VCU Opera & Symphony present Gilbert & Sullivan's

**The Pirates of Penzance**

**Directed:**
Melanie Kohn Day + Kenneth Wood

**Conducted:**
Daniel Myssyk

**Set Design:**
Mercedes Schaum

**Costumes:**
Leslie Winn + Ivy Austin

**Light Design:**
Curt Blankenship

**Assistant Stage Director:**
Pamela Turner

**Choreography:**
Pamela Turner

**Performances:**
Friday, April 26, 7 pm
Sunday, April 28, 4 pm

**Venue:**
W.E. Singleton Center for the Performing Arts

**Tickets:**
Available at vcuarts.vcu.edu or by calling 804-649-7891.
VCU OPERA & VCU SYMPHONY
present
Gilbert & Sullivan’s
The Pirates of Penzance
or The Slave of Duty

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Costume Designers/Coordinators
Ivy Austin & Leslie Winn

Lighting Designer
Curt Blankenship

Assistant Stage Director/Stage Manager
Catherine Pelletier

This production is lovingly dedicated to Emerson & Kathy Hughes.
We are profoundly grateful for their many years of generous support. Thank you!

Approximate running time: 1 hour 55 minutes
Intermission: 15 minutes between Acts I and II
THE PIRATES OF PENZANCE or THE SLAVE OF DUTY
Composed by Sir Arthur Sullivan | Libretto by Sir W.S. Gilbert
First performed in New York City, 1879
Setting, circa 1910: ACT I – A rocky seashore on the coast of Cornwall, England
ACT II – A ruined chapel by moonlight

DRAMATIS PERSONAE
Major-General Stanley Dr. Kenneth Wood
The Pirate King Connor Terrell, cover
Samuel, his Lieutenant Alan Chavez
Frederic, the Pirate Apprentice Ricky Williams
Sergeant of Police Micah Baldwin
Mabel, Major-General Stanley’s Ward* Noah Smith
Edith, Major-General Stanley’s Ward* Tara Davy
Kate, Major-General Stanley’s Ward* Emily Nesbitt
Isabel, Major-General Stanley’s Ward Emma Jane Tracy
Ruth, Pirate Maid-of-all-work Christianna Casey
Jasmin Ward

*Kate Juliana, cover

PIRATES
Norborne Alley ** Stanley Fountain ** Zachary Short
Collin Aloi Travis Krickovic Noah Smith
Micah Baldwin Kevin Mann James Taylor
Jonathan Carr Keene Mendenhall Connor Terrell
Alan Chavez Kayro Mendoza-Ibarra Ricky Williams

MAJOR-GENERAL STANLEY’S WARDS
Christianna Casey Carina Hines Nya Powell
Victoria Cottrell Kate Juliana *** Janey Silas
Frances Frederick Kimberly Kenny Emma Jane Tracy
Samantha Garcia Emily Nesbitt Savannah Whittenburg ***

POLICEMEN
Norborne Alley Travis Krickovic Zachary Short
Jonathan Carr Kayro Mendoza-Ibarra James Taylor

** guest performer *** VCU Opera alumni, Dec. 2018

ABOUT VCU OPERA
Founded in 1950 by L. Wayne Batty, VCU Opera has been directed by Melanie Kohn Day since 1983. In 2008, Dr. Kenneth Wood joined the VCU voice faculty and additionally assumed the position of stage director for VCU Opera. Between November 2011 and November 2015, VCU Opera was the recipient of four national awards from the NOA-National Opera Association: second place for Humperdinck’s ‘Hansel & Gretel’, first place for Menotti’s ‘The Old Maid & The Thief’, third place for the opera scenes competition for Bizet’s ‘Carmen’ quintet and first place for Gilbert & Sullivan’s ‘The Gondoliers’.

VCU Opera has the longest-running tradition of annual full-scale productions in the state of Virginia and is proud of its outstanding reputation as an opera training program. Each year there is a fully-staged production of opera scenes and arias as well as a full-scale production featuring scenery and costumes and presented in collaboration with the VCU Symphony.

VCU Opera’s mission is to cast undergraduate students in appropriate roles from the mainstream repertoire. We specialize in traditionally styled productions utilizing where possible our extensive collection of costumes, wigs and props.

With a significant emphasis on the holistic training of the complete “singer-actor,” VCU Opera has prepared numerous students for scholarships to the nation’s finest conservatories and university graduate programs, as well as for prestigious summer festivals in the USA and abroad and for resident artist positions with regional opera companies throughout the USA.

Many VCU Opera alumni have gone on to enjoy highly successful careers performing in the world’s greatest opera houses.
GRAZIE MILLE! MERCI BEAUCOUP! DANKE SCHÖN! THANK YOU!

We thank the following for their generous financial support of VCU Opera's 2018-2019 season: Emerson and Kathy Hughes, Dr. Sonia Vlahcevic, Dr. Velimir Luketic, Professor Cynthia Donnell. We are profoundly grateful!

Enormous gratitude to our AMAZING production team: Daniel Myssyk; Roland Karnatz; Curt Blankenship; Mercedes Schaum; Ivy Austin & Leslie Winn; Pamela Turner, Catherine Pelletier; Christianna Casey and Kristen Melzer. We offer heartfelt gratitude!

Special thanks to: Zach Short, Stanley Fountain, Norborne Alley, Keene Mendenhall; Samantha Garcia, Kate Juliana, Savannah Whittenburg; Rafe McPhail; Dr. Terry Austin (Interim Chair, Department of Music); Linda Johnston; Anne Marie Dumain; Karmalita Bawar; Dr. Erin Freeman; Virginia Repertory Theatre (Sarah Grady & Marcia Hailey).

VCU SYMPHONY

Viola I
Stacey Sharpe, CONCERTMASTER, Terralynn Mikell, Emily Wiehrs, Aiyana Pringle, Khoa Nguyen, Cornell Benson

Violin II
Jessika Blanks, Virginia Willis, Patrick Pankratz, Jordan Warren

Viola
Jasmine Harris, Samantha DeHart, Dr. Sandy Goldie

Cello
Amara Mikell, Olivia Shawish, Celista Money

Bass
Andrew Ballard, Alexander Ketehays

Flute
Jared Robles, Iman Williams

Oboe
Megan Stallings

Clarinet
Emory Freeman, Aaron Halloway

Bassoon
Gregory Morton

Horn
Kayla Modlin, Eric Oehlmann

Trumpet
Robert Williamson, Noah Mendoza

Trombone
Ben Culver, Vincent Guzman

Percussion
Andrew Diehr, TIMPANI; Charles Brown

Supertitles Operator
Lida Bourhill

* guest performer
** VCU Music Faculty

PRODUCTION STAFF

Producer/Director & Musical/Dialogue Preparation
Melanie Kohn Day

Co-Director of VCU Opera & Stage Director
Kenneth Wood

Conductor, VCU Opera Orchestra
Daniel Myssyk

Scenic Designer
Mercedes Schaum

Lighting Designer
Curt Blankenship

Costume Designers/Coordinators
Ivy Austin & Leslie Winn, The Costume Shop

Technical Director
Roland Karnatz

Technical Coordinators
Curt Blankenship, Roland Karnatz

Assistant Stage Director & Production Stage Manager
Catherine Pelletier

Assistant Stage Manager
Kristen Melzer

Choreographer
Pamela Turner, Richmond Dance Center

Dance Captain & Rehearsal Assistant
Christianna Casey

Scenic Construction
Roland Karnatz

Prop Construction/Coordinators
Roland Karnatz, Melanie Day, Kenneth Wood

Scenic Painting/Decoration
Mercedes Schaum

Publicity Designer
Tara Pairoj-Boriboon

Wig/Hair Mistress
Melanie Kohn Day

Wig/Hair Assistant
Christianna Casey

Dressers
Jacob Cann, Cvana Clarkson, Miranda Del Valle

Supertitle Creators
Melanie Kohn Day (Act I)
Kenneth Wood (Act II)

Backstage Assistance
Cvana Clarkson

Production Photographer
Steven Casanova

Running Crew
members of VCU Opera
THE STORY or "THE ARGUMENT"

When Frederic was yet a little boy, his nurse (Ruth) was told to apprentice him to become a pilot [maritime title for one who steers ships through difficult passageways]. She heard the word incorrectly and apprenticed him to a band of pirates, remaining with them herself as a maid-of-all-work. Although Frederic loathed the trade to which he had thus been bound, he dutifully served; and, as the curtain rises, his indentures are almost up and he is preparing to leave the band and to devote himself to the extermination of piracy.

He urges the pirates to join him in embracing a more lawful calling, but they refuse. Ruth, however, wishes to become his wife. Having seen but few women, he does not know whether she is really as pretty as she says she is; but he finally consents to take her.

Just then a group of girls, all the wards of Major-General Stanley, happen upon the scene. Frederic sees their beauty—and Ruth's plainness—and renounces her. Of these girls, Mabel takes a particular interest in Frederic, and he in her. The other girls are seized by the pirates and threatened with immediate marriage. When the Major-General arrives, he can dissuade the pirates only by a ruse: he tells them that he is an orphan [knowing that all of the pirates are orphans as well], and so works upon their sympathies that they let him and his wards go free.

During the ensuing days and nights, however, this lie troubles the Major-General's conscience; he sits brooding over it at night in a Gothic ruin. He is consoled by his wards' sympathy and by Frederic's plan of immediately leading a band of police against the pirates.

Meanwhile, the Pirate King and Ruth appear at the window and beckon Frederic; they have discovered that his indentures were to run until his twenty-first birthday, and—as he was born on February 29—he has really had as yet only five birthdays. Obeying the dictates of his strong sense of duty, he immediately rejoins the pirates. He tells them of the deception that has been practised upon them, and they seize and bind the Major-General.

But the police come to the rescue and charge the pirates to yield, in "Queen Victoria's name." This they do. Ruth explains, however, that these men who appear to be lawless pirates are really all "noblemen who have gone wrong," and they are pardoned and permitted to marry the Major-General's wards.

from the G. Schirmer, Inc. and Kalmus editions' frontispiece

A DEDICATION TO EMERSON & KATHLEEN HUGHES

When Emerson and Kathy Hughes graduated from VCU Music in 1965, who knew the profound impact they would later have on their alma mater as well as on the City of Richmond and the surrounding communities? Their community-based philanthropic endeavors are robust and diverse. Last August, Kathy and Emerson notified the School of the Arts of their intention to give $345,000 to VCU Music to be allocated in the following manner: $100,000 to VCU Opera; $100,000 for scholarships in the choral music education area; and $100,000 for providing accompanists in the voice area to those who have demonstrated academic and musical success, but who are unable to afford this necessity. In addition, until these funds mature in three years' time, they also are providing $5,000 annually to each of the three areas as an interim source of assistance! For this academic year, these interim allocations have provided staff accompanists for nine voice majors, two choral music education scholarships, and funding for the opera program's expenses directly benefitting all opera students.

For over 20 years, Emerson and Kathy have offered steady financial assistance to VCU Opera. Much of our program's success garnered over decades can be attributed directly to them — everything from the idea of utilizing supertitles to helping with scenic and costuming expenses and providing nationally prominent guest artist masterclasses for our students. The Hughes are widely recognized for their kindness, warmth, keen intelligence and creativity and for their profound empathy, wit, radiance, generosity and humanity. In addition to Emerson's founding of the Holiday Barn Pet Resorts/Kennels and serving on the national board of the SPCA, he also continued to use his music degree as a tenor and baritone soloist and as a music director for church and community choirs. Kathy spent many years as one of our staff accompanists in the voice area, where she mentored and coached countless students to complete successful and artistic recitals, recitals, and auditions. She is a passionate and highly skilled pianist with countless recitals to her credit. Her pedagogical input and personal guidance for our students have been deeply influential on them as musicians and as responsible human beings. In fact, many of them consider her impact to have been like that of a "second mother!"

For the love they have showered on VCU Music over so many years, we will always be profoundly grateful. Their thoughtfulness and generosity will impact so many young lives in deeply meaningful ways. Their legacy will live on and will continually generate rich cultural contributions to our community. With deepest gratitude, VCU Opera dedicates these performances to Emerson and Kathy Hughes.

Melanie Kohn Day
Director, VCU Opera