

21st SEASON
LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA
ROGER WAGNER, FOUNDER AND MUSIC DIRECTOR



FRIDAY AFTERNOON, MARCH 1, 1985 AT 2:30 PM
SATURDAY EVENING, MARCH 2, 1985 AT 8:30 PM

DOROTHY CHANDLER PAVILION

THE PIRATES OF PENZANCE

Libretto by SIR WILLIAM GILBERT (1836-1911)
Music by SIR ARTHUR SULLIVAN (1842-1900)

ROBERT WILLOUGHBY JONES, Guest Conductor
JOHN REED, Director
JOHN IVO GILLES, Settings
JEANNINE WAGNER, Assistant Conductor
DOROTHY WADE, Concertmaster

JOHN REED, *Major-General Stanley*
DOUGLAS LAWRENCE, *The Pirate King*
GARY BACHLUND, *Samuel, His Lieutenant*
STEPHEN AMERSON, *Frederick*
MICHAEL GALLUP, *Sergeant of Police*
ALI ENGLAND, *Mabel*
REBECCA BREEDING MARTIN, *Edith*
NANCY OBRIEN, *Kate*
LINDA WILLIAMS, *Isabel*
ALICE BAKER, *Ruth*

ACT I A Rocky Seashore on the Coast of Cornwall

Intermission

ACT II A Ruined Chapel by Moonlight

The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer affiliate committees provide substantial support for its activities. These concerts are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the Cultural Affairs Department of the City of Los Angeles, the National Endowment for the Arts, and the California Arts Council.

Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance; use performers' entrances: Grand Ave. side of Plaza for Pavilion, corner of Temple & Grand for Ahmanson, and rear of theatre for Forum. / Use of tape recorders and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / Programs and artists subject to change. / Patrons cannot be paged during a performance. Individuals expecting emergency calls must leave their seat numbers with the House Manager.

PROGRAM NOTES

by

Richard H. Trame, S.J., Ph.D. Loyola Marymount University

When one contrasts the most recent copyright protection afforded composers today with the flimsy provisions of American copyright law in 1879 permitting almost unlimited piracy of a published musical work like Gilbert and Sullivan's *H.M.S. Pinafore* for productions on American stages, one thinks of a paraphrase on that recurrent ad for a certain cigarette: "We've come a long way, baby!"

Richard D'Oyly Carte, William S. Gilbert and Arthur Seymour Sullivan had formed themselves into an equal partnership for financial profit. They were exceedingly loath both for financial and artistic reasons to see pirated productions of *H.M.S. Pinafore*, barely six months after its initial London premier, enriching the pockets of American entrepreneurs. Such piracy was possible because in law once a score, even a vocal score, had been published, impresarios could legally produce the work unabashedly providing their own orchestrations. These orchestrations might skillfully or otherwise approximate Sullivan's original score. It was a relatively simple procedure for an orchestrator to elaborate this from the vocal score or relying on his memory at an authentic performance to create a reasonable approximation of the original. The American impresarios cared little for authenticity as long as box office results proved attractive. Gilbert and Sullivan received absolutely no royalties from such productions.

Richard D'Oyly Carte in 1878 decided to present *Pinafore* authentically in New York and other American cities. For this production Gilbert with his consummate expertise would be stage manager and director. Sullivan would conduct, lending a most impressive stamp of genuinity to their enterprise replete with British leads.

Carte likewise planned to launch a new operetta by Gilbert and Sullivan, hoping with the available protection of American copyright law to forestall future piratical forays. To this end, the three progenitors worked in utmost secrecy to produce *The Pirates of Penzance, or the Slave of Duty*, to give its full title. Not only would they train a company for the New York production, but three or four other companies almost simultaneously for staging the operetta immediately in other American cities.

Carte arrived in New York in July, 1879 to prepare the ground work. Gilbert and Sullivan with important members of the company landed on November 5. Amid a social and concert whirl the two partners worked feverishly, first to prepare *Pinafore* for its opening performance on December 1, 1879.

After this initial authentic presentation the pace did not slacken. While in

New York, Sullivan commenced his diary to which he would faithfully contribute until the near approach of death in November, 1900. This diary reveals Sullivan spending long periods into the wee hours of the morning composing *The Pirates*, much to the detriment of his health. He had, indeed, commenced sketching the work in England and had completed these for Act I. But in his rushed preparations to sail for America he had left these sketches behind in his London flat. Nothing would do but to rely on his memory. "It is a great nuisance," he wrote his mother, "as I have to rewrite it all now, and can't recollect every number I did."

He spent all of Christmas Day, 1879, furiously composing. No doubt the irony of the subtitle "*or the Slave of Duty*" came home to him, but it was done. While Sullivan composed, however, rehearsals for *The Pirates* had commenced on December 15. The premier took place at the Fifth Avenue Theater before a "house crammed with the elite of New York" on New Year's Eve, 1879.

On New Year's Day, Sullivan cabled his mother in previously agreed on cipher which translated: "We played new piece last night, stop. Piece enormously successful, stop. Both words and music equally successful, stop. Both of us called on stage afterwards before a \$1350.00 house, stop. Reviews generally magnificent." A \$1350.00 boxoffice receipt was a princely first night return in those days.

Piracy was prevented through non-publication of the score. The manuscript copies were sedulously locked nightly in a safe.

Carte now sent three companies on tour with *The Pirates*. At the same time—in fact on December 30, 1879, it had been produced in a somewhat truncated, provisional, but authentic version at the Royal Bijou Theater, Paighton in South Devon, this to secure English copyright protection.

The premier London performance at the Opera Comique occurred on April 3, 1880. Gilbert and Sullivan had returned to England to stage it at the height of the entertainment season. After its boisterous initial reception the operetta witnessed an unbroken run of 400 performances in London.

The London staging benefitted from highly experienced and well-known

British actor/singers, veterans of the company. Sullivan according to his usual practice had winnowed some musical chaf from the American score and had fitted Act II with a stronger and more tuneful ending. Moreover, unlike his usual procedure, he provided his London production with an overture, a new one perhaps, or had radically revised the one written for the New York production by Alfred Cellier.

How did Sullivan assess his and Gilbert's accomplishment? A letter of January 2, 1880 to his mother summarized his views. "The libretto is ingenious, clever, wonderfully funny in parts, and sometimes brilliant in dialogue—beautifully written for music, as is all Gilbert does, and all the action and business perfect. The music is infinitely superior in every way to the *Pinafore*—'tunier' and more developed, of a higher class altogether. I think that in time it will be more popular . . . I send you all the morning papers except the *Sun* which is excellent also—there is not a copy to be had. You will see that they don't go into the music much as they don't know much about it and it isn't printed. So the New Year opens auspiciously for me . . ."

The Plot: *The Pirates*, in almost every respect, is *Pinafore* translated from sea to land, as Isaac Goldberg has observed. Infants in the case of *The Pirates* get into mixed-up professions, piracy and police. Frederic is indentured to a band of buccaneers until his twenty-first birthday. He suddenly finds the charms of female company in a group of maidens protected by their father, Major-General Stanley. The pirates find their hearts harpooned by these maiden raiders-of-the-heart. All being orphans come under the protection of these pirates. Stanley protests the situation to his danger until it is discovered he too is an orphan.

Frederic falls in love with Stanley's daughter, Mabel. He looks forward in a few short hours to his freedom from the buccaneers and marriage to Mabel. Moreover, he has vowed upon his release from his indenture to destroy the pirates. Alas, however, Frederic learns that he was mistakenly released since, being born February 29, he has seen only his fifth birthday. He dutifully returns to the pirate band to fight against Mabel's father who turned out to be no orphan at all.

Mayhem is prevented by a patriotic unfurling of tiny Union Jacks at the sight of which the pirates desist from further action. Noble pirates they are, and all are now accepted as future sons-in-law by Major General Stanley. Frederic and Mabel and all

shall quickly be personified
Conjurally matrimonified
by a doctor of divinity
who is located in this vicinity.

UPCOMING CONCERT

The Creation

Haydn's greatest triumph! With soloists Kaaren Erickson, Glenn Siebert, and Richard Crist, the Master Chorale, and guest conductor Robert Page. Performance March 30 at 8:30 p.m.



ROBERT WILLOUGHBY JONES is Executive Director of the Los Angeles Master Chorale and Sinfonia Orchestra, a position to which he was appointed in May, 1980. This marks his third G & S production with the Master Chorale; in the 1982 and '83 seasons, Mr. Jones conducted concert performances of the Gilbert and Sullivan operettas *The Mikado* and *Iolanthe*.

Before joining the Master Chorale, Mr. Jones served as Assistant General Manager of the Oakland Symphony and as Music Critic for the Bay City News Service in San Francisco, reviewing opera, symphony, and ballet performances. Prior to moving to California, he served first as Executive Director of the Metropolitan Lansing Fine Arts Council, then later as both Director of the Opera Workshop at Michigan State University and Music Critic for the *Lansing State Journal*. Between 1971 and 1976, Mr. Jones was a member of the staff of Westminster Choir College in Princeton, New Jersey, where he managed tours and concert performances for the 40-voice, professionally-managed Westminster Choir, and the 200-voice Westminster Symphonic Choir.

As an avocation, Mr. Jones has conducted some two dozen operas and operettas, including productions in Boston of the seldom performed *Barber of Seville* by Paisiello and *Falstaff* by Salieri. He conducted the major revival of Louis Gruenberg's *Emperor Jones* at Michigan Opera Theatre in January, 1979, for which he orchestrated a new ending completed by Gruenberg just before his death in 1964.

Robert Jones earned a Bachelor of Arts degree from Nebraska Wesleyan University and a Master of Music degree from the University of Michigan.

One of the great Gilbert and Sullivan artists of our time, **JOHN REED** (Major-General Stanley) has performed, in his inimitable style, to deserved acclaim all over the world. He joined the D'Oyly Carte Opera Company in 1951 and played small parts as an understudy until 1959, when he took over the roles in which he has since become so well known.

Mr. Reed played Ko-Ko in the 1965 film *The Mikado* and has appeared on tel-



evision in *Patience* and *H.M.S. Pinafore*. He has also sung many times for Her Majesty The Queen including the Royal Command Performance of *H.M.S. Pinafore* at Windsor Castle. His tours have taken him to the United States, Canada, Italy, Denmark, Australia and new Zealand. Since leaving D'Oyly Carte in 1979, he has directed Gilbert and Sullivan operas both at home and in America, has made numerous concert appearances and has performed as guest artist with many G & S companies.

This performance of *Pirates of Penzance* marks Mr. Reed's fourth appearance with the Master Chorale in as many years having previously appeared in *A Gilbert and Sullivan Evening*, *The Mikado*, and *Iolanthe*.



Baritone **DOUGLAS LAWRENCE**, one of the leading oratorio and recital singers in America, appears frequently with the leading orchestras in this country, including those of Los Angeles, Boston, Minneapolis, San Francisco, Cincinnati, Washington and Philadelphia. He has toured Europe extensively, and has appeared at many of the world's distinguished festivals, including the Vienna, Berlin, and Salzburg festivals, the Berkshire Music Festival at Tanglewood, the Cincinnati May Festival, the Aspen Festival and the Casals Festival. During Bach's Tricentennial, Mr. Lawrence will be featured in virtually every major Bach festival in America including the Tribach Festival in Edmonton.

A native Californian, Mr. Lawrence appears regularly with several performing arts organizations in Los Angeles including the Los Angeles Chamber Orchestra and the Los Angeles Philharmonic—most recently in a performance

of the West Coast premiere of Leonard Bernstein's "Songfest" conducted by the composer at the Hollywood Bowl. Mr. Lawrence has won acclaim on the operatic stage in performances with the San Francisco and San Diego Operas, the Hawaii Opera Theatre and the Opera Society of Washington.

Recent seasons have featured a debut with the Dallas Symphony and performances with the Philadelphia Orchestra as well as performances, in Vienna, of Rossini's *Stabat Mater* with the Vienna Symphony conducted by Myung-Whun Chung. In 1984 Mr. Lawrence returned to the Philadelphia Orchestra and the Dallas Symphony and made his debut with the Cleveland Orchestra. He returns to the Indianapolis Symphony this spring for performances of the *St. John Passion* and will perform the *St. Matthew Passion*, conducted by Robert Shaw, at St. Olaf's College in May.



STEPHEN AMERSON earned a Bachelors Degree in Music Theory and Composition and a Masters Degree in Church Music with an emphasis in vocal performance. Until recently, Stephen studied with his friend and mentor, the late Allan Rogers Lindquest of Santa Barbara, California.

Mr. Amerson serves as the Minister of Music at the First Baptist Church of Van Nuys and conducts the 100-voice Amen Choir. He has done extensive studio recording for commercials, records, television shows and movies including *Indiana Jones and the Temple of Doom*, *Mystic Warrior*, and *The Execution*, and television episodes of *Simon and Simon* and *Remington Steele*.

Having made his Los Angeles Master Chorale debut four years ago in the Gilbert and Sullivan Gala, Stephen has been a frequent soloist with the Chorale. He has also been a featured soloist with the Los Angeles Opera Theatre, the Ojai Festival, the William Hall Chorale, the Long Beach Symphony, the San Luis Obispo Mozart Festival, and the Los Angeles Philharmonic under the direction of Michael Tilson Thomas. Mr. Amerson's next local performance will be the oratorio *Elijah* presented by the San Fernando Valley Master Chorale on March 23.



Mezzo soprano **ALICE BAKER** returned to the Los Angeles area after a very successful year with the Lyric Opera of Chicago, where she made debuts as Peep-Bo in *The Mikado*, and Rose in Delibes' *Lakmè*. Earlier, Miss Baker was featured in the title role of Rossini's *La Cenerentola*, a production which toured the midwest, garnering critical acclaim. Illinois Opera Theatre saw her Dorabella in *Così Fan Tutte*, and at Grant Park, Ludmila in *The Bartered Bride*.

Last year, the young mezzo completed a week of concerts for the Fresno Philharmonic Orchestra, and was re-engaged to sing with the Philharmonic in performances of Beethoven's *Ninth Symphony* at the William Saroyan Theatre.

She also performed Rosina in Long Beach Grand Opera's production of *The Barber of Seville*, and sang her first *Mass in B-minor* (Bach) for Roger Wagner, at the Dorothy Chandler Pavilion. This was her second appearance with the Los Angeles Master Chorale that year, the first having been the title role in *Iolanthe*, featuring John Reed. Previous engagements with Roger Wagner have included Purcell's *The Fairy Queen*, and *Messiah*.

Other credits include appearances at the Hollywood Bowl with the Los Angeles Philharmonic and guest conductors Erich Leinsdorf (*Parsifal*) and Christopher Hogwood (*Haydn Creation*); a recording of *Messiah* for Roger Wagner; appearances on the Monday Evening Concert Series; and guest appearances and recordings with I Cantori; the Illinois Philharmonic; Matrix: Midland Music Festival in Michigan; the Ojai Festival; and the Gregg Smith Singers. She appeared with the Long Beach Opera as Fortuna in Monteverdi's *L'Incoronazione di Poppea*, and most recently added the role of Suzuki in the Sacramento Opera production of *Madama Butterfly*.

Educated in Michigan and California, Miss Baker holds performance honors, and was a student of great distinction at Oakland University, where she received her Bachelor of Arts degree in Music Performance. She was later a Friends of Music Scholar at California State University, Los Angeles, and there completed a Master of Arts degree, also in music performance. A winner of both the 1982 and 1984 San Francisco Opera Auditions, she also won the Puccini Award while an apprentice artist with

the San Diego Opera, won the Rotary Competition in 1984, and was recently a semi-finalist in the D'Angelo Young Artist Competition in Erie, Pennsylvania. Miss Baker is an artist on the roster of the William Mathews Sullivan Musical Foundation of New York.



ALI ENGLAND graduated from California Institute of the Arts with a Bachelor's Degree in Music. While still a student, Miss England toured Japan and Hawaii as soloist with the Golden California Singers under the direction of Ben Bollinger. She has sung Mahler's Fourth Symphony with the CalArts Youth Orchestra, and the world premiere of *Rituals* for the Bella Lewitzky Dance Company at the Dorothy Chandler Pavilion.

In 1981, Miss England made her Music Center debut under the baton of Roger Wagner in the *Messiah Sing-Along* as soprano soloist. She has also toured as a soloist with the Roger Wagner Chorale. Her operatic forays include Euterpe Opera, the Long Beach Grand Opera, the San Bernardino Mozart Music Festival as the Countess in *The Marriage of Figaro*, and the Los Angeles Master Chorale in Gilbert & Sullivan ventures including the role of Phyllis in the 1984 production of *Iolanthe*.

Ms. England will be the soprano soloist in the Mendelssohn *St. Paul* with the Orange County Master Chorale on April 20.



MICHAEL GALLUP was born in Compton, California, and attended both Cal State Fullerton and Cal State Long Beach on scholarships for both drama and voice, where he was coached by Hans Lampl.

Mr. Gallup made his professional debut in opera with the Portland Opera

as Sam in *Un Ballo in Maschera* during their 1971 season. He went on to win several awards of stature such as San Francisco Opera's Merola Program, the Metropolitan Opera National Council Western Regional Auditions, Pasadena Opera, First Prize for the Victor Fuchs Auditions and the Gropper Award for San Francisco Opera Auditions.

As a concert artist, Michael Gallup came to the attention of the renowned soprano, Dorothy Warenskjold, resulting in a ten-week tour with Ms. Warenskjold for Community Concerts, featuring Gounod's *Faust* and a variety of musical comedy hits.

The sonorous young bass has appeared on the West Coast extensively, with Portland Opera, where he performed in the world premiere of *Wuthering Heights* in 1982, *Salome* and most recently as Raimondo in their production of *Lucia*. He has also been a favorite artist with the Seattle Opera, singing the roles of Ashby in *La Fanciulla del West* and Colline in *La Bohème* in 1982. Additional appearances in regional opera companies have included *Salome*, *Il Tabarro* and *Gianni Schicci* with San Antonio Opera; *Death in Venice* and *Carmen* for Long Beach Grand Opera; *Tosca*, *L'Elisir d'Amore* (Dulcamara), *Madama Butterfly* and *Der Rosenkavalier* for Los Angeles Opera Theatre, as well as his highly acclaimed Frank in LAOT's recent production of *Die Fledermaus*.

Last November, Gallup sang "Hercules" in the premiere of Wilson/Glass's production of the *CIVIL WARS* with the Los Angeles Philharmonic. Featured roles include Tristram in *Martha*, Colline in *La Bohème* and Morosus in Strauss' *The Silent Wife* for the California Coast Opera in a West Coast premiere, in San Francisco at the Herbst Theatre in May '85.



GARY BACHLUND, a native of Los Angeles, is well versed in many styles of music, from symphonic works to Broadway shows, from the Renaissance to electronic music. He is a past winner of the Young Musicians Foundation Debut Award, first prize in the Frank Sinatra Awards Auditions, plus additional regional awards from the San Francisco and Metropolitan Opera Auditions.

He is both a performer and composer, and has orchestrated a number of less-known works, including vocal works of Vaughan Williams, and composed the music for two shows, *Today!*,

an adaptation of *The Wind in the Willows*, and the Christmas special, *The Enchanted Chimney* piece.

Mr. Bachlund has appeared at the Hollywood Bowl with the Los Angeles Philharmonic under the batons of Harry Rabinowitz and John Green. He has also made solo appearances with the YMF Debut Orchestra, the Carmel Bach Festival, the San Jose Symphony, and the Long Beach Symphony. This performance of *Pirates* marks Mr. Bachlund's first engagement with the Los Angeles Master Chorale.



REBECCA BREEDING MARTIN earned a Vocal Performance degree at California State University Fullerton. She has sung such operatic roles as Pamina, Violetta, Manon and Mimi, and has toured the United States, Spain, Mexico, and Japan with the Roger Wagner Chorale, the Los Angeles Camerata, the William Hall Chorale and Gaechinger Kantorei of Stuttgart.

Miss Martin is a regular in the Los Angeles Master Chorale, and has sung as soloist with the Choral Society of Southern California, and Carmel Bach Festival, the Mozart Festival of San Luis Obispo, and the Southern California Brahms Festival. She has also been the featured soloist with the Downey Symphony and the Baroque Consortium, and she currently sings at the Beverly Hills Presbyterian Church and the University Synagogue. Marian Cooper of Westchester is her vocal mentor.



NANCY O'BRIEN was born in Los Angeles, where she received her early musical training, and completed the degrees of B.A. and M.A. at UCLA. She was the recipient of two fellowships in voice at Tanglewood (summer home of the Boston Symphony), has pursued ad-

vanced musical studies at USC and studied at the Hochschule fur Musik in Freiburg, Germany. She is a former member of the UCLA Opera Workshop.

As soloist for the Los Angeles Master Chorale and the Roger Wagner Chorale, Miss O'Brien has toured the U.S.S.R., Israel, Europe, and South America. She has been guest soloist for the Ojai Festival, the Long Beach Symphony, the Monday Evening Concerts at the L.A. County Museum of Art, and for the Los Angeles-based chamber ensemble, "I Cantori." Currently an instructor of music at El Camino College, she pursues dual musical interests in both voice and piano. Los Angeles Music Center audiences have heard Miss O'Brien recently in Honegger's *Danse des Morts*, Fanshaw's *African Sanctus*, and Bach's *St. John Passion*.



LINDA WILLIAMS received her Bachelor's Degree in voice from California State University in San Diego. She has toured the United States, Canada, and Japan with the Roger Wagner Chorale and has been singing with the Los Angeles Master Chorale since January of 1981. She is also a member of the respected Pasadena Chamber Orchestra Chorus.

She has performed the operatic roles of Anne Page in Nicolai's *The Merry Wives of Windsor* and Emmie in Benjamin Britten's *Albert Herring* as well as the role of Fieta in the 1984 Gilbert and Sullivan production of *Iolanthe* with the Los Angeles Master Chorale. Her oratorio work includes soprano roles in Vaughan Williams' *Dona Nobis Pacem*, Mozart's *Solemn Vespers*, *Coronation Mass*, and *Missa Brevis in D*, Handel's *Messiah*, Vivaldi's *Gloria*, Faure's *Requiem* and Schubert's *Mass in G*.

Each year since 1981 she has appeared in the San Luis Obispo Mozart Festival and was a soloist in 1984. She received both the La Jolla Symphony Young Artists Award and the San Diego Choral Club Musicianship Award in 1980. Miss Williams is currently soprano soloist at St. Augustine Catholic Church in Culver City.

The **LOS ANGELES MASTER CHORALE** and **SINFONIA ORCHESTRA**, founded by Roger Wagner, together with the late Z. Wayne Griffin and the Los Angeles Junior Chamber of Commerce, became a resident company of the Music

Center in 1964. Dr. Wagner has been Music Director of the organization since its formation. Wagner's pioneering efforts gave Los Angeles a unique reputation as the first major city in the country to support its own professional resident chorus in a regular series of choral programs.

The Master Chorale presented its first concert at the Dorothy Chandler Pavilion in January of 1965, receiving significant critical acclaim. In addition to its own annual concert series, the Master Chorale appears regularly as chorus in residence in joint performances with the Los Angeles Philharmonic in the orchestra's annual series at the Music Center and its summer series at Hollywood Bowl.

In 1973 the Master Chorale was invited to sing along with Eugene Ormandy's Philadelphia Orchestra, under Wagner's direction, at the Presidential Inauguration Concert at Kennedy Center in Washington, D.C. In 1974 Wagner and the Master Chorale, under U.S. State Department auspices, joined 23 Russian musicians for a 15-day tour of major Soviet cities, the first such merger of American and Soviet artists. And in 1978 the Master Chorale joined the L.A. Philharmonic for Carlo Maria Giulini's inaugural concert, carried live on public television and transmitted via satellite throughout the United States, Canada, Europe and Mexico.

MEMBERS OF THE LOS ANGELES MASTER CHORALE

Soprano

Sally Anderson
Kathryn Breidenthal
Jeanne Davenport
Loretta De Lange
Cathy Larsen
Rae Macdonald
Bonnie Smith
Nancy Von Oeyen

Tenor

Robert Gurnee
Gerald Jones
Kirk Lamb
Larry Minton
Marshall Ramirez
Michael Robillard
Scott Sandmeier
George Scott
Maurice Staples
Kenneth Westrick

Alto

Carol Ann Bakeman
Natalie Beck
Frances Cash
Charlotte De Windt
Nancy Fontana
Carole Keiser
Carol Reich
Salli Terri
Hanan Yaqub

Bass

Andres Black
David Chang
Kevin Dalbey
Kerry Katz
Craig Kingsbury
Kenneth Knight
Cameron Sheffield
Burman Timberlake
Jim White
Donald Whitsitt

Staff for The Pirates of Penzance

Costumes Hooker-Howe
Costumes Coordinator Edyth Johnson
Stage Manager Paul Geller
Technical Assistant Claudia Irwin