

NASHVILLE OPERA PRESENTS

THE PIRATES—OF PENZANCE

Gilbert & Sullivan's hilarious operetta weighs anchor and sets sail towards TPAC!

SPOTLIGHT ON THE HAYS FOUNDATION

ENSURING THE ARTS REACH
ALL NASHVILLIANS

OPÉRA ON WHEELS 2023

WE'RE FUELING UP THE TRUCK AND HITTING THE ROAD IN MAY

SPRING 2023

NashvilleOpera.org



The Nashville Opera produces a variety of works containing diverse dramatic and musical styles that often delve deeply into the human condition. But sometimes, *just sometimes*, we feel it's time to pull out a no holds barred comedy. And that time is now.

We are proud to present a family-friendly evening of comedy and mayhem with this rollicking production of Gilbert and Sullivan's *The Pirates of Penzance*.

The Pirates of Penzance has been called the "most popular" of all of Gilbert and Sullivan's operas. From the delightful music to the clever libretto, the opera has proved an audience pleaser from the very first opening night in 1879.

The inspiration for *The Pirates of Penzance* came from a variety of sources.

The first inspiration was probably from Stevenson's Treasure Island, which had made the subject of pirates enormously popular in fiction and dramas. Secondly, there was an incident in Gilbert's childhood where he was kidnapped by Neapolitan bandits. Perhaps because of this childhood trauma, many of Gilbert's plots concern abduction or displaced people who are not what they seem to be. And finally, after Gilbert and Sullivan saw the royalties of performance of their earlier operas stolen away by copyright thieves, the idea of pillaging pirates was a subject not too far from their thoughts.

Sullivan's music satirizes such sources as Italian romantic opera with Frederic's bel canto lament "Oh, is there not one maiden here?" He also lampoons the serious sounds of Victorian oratorio with the delightfully High Church sounding choral number "Hail, Poetry!" And finally, there is a rich parody of the coloratura soprano aria in Mabel's famous waltz "Poor Wandering One."

A large part of the genius of Gilbert and Sullivan is that, even if an audience lacks full knowledge of the satire and intricate parodies presented, the opera still works brilliantly on many levels. That is just one of the reasons for nearly 150 years, *The Pirates of Penzance* is still referred to as the most popular Gilbert and Sullivan opera of all.

Of course, it would be impossible for us to produce anything without the help of our patrons and donors and their generous support of the Nashville Opera. Your support of the Nashville Opera keeps us singing and enables the Pirates to sail on to new comic adventures. We hope you enjoy this season's staging of Gilbert and Sullivan's masterpiece, *The Pirates of Penzance*.





PERA 93.24 SEASON

JOURNEY

SEASON ANNOUNCEMENT AT THE PIRATES OF PENZANCE!

POUR, O POUR THE PIRATE SHERRY!

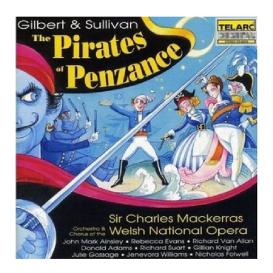
FOR THE THIRD TIME IN COMPANY HISTORY, PIRATES SETS SAIL

Gilbert and Sullivan's The Pirates of Penzance tells the story of a young apprentice pirate named Frederic, who has just come to the end of his indentured period with the notorious Pirates of Penzance. As it turns out, Frederic was apprenticed to the pirates by mistake. His half-deaf nurse, Ruth, had been instructed to apprentice him to a "pilot," but got it a little wrong. At any rate, as he is now of legal age, Frederic decides to leave the pirate life forever. Although he loves his pirate comrades dearly, he tells them that he must now devote his life to the extermination of their kind. However, since he is still one of the pirates until the stroke of midnight, he feels obliged to offer them some constructive criticism: for savage pirates, he says, they are too softhearted. Apparently, all a captive must do is plead to being an orphan and he is immediately released! It seems the pirates were all orphans themselves and hold a tender spot for persons with a similar background. Unfortunately, since word of this has gotten around, everyone the pirates capture confesses to being an orphan. This has not really helped the pirates make a living at pillage and plunder, and they are very saddened at not being able to turn a profit.

Once upon the shore, Frederic, who has never seen any woman other than his old nurse Ruth, stumbles upon a bevy of beautiful maidens. He immediately falls in love with the most beautiful of the bunch, Mabel. She graciously offers to reclaim this "Poor Wandering One" from his life of villainy. All seems close to ending happily, but, unfortunately, Frederic has forgotten that there are pirates about! In a flash, his old comrades descend, capturing the beautiful girls! The lonely pirates are delighted by the beauty of their captives. They recognize the situation as a "first rate opportunity of getting married with impunity." But, just in the nick of time, the girls' father, Major-General Stanley, appears. He, of course, claims (untruthfully) to be an orphan, much to the consternation of the pirates. The pirates release the Major General, and his daughters. Though happy at winning a brief reprieve for his daughters, the Major General is terrified that the pirates will uncover his lie. Frederic eases his fears, promising to apprehend the band of pirates and put an end to their plundering ways forever. However, when Frederic learns that, due to a slight technicality concerning the conjunctions of dates and time, he is still indentured to the pirates, the complications abound. Then the police show up.

And then... well... just watch the show, would'ya?

RECOMMENDED RECORDING



If you wish to hear Gilbert and Sullivan's The Pirates of Penzance with full orchestra sound and great singing voices, this recording is the finest around. It is certainly one of the most well sung of any Gilbert and Sullivan opera on disc. This Pirates recording features a world class operatic cast, and demonstrates a smooth blending of operatic sound with Gilbert and Sullivan style and sensibilities. One word of warning, this single disc (unlike some earlier D'Oyly Carte double-disc recordings) consists of just the music, and omits Gilbert and Sullivan's dialogue. But the music and singing has rarely been presented in such a magnificent manner.

Sir Charles Mackerras conducts the Welsh National Opera Orchestra and Chorus on Telarc. Singers: Michael Bishop, Rosalind llett, Donald Adams, John Mark Ainsley, Rebecca Evans, Nicholas Folwell







THE PIRATE KING
(Goes without explanation)

THE CAST



MAJOR GENERAL STANLEY
(The one with the song everyone knows from Pirates)



FREDERIC

(An apprentice pirate
with an unfortunate birthdate)



SERGEANT OF POLICE
(The law man here to ruin the Pirates' day)



Natmi Brizell

EDITH

(Another daughter of the Major General, equal in virtue to her siblings)



Emily Pulley

RUTH

(A piratical maid of all work

& paragon of devotion)



Brandan Sanchez

SAMUEL

(The Pirate King's second-incommand)



Evelyn Saaved La

MABLE

(The Major General's eldest
daughter & model of innocence)



KATE
(Yet one more of Major
General Stanley's progeny,
and as lovely as her sisters)



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A planned gift lasts long beyond a lifetime. It not only allows you to demonstrate your commitment to opera and arts education, but it can be an important element of you and your family's overall financial, philanthropic, and estate planning. All planned gifts are added to the Opera's Endowment Fund for Artistic Excellence and generate operating revenue in perpetuity (unless otherwise specified by the donor). Please contact Lee Carroll to learn more about planned gift opportunities: 615-832-5242.

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My first opera was Aida, which I saw at the Metropolitan Opera as a teenager when I worked summers in New York City. Although I grew up in a home where musical theater was loved and appreciated, I never appreciated opera until I experienced it in person.

Ever since, I've made it a point to attend opera all over the country: at the New York City Opera, the Santa Fe Opera, the Cincinnati Opera, and Nashville Opera.

I've made a Planned Gift to Nashville Opera to support something I love. By notifying Nashville Opera of my gift, I'm helping them plan for a sustainable future and ensure that opera is here for the next generation.

The Impresario Council

The Impresario Council is Nashville Opera's most influential group of supporters. They shape our future, strengthen our mission, and serve as ambassadors for Nashville Opera around the world. What we produce on stage is, in large part, thanks to them. The work we do both in schools and in communities around Middle Tennessee is made possible through the sustaining support of these donors. Please consider joining at one of the following levels:

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Impresario Council giving levels can be automatically charged or deducted monthly as a sustaining member or in one-time or quarterly installment payments.



With the start of the 22.23 Season, Northern Trust became the sponsor of Nashville Opera's Impresario Council. We're proud to be partnering with this esteemed company as they grow in the Nashville market.

"For nearly three decades, Northern Trust has served clients in Nashville and the surrounding areas, and our partnership with Nashville Opera builds on our commitment to this community. We know that a robust arts scene leads to a healthy and vibrant community, and Northern Trust is pleased that this sponsorship will support Nashville Opera in continuing to provide excellent artistic experiences to communities across Middle Tennessee."

- John Fumagalli, Northern Trust Central Region President

Vissi d'arte:

THE MARLENE AND SPENCER HAYS FOUNDATION



New to Nashville's philanthropic community is a quiet, unpretentious foundation that makes an enormous impact — exactly as intended. The Marlene and Spencer Hays Foundation, established in 2017 after the death of Spencer Hays, aims to give back to the community that has meant so much to the generous couple. And, mirroring its benefactors' values, the Hays Foundation operates without fanfare or bravado, donating to causes they loved. Luckily for Nashville Opera, art is one of those causes, and we are deeply grateful.

The Hays Foundation's mission is to improve people's lives through the arts; research and innovations in health care education; programs to help at-risk youth; and to promote enhanced economic achievement by encouraging discipline, ambition, and commitment to goals and principles. Named as trustees and continuing to serve are Marlene Hays, Kevin Hickman, and Suzanne Moore. Hickman and Moore have a long relationship with the Hayses and are responsible for the day-to-day operation of the Foundation. Serving with the trustees on the Grant Selection Committee are the Hays' daughters - Julie M. Hays of Nashville and Mary Alice Hughes of Fort Worth. With a distribution of \$6.7 Million in 2022, the Foundation is one of the largest funders in Tennessee.

An exploration of Spencer Hays' background offers a glimpse into the Foundation's ethos. At age 7, Spencer became a financial provider for his family, developing superb discipline and an excellent mind for business which years later would culminate in his leadership of Southwestern Company and the Tom James Company. Throughout his life, Spencer Hays embodied the

values he learned from his grandmother: to show equal respect to everyone, aspire to excellence, remain humble, and always be kind.

Rarely has there been a better example of a true Horatio Alger story, with Spencer and Marlene as ideal protagonists. Not only did they set their minds to succeed, overcoming many obstacles and financial hurdles along the way, but they remained gracious and generous throughout their journey, sharing their successes — and the credit for them — with employees, family, and friends.

The Hays Foundation supports Nashville Opera's goal to advance education and engagement programs that reach deep into to our community, serving those with limited access to art or live performances. A 2022 grant enabled Nashville Opera to purchase a truck for our new mobile stage, OPERA ON WHEELS, which served 10,000+ people in their own neighborhood. Thanks to the Hays Foundation, Nashville Opera is expanding WHEELS in 2023 along with our children's opera tour. Together, these two programs will reach 35,000 people this year — six times the size of our in-theater audiences.

In the spirit of Marlene and Spencer Hays, Nashville Opera devotes 60% of financial and staff resources to share the beauty of opera with everyone, taking art out of the theater and into the community. After all, as Marlene and Spencer wrote about their decision to donate their vast art collection to Musée d'Orsay in Paris, "Art is for everyone, and failure to include everyone diminishes us all." We couldn't agree more.

OPERA On Wheels

starts rolling out across Middle Tennessee starting in May!

Check the calendar on
Page 15 for selected
dates and visit
nashvilleopera.org/wheels
for the complete list
of public performances.





If you think art is only for your walls, it's time to reframe your perspective!

Whether you're driving to the Noah Liff Opera Center, TPAC, Schermerhorn Symphony Center, or a show at OZ Arts, you have the chance to show your support for Nashville Opera with a beautiful selection of Tennessee Arts Commission (TAC) specialty license plates.

TAC provides funds to Nashville Opera and a great many other arts companies, museums, and institutions across the state. Your purchase of an Arts License Plate ensures that every Tennessean gains access the performing, visual, and musical arts wherever they live.

For more details, visit nashvilleopera.org/donate

LOOKING BACK AT La Bella Notte 2023



1.) Tracey Pearson (President, Friends of Nashville Opera) with LBN Chairs Sharon and Todd Sandahl; 2.) Jim and Linda Marler, recipients of the 2023 Francis Robinson and Marion Couch Award; 3.) Kathleen Evers, June Bogle, and Jocelynne McCall; 4.) Rob Turner and Jay Jones, 2022 LBN Chairs; 5.) Patricia Schmidt, Dr. Morel Harvey, and Elizabeth Waller; 6.) 2024 LBN Chairs Julie and Dr. John Schneider; 7.) 2023 Mary Ragland Emerging Artists Brandan Sanchez, Greg Sliskovich, Naomi Brigell, and Alysha Nesbitt with Education & Engagement Manager Hannah Marcoe; 8.) Lora and John Schiavetta; 9.) Anne Whetsell and guests applied this year's entertainers.



11.) Frances, Sharon, Todd, and Charles Sandahl; 12.) Ryan and Tracey Pearson, President of Friends of Nashville Opera, & Ramsey and Chris Raybeck; 13.) Kim Howell and Norm Scarborough; 14.) Mark Patterson and Susan Holt; 15.) Andre and Doreatha Churchwell; 16.) Ann and Joe Gilbert; 17.) Maud and Nicholas McClay, Vice President of the Nashville Opera Board; 18.) Jill Fairchild, Olivia Hill, Reed Bogle, and McKenzie Mullins.



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SATURDAY, JUNE 10, 2023 VANDERBILT DYER OBSERVATORY 6:00 PM

Pack your picnic basket, choose your favorite bottle of bubbly, and join Nashville Opera at Dyer Observatory for the best party of the year: OPERA ON THE MOUNTAIN!

This event sells out every single year, so be sure to mark your calendar for May 8th at 10 a.m. when tickets will go on sale at nashvilleopera.org/mountain.







SKIPPING ALONG THE TOUR WITH The Red





1.) A future opera lover meets Little Red at the Williamson County Public Library; 2.) Forest Ranger Dudley investigates the shenanigans afoot in Grandmother Hood's cottage; 3.). The cast takes a bow at Napier Elementary School; 4). The Girl Scouts of Middle Tennessee paid the Noah Liff Opera Center a visit to see Little Red.







ALL ACROSS NASHVILLE & MIDDLE TENNESSEE!









5.) Forest Ranger Dudley addresses his loyal fans at the Edmondson Pike Branch of Nashville Public Library; 6.) Another rapt audience enjoys the performance at the Discovery Center at Murfree Springs in Murfreesboro; 7.) A big crowd of future opera patrons at Granbery Elementary School in Brentwood is thrilled by the beginning of the show; 8). Baritone Brandan Sanchez performs an Opera Out Loud concert at The University of the South.

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DATES OF NOTE

<u>APRIL</u>		<u>JUNE</u>	
TUE, APR 11	TPAC LOOK IN: PIRATES 6:30 PM, Noah Liff Opera Center	THU, JUNE 1	OPERA ON WHEELS @ THE MOVIES 6:45 PM, Elmington Park
FRI, APR 21	THE PIRATES OF PENZANCE 7:30 PM, TPAC Polk Theater	SAT, JUNE 10	OPERA ON THE MOUNTAIN 6:00 PM, Vanderbilt Dyer Observatory
SAT, APR 22	THE PIRATES OF PENZANCE 7:30 PM, TPAC Polk Theater	THU, JUNE 8	OPERA ON WHEELS @ THE MOVIES 6:45 PM, Elmington Park
SUN, APR 23	THE PIRATES OF PENZANCE 3:00 PM, TPAC Polk Theater	SUN, JUNE 11	OPERA ON WHEELS 4:00 PM, First Presbyterian Church Nashville
MON, APR 24	ON SALE!	MON, JUNE 19	JUNETEENTH OPERA ON WHEELS 12:30 PM, National Museum of African American Music
MAY	9:00 AM	THU, JUNE 15	OPERA ON WHEELS @ THE MOVIES 6:45 PM, Elmington Park
SUN, MAY 21	FRIENDS OF NASHVILLE OPERA SPRING MEETING 1:00 PM, Noah Liff Opera Center	THU, JUNE 22	OPERA ON WHEELS @ THE MOVIES 6:45 PM, Elmington Park
		<u>JULY</u>	
MON, MAY 22 23.24 SEASON SINGLE TICKETS ON SALE! 9:00 AM		SAT, JULY 1	OPERA ON WHEELS 3:00 PM, Centennial Park
MON, MAY 29	9 NOAH LIFF OPERA CENTER CLOSED Memorial Day		



Merriam-Webster has three definitions for the adjectival form of BRAVE. The first is: "having or showing mental or moral strength to face danger, fear, or difficulty." While I wouldn't say that singing is dangerous (although I was once knocked off of a backstage platform by a horse's rump during Die Walküre...), fear and difficulties are definitely a part of this career. For me, the only way to conquer my fear is through diligent preparation and trust—of myself, my colleagues, and, ultimately, the audience. As for difficulty, my definition of a diva is: "someone who can only perform under ideal circumstances, and she decides what those circumstances are."

Accepting that "ideal circumstances" and "opera" are almost mutually exclusive has helped me try to focus on those things that are my responsibility and try not to let the rest distract me from giving my best possible performance. And doing as much as I can to fulfill the first definition of BRAVE helps me to live up to the second and third: "making a fine show" and "excellent, splendid."





The Noah Liff Opera Center 3622 Redmon Street Nashville, TN 37209

Editor / Director of Marketing Will Shutes

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THE HIGH NOTES

THE PIRATES OF PENZANCE

TPAC Polk Theater April 21-23

OPERA ON WHEELS

Hitting the Road May 16 - July 9

OPERA ON THE MOUNTAIN

Vanderbilt Dyer Observatory June 10

