Light Opera of Portland presents

THE
GONDOLIERS
OR
The King of Barataria

with music by Arthur Sullivan and libretto by W.S. Gilbert

Dennis Britten, Director
Linda Smith, Musical Director
David Smith, Producer
THANK YOU

SPECIAL THANKS TO:
The King’s Navy for the loan of the drum
Home Depot for discounts on supplies for building the set
Sarah Ominski for photography
Kevin Lay for orchestration
MKTX for marketing and promotion support
Gallery Theater for lending costumes
TVFR for use of Firestation 65 community room for rehearsals

Set Design and Construction
Joe Rosenthal, David Ridley, Ron Swingen,
David Smith, Linda Smith, Jacob Mott, Dennis Freeze,
Justin Rueff, Dennis Britten and Rob Patrick

Costumes
Lucy Tait, Marquerite Kendall, Phyllis Fort,
Phyllis Brinkerhoff and Anne Kolibaba Larkin

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Fridays at 7:30 P.M.
September 22 & 29

Saturdays at 7:30 P.M.
September 23 & 30

Sundays at 3:30 P.M.
September 24 & October 1

Alpenrose Opera House
6149 Shattuck Rd.
Portland, OR 97221
CREW

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Assistant Director ......................................................... Jacob Mott
Musical Director/Accompanist ............................... Dr. Linda Smith
Musical Assistant ........................................................ Mele Howland
Orchestrator ............................................................... Kevin Lay
Producer .................................................................. David Smith
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ORCHESTRA

Bill Baucum ....................................................... Trumpet
David Nottke ....................................................... Trumpet
Kathy Brown ....................................................... Clarinet/Bassoon
Mindy Lachner ......................................................... Flute (first weekend)
Thais Lomax ................................................................. Flute (second weekend)
Chelsi Arriola .......................................................... Oboe
Ragon Linde ............................................................... Percussion
CAST

The Duke of Plaza-Toro (A Grandee of Spain) ....................... Rob Patrick
Luiz, his Attendant (His Attendant) ................................... Tom Hamann
Don Alhambra del Bolero (The Grand Inquisitor) ............... Laurence Cox
Marco Palmieri (Venetian Gondolier) ................................ Jacob Mott
Giuseppe Palmieri (Venetian Gondolier) .............................. John Kost
Antonio (Venetian Gondolier) ........................................... David Ridley
Francesco (Venetian Gondolier) ......................................... Carl Dahlquist
Giorgio (Venetian Gondolier) .............................................. Allen Denison
Annibale (Venetian Gondolier) ........................................... Carl Dahlquist
The Duchess of Plaza-Toro .............................................. Anne Hubble
Casilda (her daughter) ................................................... Becca Stuhlbarg
Gianetta (Contadina) ...................................................... Lindsey Lefler
Tessa (Contadina) ........................................................... Sheryl Wood
Fiametta (Contadina) ....................................................... Mandee Light
Vittoria (Contadina) ......................................................... Sara Rivara
Giulia (Contadina) .......................................................... Jani VanPelt
Inez (The King’s Foster-Mother) ......................................... Sara Rivara
Contadine ................................................................. Aurea Ross Taylor, Bryna Montgomery
Cathrine Huard, Gabrielle Widman, Lynda Person-Patrick
Ladies in Black ......................... Jan Rosenthal, Phyllis Brinkerhoff, Phyllis Fort
Gondoliers ...................... Dom Davis, Kevin Lay, Michael McGee, Rawdon Taylor
Fishermen ............................. David Smith, Dennis Kelly, James Montgomery
Dancers .......... Ashleigh Walker, Brianna Allison, Cathrine Huard, Jani VanPelt
PLOT

Marco and Giuseppe, two just-married Venetian gondoliers, are informed by Don Alhambra, the Grand Inquisitor, that one of them was born the king of “Barataria”, but only their foster mother, presently at large, knows which one. As Barataria needs a king to put down unrest in the country, they travel there to reign jointly, leaving their wives Gianetta and Tessa behind in Venice until the old lady can be interviewed. It turns out that the king was wed in infancy to Casilda, the daughter of the Spanish Duke and Duchess of Plaza-Toro, and so it seems he is an unintentional bigamist. Of course, the daughter is in love with a common servant, Luiz! When the young Spaniard and the two Venetian wives all show up wanting to know which of them is queen, complications arise. No worries: The true identity of the king is revealed, and all is combed out spectacularly well by the end.

(From: gsarchive.net/gondoliers/html)

MUSIC

Overture

ACT I

Venice in the Piazzetta (San Marco’s Square near the Ducal Palace).

List and Learn
Marco and Giuseppe each pick the girl of their dreams to wed

From the sunny Spanish shore
The Ducal party arrives seasick and unwelcomed

In enterprise of martial kind
The Duke expounds on his military prowess

O rapture, when alone together
Casilda and Luiz express their love

There was a time
Casilda and Luiz must be parted

I stole the Prince
Don Alhambra is certain, without any doubt, that Marco or Giuseppe is the king

But, bless my heart
Casilda submits to fate

Try we life-long
The Ducal family and Don Alhambra take life as it comes

Bridegroom and bride
Marco and Giuseppe marry Gianetta and Tessa

Kind sir, you cannot have the heart
Marco and Giuseppe go off to Barataria without their wives
MUSIC

ACT II

The throne room in Pavilion in the Palace of Barataria about 3 months later

**Of happiness the very pith**
The court (Marco, Giuseppe and the Gondoliers) extol the virtues of republican equality

**Rising early in the morning**
Giuseppe describes a day in the life of the Kings

**Take a fair of sparkling eyes**
Marco dreams about perfect happiness brought by female society

**Here we are, at the risk**
Gianetta, Tessa, and the Contadine arrive and greet the men

**Dance a cachucha**
The court throws a party

**There lived a king**
Don Alhambra explains why Republican equality leads to court chaos

**In a contemplative fashion**
Marco, Giuseppe, Gianetta and Tessa deal with a third wife

**With ducal pomp**
The Ducal party enters the throne room

**On the day when I was wedded**
The Duchess tells Casilda how she tamed the Duke

**To help unhappy commoners**
The Duke and Duchess describe their congenial (if somewhat shady) employment

**I am a courtier**
The Duke educates Marco and Giuseppe on courtly behavior

**Here is a case unprecedented**
Inez unveils the King and he is crowned
I find it interesting to note that William S. Gilbert never let anything in his life be wasted. He used his experiences to lend realism to the absurdities of life that fill his librettos. In addition to being a well-known cartoonist, he had been a lawyer for a short time, his father, a naval surgeon. Thus we have “Trial by Jury” and “H.M.S. Pinafore” and “Pirates of Penzance,” comedies about the law and the sea. But most interesting is the fact that while he and his family were vacationing in Naples when he was but two years old, Gilbert was abducted. This baby stealing and mix up play prominently in the denouement of Pinafore, Pirates and most notably this show. In Gilbert’s own life, the abduction was absurdly done by two charming brigands who stopped his nurse pushing his pram stating that his father had sent them to collect the baby. Fortunately, Gilbert’s father in unity with his mother later retrieved him for the sum of twenty pounds, saving for posterity this famous 19th century humorist.

The Gondoliers, also comes directly from Gilbert’s real life and this, from his partnership with Arthur Sullivan. It is all about concession and reconciliation, an understanding of which is very much needed in our society today. Everything in its story line and in its creation is about the need for unity to achieve a mutually desired goal. It exists not only between the two gondoliers ruling as “one individual,” between the kingdom of Barataria and the Grand Inquisitor of Spain, who agrees to steal the infant prince and place him with a “highly respectable gondolier” and even in the personal life of the Duke and Duchess of Plaza-Toro, who find unity to achieve happiness in their married life and attain a queenly position for their only daughter, but also in the lives of the opera’s creators. It is most solidly behind Gilbert and Sullivan who wrote this opera in an atmosphere of reconciliation after a huge disagreement between them caused by Sullivan’s complaint that he had been nothing but “a cypher” in all of their former productions, Gilbert’s pieces “with music added by me.”

Gilbert wrote in his letter of concession, “You are an adept in your profession, and I am an adept in mine. If we meet, it must be as master and master—not as master and servant.” Indeed, they met then to create “The Gondoliers,” a show written in “total unity” with a brilliant musical introduction lasting twenty minutes, a first in the shows by these two great masters!

Dennis Britten
GLOSSARY

ACT I

The Piazzetta, Venice: The Piazzetta is off the Piazza San Marco, the heart of Venice, with St. Mark’s Cathedral and the Doge’s Palace. (Doge = duke).

Contadine: Italian peasant girls.

List and learn: Listen and learn; spoken to the roses.

Dolce far niente: literally, “sweet nothingness;” that is, leisure time. Also in Iolanthe.

Nobody contradicente: contradicting; in other words, no argument.

Quipping and quaffing: making witticisms and drinking.

Ben’ venuti: Welcome.

Buon’ giorno, signorine! Good morning, ladies!

Gondolieri carissimi! Dear gondoliers!

Siamo contadine! We are simply peasant girls!

Servitori umilissimi! Your humble servants!

Per chi questi fiori: For whom are these flowers -
Questi fiori bellissimi? These beautiful flowers?

Per voi, bei signori: For you, good sirs,

O eccellentissimi! O excellent ones!

O ciel’! O ciel’! Oh, Heaven!

Buon’ giorno, cavalieri! Good morning, noble sirs!

Siamo gondolieri. We are simply gondoliers.

Signorina, io t’amo! Ladies, I love you!

Contadine siamo. We are simply peasant girls.

Signorine! Ladies!

Contadine! Peasant girls!

Cavalieri! Noble sirs!
Gondolieri! Gondoliers!

Poveri gondolieri! Poor gondoliers!

But that’s a vagary: a “caprice;” gondoliers are among the working classes, yet their trade is quite honorary.

Since we were short-coated: Since we were young lads in children’s clothes.

Vespers: Early evening prayer service.

Viva: Literally “live,” but here with the meaning of “hurrah!”

Blind man’s bluff: A variant of “tag” where whoever is “IT” is blindfolded.

Duke of Plaza-Toro: In Spanish cities, the Plaza de Toros is the bull ring.

Grandee: A Spaniard in the highest ranks of nobility. A grandee had the privilege of wearing his hat in the presence of royalty.

Grand Inquisitor: The Spanish Inquisition of the 15th and 16th centuries was known for its ruthless persecution of heretics to Catholicism. Naming a Grand inquisitor “Don Alhambra de Bolero” is comical: the Alhambra being the last Muslim stronghold in Spain, and a bolero being a lively dance: neither quite suitable for a Grand Inquisitor. Gilbert’s Grand Inquisitor, however, acts more “like a rather stuffy English bishop” (Asimov).

Also Venice was built on trade, and was much more tolerant than Spain, much more interested in people’s money than their beliefs. A Grand Inquisitor would not be welcome, and would not live in the Duke’s Palace!

Castilian hidalgo: Castile eventually absorbed the other independent kingdoms in Spain, and so its noblemen were the proudest. A hidalgo is a gentleman, and usually refers to the lower gentry: it is surprising that the Duchess does not correct his terminology.

Ninety-five quarterings: A nobleman, connected by blood or marriage to another noble family, may divide their coat of arms into four parts (quarterings). The Duke manages to squeeze the coats of arms of 95 families onto his own, giving an indication of the size of his pride: and his shield.

Plebeian: Common person, lower class.

Halberdiers: Armed men who carry halberds, long poles with an axe blade, and the pole pointed sharply,

Stipulated for a trifle on account: Insisted on a down payment.

Cornet-à-piston: A fancy term for a cornet, which is similar to a trumpet.
A parcel of graziers: A group of cowherds.

Count Matador, Baron Picadoro: A matador has the duty of annoying the bull with a red flag; a picador rides a horse and pricks the bull, in order to irritate him into attacking the matador. More comical names, given the Duke’s character. Unmentioned is the toreador who actually kills the bull.

King of Barataria: Barataria is a make-believe land, much like Shangri-La, Ruritania, et al... The name occurs in Cervantes’ “Don Quixote.” Although there IS a Barataria, Louisiana, in the bayou south of New Orleans.

Wesleyan Methodist: John Wesley founded his Holy Club at Oxford in 1729, and did not use the term “Methodist” until 1738. As for being “bigoted and persecuting,” this is another of Gilbert’s topsy-turvy ideas, as the Methodists were never in a position of power: whereas the Spanish Inquisition rather fits that description.

Duke of Plaza-Toro, Limited: As in “limited liability.” The Duke is forming a corporation, using his social reputation to squeeze money out of investors. Shares are allotted to the various investors, and eventually the Duke will be allowed in, under circumstances that will allow him a share of the profits and no share of the losses.

In process of liquidation: When a company is closed down as a result of losses. The investors lose their investments, but affairs may have been managed in a way that the directors have been paid ample enough salaries which cannot be used to cover losses.

Wind him up: The directors can start a new company, and do the same again.

Easy-going Paladin: Originally one of the twelve famed bodyguards of the Emperor Charlemagne, attached to the palace. Each was known as a “palatinus,” which in English became corrupted to “paladin.” The popular legends that arose about their heroic deeds led to the term “paladin” being applied to any knightly hero.

Jimp: British slang for “slender.”

Timoneer: A helmsman; one who steers a boat.

Stripling: An adolescent boy.

Gout: A disease marked by inflammation of the joints.

Bier: The movable stand on which a corpse is placed before burial, and moved to the grave.

Can’t be parried: Can’t be warded off, as a thrust in fencing.
**Brigand:** One who lives by plunder; a ruffian.

**Cordova:** A city in southern Spain, famed as the capital of the Moorish kingdom in the Middle Ages.

**Life’s tangled skein:** A skein is a coil of yarn, very difficult to untangle: as life can be.

**Elocution:** The art of effective public speaking.

**Chrysalis:** The structure made by a caterpillar for its metamorphosis into a butterfly.

**Republicans:** Those opposed to monarchy. Venice was a republic for most of its history. But anti-monarchists in England were considered to be radicals.

**Grand Canal; Rialto:** The Grand Canal is the widest of Venice’s canals, and can be considered its “Main Street.” The Rialto is a bridge about halfway along the Grand Canal, and a favorite meeting point.

**Insuperable:** Impossible to solve, or to overcome.

**I ween:** I think, or I suppose.

**Bear away the bell:** To carry off the prize; to lead (the conversation).

**Ebullition:** A sudden outburst, or state of agitation.

**Peruke:** A periwig. A formal wig, of the sort that the legal profession wears in Britain.

**Banks with Coutts:** Thomas Coutts was banker for George III. Coutts is still in business, with the Queen among its exclusive clientele.

**Xebeque:** A small, three-masted ship used for carrying goods on the Mediterranean Sea.

**ACT II**

**Cup and ball:** A game played with a ball attached by a string to a rod with a cup. The object is to toss the ball and catch it in the cup.

**Morra:** An Italian game where two people face each other, alternatingly raising their hands. The object is to guess how many fingers are being held up. The winner is the first player to guess correctly nine times.

**The very pith:** The core, or center.

**Legal fiction:** Something the law assumes in order to simplify matters, even though it is not literal fact: for example, that a person is a corporation.
Indemnify: To compensate for loss or damage; to provide security for financial reimbursement.

Heading the subscription lists: The king(s) are at the top of the lists of subscribers to various charities.

A Royal levee: From the French “to arise.” The 18th C. French kings practically lived in public, and people would come in to greet them as they arose in the morning. The word gradually came to mean any royal reception.

Shalloo humps, shalloo hoops: Imitations of the unintelligible orders barked out by a drill sergeant.

Regalia: The crowns, scepter, orb, etc.

Coronation Plate: The dishes, cutlery, etc. used on great state occasions, such as a coronation.

Titivating: To dress up, brush the hair, tie the tie: all the minutiae that a valet would normally do.

Deputation: Meet with a representative: a deputy.

The Garter, the Thistle, the Bath: Three orders of knighthood in Britain, seemingly adopted by Barataria. The monarch bestows these honors on persons of supposed merit.

Passed the Rubicon: Julius Caesar, ordered by the Roman Senate to disband his army and return to Rome, crossed this small Italian river in 49 BC, with his army, thus becoming an invader. To cross the Rubicon is to take an irrevocable step.

Little cot: A small cottage; undoubtedly trellised with roses, honeysuckle, and the like.

A dainty man: An overly fastidious man, not satisfied with anything but perfection.

Crossed the main: crossed the sea.

Dance a cachucha, fandango, bolero: Three Spanish dances: the cachucha is very fast; the fandango fairly slow; and the bolero quite slow. Sullivan uses the cachucha here. Ravel wrote a famous bolero.

Xeres we’ll drink: Manzanilla, Montero: Three Spanish wines: Xeres is better known as “sherry,” from the town of Jerez in southern Spain.

Pretty pitter-patter: Meant to mimic the sound of castanets, which are small percussion instruments, commonly heard with the fandango.
Lord Chamberlain: The official in overall charge of the Royal household; and until 1968, the censor of all plays performed in Britain.

Macaroni and rusk: The plainest of fare: rusk is a hard, crisp bread; as might be eaten on a long sea voyage.

Tuck in his tuppenny: In a game of leapfrog, a call to the “frog” to get his head down.

Rhenish wine: Wine from the vineyards along the Rhine River.

At junket or at jink: A junket is a feast, especially at public expense. A jink is a fun outing, usually seen today in the plural, as in “high jinks;” the meaning has evolved into pranks, frolics, etc..

Toddle: A mixture of whiskey or brandy with sugar and water. Apparently not the equal of Rhenish wine.

Lord Chancellor: The highest judicial functionary in England, ranking above all peers but not above Royal Princes or the Archbishop of Canterbury. He formerly acted as the Speaker in the House of Lords.

Sprats: Small herrings; very inexpensive. A sixpence was sometimes called a sprat.

Shovel hats: Stiff broad-brimmed hats, with the sides turned up, worn by some of the clergy.

Small beer: Cheap, inferior beer with a low alcohol content.

Lords-Lieutenant: Originally having the military duties of a sheriff, these later became more administrative: recommending local magistrates and judges to the Lord Chancellor.

Pewter: A tin alloy, in common use for tableware among the lower classes.

Shoddy: A cheap fabric made of woolen rags; the term now means anything cheap and poorly made.

Mount Vesuvius: The famous volcano that destroyed Pompeii in 79 AD, and overlooks Naples today.

Vulgar fraction: A common fraction, where the numerator is less than the denominator, as in 3/4, 2/3, etc..

Dunder-headed: A blockhead, a dunce.

Duck: British slang, meaning “dear.”

Trice: An instant.
**With a flea in her ear:** In a state of great discomfort and unhappiness.

**Messer Marco:** Mister Marco.

**Tiddle-toddle:** A toddler; one who walks with short, tottering steps.

**Ipso facto:** By the fact itself.

**Tartar:** More properly, “Tatar”: the Tatars were a nomadic people from central Asia who invaded and devastated eastern Europe in the 13th century. The term came to mean anyone with a violent, ungoverned temper. The Tatars still live in central European Russia.

**Colours nailed unto the mast:** If the flag is NAILED to the mast, it means there will be no surrender.

**Progenitor:** Ancestor.

**Float at a premium:** When the initial sale of shares in a company are in such demand that people offer more money than the minimal price.

**Applied for:** When a company forms, it issues a prospectus to attract investors; those who so desire then can apply for shares. Creditors, of course, can also apply for “shares.”

**Limited Liability Act:** A law which limits the losses a shareholder incurs to the amount of their investments, and does not extend to their personal assets.

**Titles and orders:** The Duke can procure lesser aristocratic titles and knightly orders for a sufficient sum.

**Recorders:** The chief judicial officers for a city.

**M.P.s baronetted:** Members of Parliament (House of Commons) made into baronets.

**Gazetted:** A Gilbertism: military promotions are published in the London Gazette, a government publication.

**Aldermen:** city council members.

**Present any lady:** The Duchess will introduce any lady of questionable morals to her friends, thus “vouching” for her respectability.

**Their double barrel:** Their impressive big shot, just as a double barreled gun makes a stronger “impression.”

**Robinson Crusoe would jib:** The fictional Robinson Crusoe, stranded on a deserted island, had to make his own clothes out of materials at hand, which would not have been of the highest quality. To jib is to object.
**Companies bubble:** A fraudulent company, meant to last only long enough to profit from foolish investors.

**Écarté:** A French card game which involves discarding cards.

**Medicines patent:** Proprietary drugs, sold by only one company, which makes plenty of money from it.

**Preferment:** An important position, usually in the government.

**As many salutes as she likes:** In this phrase, salute means “kiss.”

**Soupçon:** French for a suggestion, a small trace.

**Gavotte:** A stately French dance.

**Clarion:** The bright sound of a trumpet.

**Preme, Stali:** Actual gondolier cries: “preme” meaning to push down on your pole, and “stali” meaning to stop.

**Sources:**


CAST BIOS

ALLEN DENISON (Giorgio)
The Gondoliers is Allen’s second role with Light Opera of Portland. He is a Portland native and has lived here most of his life. He first became interested in Gilbert and Sullivan when attending Portland’s New Savoy Company Productions at the Oriental Theater in the 1950s. Prior roles in Portland theater include Selsdon Mowbray in Noises Off, Louie Grandville in If It’s Monday, This Must Be Christmas, and Narrator/Actor 4 in Around The World In 80 Days. He appreciates the support of his castmates and crewmates, his incredible wife and family, coaches, friends, and many others who know who they are.

AMY BARNHART (Stage Manager/Prop Mistress)
The Gondoliers is Amy’s first production with LOoP. She hails from Central City, Iowa and moved to Oregon in 2016 after graduating from Iowa State University with a degree in Religious Studies and Anthropology. Amy has been involved with Fine Arts performances in stage (“The Wizard of Oz”, “Little Women”, “Arsenic & Old Lace”), instrument (alto, tenor, and baritone saxophone), and voice (Alto / Alto II), and is a member of the Oregon Chorale. Along with a love of theater and music, Amy enjoys graphic novels, film, and spending the day in art museums.

ANNE HUBBLE (Duchess of Plaza-Toro)
Anne Hubble debuted with the Lamplighters as Lady Jane (Patience) in 1987. During the next few years she performed regularly with the troupe: Dame Hannah (Ruddigore, twice!), Dame Carruthers (Yeoman), The Duchess of Plaza-Toro (Gondoliers), as well as many galas. Following professional advice, Anne advanced her vocal studies, and transitioned into the dramatic soprano fach. She performed professionally with various companies, both domestic and international. In recent years she retired from professional pursuits, and acted as her father’s caregiver. She is happy to be “returning to the fold” in the role of the Duchess.

ANNE KOLIBABA LARKIN (Costumes)
Anne Kolibaba Larkin, costume crew, began sewing when patterns cost 50 cents. Her mom taught her everything she knows, including how to darn socks. This is her first production with LOoP.

BILL BAUCUM (Trumpet)
Bill Baucum is happy to be in his third production with LOoP. He plays trumpet with the Portland Community Wind Band and Theater in the Grove productions. He is a substitute with the Oregon Symphonic Band. He started as a music major in college, but is a practicing veterinarian in Beaverton at Canyon Pet Hospital.

BRYNA MONTGOMERY (Contadina)
Bryna Montgomery has performed with Portland Opera, Mock’s Crest, Clackamas Rep, Broadway Rose, Lakewood Theater, Mt. Hood Rep, Sylvia’s, Slocum House and Theater in the Grove.
CARL DAHLQUIST (Francesco, Annibale)
Carl Dahlquist is glad you decided to come see this production tonight. He hopes that you have a good time. If you recognize Carl, it could be because of his last two appearances in LOoP productions, which were Pirates of Penzance and Ruddigore. It is also possible that you saw him in some productions at HART in Hillsboro. Included in those are White Christmas, Spamalot, Becky’s New Car, The Foreigner, and a few others. It is also possible you saw him in Theatre in the Grove’s production of Suessical. Carl wants to thank Dennis and Linda for continually inviting him back to the cast.

CATHRINE HUARD (Contadina)
Cathrine Huard is new to Light Opera of Portland this season. She has spent the last 15 years singing a cappella barbershop in both large and small choruses, traveling all over the United States and beyond for competitions and performances. She spent eight years as the lead singer in the quartet Stardust, competing regionally and performing in the Portland area. She has always wanted to take part in musical theater and is very excited to be a part of this season’s production of The Gondoliers.

CHELSI ARRIOLA (Oboe)
The Gondoliers is Chelsi’s first performance with Light Opera of Portland. She studied oboe under Amy Collins at the University of South Florida, and is currently attending Portland State University to finish her degree in music education. While in Florida, Chelsi stayed very active with music. She performed with local bands and orchestras, played gigs for church services and weddings, and traveled Europe with American Musical Ambassadors. She is excited to be playing with this talented group and getting herself into the Portland music scene.

DAVID NOTTKE (Trumpet)
David Nottke is a retired marketing manager who now enjoys traveling to see his grandchildren, playing pickleball, operating model trains, riding Amtrak and playing trumpet. He has performed solo trumpet in churches in seven states and internationally. David has performed with Portland-area groups including: Tualatin Valley Community Band, a brass quintet, Tualatin Valley Symphony, a big-band jazz group, and a Hillsboro community band. He recently played in pit bands for performances of ‘The Music Man’ and ‘The Pirates of Penzance.’

DAVID RIDLEY (Antonio)
David has been active in theatre for over 35 years. He recently retired from the Beaverton School District after a 30-year teaching career where he taught theatre arts, language arts, and social studies. He holds an Ed.M from Oregon State University and a BA in Theatre from Lewis and Clark College. He was first introduced to Gilbert and Sullivan in college when he played Captain Corcoran in H.M.S. Pinafore and Lord Tolloller in Iolanthe. He’s been smitten ever since.
DAVID SMITH (Producer/Fisherman)
David Smith started playing piano and singing in church at a young age. While getting a degree in classical guitar he played lute in college collegium and was Tenorio in Man of La Mancha. This act of seduction was followed by being seduced into the bit mines (software development) from which he is just now emerging. David has an extensive business background and has produced the last 4 Light Opera of Portland shows as well as being the President of the organization. David spends his time studying classical and baroque guitar, renaissance and baroque lute, theorbo and making classical guitars. David lives in Beaverton with Linda, the music director.

DENNIS BRITTEN (Director)
Dennis was a member of the Lamplighters, the oldest Gilbert & Sullivan company in America now in its 65th year of production before relocating to NYC where he spent 26 years in professional theatre as a singer, actor, director and studying as well as teaching both there and in Europe. Among his favorite roles in NY are Prince Karl Franz in the Light Opera of Manhattan’s The Student Prince, Mr. T and 105 in the original cast of Promenade with Madeline Kahn and as soloist for three years at Radio City Music Hall as well as Carnegie Hall with his own one man show, Evening of American Song. He also toured with the NY tour of My Fair Lady as Freddy Einsford Hill. Some of his favored directing credits are a production of Leonard Melfi’s Niagara Falls and his own If Wishes Were Horses (written with composer, Kenneth Fuchs) both in NYC, Camelot, with Beaverton Civic Theatre and many productions with his company, Phoenix Show Space Theatre (PSST!) in Arizona. As a teacher he headed the voice department at American Musical and Dramatic Academy in NYC and was a theatre arts professor at Arizona State University. This is Mr. Britten’s sixth season directing Light Opera of Portland which he founded in 2012.

DENNIS FREEZE (Production Technical Director)
Dennis is a singer and Web developer who enjoys working backstage. Gondoliers is his third production with LOoP.

DENNIS KELLY (Fisherman)
Dennis is a veteran of the theatre. His roles include: Cornelius Hackle (Hello Dolly), Nanki Poo (The Mikado), Melchior (Amahl and the Night Visitors), Marco (The Gondoliers), and Marcellus Washburn (The Music Man). Other shows include: Sweeney Todd, Evita, Kismet, A Chorus Line, Anything Goes, Carousel and Trial By Jury, many with Portland Civic Theatre, The Musical Company as well as a Funny Thing Happened on the Way To the Forum and The Crucible with Beaverton Civic Theatre. He has a BS in Vocal Music Performance and an Associates Degree in Accounting. Dennis works in accounting and lives with his wife, Marsha, and has raised four boys, who are all in the performing arts.
DOMINIK DAVIS (Gondolier)
Dominik Davis is expanding his experience in the theatre arts with “The Gondoliers”, his third production with Light Opera of Portland. He previously performed in the chorus of “Iolanthe” and in last year’s production of “Pirates of Penzance”. He also joined the cast of the “Theater in the Grove” for last season’s production of “Jesus Christ Superstar”. Dominik has participated for several years in the Multnomah Arts Center’s Community Choir.

GABRIELLE WIDMAN (Contadina)
After several years of seriously pursuing an Operatic career, Gabrielle created an original band, and wrote one woman shows. She is now content seeking laughter and happiness by working with children and animals.

JACOB MOTT (Marco Palmieri)
Jacob grew up in Hillsboro, OR. Upon graduating from Glencoe High School he went on to study Musical Theatre at the American Musical and Dramatic Academy in New York, NY. Since returning to Oregon he has performed principal roles in a number of G & S productions, including most recently as Dick Deadeye (H.M.S. Pinafore) and Frederick (Pirates of Penzance) with LOoP. He has been a member of the Bass section in the Oregon Chorale since 2005.

JAMES MONTGOMERY (Fisherman)
James Montgomery makes his first appearance for LOoP, but is no stranger to Northwest audiences. The veteran performer has appeared on many stages across the country, touring in Once Upon A Mattress, Unsinkable Molly Brown, The Music Man and others. In Portland, he portrayed the brutal Frank Maurrant in Kurt Weill’s Street Scene and has sung in Portland Opera’s Turandot, Der Fliegende Hollander and Don Carlo. He has appeared in over seventy area productions at such venues as Lakewood Theatre, Broadway Rose, Mt. Hood Rep, Firehouse Theatre, and Mock’s Crest among many others. Favorite roles include Judge Turpin in Sweeney Todd, Scrooge in A Christmas Carol, and Captain Von Trapp in The Sound of Music, and Abner Dillon in 42nd Street. James recently played Tom Sawyer in The Boys in Autumn for American Reader’s Theatre, Mr. Laurence in the musical Little Women, Judge Roan/Old Soldier in the acclaimed Staged production of Parade, Fogarty in Chicago and The Chairman in The Mystery of Edwin Drood.

JAN ROSENTHAL (Lady in Black)
After 40 years performing in the classroom, Jan has continued to perform on stage throughout Portland and Vancouver. Memorable roles among the 80+ she has done include Madame Arcati in Blithe Spirit, Mrs. Savage in Curious Savage, Mother Superior in Nunsense, 10 children’s’ shows for Broadway Rose, Mother of the Bride in Tony and Tina’s Wedding, God in Coffee with God, and Tzeitel, Golda and Yenta in separate productions of Fiddler. Highlights include performing for Queen Elizabeth in Ottawa and a turn as NASCAR Granny in a Dick Hannah KIA commercial. She dedicates this show to her wonderful family.
JANELLE VANPELT (Giulia)
Although an R.N. by profession, Jani has been singing and participating in theatre performances since junior high through college. During the past three years she has participated in productions with Mask & Mirror, Wilsonville Theatre Company, Canby Community Theater, Pentacle Theater, and Cascadia Concert Opera. Favorite roles include Reno Sweeney, Golde, Miss Prism and Frankie Futrelle. Jani is delighted to be included into the LOoP and looks forward to this, and many other, productions with the company. Jani would like to acknowledge her gratitude for her wonderfully supportive husband, Juan Jenkins, who always has her back at the Woodburn Adult Foster Home that they own and operate together since 2001.

JOE ROSENTHAL (Set Construction)
Joe has managed to combine two of his life-long interests of carpentry and music. Joe built sets and sang for the “Gloriana Opera Company” of Mendocino, California in the 1970-80, doing such shows as H.M.S. Pinafore, Pirates of Penzance, Iolanthe, The Music Man and more. Joe has been an chorister since then, but has returned to his tools in his dotage to build sets for Pinafore, Iolanthe and Pirates with LOoP.

JOHN KOST (Giuseppe Palmieri)
John Kost was born and raised in North Portland, attending Blessed Sacrament elementary school, North Catholic High School and graduated from La Salle High School. He received his BA from Portland State University where he sang in the university chorus, which performed such works as Beethoven’s Ninth Symphony, the Berlioz Requiem and Britten’s War Requiem. He has performed in community theater productions, including Lakewood’s productions of The Merry Widow and Bye, Bye, Birdie. From 1995 to 2010 he sang in the chorus of Portland Opera and has been active in church choirs. He currently sings with St. John Baptist Episcopal church. John has performed in Light Opera of Portland's productions of Pirates of Penzance, Iolanthe, H.M.S. Pinafore and Ruddigore.

JUSTIN CAMPBELL (Lighting)
Ruddigore was Justin’s first performance with Light Opera of Portland as well as his first Gilbert and Sullivan production. Justin’s most recent role was in Recovery, one of a series of one-act plays, Pieces of the HART, for which he was also stage manager and light designer. He’s also performed in Is He Dead? and A Midsummer Night’s Dream at HART Theatre. He has done a great deal of tech and backstage work, as he did for Once Upon a Mattress and Hot L Baltimore.

JUSTIN RUEFF (Set Artistic Design)
Justin Rueff is an artist, sign maker, and comic creator. He specializes in hand made signs, murals and marketing design. He is super easy to work with, and available for commissions. www.justinrueff.com
KATHERINE BROWN (Clarinet, Bassoon)
After practicing Obstetrics & Gynecology in Hillsboro for nearly 20 years, {Kathy} left medical practice to return to her roots in music. She recently completed a masters degree in education with a focus in music education, and is substitute teaching this school year. She enjoys performing with community groups in the area, spending time with her two college-age children, and squeezes out some time to do creative projects, especially sewing.

KEVIN LAY (Gondolier, Orchestrator)
Kevin found formal vocal training in Chicago in the 80’s, singing in professional choruses and opera choruses with Peter Sellars. Having studied composition at the University of Akron School of Music, he has composed all kinds of music for 35 years. Kevin is also an accomplished guitarist.

LAURENCE COX (Don Alhambra)

LINDA SMITH (Musical Director)
“Linda Smith’s varied and well-played... program ... is straight stuff. What makes her [compact] disc special is the inclusion of Samuel Barber’s Piano Sonata. Smith handles it all comfortably ... “ (Willamette Week)

Ms. Smith is known for her colorful musical interpretation, sincere warmth, and solid technique. She earned a Doctor of Musical Arts in Piano Performance from the University of Washington, a Master of Arts in Music History from the University of California in Riverside, and a Bachelor of Music in Piano Performance from Central Michigan University.

Her activities have encompassed touring as a solo keyboard artist, touring with an actor in a two woman show she commissioned entitled “Composers in Skirts” which features six women composers from the last three centuries, teaching, and collaborative performance. She has been Musical Director for Light Opera of Portland since their performance of “Ruddigore” in August of 2015.
LINDSEY LEFLER (Gianetta)
Lindsey is a classically trained lyric soprano with a BME and a minor in Theatre Arts. She is a familiar face with LOoP!, as she has appeared with us as Mabel (Pirates), Phyllis (Iolanthe), Josephine (H.M.S. Pinafore), and “Sweet” Rose Maybud (Ruddigore). She serves as the Prelude Director of Hillsboro Community Youth Choir, and has a passion for using music as a therapy tool for adults with disabilities. She wants to thank Laurence and her three children, Lily, Jordyn, and Logan for their continued support.

LUCY TAIT (Costumes)
Lucy is retired but continues to work - just without pay! She has assisted with costumes for many productions, most recently Evita in Corvallis, when she was also in the cast. Lucy is a long time member of the Oregon Chorale. Singing is a passion, but she also assisted with costumes for a few staged productions by the chorale over the years. Creating costumes for Gondoliers has reminded her that costuming is another passion she forgot she had. This is her first LOoP production!

LYNDA PERSON-PATRICK (Contadina)
Ruddigore was Lynda’s first musical not to mention play! She was born and raised in Eugene, Oregon, attended North Eugene High school and graduated in 1980! While in high school she was part of A cappella choir and the vocal Jazz choir, The Pipers! Married right out of high school, she moved to Aloha where she has lived for 37 years and raised two girls, one is a Massage Therapist the other is a Pharmacy Tech. and is expecting Lynda and Rob’s first grandchild! Lynda sang in her church choir for 12 years until she met Rob Patrick, August 18th 2013 then married on August 17th 2014 by Dennis Britten, Light Opera Of Portland’s Director. Rob invited Lynda for the first time to operatic theatre! She is having a blast and hopes she can do more! She also was part of Portland’s Festa Italiana grape stomp August 25th, 2017 and helped bring the 3 person team to 2nd place victory!

MANDEE LIGHT (Fiametta)
Mandee Light graduated Magna Cum Laude from Southern Oregon University with a BA in Vocal Performance in 2013. Mandee was a frequent soloist throughout the Rogue Valley, being featured in the Southern Oregon University Concert and Chamber Choirs, the Southern Oregon Repertory Singers, and the Rogue Valley Chorale. Throughout her time in the valley she was actively involved in Brava! Opera and Rogue Opera. In 2011, she won the American Protégé International Music Talent Competition along with a best performance award with mezzo-soprano, Beatriz Abella. In January of 2011, she studied music in Vienna, Austria. Mandee has studied privately with Ellie Murray, Laurie Hunter, and Maria Droulou. Mandee currently sings with LOoP and the Oregon Chorale.
MARSHA KELLY (Choreographer)
Marsha has been involved in local theatre for many years as a choreographer, vocal coach, director, theatrical judge and coach. Favorite roles include Cousin Hebe (H.M.S. Pinafore) and Ernestina Money (Hello Dolly). She has choreographed Anything Goes, Godspell, Cabaret, The Fantasticks, Willy Wonka Jr., Ruddigore and many others. She choreographs men’s and women’s barbershop, High School choirs and theatre ensembles from Beaverton and Hillsboro, including Portland Civic Theatre, Beaverton Civic Theatre and Hart Theater. The previous owner of Act 1 School of Dance for 16 years, Marsha currently teaches vocal music and theatre in the Hillsboro School District, is a dance/music/theatre judge, and competes in a barbershop quartet and chorus. She has a BA in Music Education with a certificate in dance and a Masters Degree in Education. Marsha lives with her husband, Dennis and has four boys who are all involved in the performing arts.

MELE HOWLAND (Musical Assistant)
“Mele” is the Hawaiian word for merry, music, song, chant. She has been happily involved in musical activities her whole life. Currently, she sings in the Oregon Chorale and is the assistant to the Musical Director of LOoP. She enjoys helping singers learn their parts and bringing their attention to musical details to remember. She loves being part of the process of developing a show and watching players grow their parts. She is very appreciative of the hard work, the humor, and the talent the troupe exhibits. She is glad to be a part of the group.

MICHAEL MCGEE (Gondolier)
Michael is thrilled to making his LOoP debut in the “Gondoliers”. Thank you Dennis, Linda, and David. He grew up in Clackamas, and got hooked on musicals when he was cast as Lt. Joe Cable in his high school production of “South Pacific.” After a long hiatus, Michael returned to musicals in 2013. Since returning he has performed in “Les Miserables,” “Music Man,” “Carousel,” “Chicago,” “Children of Eden,” and recently two shows for Northwest Seniors Theater. He is honored to be working with this amazing cast and artistic crew. Michael would like to give a huge thanks to his family, friends, teachers, fellow students, cast and crew for much needed encouragement and support.

PHYLLIS BRINKERHOFF (Lady in Black)
Phyllis has been a choral singer since age 8: church choirs, high school concert choir, chorus for summer productions of Gilbert & Sullivan operettas, opera workshop at Willamette University, the world premier Jerome Hines’s opera I Am The Way, chorus for opera productions in the Redlands Bowl, and a charter member of the Oregon Chorale. She enjoyed a summer doing sets, costumes, and lights for a youth production of Little Mary Sunshine. She then ran props, costumes and lights for the Redlands Footlighters. She moved back to Oregon, bringing her skills to Portland Opera. At various times, she could be found as stage manager, make-up technician, wig and hair technician, dresser, and elephant diverter. Using all of these skills, she directed “Pirates of Penzance” for Theater in the Grove. She continues to costume occasionally and would like to direct again.
PHYLLIS FORT (Lady in Black)
Prior LOoP productions she has been in include Katisha in The Mikado, Buttercup in H.M.S. Pinafore, Ruth in Pirates of Penzance. In Arizona she also played Momma Rose in Gypsy, Berthe in Pippin, other Gilbert and Sullivan productions and an equity production of Man of LaMancha, playing the Housekeeper, at Phoenix Theatre. But being here, involved in the Oregon Arts, people and weather is where she wants to be.

RAGON LINDE (Percussion)
Ragon is a Portland based singer, guitarist, percussionist and performer. He has several album releases to his name which are available in hard copy and on all major music retail outlets. Ragon also sings in the Healing Voices Choir and The Revolution Choir. Learn more by visiting http://ragonlinde.com.

REBECCA STUHLBARG (Casilda)
Rebecca Stuhlbarg, soprano, loves to sing opera, art song, musical theater and choral music, and is honored to be part of Light Opera of Portland! Gondoliers is her third show with LOoP after singing the title role in Iolanthe last summer, and appearing in the chorus for H.M.S. Pinafore earlier that season. Before that, Rebecca performed roles such as Olga Olsen in Street Scene, Vera Boronel in The Consul, Lisa in The Cannabis Cantata, and Ruth Putnam in the operatic version of The Crucible. She graduated with a M.A. in Vocal Performance from UC Santa Cruz, has sung with Opera San Jose, and now studies voice with Nancy Olson Chatalas. Rebecca is also a choral conductor and singer; she conducts the Healing Voices Choir and has sung with the Choral Arts Ensemble of Portland. Becca also loves to teach voice and yoga – please find out more about her studio at www.northwestvocalyoga.com.

ROB PATRICK (Duke of Plaza-Toro)
Rob has previous roles with Light Opera of Portland as Nanki Poo in The Mikado, Mr. Cox in Cox and Box, and Counsel for the Plaintiff in Trial by Jury, Despard Murgatroyd in Ruddigore, and The Lord Chancellor in Iolanthe. Rob also performs with local jazz group Dreamfire Limited and Ralph Radio Theatre. Rob is a graduate of West Linn High School, class of 1988, and Portland State University. He is an insurance agent and is happily married to Lynda Person-Patrick and lives in Aloha.

RON SWINGEN (Set)
Ron Swingen has, temporarily, moved “off the stage” to assist in set-building and light-turning-on (and off). Ron is a charter member of LOoP and has appeared in past performances as Captain Corcoran in “H.M.S. Pinafore (twice), KoKo in “The Mikado”, Major General Stanley in “The Pirates of Penzance”, The Learned Judge in “Trial by Jury”, Old Adam in Ruddigore and a Lord in “Iolanthe”. He is the proud recipient of the first True LOoP Trouper Award and looks forward to returning to the stage in future productions. Break a leg, my LOoP(y) friends!
SARA RIVARA (Vittoria/Inez)
Ms. Rivara also performs with the Portland Symphonic Choir, Resonance Ensemble and has sung with Opera Grand Rapids, Camerata Singers, Kalamazoo Symphony Orchestra and Kalamazoo Bach Festival Chorus. She lives in Portland with her husband and sons.

SHERYL WOOD (Tessa, Web Site/Programs)
Sheryl grew up in the DC area and has been singing since she was wee. She has been a member of the Oregon Chorale for ten years, and has sung full-time with The Dickens Carolers for six years and Cantico Chamber Singers for three years. Sheryl is also the soprano section leader/soloist for First Congregational United Church of Christ in downtown Portland. She is a frequent national anthem singer at events in the Portland area. Recent LOoP roles include Mad Margaret in Ruddigore and the Fairy Queen in Iolanthe. Sheryl does freelance design work, inflicts terrible puns and is an avid knitter and crocheter. She lives in Portland with her husband Ben, cats Simon and Linus and enough yarn to be-sweater a small village.

TOM HAMANN (Luiz)
Tom has been involved in theater for most of his life, particularly musical theater. He was active with the Alameda Children’s Musical Theater (ACMT) in Alameda, CA while he was in the United States Coast Guard, where he was on stage for some shows and musical director for several other shows. Tom has been a member of the Oregon Chorale since 2014 and Light Opera of Portland since 2016. Tom is in his fourth production with the Light Opera of Portland, and he loves being a part of the LOoP troupe!
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