

Glossary of Odd British Terms & Italian Phrases

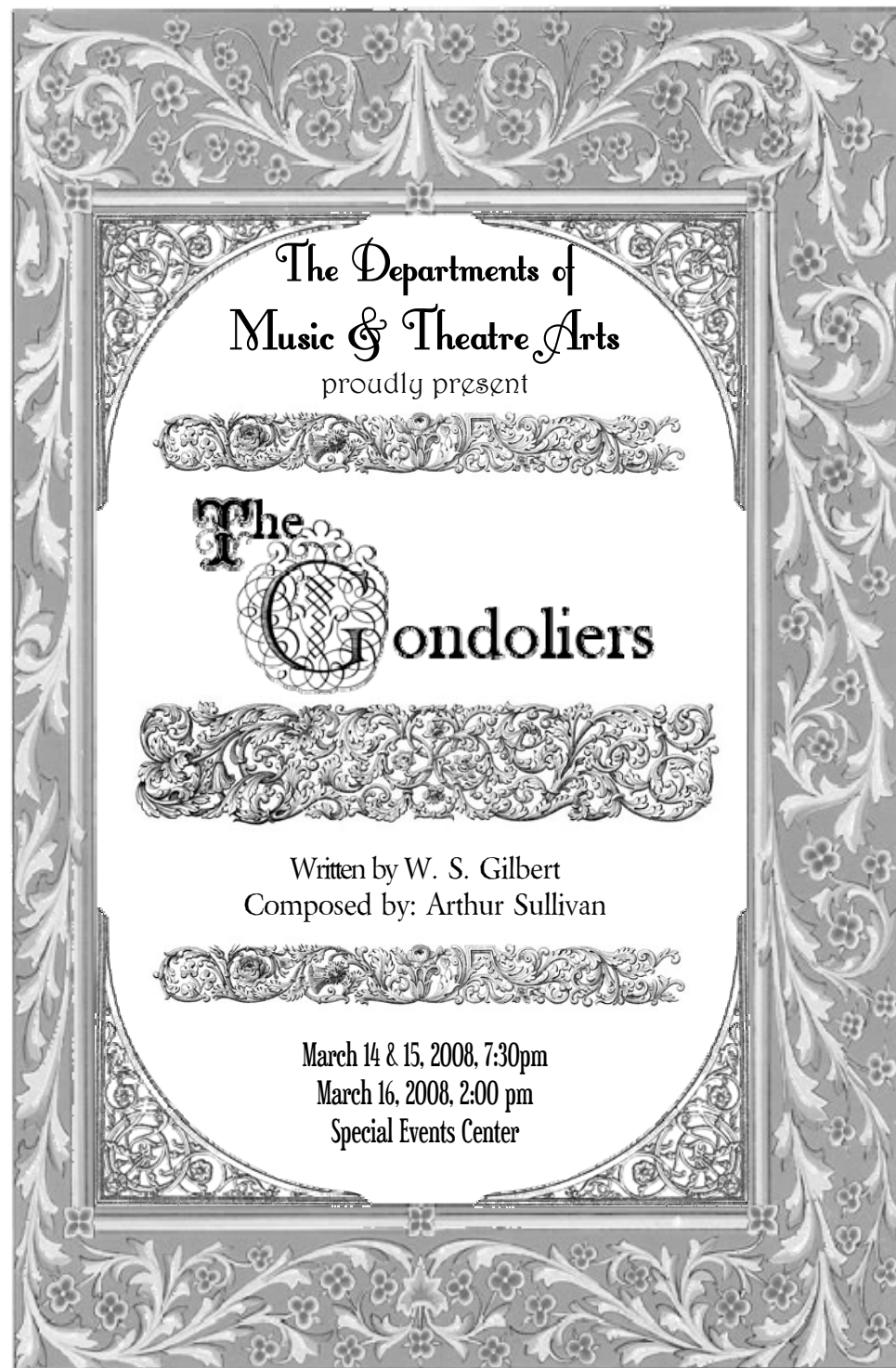
Act 1

- Dolce far niente: delightful idleness
- Contradicente: if no-one disagrees
- Benvenuti: welcome
- Vagary: a fanciful notion
- Short-coated: children's clothes
- Castilian Hidalgo: Spanish gentleman/horsemaster
- Plaza toro: bull ring
- Halbardiers: Guardsmen armed with axe-headed spears
- Graziers: sheep-herders
- Married by proxy: in your absence
- Matadoro: bull fighter
- Picadoro: bull torturer
- Paladin: Chivalrous Knight
- Men of grosser clay: commoners
- Timoneer: helmsman
- bier: coffin stand
- vain-glory: conceit
- I ween: I believe
- Bear away the bell: take first prize
- peruke: powdered wig

Act 2

- cot: cottage
- livery: uniform formal wear
- beau ideal: model of excellence

- tea: early supper
- Cachuca, fandango, bolero: Spanish dances
- Xeres, Manzanilla, Montero: Spanish Wines
- toddy: a drink of distilled spirits, sugar and water; a drink of the lower classes; rich people drank wine
- sprats: small fish
- shovel hats: A stiff, broad-brimmed hat, turned up at the sides and with a shovel-like curve to the front and back; worn by English Clerics
- small beer: weak, common beer
- duck: affectionate term, like "Honey" or "sweetheart"
- progenitor: father
- tartar: horse-mounted, warlike tribe of the central Asian grasslands
- double-shotted guns: in naval warfare, loading muzzle loading cannon with 2 rounds; ie. ready for battle
- colours nailed to the mast: attaching one's battle flag so it cannot be lowered in surrender
- Gondoliers' calls: preme-press down; stali-stop, stand there!



The Departments of
Music & Theatre Arts
proudly present

The Gondoliers

Written by W. S. Gilbert
Composed by: Arthur Sullivan

March 14 & 15, 2008, 7:30pm
March 16, 2008, 2:00 pm
Special Events Center



The Gondoliers

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Act I

The Piazzetta, Venice.

Fifteen minute intermission

Act II

Pavilion in the Palace of Barataria
Three months later

Date 1750



The use of cameras and other recording equipment is strictly forbidden. Any digital devices such as mobile phones, PDAs and alarms should be turned off. Please remember that text messaging, whispering, and other disruptions spoil the performance for other members of the audience and can be distracting to the actors.

Orchestra

Violin I

Becky Anderson
Marissa Hancock
Jessica Harned

Violin II

Janae Frederick
Cally McGuire
Megan Willhite
Megan Reese

Viola

Nick Cesare
Emily Jones

Cello

Bailey Burns
Erica Seibel

Double Bass

Edward Stumpp

Flute

Trena Anderson

Oboe

Sean Hull

Clarinet

Taggart Lewis

Horn

Justin Goodale

Trumpet

Brendan Grzanic

Percussion

Andrew Hanny
Yuko Sato



Special Thanks

Idaho Shakespeare Festival
Boise Contemporary Theater

The artists of The Idaho CoOPERative for workshop sessions with cast members
Boise School District for the loan of Luiz's marching drum
Jim Ogle and Sunny Wallace for special promotional materials and events
Alex Feldman, webmaster of The Gilbert and Sullivan Archive
<http://math.boisestate.edu/GaS/index.html>
Carrie Applegate for design of the program



The Duke of Plaza-Toro and family enter ceremoniously and the Duke, not knowing which of the two kings is the actual king, awkwardly gives his blessing to the marriage. The two kings are then left alone with Casilda and the three, joined by Gianetta and Tessa, discuss the situation and pose the question; “How can you call marriage a state of unity when excellent husbands are bisected and wives are divisible into three?” They are interrupted by the long-awaited arrival of the nurse-woman, Inez, who dramatically reveals the identity of the true King of Baratara.

Historical Context

Today, we tend to think of G. & S. operettas as light entertainment, full of hum-able tunes, sparkling dialogue, and light-hearted humor poking fun at English society (Queen Victoria was seen to be laughing and tapping her feet at “A Regular Royal Queen” in *The Gondoliers*). While this is indeed partly true, we neglect to realize that W. S. Gilbert’s writing was intensely topical, not only from an English point of view, but also from a European point of view; not only about social issues, but also about political issues. In *The Gondoliers*, for instance, we laugh about the uninformed Marco and Giuseppe trying to combine a monarchy with a republic: yet this is precisely what was going on in Europe in the late 19th Century—common people in virtually every country were rising up against the aristocracy seeking representation. When Giuseppe says in the first act, “We are... sons of Baptisto Palmieri, who led the last revolution. Republicans, heart and soul...” he is expressing the feelings of most of the common people in Europe. Italy was well known for its revolutions. France had again risen up and overthrown Emperor Napoleon III in 1870 and declared another republic. Germany had been forced to cede the power of the purse to the Reichstag (although policy decisions remained in the hands of the Kaiser). Governments everywhere were struggling to give just enough to the common people to keep them from rebelling. Even in England where the House of Commons was the most powerful ruling body in the country, the members of the Commons were almost exclusively of the aristocracy, and “republicans” were thoroughly despised in the government. In spite of all the upper classes could do, Republicans finally triumphed everywhere in one way or another in Europe: the German people overthrew the Kaiser to end WWI, the Tsar was overthrown in Russia, the Hapsburgs in Austria, Italy was united, the Ottoman Empire dismantled. In England the Labour Party finally triumphed in elections allowing reform from within society. One wonders if the freedom of speech allowed in England and evidenced in Gilbert’s ability to parody politics in his texts might have had a lot to do with that triumph.

∞ Christopher Raynes

Cast

- Duke of Plaza-Toro.....Michal Jarolimek
- Duchess of Plaza-ToroDominique Nelson
- Casilda.....Misty Taylor
- Luiz.....Jonathan Collins
- Don Alhambra Del Bolero.....Alex Burns
- Marco PalmieriBrian Roundy
- Giuseppe Palmieri.....Markus Jenkins
- GianettaMisti Moberly
- Tessa.....Angela Tracy
- FrancescoJosh Belville
- Giorgio.....Robert Longstroth
- AnnibaleAdvin Prolaz
- Fiametta.....Karissa Adams
- Vittoria.....Elisa Egli
- Giulia.....Rachel Montoya
- Inez.....Erin Brook Nielsen
- Gondolier.....Travis Gamble

Women’s Chorus

- MariaTiffany Hernandez
- IsabellaDixie Humphries
- Francesca.....Samantha Pfleger
- Cecilia.....Christy Rolfe

Men’s Chorus

- Antonio.....Jimmy Matsuura
- EnricoJacob Spjute
- LuigiRoderick Royce

This theatre lighted entirely by Electricity.

Food refreshments and beverages are not allowed in the theatre

This theatre is protected against fire by an elaborate system of water “Sprinklers” placed over the stage and audience.

PROGRAMMES are provided free of charge.

Production Staff

Stage Director.....	Christopher Raynes
Music Director	Laura Rushing-Raynes
Conductor.....	Christopher Raynes
Scenic Designer.....	Micheal Baltzell
Costume Designer	Ann Hoste
Lighting Designer	W.J. Langley, Jr.
Dialect & Movement Coach	Ann Klautsch
Choreographer	Marla Hansen
Stage Manager	Janessa White
Technical Director.....	Micheal Baltzell
Assistant Technical Director/	
Scene Shop Supervisor.....	Fran Maxwell
Costume Shop Manager.....	Keri Fitch
Master Electrician	Fred Hansen
Props Manager	Carmen Galindo
Assistant Stage Managers.....	Sarah Gardner
.....	Nicole Orabona
Rehearsal Accompanist.....	Andrei Constantinescu
Assistant Dialect Coach	Josh Bellville
Assistant Dance Coach	Advin Prolaz
Light Board Operator	Evan Sesek
Dresser/Wardrobe	Brooke Benson
.....	Chantell Fuller
Hair/Makeup.....	Brooke Benson
.....	Chantell Fuller
Scenic Construction.....	THEA 118 Class
.....	Blaise Lawless
.....	Travis Gamble
.....	Zach Warburton
.....	Ryan Adolfsen
.....	Berni Cockey
Costume Construction.....	THEA 118 Class
.....	Brooke Benson
.....	Chantell Fuller
.....	Diane Applegate
.....	Tiffany Edgar
.....	Advin Prolaz
Electricians.....	Chris Bodovinitz
.....	Ryan Duch
.....	Tyler Neisinger
Head Fly/Stage Hand	Katie Burdick
Stage Hands	Brad Doolittle
.....	Cooper Lee
Music Department Chair.....	Dr. Mark R. Hansen
Theatre Department Chair	Dr. Richard Klautsch
Theatre Admin. Assistant	Carrie Applegate

Plot Synopsis

Twenty years prior to the opening of our story the heroine, Casilda, was married in infancy to the infant heir to the throne of Barataria. Shortly after the marriage, he disappeared, having allegedly been secretly taken to Venice by Don Alhambra, the Grand Inquisitor of Spain. Alhambra left the infant prince in the care of a drunken gondolier who, due to an episode of alcoholic dementia, mixed the prince up with his own son. Or so Alhambra says...

Act I

Presently, as the curtain rises, a chorus of peasant girls awaits the arrival of the two leading gondoliers, Marco and Giuseppe Palmieri, who are coming to choose their brides. Through a game of blindman's bluff, they choose Gianetta and Tessa and all happily go off to be married.

Meanwhile, the Duke and Duchess of Plaza-Toro arrive with their daughter Casilda (and "suite"). They tell her about her babyhood marriage to the infant heir to the Baratarian throne. They are unaware that Casilda is already in love with their drummer, Luiz. Upon hearing Casilda is already married, Luiz and Casilda renounce their love. Don Alhambra arrives to tell them either Marco or Giuseppe Palmieri is Casilda's husband - but only the nurse-woman, Inez, knows which. He decrees she will be brought from her distant home in the mountains and will reveal, under torture if necessary, which of the two gondoliers is indeed the King. Until then, Alhambra plans that Marco and Giuseppe will rule Barataria jointly. However, their newly acquired wives will not be allowed in the court and must be left behind in Venice - but only for a few months. Or so Alhambra says...

Act II

We find Giuseppe and Marco surrounded by members of their court. Everything is going well—except that their wives are still in Venice. Suddenly, Gianetta, Tessa and their friends show up, having disobeyed Alhambra's instructions to remain in Venice and secured passage from Venice to Barataria on a fishing boat. To celebrate, the kings give them a banquet and a dance.

Don Alhambra's sudden appearance breaks up the party and, after telling Marco and Giuseppe why Republicanism doesn't work, he is unpleasantly surprised by the appearance of Gianetta and Tessa and is forced to disclose to them that one of their husbands is already married to Casilda. It means that one of them is not married at all—and that neither of them will be queen.

Continued ∞