

SONOMA STATE UNIVERSITY

Department of Music presents

THE PIRATES OF PENZANCE

FEBRUARY 10-20, 2022

Evert B. Person Theatre

Artistic

MUSIC DIRECTOR Lynne Morrow
STAGE DIRECTOR Justin Montigne
SCENIC DESIGN Peter Crompton
PROJECTION DESIGN Peter Crompton
COSTUME DESIGN Teresa Kopaz
LIGHT DESIGN Theo Bridant
SOUND DESIGN Theo Bridant
MOVEMENT Justin Montigne
ASSISTANT DIRECTOR Annie Kessler

Production

STAGE MANAGER Elise Clark
STAGE MANAGER Justin Olivier
TECHNICAL DIRECTOR Theo Bridant
COSTUME SUPERVISOR Teresa Kopaz
PROJECTIONS BOARD OPERATOR Noah Hewitt
LIGHTING BOARD OPERATOR Elise Clark
SOUND BOARD OPERATOR Albert Casselhoff
SOUND TECHNICIAN Enrique Rojas
STAGEHAND Christine Phillips
WARDROBE Carly Bozeman, Allison Dominguez, Maya Pratt-Bauman
VIDEO PRODUCER Jess Johnson
CAMERA OPERATORS Jaden Reiter, Dottie Aschwanden
VIRTUAL OPERATOR Jack Hagerman
PROPS Aissa Simbulan
PUBLICITY ASSISTANT Qiudi Peng
MAKEUP ASSISTANT Alex Ortiz

ORCHESTRA

VIOLIN Gail Hernández Rosa

BASS Steven Hoffman

FLUTE Emily Reynolds

CLARINET Nicholas Xenelis

HORN Ruth Wilson

PERCUSSION Allen Daniel Rivera

PIANO Yvonne Wormer

CAST

RICHARD, the Pirate King Noah Evans

SAMUEL, his Lieutenant Nick Lawson

FREDERIC, a Pirate Apprentice Brian Carrillo

RUTH, a Piratical Maid-of-all-work Qiudi Peng

MAJOR-GENERAL STANLEY, of the British Army Andrew Cedeño

EDWARD, Sergeant of Police Brayden Simmons-Ayala

MABEL, General Stanely's youngest daughter Madelyn Conner

EDITH, General Stanley's daughter Buffy (Lauren) Toledo

KATE, General Stanley's daughter June Ivanetich

ISABEL, General Stanley's daughter Emily Rae Fealy

POLICE and PIRATES

Pirates

- Roman Armenta
- Raymonni Ball
- Chihiro Fujii
- Bucky Brynjegard-Bialik
- John Ruzicka

Police

- Roman Armenta
- Raymonni Ball
- Chihiro Fujii
- Justin Olivier

Songs

Act 1

Overture	Orchestra
1 – Pour, Oh Pour the Pirate Sherry	Pirates and Samuel
2 – When Frederic was a Little Lad	Ruth
3 – Oh, Better Far to Live and Die	Pirate King and Pirates
4 – Oh, False One, You Have Deceived Me!	Frederic and Ruth
5 – Climbing Over Rocky Mountain	Edith, Kate and Isabel
6 – Stop, Ladies, Pray	Frederic, Girls
7 – Oh, Is There Not One Maiden Breast	Frederic, Mabel, Girls
8 – Poor Wandering One!	Mabel, Girls
9 – What Ought We to Do?	Edith, Kate and Isabel
10 – How Beautifully Blue the Sky	Girls, Mabel, Frederic
11a – Here's a First Rate Opportunity	Pirate, Girls
12 – Hold, Monsters!	Mabel, Samuel, Major-General, Girls, Pirates
13 – I Am the Very Model of a Modern Major-General	Major-General, Girls, Pirates
14 – Oh, Men of Dark and Dismal Fate	Ensemble

Act 2

15 – Oh, Dry the Glistening Tear	Girls, Mabel
16 – Frederic, Let Your Escort Lion-Hearted	Major-General, Frederic
17 – When the Foeman Bares His Steel	Sergeant, Girls, Major General, Police
18 – Now for the Pirate's Lair	Frederic, Pirate King, Ruth
19 – When You Had Left Our Pirate Fold	Ruth, Frederic, Pirate King
20 – Away, Away! My Heart's on Fire!	Ruth, Pirate King, Frederic
21 – All is Prepared	Mabel, Frederic
22 – Stay, Frederic, Stay!	Mabel, Frederic
23 – No, I am Brave!	Mabel, Sergeant, Police
23a – Sergeant, Approach! (Chant)	Mabel, Sergeant, Police
24 – When a Felon's Not Engaged in His Employment	Sergeant, Police
25 – A Rollicking Band of Pirates, We	Pirates, Sergeant, Police
26 – With Cat-Like Tread	Pirates, Police, Samuel
27 – Hush, Hush! Not a Word	Frederic, Pirates, Police, Major-General
28 – Sighing Softly to the River	Major-General, Ensemble

Director's Notes

"The Pirates of Penzance (1879)" was Gilbert and Sullivan's 5th collaboration. It immediately followed their hit, "HMS Pinafore (1878)." In fact, our Major-General "name-checks" the title of that show during his famous solo!

In early 1879, there were several productions of Gilbert and Sullivan's shows in New York City. Sadly, US copyright law offered NO protection from 'pirated' productions. No royalties were paid to the authors. More than that, many producers took excessive license with the texts and the stories!

Gilbert and Sullivan decided to go to New York and mount an authorized production of "Pinafore," so that they could benefit from the popularity of the show. While in New York, "Pirates" was in progress. They decided to premiere it in New York so that they could receive copyright protection and, ironically, prevent piracy.

The story of "The Pirates of Penzance" takes place in a real location in Cornwall, England, where real pirates and smugglers had operated in the past. By 1879, the port city of Penzance had become a resort area. The idea of the city becoming famous for an operetta about pirates was apparently amusing to the locals.

"The Pirates of Penzance" is subtitled, "or, The Slave of Duty." This refers to the Pirate Apprentice, Frederic, who must do his duty, regardless of his desires for his own life. We follow our hero to see which local residents help him, and whether he succeeds.

I wanted to teach this show because it offers a wide variety of roles for our students to blossom into. We have first year students and graduating seniors; "The Pirates of Penzance" gives them all an opportunity to work together. Learning this music gives our seniors experience for their futures, ready to perform in the many Gilbert and Sullivan companies around the world.

Lynne Morrow (2022)

Director's Notes

The *Pirates of Penzance* is a wonderful operetta to explore with students, because it remains musically and comedically accessible a century and a half after its premiere. The performers began their learning with the text, searching it for relevance to their modern lives and sense of humor. Many of them are for the first time facing the daunting but thrilling challenge of acting with an accent *while* delivering lightning-fast comedic beats and vigorous physical comedy. Most of the Pirates and Police play a swing role—singing two or more chorus parts, singing other parts offstage, and standing in for principals in rehearsals. Swings are the lynchpin of any theatre production, and have become even more indispensable in the era of live theatre during COVID. Our industrious student stage managers and assistant director have kept us organized and safe throughout.

Though *Pirates* contains challenging moments of sexism and classism, it afforded us a unique opportunity to move the characters of Ruth and the Stanley sisters in the direction of equality and respect. The mute play during our overture is not included in Gilbert's libretto, but frees Ruth to be a crafty and willing "piratical maid-of-all-work" in and out of love with the Pirate King, and gives their dynamic with Frederic the back story of a dozen years of nautical family life. Likewise, rather than confining the Stanley sisters to the "three little maids" function so often used for the treble chorus in G&S' works, we took Gilbert's own cue as he introduced them climbing and exploring the sea cliffs of Penzance. Our Stanleys are beset by men attempting to decide their fates, but throughout they clamber, resist, and jostle their way out of the pirates' clutches. In the end they are saved by their own cleverness and a surprise assist from an omnipotent queen.

In this production we have opted for a traditional look and temporal placement, without the restrictions of absolute historical accuracy. The dénouement of the plot rests on secret nobility, which again has been spun away from strict Victorian deference to the concept of peerage. Our wonderful scenic, costume, sound, and lighting design team has created an idealistic and fantastical world of Penzance, in which pirates are menacing but not deadly, damsels athletically rove to find and then rescue their husbands, and nobility is attached to choices and actions, rather than birth or station.

Please feel free to laugh out loud and to engage with the performers in the lobby after the show. We hope you enjoy your time in Penzance. Visit the Music and Theatre Arts pages on our website to learn about all the wonderful live performances happening this spring. Your presence in the audience sustains and inspires us. Thank you!

Justin Montigne (2022)

Welcome to the Department of Music



EVERT B. PERSON THEATRE is an extraordinary learning laboratory, a fully-equipped live performance space containing professionally staffed costume and scene shops, where SSU students learn skills essential to the art of live dance, music and theater performance. For today's show, through performance-related coursework, the students have spent weeks in rehearsals, singing, acting, memorizing, dancing and more, under the mentorship of professional staff, designers, and faculty. We hope you enjoy the product of the students' learning and skill-building process.

2021-22 EVERT B. PERSON SCHOLARSHIPS

MUSIC Andrew Cedeño, Liam Daley, Jonathan Decicio, Omar Diaz, Charles Gomez, Grace Gomez, Isabella Grimes, Alfie Halpern, Emma Hofhenke, David Kerr, Ann Kessler, Ellie Lyle, Melody Rose Neal, Linda Peng, Gabriel Ruppert, Gwenora Sarault, Abbigayle Samuels, Sierra Smith, Emma Webb

ACTING Maya Pratt-Bauman

DANCE Abigail Eissman, Alessandra Balestrieri-Jennings, Zara Labbe, Jennifer Martuscelli

TECHNICAL THEATRE Elise Clark, Sabrina Hick

THEATRE STUDIES John Ruzicka

Dr. Andy Collinsworth, Department Chair

Dr. Hollis Robbins, Dean, School of Arts and Humanities

Brass and Percussion

Daniel Gianola-Norris Trumpet

David Ridge Trombone

Jonathan Seiberlich Tuba

Jennifer Wilsey Timpani, Percussion

Ruth Wilson Horn

Jazz

Dr. Douglas Leibinger* Jazz History, Arranging, Improvisation

Raffi Garabedian Saxophone

Ian Carey Trumpet

Ken Cook Piano

Randy Vincent Guitar

Cliff Hugo Bass

George Marsh Drums

Keyboard

Marilyn Thompson* Piano, Chamber Music

Ken Cook Jazz Piano

Dan Cromeenes Collaborative Pianist

Jonathan Dimmock Organ, Harpsichord

Yvonne Wormer Collaborative Pianist

Music Education

Dr. Kim Mieder* Elementary Methods, Instrumental Methods and Pedagogy

Dr. Andy Collinsworth Instrumental Conducting and Pedagogy

Dr. Jenny Bent Choral Conducting and Pedagogy

Eric Cabalo Guitar Pedagogy

Dr. Alexander Kahn Instrumental Conducting

Dr. Justin Montigne Vocal Pedagogy

Dr. Lynne Morrow Vocal Pedagogy

Musicology and Ethnomusicology

Dr. John R. Palmer Musicology

Dr. Alexander Kahn Freshman Learning Community

Dr. Thom Limbert World Music

Beth Ann Turner SYRCE

Strings

Liana Bérubé Violin & Viola

Jill Brindel Cello

Eric Cabalo Classical Guitar

Dan Levitan Harp

Mark Wallace Bass

Aaron Westman Violin & Viola

Theory, Composition and Musicianship

Dr. Thom Limbert* Composition, Orchestration, 20th Century Analysis

Will Johnson Emeritus Composition

Dr. Douglas Leibinger Jazz Theory

Dr. John R. Palmer Musicianship Program

Dr. Brian S. Wilson Theory Program

Voice, Opera & Music Theatre

Dr. Lynne Morrow* Voice, Diction

Dr. Justin Montigne Voice, Diction

M. Jane Erwin Voice

Danielle Wertz Voice

Woodwinds

Dr. Andrew Harrison Saxophone

Rufus Olivier Bassoon

Kathleen Reynolds Flute

Laura Reynolds Oboe

Roy Zajac Clarinet

Ensembles

Dr. Jenny Bent* Symphonic Chorus, Concert Choir, SonoVoce

Dr. Alexander Kahn* Symphony Orchestra

Dr. Douglas Leibinger* Jazz Orchestra

Dr. Andy Collinsworth* Wind Ensemble, Concert Band

Dr. Lynne Morrow Music Theatre Scenes and Music Theatre Production

Dr. Justin Montigne Opera Scenes

Eric Cabalo Guitar Ensemble

Daniel Gianola-Norris Brass Ensemble

Dr. John R. Palmer Rock Collegium

Kenderick Freeman Latin Band

Ian Carey Jazz Combos

Faculty Ensembles

Faculty Jazz Ensemble Dr. Dougals Leibinger & George Marsh, Directors

Sonoma Musica Viva Dr. Brian S. Wilson, Director

Navarro Trio Victor Romasevich (Violin), Jill Brindel (Cello), Marilyn Thompson (Piano)

*Program Director

Christine Cali, Department Chair
Dr. Hollis Robbins, Dean, School of Arts and Humanities

Acting

Marie Ramirez Downing Program Director

Introduction to Acting, Advanced Scene Study, Voice,
 Movement, Devised Theatre Workshop

Danielle Cain Voice, Scene Study, Comedy of Manners, Shakespeare, Audition,
 Drama Ensemble

Laura Odeh Beginning Acting, Career Prep and Planning, Physical Theatre

Doyle Ott Critical Thinking, Children's Theater, Humanities Learning
 Community, Commedia dell'Arte, Feldenkrais, Theatre History

Paul Draper Professor Emeritus

Dance

Christine Cali and Kristen Daley Dance Program Co-Directors

Christine Cali Contemporary Dance Forms, Choreography, Global Perspectives in Dance,
 Improvisation/Somatic Practices, Theatre in Action, Critical Thinking, Actor/Dancer
 Collaboration, Dance Ensemble, Spring Dance Choreography, Dance for Everybody

Kristen Daley Contemporary Dance Forms, Anatomy for Dance, Choreography,
 Dance History & Criticism, Yoga, Dance Conditioning, Actor/Dancer Collaboration,
 Dance Ensemble, Spring Dance Choreography, Global Perspectives in Dance

Byb Chanel Bibene African Dance Forms, Contemporary Dance Forms

Jennifer Jaffe Ballet

Nancy Lyons Professor Emeritus

Farrah McAdam Dance Ensemble, Dance for Everybody, Hip Hop,
 Contemporary Dance Forms

Technical Theatre

Anthony Bish Program Director

Scene Design, Light Design, Prop Design, Stage Management, Portfolio

Hannah Dakin Stage Management Instruction

Robyn Spencer-Crompton Costume Instruction

Theatre Studies

Scott Horstein Program Director

Dramaturgy, Contemporary Theatre, Playwriting, Research Methods,
 Theatre History, Humanities Learning Community

Judy Navas Professor Emeritus

Guest Speakers

Olivia Bowman-Jackson

Abdur-Rahim Jackson

Farrah McAdam

Logan Marshall-Green

Guillermo Aviles-Rodriguez

Rulan Tangen

Oswaldo Ramirez

Beowulf Boritt

Adam Versényi

Jamie Nakama

Mestre Espaço

Nakissa Etemad

Uzoamaka Nwankpa

Joti Singh

Lourdes Guzmán González

Brenda Muñoz Salazar

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ADMINISTRATIVE SPECIALIST, DEPARTMENT OF MUSIC Brooke Tester

ADMINISTRATIVE SPECIALIST, DEPARTMENT OF THEATRE ARTS & DANCE Douangta Sorensen

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COSTUME COORDINATOR Teresa Kopaz

TECHNICAL DIRECTOR Theo Bridant

PRODUCTION COORDINATOR Francelle Mariano

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