

UNIVERSITY OF PUGET SOUND
SCHOOL OF MUSIC'S

OPERA THEATER

PRESENTS



THE PIRATES OF PENZANCE

LYRICS/BOOK BY
W.S. GILBERT

MUSIC BY
ARTHUR SULLIVAN

DIRECTED, PRODUCED,
MUSICALLY DIRECTED,
AND CHOREOGRAPHED
BY **DAWN PADULA**

COSTUMES DESIGNED
BY **DORIS BLACK**

LIGHTING DESIGNED
BY **MARK THOMASON**

APRIL 7-10, 2022

THURSDAY-SATURDAY @ 7:30 P.M.
SUNDAY @ 2 P.M.
SCHNEEBECK CONCERT HALL



UNIVERSITY of
**PUGET
SOUND**
School of Music

The Pirates of Penzance
Lyrics/Music by W. S. Gilbert & Arthur Sullivan

ARTISTIC TEAM AND PRODUCTION STAFF

Director/Choreographer/Producer.....	Dawn Padula
Music Director.....	Dawn Padula
Costume Designer.....	Doris Black
Lighting Designer.....	Mark Thomason
Stage Manager.....	Reiley Hyun '24
Scenic Design/Construction.....	Gabe Williams '22
Projection Artwork.....	Kendall Baldwin '25
Rehearsal Pianist.....	Tristenne Cranford '24
Properties Acquisition.....	Dawn Padula, Reiley Hyun
Supertitles.....	Dawn Padula
Schneebeck Concert Hall Technical Director.....	Greg Hearn
Technical Crew.....	Schneebeck Concert Hall Staff
Publicity.....	Emily Johnson, Pam Taylor

CAST

Major-General Stanley.....	Sydney Byte '21
Mabel.....	Liana Greger '24 (Thurs/Sat)/Larissa Gaulke '24 (Fri/Sun)
Frederic.....	Eli Kitchens '22 (Thurs/Sat)/Sam Crosby-Schmidt '22 (Fri/Sun)
The Pirate King.....	Will Cooper '22
Ruth.....	Raine Filbert '23
Sergeant of Police.....	Elliott Wells '21
Samuel.....	Kendall Baldwin '25
Edith.....	Jess Soltero '24
Kate.....	Jillian Shelver '22
Isabel.....	Haley Storey '25

Pirate Ensemble

Sam Crosby-Schmidt (Thurs/Sat), Emma Flach '24 (Act II),
Brittany Holloway '22 (Act I), Eli Kitchens (Fri/Sun), Alex Rogers '23 (Act I),
Aimee Roseberry '21, Elliott Wells (Act I)

Major-General Stanley's Wards Ensemble

Cara Castaldi '25 (Act I), Xochitl Castellanos '24 (Act I),
Emma Flach (Act I), Larissa Gaulke (Thurs/Sat), Riley Granger MAT '22,
Liana Greger (Fri/Sun), Annie Hochberg '25, Natalie Worthy '25

Police Ensemble

Cara Castaldi, Xochitl Castellanos, Brittany Holloway, Alex Rogers

ORCHESTRA

Conductor.....	Dawn Padula
Violin I.....	Eli Chenevert '22
Violin II.....	Jules Tan '23
Viola.....	Charlotte Saric '24
Cello.....	Sophie Paul '22
Flute/Piccolo.....	Grace Playstead '24
Clarinet I.....	Levi Walsh '24
Clarinet II.....	Madeline Johnson '25
Percussion.....	Skyler Hedblom '25
Piano.....	Tristenne Cranford

DIRECTOR'S NOTE

Our Opera Theater production of *The Pirates of Penzance* is the result of several months of hard work and dedication on the part of the cast, artistic, and production teams. After COVID shut down our last in-person Opera Theater production in spring 2020, we moved to a virtual format in 2021. We are now most joyful to perform as an ensemble once again for live audiences!

When tasked with naming what show I wished to produce this year, *The Pirates of Penzance* immediately sprang to mind for several reasons. First, our 2012 production was critically acclaimed (it won third place in The American Prize collegiate opera production category) and it was my first as Director of Opera Theater at Puget Sound. This year marks that production's 10th anniversary, so it made sense to relaunch it once again in 2022. Second, collegiate opera is all about training young singers to learn and cultivate the craft of how to put on a musically theatrical production. Opera Theater at the undergraduate level is a training program, and many students have never been on stage before in this (or any) capacity. Learning how to sing operatically while acting, moving, dancing, and reacting is an involved process, as is building a character, dealing with period costumes and props, and positioning oneself onstage properly. All of this takes significant time and it is a craft that takes a concerted effort to refine. An ensemble show such as *The Pirates of Penzance* offers ample opportunities for many bodies to be onstage often, allowing for many skills to form and for performance savvy and growth to happen for all involved. Finally, the word that I associate with *The Pirates of Penzance* on the whole is "light." Its genre is that of a light opera (or operetta). Its humor is lighthearted. Its subject-matter is light. Even more, producing this show in this moment in history represents coming of the darkness that was the pandemic back into the light. Hope indeed springs eternal.

The Pirates of Penzance, written by dramatist W. S. Gilbert (1836–1911) and composer Arthur Sullivan (1842–1900) in 1879, is both a parody and a comedic farce which highlights British Victorian age humor and character stereotypes of British peoples from that era (and oftentimes, reversals of what would be thought of as typical). The plot centers around a young pirate, Frederic, who has been apprenticed to the Pirates of Penzance until his 21st year. The opening scene finds us at his 21st birthday celebration just ahead of leaving the pirates to set out on his own. It is clear from the first scene that Frederic has an inherent sense of duty to doing the right thing always, even when it goes against his own desires. In addition to Frederic, the plot features heroic and savvy wards, tenderhearted pirates, bumbling British bobbies, a cunning piratical maid-of-all-work, and a spirited Major-General.

The British producer, Richard D'Oyly Carte (1844–1901), introduced Gilbert to Sullivan. In 1881, he built the Savoy Theatre, a London West End theatre, to showcase the operas of Gilbert and Sullivan (known collectively as the "13 Savoy Operas") and founded the D'Oyly Carte Opera Company – a troupe of actors and singers who performed Gilbert and Sullivan's works. Gilbert and Sullivan operas have stood the test of time due to their absurdly whimsical plots, memorable upside-down characters, and catchy tunes, and they continue to be performed regularly on stages around the world. In fact, there are many theatrical companies and societies who remain dedicated to the production of Gilbert and Sullivan's works (The Seattle Gilbert & Sullivan Society is one of those companies nearby!). In short, Gilbert and Sullivan's works in content, musical style, and form greatly influenced the development of musical theatre as we know it today.

Thank you for your continued support of the University of Puget Sound School of Music Opera Theater. Please enjoy the show!

– Dawn Padula, Director/Producer

LAND ACKNOWLEDGEMENT

We begin by acknowledging that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day. We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here. The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

SPECIAL THANKS

Tracy Doyle, Director, School of Music
Emily Johnson, Operations Manager, School of Music
Greg Hearn, Technical Director, School of Music
Pam Taylor, Outreach and Events Coordinator, School of Music
Sara Freeman, Professor of Theatre Arts
Mishka Navarre, Costumer, Theatre Arts
Robin Macartney, Scene Shop Supervisor, Theatre Arts
Rob Hutchinson, Professor of Music Theory & Composition, School of Music
Maria Sampen, Chair of Strings, School of Music
Gerard Morris, Director of Bands, School of Music
Isabella Jie, Visiting Assistant Professor of Piano, School of Music
Jeff Lund, Affiliate Artist, Percussion, School of Music

ARTISTIC TEAM BIOGRAPHIES

Dawn Padula, director/producer/music director/choreographer, is a versatile performer of opera, oratorio, musical theatre, pop, jazz, and classical concert repertoire. Notable opera roles include Carmen in *Carmen*, Azucena in *Il Trovatore*, Lady Jane in *Patience* (2018 Gregory Awards People's Choice Nominee), Lady Blanche in *Princess Ida*, Ruth in *The Pirates of Penzance*, Cherubino in *Le Nozze di Figaro*, Meg in *Falstaff*, The Third Lady in *The Magic Flute*, the Witch in *Hansel and Gretel*, Maddalena in *Rigoletto*, Isabella in *The Italian Girl in Algiers*, Erika in *Vanessa*, and the Sorceress in *Dido and Aeneas*. She recently recorded the roles of Zita in *Gianni Schicchi* and Olga Olsen in *Street Scene* with the Social Distance Opera. Upcoming engagements include the role of Ruth in *The Pirates of Penzance* (The Seattle Gilbert & Sullivan Society, July '22), the role of Dame Quickly in *Falstaff* (Puget Sound Concert Opera, June '22), a solo concert with the Tacoma Bach Festival (July '22), and an engagement as the soloist in Gabriel Faure's *Requiem* with the Northwest Repertory Singers (May '22).

In the Pacific Northwest, she has performed as a principal artist with Seattle Gilbert & Sullivan Society, Tacoma Opera, Kitsap Opera, Puget Sound Concert Opera, Concert Opera of Seattle, the Tacoma Concert Band, the Oregon Symphony, the Portland Symphonic Choir, the Seattle Bach Choir, and Opera Pacifica. She has also performed with Seattle Opera as a member of the Supplementary Chorus, and has given solo recitals for the Second City Chamber Series and the Classical Tuesdays in Old Town Tacoma Concert Series. Her classical solo album, *Gracious Moonlight*, is available on streaming platforms.

Her research on training the tenor and baritone singing voice from the mezzo-soprano voice teacher perspective has been presented at the International Voice Foundation Symposium in Philadelphia, Penn., at the National Association of Teachers of Singing National Conference in Nashville, Tenn., and at the Art and Science of the Performing Voice Symposium in Seattle, Wash. Dr. Padula is currently Professor of Voice and Director of Vocal Studies at the University of Puget Sound School of Music, where she is the Chair of the Vocal Studies Area, directs the Opera Theater, and teaches *Applied Voice, Diction for Singers, Vocal Pedagogy, and Vocal Techniques*. In 2020, Dr. Padula was honored to receive Puget Sound's Tom A. Davis Teaching Award. She holds a Doctorate of Musical Arts in vocal performance from the University of Houston Moores School of Music with a minor concentration in vocal pedagogy and voice science, and a Master of Music degree in vocal performance from the Manhattan School of Music in New York City.

Doris Black, costume designer, has been designing costumes for theater, dance and film for the last 25 years. A few recent works are *CHANGER: A Hand Telling* for Sound Theatre Company, *Princess Ida* for Seattle Gilbert & Sullivan Society, *Pool and After* for Spectrum Dance Theater's Race & Climate Change Festival, Donald Byrd's *Love and Loss* for Pacific Northwest Ballet, *Shakespeare in Love* and *The Rivals* for Seattle Shakespeare Company, *The Master and Margarita* for theater simple, and *Greenwood* for Alvin Ailey American Dance Theater. She is the company costume designer for Seattle Men's Chorus and Seattle Women's Chorus. Her film work includes *Police Beat*, *The Dark Horse*, and *Cthulhu*. She also works for Period Corsets Studio, which produces period understructures such as bustles, panniers and corsets as well as custom corsetry. She has an MFA in Costume Design from the University of Washington. Doris lives in Edmonds with her husband and their twins, a bearded dragon, puppy, and hedgehog.

Mark Thomason, lighting designer, is a professional lighting designer in the region, and teaches technical theatre and design at Tacoma School of the Arts. He's been designing lights regionally and for the occasional tour for over 20 years and works in film and video regularly with Zombie Orpheus Entertainment and The Fantasy Network. Mark holds B.A.s in Theatre Production and Photography from Bradley University. Recent designs include *Murder for Two* at Harlequin Productions in Olympia, *The Christmas Revels* with Puget Sound Revels at the Rialto Theatre, and *Lady Day at Emerson's Bar and Grill* and *Until The Flood*, both with Harlequin. Selected shows as lighting designer prior to the pandemic include: *Into The Woods* and *Mr. Burns: A Post-Electric Play* at the University of Puget Sound, *Lucia Di Lammermoor*, *Marriage of Figaro*, *Threepenny Opera* and many more with Tacoma Opera, *Angels In America* with Lakewood Playhouse, *Best Little Whorehouse* with Seattle Musical Theatre, *The Last Five Years* with both Taproot and Harlequin, *Noises Off* and *Dry Powder* with Harlequin Productions, and *Thoroughly Modern Millie* and *Joe Turner's Come and Gone* with Tacoma Arts Live (formerly Broadway Center). Love to Gail and Gabe.

Gabe Williams '22, scenic designer, is a senior who has been working on theatre sets for eight years. He currently works in the Theater Arts Department scene shop, and is thrilled to be designing his first set for the School of Music.

Reiley Hyun '24, stage manager, is a sophomore double major in Music and Psychology who sings in the tenor section of the Adelpian Concert Choir and Garden Level A Cappella. Reiley is making a double debut with this production as it is his first in the role of stage manager and his first with the Opera Theater.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. R.S.V.P. required for free events for audience health and safety. Proof of vaccination and masks are required for in-person attendance. Performances are broadcast at [PUGETSOUND.EDU/SCHNEEBECKLIVE](https://pugetsound.edu/schneebecklive)

THURSDAY, APRIL 14

Puget Sound Jazz Orchestra

Tracy Knoop, director

Schneebeck Concert Hall, 7:30 p.m. | Tickets required

FRIDAY, APRIL 22

Puget Sound Wind Ensemble/Concert Band

Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

SATURDAY, APRIL 23 | SUN APRIL 24

Puget Sound Chamber Music Concerts I and II

Alistair MacRae, director

Schneebeck Concert Hall, 7:30 p.m. (Sat.) | 2 P.M. (Sun.)

R.S.V.P. for in-person attendance at pugetsound.edu/mymusic.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/events.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 25Live@pugetsound.edu, or visit pugetsound.edu/accessibility.

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community. pugetsound.edu/music | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.

pugetsound.edu/communitymusic | 253.879.3575

