

THE MIT

Gilbert & Sullivan

PLAYERS

PROUDLY PRESENT

THESPIS

OR **The Gods Grown Old**



WORDS BY
William S. Gilbert

COMPOSED BY
Sir Arthur Sullivan
& Colin Johnson

STAGE DIRECTED BY
David Jedlinsky '89

MUSIC DIRECTED AND
ORCHESTRATED BY
Todd Neal

PRODUCED BY
Ruth Jedlinsky W'90
Garry Zacheiss '00

APRIL 9–10, 15–18, 2004
LA SALA DE PUERTO RICO
MASSACHUSETTS INSTITUTE OF TECHNOLOGY

PRODUCTION STAFF

Producers	Garry Zacheiss '00, Ruth Jedlinsky W'90
Stage Director	David Jedlinsky '89
Music Director	Todd Neal
Rehearsal Stage Manager/Vocal Coach	Jessica Raine
Assistant Vocal Coach	Tracy Hammond G
Rehearsal Pianists	Jeremy Sawicki '99, Thomas Dawkins, Carol Novitsky '81, Vanessa Quinlivan '06
Production Stage Manager	Ky Lowenhaupt C
Assistant Stage Manager	Deborah Gaz W'98
Indispensable Assistant to Producers	Robert Morrison '96
Technical Directors	Ezra Peisach '89, Proven
Master Carpenter	Proven
Asst. Master Carpenter	Brie Frame '05
Set Designer	Erin Tyndall '04
Set Crew	Ross Hatton '05, Larry Stone C, Brie's Mom, Jonathon Weiss '93, Mycroft, The Cast & Crew
Lighting Designer	Mike Bromberg '70
Asst. Lighting Designer	Tiffany Reiter
Master Electrician	Joel Herda
Lighting Crew	Aaron "Pup" Block, Cheesy, Ky Lowenhaupt C, Brian Trimmer, Shmike, Matti Klock, Brie's Mom
Light Board Operators	Cheesy, Tiffany Reiter
Gobo Cutters	*Hobbit*, Joanne Handwerker
Costume Manager	Vanessa Quinlivan '06
Costume Designer	Jenna Lourenco
Costumes	Stephanie Fried '03
Props	Ruth Jedlinsky W'90
Orchestra Manager	Jennie Hango '98
House Manager	Ken Raeburn '88
Ticket Manager	Mycroft
Publicity Manager	Sonya Tang '04
Publicity Staff	Ashley Kim '04, Caitlin Smythe G, Jesse Sullivan C
Graphic Layout	Ruth Jedlinsky W'90
Graphic Artist	Jacqueline Felton '04
Program Manager	Robert Morrison '96
Program Designer	Erica Schultz C
Makeup Manager	Esther Dubrovsky '07
Makeup Artist	Elizabeth R. Stone C
Run Crew	Kevin DiGenova, Matti Klock, Ruth Jedlinsky W'90, Garry Zacheiss '00, Ezra Peisach '89

DIRECTOR'S NOTE

Welcome to the world premiere of Gilbert & Sullivan's *Thespis*, with a new, original composition by Colin Johnson. The original version premiered on December 26, 1871, at the Gaiety Theatre in London. Sometime after that production, the music composed by Mr. Sullivan was lost, and to this date has not been discovered. We do know that one tune, "Climbing Over Rocky Mountain," was re-used in *The Pirates of Penzance*, and the song "Little Maid of Arcadee" was published in sheet music form as a drawing-room ballad. The words have survived, because Mr. Gilbert published them in a collection called "Original Plays" in 1911.

Many attempts have been made over the years to find or compose music which fits the words. With so many different versions of *Thespis* to choose from, we were faced with the daunting task of deciding which one would best suit the particular strengths of our company. It was during this process that Colin Johnson announced that he had completed his edi-

tion of the music, and we were immediately struck with how well it would work in our group. We are excited to present Mr. Johnson's composition, heard here for the first time.

Thespis is not like the other Gilbert & Sullivan operas, even without the missing music. It was the first collaboration between William Gilbert and Arthur Sullivan which would ultimately yield fourteen operas over a span of 25 years. The following thirteen operas were produced by Richard D'Oyly Carte, and were considered respectable family entertainment. However, *Thespis* was produced by John Hollingshead as a Christmas entertainment, and was intended to be more of a raucous, slapstick show. Women were allowed to dress as boys and show their legs, and ad-libs and other types of clowning were encouraged. Perhaps some of that style will be found in today's performance.

Enjoy the show!

—David C. Jedlinsky '89

GOD SAVE THE QUEEN

It is our noble custom to sing this anthem before each performance. Please rise and join us!

God save our gracious Queen,
Long live our noble Queen,
God save the Queen!
Send her victorious,
Happy and glorious,
Long to reign over us—
God save the Queen!

MUSIC DIRECTOR'S NOTE

I am pleased to be breaking new ground with MITG&SP once again with this production. Ten years ago I served as musical director when MITG&SP presented *The Gondoliers* for the first time in the group's history. MITG&SP has since performed a number of original works, but this is the first occasion that I have been involved in the production of a new opera by the group.

David Jedlinsky and I listened to a number of scores (all but two songs of the original score having been lost) before settling on Colin Johnson's unperformed work. It fell to me to expand the songs written for piano to full orchestrations. While I have orchestrated small works, I have never scored a work of this size before.

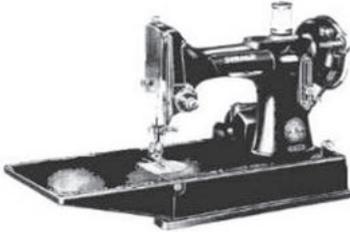
The first obstacle I encountered was the problem how to approach *Thespis* stylistically. It was Colin's intention to produce a work that would come close to approximating the original score; nonetheless, it became apparent to me that working order to justice to this work, I should not try to force it into the Sullivan style but, rather, confront Colin's music on its own terms. The only orchestration that would work, I felt, would be one that grew organically from what I perceived to be the composer's intentions.

While I still tried to maintain some semblance of Sullivan's scoring techniques, certain passages required me to break out of that mold. This is often reflected in choices of percussion (such as solo crash cymbals in the first act finale, or snare played with brushes in "Diddlesex Junction"), or in combinations of woodwinds or strings found more often in the works of Mendelssohn or Sibelius than in Sullivan's Savoy operas.

While I have ventured a bit outside of Sullivan's typical scoring, I decided to stick with the instrumentation of his early Savoy operas—two each of flutes, clarinets, trumpets, horns, and trombones, and one each of oboe and bassoon. (Later works added another bassoon and trombone.)

As both orchestrator and conductor—and one who rides on the coattails of Colin Johnson's masterful work—I hope that you enjoy the fruits of my efforts.

—Todd Neal



Jenna Lourenco
Costume Designer

Tel: (617) 501-8683
www.jennalourenco.com
email: jenna@jennalourenco.com

COMPOSER'S NOTE

This setting of *Thespis* was originally composed in Beirut in 1958, after I found a book containing all fourteen of the Gilbert and Sullivan light opera libretti. With a nightly house-curfew in Beirut and no television service yet available, the re-writing of a lost score became an ideal way of occupying the long silent evenings.

I have seen other versions of *Thespis*, but most of them re-used lesser known music by Sullivan. This is not altogether welcome by those of us who enjoy rare shows like *The Rose of Persia* or *Haddon Hall* and who find it hard to shake off memories of having heard the same music in a wholly different theatrical context. Would Sullivan have approved of having his work thus recycled? We know that he drew on one Thespis chorus for the New York premiere of *The Pirates of Penzance*, but this was only in a dire emergency after discovering that he had left his original drafts in London.

I have been writing music since quite an early age, usually with very little acclaim apart from having a couple of shows performed by my local amateur society in Kent, England, where I am better known for my dramatic acting and for directing our G&S productions. Most of my musical output has remained dormant until very recently when I began creating MIDI files of forgotten musical shows from the Victorian era. These have now been placed on my website, www.halhkmusic.com, which is where our friends at MIT first discovered this reconstructed score for *Thespis*. Have we managed to recapture the atmosphere of that opening night in 1871 when Gilbert's fresh concepts took us a step forward, away from the earlier vulgarity of Victorian musical theatre? We may never know, but it's fun to dream.

—Colin Johnson

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DRAMATIS PERSONAE

THE GODS

Jupiter, Aged Deity	Rishi Basu
Apollo, Aged Deity	Ion Freeman G
Mars, Aged Deity	Robert Morrison '96
Diana, Aged Deity	Mary A. Finn '81
Mercury	Tracy Hammond G

THE THESPIANS

Thespis / Faux Jupiter	Andrew Sweet
Sparkeion / Faux Apollo	Len Giambrone '92
Nicemis / Faux Diana	Ashley H. Kim '04
Daphne / Faux Calliope	Sonya Tang '04
Daphne (<i>Understudy, Saturday 4/10 8pm performance</i>)	Vanessa Quinlivan '06
Sillimon / Faux Pluto	Nick Bozard '02
Timidon / Faux Mars	Bradley Timmers C
The Star (Alcyone) / Stupidas / Faux Cupid	Noelani Kamelamela '05
Tipseion / Faux Bacchus	Randi Kestin C
Preposteros / Faux Hymen	Sheldon Brown
Pretteia / Faux Venus	Sarah Pearcey CMI'05
Cymon / Faux Father Time	Brie Frame '05
Prolixia / Faux Clio	Rebecca Burstein
Locutus / Faux Vulcan	Matthew Morse
Innocua / Faux Thalia	Jesse Sullivan C
Dyslexia / Faux Minerva	Kendell Timmers G

[year] = undergraduate class year

C = MIT community member

W/W[year] = Wellesley student/alum

G = current graduate student

G[year] = graduate alum

CMI = Cambridge [UK]-MIT Institute

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President	Erin Tyndall '04
Treasurer	Esther Dubrovsky '07
Secretary	Vanessa Quinlivan '06
Publicity Officer	Jennie Hango '98
Member-at-Large	Steve Alpert '05

MUSICAL NUMBERS

ACT I—Ruined Temple on the Summit of Mount Olympus

- No. 1. Throughout the night Chorus of Stars
No. 2. Oh, I'm the celestial drudge Mercury, Diana, Apollo
No. 3. Oh, incident unprecedented! Mercury, Diana, Apollo, Jupiter, Mars
No. 4. Here, far away Sparkeion & Nicemis
No. 5. Climbing over rocky mountain Chorus with Prolixia & Daphne
No. 6. I once knew a chap Thespis with Chorus
No. 7. FINALE – ACT I / So that's arranged Company

ACT II—The same Scene, with the Ruins Restored

- No. 8. Of all symposia Chorus with Sillimon
No. 9. Little maid of Arcadee Sparkeion
No. 10. Olympus is now in a terrible muddle Mercury
No. 11. You're Diana, I'm Apollo Daphne, Nicemis, Sparkeion, Thespis,
Jupiter, Apollo, Mars
No. 12. FINALE / We can't stand this Company

MUSICAL CREDITS

All lyrics by William S. Gilbert.

Overture: Written and orchestrated by Sullivan, Johnson, and Neal.

#3: Vocal direction: Tracy Hammond.

#5: Written and orchestrated: Sullivan. Additional vocal arrangements: Johnson.

#9: Written: Sullivan. Orchestrations: Neal.

All other musical numbers: Written: Johnson. Orchestrations: Neal.

Vocal direction: Neal/Raine. Orchestral direction: Neal.

PLEASE...

Remember to silence all small beeping devices (cell phones, pagers, Palm Pilots).
Be advised that occasional strobe lights will be used throughout this performance.

No flash photography during the performance.

(Stop by to greet your favorite actors afterwards instead.)

Visit our refreshment stand during the 15-minute intermission.

Enjoy the show!

THE CAST AND CREW

ORCHESTRA

Violin:

Johanna Bobrow '99*
Amittai Axelrod '01
Steve Alpert '05
Yelena Tsitkin '06
Elise Olson '05

Viola:

Ken Allen
Leo Mayer

Cello:

Angelo Spinosa
Jenny Meanwell G
Anisa Schardl '06

Bass:

Sarah Hudson '05

Oboe:

Eliot Polk '78

Flute:

Jennie Hango '98
Matt Sakai '97

Clarinet:

Eric Mumpower '03
Ian Shay '92, '01

Bassoon:

Tom Dawkins

Trumpet:

Joy Nicholson '98

Horn:

Tracy Walsh
Bill Sommerfeld '88

Trombone:

Bob Piankian '72
Esther Horwich '77

Percussion:

Carol Novitsky '81
Carolyn Jean Smith '87

* *Concertmistress*



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WHO'S WHO

Ken Allen (Viola) reappears in the orchestra after his pit debut this past fall in *Ruddigore*. He also performs with the Arlington Philharmonic.

Steve Alpert '05 (Violin I) is taking four engineering classes this semester. Big mistake. But here he is anyway, for your auditory pleasure. Look for the Shiny Red Violin!

P.S. Shout outz to ma peepz. (I've always wanted to see that written in a program.)

Amittai Axelrod '01 (Violin), the ambiguous violinist, is quite possibly playing in his last MITG&SP show. Seven years of oom-pahs and faked 1/16-note runs were kinda fun....

Rishi Basu (Jupiter) is excited to return to MITG&SP after last fall's *Ruddigore*, although he's noticing a disturbing pattern

in makeup: old and decaying! Ah, to play a shining-faced youth! But if that's not in the cards, a god is not a bad thing to be.

Johanna Bobrow '99 (Concertmistress) is pretty sure that *Thespis* is her 17th production with MITG&SP. She would have had her bio in on time, but she was too busy knitting. She has also been training white mice to play the works of G&S, but they will not go "oompah oompah," they only play "toodle oodle." She is thinking of trying them on different types of cheese.

Mike Bromberg '70 (Lighting Designer) has now designed lights for all 14 G&S operas. An avid list completer, he has also summited all the 4000-Footers of New Hampshire at Midnight in Winter, and the Hundred Highest Peaks of the Contiguous USA.



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Sheldon Brown (Preposteros) is an Internet bicycle guru, among other things. He is actually capable of subtlety, but it is not called for in this role.

Rebecca Burstein (Prolixia) notes that her character's name means "excessively talkative."

Thomas Dawkins (Bassoon, Rehearsal Pianist) is now in his third show with MITG&SP, having been orchestra director for *Ruddigore* this past fall, and percussionist for *Carmen*. This premiere adds one more show to his ten-year-long pit repertoire, which includes both operas and musicals from the standpoint of the keyboardist, percussionist, reed player and conductor.

Mary A. Finn '81 (Diana) thinks that MITG&SP got it half right when they cast her as an "Aged Deity".

Brie Frame '05 (Cymon, Asst. Master Carpenter) is happy but somewhat confused to find herself on stage. Now when she

cracks stupid actor jokes in the set shop, she feels vaguely like she should give herself a stern talking-to.

Ion Freeman G (Apollo): With his first MITG&SP appearance and his first Gilbert and Sullivan role since playing Pooh-Bah in 1980's *Mikado* at Darien (CT) High School, Ion completes his time at MIT and bids farewell.

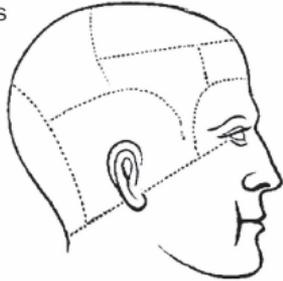
Deborah Gaz W'98 (Asst. Stage Manager) is happy to be a Thespian behind the scenes every once in a while. Look for her out front, next time around.

Len Giambrone '92 (Sparkeion), while no stranger to the stage, is making his MITG&SP debut after a long hiatus from theatre. A former Chorallary, he has also appeared in *H.M.S. Pinafore* (Sir Joseph) and *Godspell* (Herb). When not impersonating a God, Len can sometimes be found singing with the Tanglewood Festival Chorus.

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Tracy Hammond G (Mercury) is a computer science Ph.D. student. Performed in MIT (Techiya, Chamber Chorus, *Vagina Monologues*, MITG&SP's *Carmen*), *Crazy For You*, *The Pajama Game*, and Beethoven's *Ninth* at Carnegie Hall. Loves knitting, snow-boarding, hockey, making beer, playing guitar, Newfoundlands, and Québec.

Jennie Hango '98 (Orchestra Manager, Flute) is dismayed to admit that Diet Coke with Lime is not bad, either.

Joel Herda (Master Electrician): Just gather a few tin cans, some extension cords, whatever light bulbs are hanging around in the closet, some thin colored bits of plastic, and... voila! Blinded actors lit up in pretty colors! This is Joel's ninth show with MITG&SP, and now he's ready for naptime.

David C. Jedlinsky '89 (Stage Director) always puts these sorts of biographies off until the last minute. Is this one written by him, or just filler added by the program manager?

Ruth Jedlinsky W'90 (Co-Producer): Those who know her may be asking "Why is Ruth co-producing *Thespis* when she said 'Never Again!' after producing *Utopia*?" *To complete the canon*, of course.

Noelani Kamelamela '05 (The Star, Stupidas) *has* played women on stage before. I kid you not. Really. No joke. Much love for family, friendz and thetans.

Randi Kestin C (Sagittarius, Tipseion): When I set out to complete the G&S canon I never dreamed I'd ever find myself in a production of *Thespis*—much less as a recovering alcoholic! Special thanks to Vanessa for putting up with my... er... sexual identity crisis in the show, and to Dave for believing in me.

Ashley H. Kim '04 (Nicemis) is finally graduating this June—oowoo! Future plans/aspirations include doing a pull-up, playing Marian the Librarian, and becoming an elementary school teacher. Many thanks to Percy for all his support.

Ky Lowenhaupt C (Production Stage Manager) is the author of more than 25 papers on the biology of Z-DNA.

Jenny Meanwell '01/G (Cello) has been an autonomous vacuuming robot and an avocado in past programs. This year she is masquerading as a trowel and attempting to define her dissertation project in the wilds of Mexico.

Robert Morrison '96 (theoretically (Program Manager, Mars) hangs at Senior Haus, works LSC, and helps with G&S enroute to being a usefualazy fellow. MarsWeek Hurray!

Matthew Morse (Locutus) had given up on ever performing in *Thespis*. It was a lost cause, just like the lost original music. After this production, he faces a new problem. What should he do next?

Eric Mumpower '03 (Clarinet) has performed in fifteen productions with MITG&SP, but only one while a student. (Riddle me that!) He would like to say more about himself, but the hedgehogs have warned him against revealing too much.

Todd Neal (Music Director, Orchestrator): This is Todd's sixth production with MITG&SP, and most drawn out. As he also orchestrated the show, it has consumed his whole life for a year. He figures it will be ready for performance by no later than Fall of 2006, and that's a promise you can take to the bank.

Carol Novitsky '81 (Percussion/Reh. Piano):

Not to have but to be
The dark heart of the poppy
Oh to lie there as seed

To become the beloved
As the world ends, to enter
The last note of its music

—Denise Levertov

Bob Piankian '72 & Esther Horwich '77 (Trombones) are a husband and wife team who have played in many MIT productions. Bob cofounded Cognex Corporation, which

produces machine vision systems. He is writing a book about his amateur music experiences. Esther founded and is a member of the MIT Figure Skating Club. She has a Boston law practice. Bob plays in the Boston College Concert Band; Esther plays in the Metropolitan Wind Symphony. Both play in the Boston Bar Orchestra.

Eliot Polk '78 (Oboe) is finally fulfilling his lifelong dream of performing in the MIT premiere of *Thespis*.

Proven (Co-Technical Director, Master Carpenter): !! !! ! !!!!!

Vanessa Quinlivan '06 (Costume Mgr., Reh. Pianist, Faux Daphne) pledges to one day discover a way to be simultaneously well-rounded and sane. Until then, she'll just keep sewing, singing, studying, and sometimes sleeping—usually more than one at a time. She would like to thank everyone who gave up valuable rehearsal break time for fittings, and especially those who worked on costumes.

Jessica Raine (Rehearsal Stage Manager, Vocal Coach) has been with MITG&SP since 1997 as a chorister, ASM, and Useful Irritant. She's thrilled to have found a prodstaff position that combines all three capacities. Thanks as always to family, friends, and flatmates. This time, Jess particularly wants to acknowledge her voice teacher, Eileen St. David, whose G&S expertise and constant support have inspired her for the current adventure.

Tiffany Reiter, Ph.D. (Asst. Lighting Designer) greatly enjoys flashing lights and the tutelage of Mike ☺, small kitchen appliances, softly spoken Latin, and anything made with a cheese product. Thanks Majdaida and Spacey P for coming! Boston drivers rock!!!!

Jeremy Sawicki '99 (Rehearsal Pianist) has played piano for the last three years' worth of MITG&SP shows. He can also be seen in Pianos on Ice, Boston's oldest and heaviest musical group on skates.

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Anisa Schardl '07 (Cello) is playing in her second G&S show. Go find her and tell her if you would rather have one rare tulip bulb or 20,000 pounds of cheese. She's taking a poll.

Erica Schultz C (Program Designer) has been involved with 13 MITG&SP shows, and appeared in 8 of them. She does book production for The MIT Press, and also sings with Jewish *a cappella* group Honorable Menschen (www.honorablemenschen.org).

Ian (Yanko) Shay '92, '01 (Clarinet) has been involved with MITG&SP productions since 1989 in various capacities: acting, production, lighting, tech work, etc., and most recently, orchestra.

Carolyn Jean Smith '87 (Percussion) is happy to finally be involved in a production of *Thespis*, thus completing the entire G&S canon. This is her 36th production with MITG&SP. In real life she manages a

cancer research lab and teaches and performs on recorder. <http://www.mit.edu/~cjsmith/carolyn.html>

Jesse Sullivan C (Innocua) is an 8th grader at the Maria L Baldwin School. This is her fifth production with MITG&SP.

Elizabeth R. Stone (Makeup Artist) just finished designing and managing makeup for the North Cambridge Family Opera production *Springtime for Haman*. After 8 shows in two weekends with a cast of 80, she is given to looking distractedly at her friends and muttering that they need more rouge. She also did makeup for MITG&SP'S *Ruddigore*, killing the entire male chorus during intermission. In her spare time, she reads everything she can get her hands on, knits, amuses her cats, and plays recorder for Red Herring Morris. Oh, and looks for tech writing work—anyone need a slightly used tech writer?

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Andrew Bobson Sweet (Thespis) stage directed MITG&SP's *Ruddigore* last semester and has now appeared in fully-staged productions of every G&S operetta save one. He supposes he'll have to be in *H.M.S. Pinafore* someday.

Sonya Tang '04 (Daphne, Publicity Manager) lied in the *Ruddigore* program: Somehow she found herself back on stage and being publicity manager for *Thespis*, even after graduating from MIT in December. At least she doesn't have a pound of age makeup this time.

Bradley Timmers C (Timidon) in real life is nowhere near as cowardly as the character he portrays in *Thespis*. Why, every day he dauntlessly wades through hundreds of e-mail solicitations armed only with a faulty spam filter...

Kendell Timmers G (Dyslexia) plans to graduate this spring. The things she will

miss most about Boston include G&S, blizzards, and Bahston accents.

Garry Zacheiss '00 (Co-Producer) was talked into producing this show against his better judgement. His spare time is spent living in sin with a quasi-sentient omnipotent relational database.

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