

July 7 & 9 • 7:30 pm
Whittington-Pfohl Auditorium

H.M.S. Pinafore

Janiec Opera Company
Brevard Music Center Orchestra
John Greer, conductor • Vincent Liotta, director

Arthur Sullivan Libretto by W.S. Gilbert		<i>H.M.S. Pinafore</i> Act I
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INTERMISSION

	Act II
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John Greer, general manager
Jill Hermes, production manager
Lora Napier, set designer
Andrea Boccanfuso, lighting designer
Cheryl Hart, costume coordinator
Jillian Rivers, wig and make-up designer
April Anderson, prop master
David Nelson, technical director
Chad Stewart, sound designer
Leah McVeigh, stage manager
Greg Smith, house manager

Support for this evening's program is provided in part by the Audrey Love Charitable Foundation.

About the Performers

John Greer, conductor

General Manager of the Janiec Opera Company
For Greer's biography, please visit
brevardmusic.org.



Adam Cioffari, baritone

Hometown: Westerville, OH
School: Indiana University
Notable roles: Lord Chancellor in *Iolanthe*, The
Duke of Plaza-Toro in *Gondoliers*
Second year at BMC



Daniel O'Dea, tenor

Hometown: Wilmette, IL
School: Westminster Choir College
Notable roles: The Duke in *Patience*, Gastone in
La Traviata, Jonothan in *Saul*
First year at BMC



Alexander Ebin, baritone

Hometown: New York, NY
School: Brown University
Notable roles: Nanki-Poo in *The Mikado*, Nicely
Nicely in *Guys and Dolls*
First year at BMC



Jennifer Moore, soprano

Hometown: Richmond, TX
School: Rice University
Notable roles: Governess in *The Turn of the
Screw*, Nancy in *Albert Herring*
Second year at BMC



Janelle Criner, mezzo-soprano

Hometown: Springfield, OH
School: Ohio State University
Notable roles: Ruth in *The Pirates of Penzance*,
Baroness in *Candide*
First year at BMC



Vincent Liotta, director

Professor of Music at Indiana University
For Liotta's biography, please visit
brevardmusic.org.



Adam Lau, baritone

Hometown: San Francisco, CA
School: Whitman College
Notable roles: Pooh-bah in *The Mikado*
First year at BMC



Taylor Horner, bass

Hometown: Marion, IN
School: Taylor University and New England
Conservatory
Notable roles: Sarasto in *The Magic Flute*, Figaro
in *Le Nozze di Figaro*
First year at BMC



David Young, bass

Hometown: Florence, SC
School: University of South Carolina
Notable roles: Sarasto in *The Magic Flute*, Don
Alfonso in *Così fan tutte*, Joe in *Most Happy Fella*
First year at BMC



Sarah Craft, mezzo-soprano

Hometown: Brooklyn, NY
School: University of North Texas and Dartmouth
College
Notable roles: Dido in *Dido and Aeneas*,
Cendrillon in *Cendrillon*
First year at BMC



CAST

Sir Joseph Porter, K.C.B., First Lord of the Admiralty	Adam Cioffari
Captain Corcoran, Commanding <i>H.M.S. Pinafore</i>	Adam Lau
Ralph Rackstraw, Able Seaman	Daniel O'Dea
Dick Deadeye, Able Seaman	Taylor Horner
Bill Bobstay, Boatswain's Mate	Alexander Ebin
Bob Becket, Carpenter's Mate	David Young
Josephine, the Captain's Daughter	Jennifer Moore
Hebe, Sir Joseph's First Cousin	Sarah Craft
Little Buttercup, A Portsmouth Bumboat Woman	Janelle Criner

Sailors

Jack Beetle	Sean Damm	Ryan Goessl
Tyrone Hayes	Andrew Hill	Greg Jacobson
Shane McDonough	Nathan Oakes	Max Wier
Matthew Young	Jonathan Zeng	

First Lord's Sisters, Cousins, and Aunts

Megan Brand	Rebecca Comerford	Janel Frazee
Joanna Gates	Stephanie Harris	Ashley Kerr
Amanda Kingston	Colleen Koch	Catherine Martin
Heather Phillips	Kristina Riegler	Jennifer Rossetti
Megan Roth	Dana Schnitzer	

Synopsis

Act I

Crew members of the *HMS Pinafore* are cleaning their ship as they welcome aboard Little Buttercup, from a supply boat.

Ralph Rackstraw, a sailor, is in love with Josephine, daughter the Pinafore's Captain Corcoran. Josephine, likewise, is in love with Ralph. However, Sir Joseph Porter, First Lord of the Admiralty, seeks to marry Josephine. She tells her father that she could never love Sir Joseph and so will not marry him. But duty will also keep her from marrying Ralph, a person of low birth.

Sir Joseph arrives on the Pinafore, entourage in tow. He describes to the crew his ascension from office boy to leader of the navy and affirms the equality of all men. Ralph, thus, is inspired to propose to Josephine. She rebukes him; the difference between their social standings is too great. When Ralph puts a pistol to his head, however, Josephine declares her love for him in front of the entire crew. They make plans to elope that evening, despite a warning from Dick Deadeye, another seaman.

Act II

Captain Corcoran is singing with his guitar when Buttercup visits him. She would like to be more than a friend to him, but he says that his rank makes any other relationship impossible. She suggests that the situation may change soon.

Sir Joseph complains to Captain Corcoran that Josephine has not accepted his proposal of marriage. The Captain says that the problem may be the difference in social standing. Sir Joseph then tries again with Josephine, saying that love can conquer any social barrier. Josephine takes this advice to mean that she and Ralph have free rein.

Dick Deadeye has warned the Captain of the elopement plan, and the Captain steps in to prevent it. He castigates Josephine for consorting with a person of low station, but Ralph defends himself. The Captain utters a profanity, in front of Sir Joseph's relatives, and Sir Joseph sends the Captain to his cabin. When Sir Joseph discovers that Ralph and Josephine are in love, he sends Ralph to the brig.

Buttercup reappears and reveals that Ralph and Captain Corcoran had been switched at birth. Upon this news, the Captain becomes a mere sailor, and Ralph becomes the new Captain. Sir Joseph now consents to the marriage of Ralph and Josephine.

Janiec Opera Company Production Staff

General Manager	John Greer
Conductors	David Effron John Greer
Stage Directors	David Gately Vincent Liotta Martha Collins
Chorus Master	Gerard Floriano
Collaborative Piano Coordinator	Andrew Campbell
Coaches	James Lesniak Charles Prestinari
Chorus Rehearsal Pianist	S'ngah Seo
Production Manager	Jill Hermes
Set Designer	Lora Napier Robin Vest
Lighting Designer	Andrea Boccanfuso
Assistant Lighting Designer	Jessica Burgess
Costume Designer	Ashley Gregg Cheryl Hart
Technical Director	David Nelson
Master Carpenter	Wayne Parmely
Carpenters	Nicholas Bobbitt Trista Hover Nick Miller
Scenic Charge	Erin LaVallee
Scenic Artist	Emily Taylor
Prop Master	April Anderson
Prop Intern	Danielle Heise Kristen Menichelli
Wig and Make-Up Designer	Jillian Rivers
Wig and Costume Intern	Jori Malan
Master Electrician	Amber Parker
Electrician Interns	Laura Krouch Theresa Russo
Stage Manager	Margaret Kellner Leah McVeigh
Stage Manager Intern	Tanya Schurr
Sound Designer/Engineer	Chad Stewart
Sound and Stage Intern	Nicholas McCarthy
Stage Crew Supervisor	Lee Helms
Stage Crew Assistant Supervisor	Janette Krolczyk
Stage Crew Interns	Sandra Knight Michael Rivera
Production Assistant Interns	Melissa Adler Rachel Stuart
House Manager	Greg Smith
Orchestra Liaison	Ahmad Mayes
Supertitles	John Greer Jennifer Moore Adam Cioffari Dana Schnitzer
Supertitle Operator	Lee Taylor

Brevard Music Center Orchestra

John Greer, conductor

Violin I

Alice Ju, concertmaster
Arturo Rodriguez
Kathryn Jensen
Christine Short
Regina Dyches
Andrew d'Allemand
Rebecca Pernicano
Frank Auer

Violin II

Lindsey Baggett, principal
Andrew Lynn
Lauren Trolley
Elizabeth Magnotta
Gerome Stewart
Kerstin Tenney

Viola

Christopher Lanier, principal
Lindsey Parsons
Audrey Selph
Rebecca Jones
Alan Elkins
Allison Richards

Cello

Jeremy Crosmer, principal
Marty Sproul
Sarah Schmitz
Derek Stein

Double Bass

Cory Palmer, principal
Joshua Lebar

Flute

Christina Sjoquist, principal
Angela Rich

Oboe

Tessa Gross, principal

Clarinet

Antonio Tanase, principal
James Garcia

Bassoon

Kendrick Boyd, principal

Horn

Gustavo Camacho, principal
Elizabeth Fleming

Trumpet

Jordan Olive, principal
Tao Ge

Trombone

Stephen Lowery, principal
Andrew Walker

Timpani

Christopher Roode, principal

Percussion

Elliot Beck
Valerie Vassar

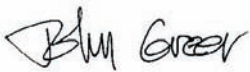
Notes on the Program

H.M.S. Pinafore was the first major success of the creative team of librettist W.S. Gilbert, composer Arthur Sullivan and the impresario Richard D'Oyly Carte. It was to pave the way for a series of masterpieces in the light opera genre named after the theater that D'Oyly Carte had built to house them; the Savoy operas. In these popular works, wit, both literary and musical, meets social satire so perceptive that it has survived the centuries. In *H.M.S. Pinafore*, it is social rank in the British Navy that is so amusingly and mercilessly harpooned, and it contains many of Gilbert & Sullivan's most famous patter songs, sentimental ballads, patriotic tunes and comic ensembles. Despite the success he had with his operettas, Sullivan always longed to write more "serious" music, and in the finales of *H.M.S. Pinafore* and elsewhere, Gilbert provided him with the opportunity to compose in a grand tradition which has become a trademark of the Savoy style.

Why Operetta?

After the French Revolution, a burgeoning middle class was emerging as an important political, economic and cultural force all over Europe. Opera, so long the exclusive property of the elite aristocracy, soon found new audiences. Before long, the demand for musical entertainment among the middle class attained a life of its own. Operetta was born, characterized by elegant witty songs, ensembles and choruses all connected by spoken dialogue, more accessible than traditionally sung recitative. Operetta frequently contained affectionate parodies of its grander counterpart, and subject matter revolved around the everyday romance and social satire familiar to the average layperson. By the latter half of the nineteenth century, operetta had reached its golden era with the masterworks of France's Jacques Offenbach, Austria's Franz Lehár and England's W.S. Gilbert and Arthur Sullivan. As usual, America followed Europe's example, led by Sigmund Romberg and Victor Herbert. Here, the medium was eventually abandoned for an even more theatrically and lyrically sophisticated art form – the American musical.

Artistic Director Henry Janiec led the first opera production at Brevard Music Center in 1965, and since then, operetta has been an important part of the annual summer fare. The tradition continues as we include at least one work from the standard operetta repertoire each season. We believe in presenting a wide range of musical and theatrical styles, both for the sake of our audience and for the educational experience of the 40 young singers who comprise the Janiec Opera Company. Operetta can be less taxing musically and vocally, but the demands in terms of acting, dancing, elocution and comic timing are just as challenging to young performers as anything they may encounter on the operatic stage. Preparing for Gilbert and Sullivan's *H.M.S. Pinafore* required hard work and great precision. We hope these rewards will be obvious in tonight's performance and felt on both sides of the footlights.



John Greer, General Manager
Janiec Opera Company