sophia ..... Melissa Reeve  
Pauline ..... Jan Bughman  
Genevieve ..... Carol Bezler

**Pirates**

Edward ..... Dominic Margaglione  
Phillip ..... Philip Tabb  
Henry ..... Stephen Beer  
Isaac ..... John Steckel  
Andrew ..... Samuel O'Neal  
Jonathan ..... Gene Ditch  
Richard ..... Neil Darnell

**Policemen**

Jim Drew, Dominic Margaglione, Stephen Beer

*Orchestra*

Flute ..... Susan Cutrone  
Clarinet ..... Catherine O'Neal  
Percussion ..... Donna Bohn  
Cello ..... Douglas Reeve  
Piano ..... Julia Chou

## Production Staff

Artistic Director ..... Mary Anne Scott  
Conductor and Music Director ..... Dennis Schafer, OFM  
Stage Co-Directors ..... Mark Gilgallon and David B. Mannell  
Rehearsal Accompanist ..... Julia Chou  
Set Design ..... Matthew R. Hallock  
Lighting Design ..... Tim Kupka  
Costumes ..... Peggy's Costumes and  
Millikin University Costume Shop  
Production Assistant ..... Monica Chilton  
Stage Manager ..... Doris Ann Malacarne  
Technical Assistant ..... Michael York  
Props Mistress ..... Angie Thompson  
Props Assistants ..... Jennifer Snowden, Rachael Berry-Thomason  
Melanie Wolf, David Thompson, Rachel Mellon  
Costume Assistant ..... Karrie Nozawa  
Program Cover Art ..... Andrew Thompson  
Program ..... Donna Bohn and Sharon Barnett



**N. Scott  
NOZAWA  
PHOTOGRAPHY**

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## Synopsis

### ACT I - A Rocky Seashore on the Coast of Cornwall

The story begins with the pirates celebrating Frederic's twenty-first birthday, being freed from his indentures and becoming a full-blown pirate. However, Frederic states that he must leave them forever. It was only through an error by his nursemaid, Ruth, that he was apprenticed to a pirate instead of a pilot.

Frederic forgives Ruth, and the pirates accept his decision to devote himself to their extermination. Frederic tells the pirates that they are too tender-hearted and never capture an orphan. Unfortunately, this has become known so that every ship they capture seems to be manned exclusively by orphans.

Ruth is the only woman Frederic has seen, and she and the pirates persuade him that she is suitable to marry, although she is twice his age. He agrees to take her until he spies a bevy of beautiful maidens running along the beach. He introduces himself and begs that one of the girls may give him her love. All refuse until Mabel enters and offers herself to Frederic.

Frederic warns that the pirates will be coming, but it is too late, and the pirates decide to take the girls as wives. Major-General Stanley enters, introducing himself, then asks what is going on. Once he realizes the pirates are going to rob him of his daughters, he declares himself an orphan. The pirates, reduced to tears, set the girls free.

### ACT II - A Ruined Chapel by Moonlight

The act begins with Major-General Stanley in the depths of despair because he lied in saying that he was an orphan and has dishonoured the family escutcheon. Frederic prepares to lead a chorus of policemen against the pirates. The apprehensive policemen are urged to "go to glory" against the pirates.

Ruth and the Pirate King come to Frederic to tell him a paradox. Since Frederic was born in leap year on February 29, he has had only five birthdays. Unfortunately, this means that Frederic is still bound by his indentures as a pirate until his twenty-first birthday, when he is actually

eighty-four. Bound by a sense of duty, he returns to the pirates and reveals that Major-General Stanley lied in saying that he was an orphan. The pirates decide to attack.

Mabel returns and Frederic explains the situation, promising to return in 1940 when he is free of his indentures. She agrees to wait for him. When the police return, Mabel tells them of Frederic's defection and that they have to capture the pirates alone. The pirates approach and the policemen hide.

They notice Major-General Stanley approaching in his nightgown. He has heard a noise and concludes that it must have been the breeze. The daughters come out to find the general, and are seized by the pirates. The Pirate King tells the general to prepare for death, but the policemen appear. The policemen are completely defeated, but the sergeant has an idea. He orders the pirates to yield "in Queen Victoria's name" and they obey. The pirates are about to be taken into custody when Ruth reveals that they are noblemen who have gone wrong. The general quickly forgives them and the opera ends with the pirates taking the daughters in marriage.

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## Program Notes

Sir Arthur Sullivan is known as one of the greatest operetta composers. His works with Gilbert are "notable for their sparkling melodies, their subtle and often brilliant orchestration, their clever touches of musical satire and their superb use of patter."

Sir William Schwenk Gilbert was the librettist as well as producer for the Gilbert and Sullivan collaboration. "His texts for Sullivan are parodies of all the institutions and ideals which the British hold most sacred, and are marked by his especial brand of 'topsy-turvy' humour, pithy dialogue and a brilliance of versification (especially in the patter songs) which has seldom if ever been equalled."

In 1876 the D'Oyly Carte Opera Company was formed from a partnership between Gilbert, Sullivan, and Richard d'Oyly Carte. It was formed specifically to perform the Gilbert and Sullivan operettas, and was based at the Savoy Theatre in London, built by Richard d'Oyly Carte. *The Pirates of*

*Penzance (or The Slave of Duty)* was one of the most popular of the Savoy Operas (collective title given to the fourteen Gilbert and Sullivan operettas).

Gilbert and Sullivan were very frustrated by the fact that their preceding operetta, *H.M.S. Pinafore* (1878), was being pirated in American versions, and making lots of money (none of which went to them). They lost the lawsuit and decided to open their next operetta, *The Pirates of Penzance*, in the United States to secure an American copyright. However, they discovered they would not have a British copyright. To solve this dilemma they had three premieres for *The Pirates of Penzance*.

The first premiere was in Peignton, Devonshire, on December 30, 1879. It was only one night, and was performed by people in their H.M.S. Pinafore costumes, reading the parts and improvising the staging, just to have a legal basis for British copyright.

The American premiere came on December 31, 1879, in New York. It did not solve the pirating problem. Gilbert and Sullivan sued and lost again. They did not attempt any future American openings. It opened in London on April 2, 1880.

In *The Pirates of Penzance*, Gilbert and Sullivan satirize the operatic conventions of their day. Notice the soprano and flute duet, a combination very popular in the drawing room music of the time. A hymn to poetry rivals many national anthems in its zeal and earnestness. The ensemble in which the chorus talks about the weather, chattering away, while the soprano and tenor sing a rapturous love duet calls to mind the quartet from *La Bohème*. There is a parody of "Anvil Chorus" in Verdi's *Il Trovatore*, which will also be recognized as "Hail, Hail, the Gang's All Here!" Some of the most familiar music includes the waltz-song a la Gounod, "Poor Wandering One," and the policemen's chorus, singing the trumpet fanfare "Tarantara." Of course, the famous patter song of the Modern Major-General cannot be overlooked.

### A Bit of Trivia:

On February 29, 1940, *The New York Times* ran an editorial entitled "Frederic's Out of His Indentures." Since 1996 is also a leap year, Frederic recently had his 35th birthday!

Quotes from *The Complete Dictionary of Opera and Operetta* by James Anderson, published in Avenel, New Jersey, by Wings Books, 1989.

Additional information from *Asimov's Annotated Gilbert and Sullivan*, by Isaac Asimov, published in New York by Doubleday, 1988.

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## *Selected Definitions*

**PENZANCE:** A resort town in Cornwall, the southwestern-most shire in England.  
(A totally unlikely base for pirates.)

### **Found in Act I:**

**BUMPER:** container of liquor filled to the brim, used for making toasts.

**LOWERS:** threatens, pronounced to rhyme with "ours."

**ANIMALCULOUS:** small animals

**PINAFORE:** refers to the preceding Gilbert and Sullivan operetta, H.M.S. Pinafore.

**SAT A GEE:** bestride a horse; "gee-up" is used by children to urge on their hobby horses – the implication desired by Gilbert.

**EMOLLIENT:** anything that soothes or softens.

### **Found in Act II:**

**ESCUTCHEON:** noble family shield (coat of arms).

**EMEUTES:** (French) outbreak of disorder or a riot.

**COSTER:** seller of apples, or generally fruits and vegetables.

**LIFE PRESERVER:** blackjack, which is a hand weapon made of a piece of leather-enclosed metal with a strap for a handle.

**UNSHRIVEN and UNANNEALED:** to die without confession or anointing, thus doomed to hell.

**TROW:** believe, rhymes with "so."

**MIEN:** manner of appearance.

**HOUSE OF PEERS:** one of the Houses of Parliament, theoretically equal to the House of Commons. Peers were members of one of the five highest ranks of the nobility (baron, viscount, earl, marquess, or duke). Gilbert frequently poked fun at this branch of the British legislature.

(Taken from *Asimov's Annotated Gilbert and Sullivan*, by Isaac Asimov, published in New York by Doubleday, 1988.)

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## Biographies

### Amy Chambers - mezzo-soprano

is making her solo debut with The Muddy River Opera Company. She was a member of the chorus in last fall's production of *The Tender Land*. Amy lives in Macomb, Illinois, and is a junior music education major at Western Illinois University where she studies voice with Brian Leeper. She has also performed the roles of the Third Lady in *The Magic Flute* and Aunt Eller in *Oklahoma*.

### Julia Chou - accompanist

is a Staff Coach/Accompanist of The University of Akron. As a Teaching Fellow, she coached/accompanied Kent State University Opera Workshop from 1987 to 1990. During the 1993-94 season, Ms. Chou coached/accompanied *Così fan tutte* at Millikin University and *Suor Angelica/Gianni Schicchi* at Southern Methodist University. Her performance as a collaborative musician brought her opportunities to work with artists such as Martin Katz, Stephen Lord, Anne Epperson. She received her Ph.D. in Musicology at Kent State in May 1995.

### Mark Gilgallon - baritone

returns for his twelfth production with the Muddy River Opera Company, where he has been heard as Grandpa Moss in *The Tender Land*, Belcore in *Elixir of Love*, Schaunard in *La Bohème*, Papageno in *The Magic Flute*, and Noye in *Noye's Fludde*. Mr. Gilgallon has sung leading roles with Indianapolis Opera, Peoria Civic Opera, Brevard Music Center, Illinois Opera Theatre, and Danville Light Opera. In 1994, Mark traveled to India, Pakistan, and Bahrain as Artistic Ambassador for the U. S. Information Agency, giving recitals of American music at universities and embassies.

Mark just completed his third year of teaching applied voice at Butler University in Indianapolis where he is an active performer, most recently as baritone soloist in the Fauré *Requiem*, Berlioz *Missa Solemnis*, the Imperial Commissioner in *Madama Butterfly* and the title role in Donizetti's comic opera, *Viva la Mamma*. Last year Mr. Gilgallon was the Indiana NATSAA Competition Winner and is looking forward to this year's contest in October. Immediately following Sunday's matinee, Mark will be driving to the Ash-Lawn Highland Music Festival in Charlottesville, Virginia, where he will be performing the roles of Grandpa Moss (*The Tender Land*) and Henry Higgins in *My Fair Lady* until August 18th.

### **Brian Leeper - baritone**

returns for his third production with the Muddy River Opera Company, having recently been heard as Top in *The Tender Land*, and Dulcamara, in *The Elixir of Love*. Brian received the B.A. from Luther College, where he toured extensively throughout North America as soloist with the renowned Nordic Choir. He also holds the M.M. in Voice Performance from The University of Nebraska, and will return to Tallahassee, Florida, this fall to complete the D.M. in Voice Performance.

From 1992 to 1996, Brian was a member of the voice faculty at Western Illinois University in Macomb, Illinois, where he directed the Opera Workshop, Madrigal Singers, taught studio voice, and served as Music Director for seven productions of WIU's Summer Music Theatre.

Mr. Leeper has performed over twenty leading roles with Dorian Opera Theatre, Opera Memphis, Blossom Festival Opera, South Georgia Opera, Southern Opera Theatre, and has also appeared in concert as soloist with the Memphis, Omaha, Lincoln, and Cleveland Orchestras. Brian will travel to Rome, Italy, this summer to teach voice on the faculty of Operafestival di Roma, where he will also perform the roles of Dulcamara in *L'Elisir d'Amore*, and Count Almaviva in *Le mozze di Figaro*.

### **David B. Mannell - tenor**

a native of Topeka, Kansas, received his BME from Emporia State University. Mr. Mannell has appeared in leading roles with Central City Opera, University of Illinois, Inspiration Point Fine Arts Colony, Emporia State University, and the Augusta Opera. Most recently he has performed with the Indianapolis Opera's Educational Outreach program and in their mainstage productions, including Pedrillo in *The Abduction from the Seraglio* by Mozart and Slender in *The Merry Wives of Windsor* by Nicolai. The summers of 1993 and 1994 he spent in Italy with the Rome Festival Opera singing Tamino in Mozart's *The Magic Flute* and Don Ottavio in *Don Giovanni* also by Mozart. This is his seventh appearance with the Muddy River Opera Company.

Mr. Mannell has received the following awards: Bel Canto Foundation Winner, The Opera Guild of San Antonio Finalist, Marguerite McCammon Award for Vocal Excellence, The Peggy Fisher Award for Promising Young Singer, Finalist for the Metropolitan Opera District and Regional Auditions, First Place in NATS, Master Teacher Nominee for Kansas, and Semi-finalist in the Philadelphia/Luciano Pavarotti International Voice Competition.

In 1990 Mr. Mannell appeared with Robert Shaw as tenor soloist in Bach's *Saint John Passion*. He was an Artist in Residence with Opera/Omaha and with Wildwood Opera, Little Rock, Arkansas. He appeared with the Classical Music Festival as tenor soloist in Eisenstadt, Austria. In the fall of 1991 Mr. Mannell studied with Maestro Arrigo Pola in Modena, Italy. Maestro Pola is the former teacher of Luciano Pavarotti. He also has studied with Shirley Moore and Mr. John Wustman.

He has been guest soloist with the Northwest Indiana Symphony in Benjamin Britten's *Serenade* and at the University of Illinois' 100th anniversary of the music department in Beethoven's *Ninth Symphony*. This fall he is directing the Educational Shows for Indianapolis Opera Company.

This past spring he performed Goro in Indianapolis Opera Company's production of *Madama Butterfly*, Music Teacher and Brighella in *Ariadne auf Naxos* with the Sinfonia de Camera. This summer he will be performing as soloist with the Second Presbyterian Church Choir of Indianapolis on its Heritage Tour to Scotland and England. Mr. Mannell resides in Indianapolis, where he teaches private voice and is tenor soloist for the Second Presbyterian Church.

### **Mary Jane McCloskey - soprano**

began her vocal studies with Naomi Watts of Quincy. She went on to receive her bachelor's degree from Wheaton College and her master's degree from the University of Michigan. She began her professional career in Philadelphia with conductor Barbara Silverstein, performing roles in *Candide*, *The Fairy Queen*, and *The Secret Garden* with the Pennsylvania Opera Theatre. Her roles with the Muddy River Opera Company include Papagena in *The Magic Flute*, Despina in *Così fan tutte*, Miss Silverpeal in *The Impresario*, and the Dew Fairy in *Hansel and Gretel*.

Mary Jane was awarded a fellowship to study with soprano Phyllis Curtain at the Tanglewood Festival in Massachusetts and chosen as a soloist for the Tanglewood Festival of Contemporary Music. Recent recitals and concerts include performing Lucy in Menotti's *The Telephone* for the St. Mary's Academy Artist Series in 1995 and a performance in the All Copland Song Recital in the November Copland festival. She also appeared as a featured soloist in the Quincy Community Theatre inaugural show *Memories*. Mary Jane and her husband, Cory, perform for many local groups entertaining them with their own "14-Minute History of American Musical Theatre."

### **Lindsey L. McKee - soprano**

a native of Great Britain, has a diverse career that has spanned three continents, appearing not only in opera, recital and oratorio, but also in musical theater. While a student at the Guildhall School of Music in London, where she attended on a Goldsmiths Scholarship, she won the "Liza Lehman" award for sopranos and the Tobacconist Guild Scholarship.

Ms. McKee's London debut as a soloist was in Elgar's *The Kingdom* in 1980. She has subsequently performed in several operatic roles with the Regency Opera in Great Britain, including Linda in *Linda di Chamounix*, Despina in *Così fan tutte*, and Susanna in *The Marriage of Figaro*. She has also sung as a recitalist all over the world, notably at the prestigious Leighton House series in London and with the SABC in Johannesburg, South Africa.

Since coming to the United States, Ms. McKee has performed with the Albany Symphony Orchestra, the Kansas City Symphony, the Kansas City Lyric Opera, the Missouri Pops Orchestra, the American Heartland Theatre, and the New Theater Company. Two years ago she appeared as soloist in the world premiere of the *Lacy Requiem* with the Kansas City Symphony, a role written for her voice. This summer will find Lindsey on stage at the "MUNY" in St. Louis and in September she will return to London to sing a recital at Lambeth Palace for the Archbishop of Canterbury.

### Dennis Schafer, OFM - conductor and music director

is a familiar figure in the musical life of Quincy, having taught for many years at Quincy University in the Music Department. He has performed with the Quincy Community Theatre and sung with the Quincy Symphony Chorus and assisted in directing musical productions at Quincy University. He has sung with the Cleveland Orchestra Chorus, the Chicago Symphony Chorus and the University of Illinois Graduate Chorale. He has been involved in choral clinics and festivals throughout the Midwest and as conductor of the Central Illinois Children's Chorus which he took on tour to Austria. He is the conductor of the Quincy Area Youth Orchestra and the newly formed Quincy Area Children's Chorus.

### Paul Shelor - baritone

completed his B.A. in vocal performance at Clarke College in Dubuque, Iowa. While living in Dubuque, Mr. Shelor was Director of Vocal Ensembles at Emmaus Bible College, and Director of the Dubuque Community Children's Chorus. He continued his studies completing a Masters of Music in Choral Conducting from the University of Missouri at Kansas City, Conservatory of Music. While in Kansas City, Paul was a member and soloist in the Kansas City Choral Arts Ensemble. In addition to directing the choir at Lighthouse Baptist Church in Quincy and the Quincy Area Children's Chorus' Kinderchor, Mr. Shelor is currently a choir director with the Quincy Public Schools where he has directed and taught at Quincy Junior High School for the past four years. For the past three years, Mr. Shelor has served as the guest conductor for the Quincy Area Piano Ensemble Festival.

Past opera performances have been in Donizetti's *Rita* and locally with the Muddy River Opera Company: Thompson's *The Nativity According to St. Luke*, Donizetti's *The Elixir of Love*, Puccini's *La Bohème* as Benoit and Alcindoro, Ben in Menotti's *The Telephone*, and as Mr. Jenks in Copland's *The Tender Land*.

### Deborah Good Stinson - mezzo-soprano

returns for her third production with the MROC. She has been heard as Ma Moss in *The Tender Land* and as the Witch in *Hansel and Gretel*. Ms. Stinson resides in St. Louis and has performed extensively in the Midwest and concert stages. Deborah's other operatic roles include Baba in *The Medium*, Dinah in *Trouble in Tahiti*, Mme de Croissy in *Dialogues of the Carmelites*, Mercedes in *Carmen*, and most recently Mrs. Grose in *The Turn of the Screw*. On the concert stage, Deborah has sung the alto solos in Handel's *Messiah*, Bach's *Christ and Magnificat*, Vivaldi's *Gloria*.

### Robert Swickard - bass

a native of Charleston, Illinois, graduated from Eastern Illinois University with a degree in Music Theory/Composition. While at Eastern, Bob participated in Music Theatre Opera, performing excerpts from various operas/opereettas. Bob continues to enjoy writing and performing and is currently the Associate Pastor at Vermont Street United Methodist Church. Along with his wife, Gina, they perform Christian contemporary music concerts.

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The Muddy River Opera Company was founded in 1989 by Mary Anne Scott and Mary Jane McCloskey to bring quality operatic performances to the tri-state area, using local professionals as well as guest artists from the region.

Over the past six years the Company has produced operas that span two centuries, representing American and European composers and sung in English: Mozart, *Così fan tutte*; Thompson, *The Nativity According to St. Luke*; Bernstein, *Trouble in Tahiti*; Mozart, *The Impresario*; Pasatieri, *The Goose Girl*; Mozart, *The Magic Flute*; Britten, *Noye's Fludde*; Barab, *Chanticleer*; Puccini, *La Bohème*; Humperdinck, *Hansel and Gretel*; Donizetti, *The Elixir of Love*; and Copland, *The Tender Land*.



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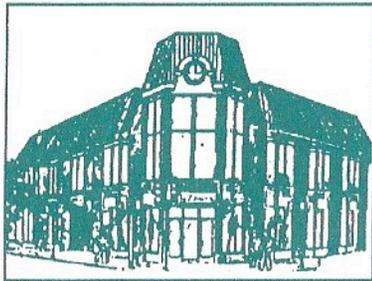
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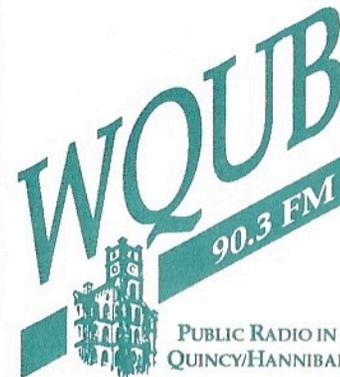


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## Acknowledgements

Dr. & Mrs. Edwin B. Strong, Jr.  
 President, Culver-Stockton College

Dr. Michael H. Kramme  
 Chair, Division of Fine Arts, Culver-Stockton College

The Rev. James T. Liebnow  
 Senior Minister, First Congregational Church, Quincy

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