

MUSIC REVIEW

Gilbert and Sullivan Made Jokes About Costco and Smartphones? Who Knew?

By STEVE SMITH
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Midway through a **New York Gilbert & Sullivan Players performance of “The Sorcerer”** on Saturday night at the Gerald W. Lynch Theater of John Jay College, the conjurer of the title boasted that he could predict the Maya apocalypse and upgrade features of the iPhone 6. Jarring? Hardly. Timely embellishment is part of the Gilbert and Sullivan tradition, of which Albert Bergeret, the Players’ artistic director and conductor, is a steadfast conservator. Photo: Richard Termine for The New York Times.

The third operatic collaboration between W. S. Gilbert and Arthur Sullivan, “The Sorcerer” was a hit, running for more than 170 performances at the Opera Comique in London after it opened in 1877 ... Still, “The Sorcerer” packs ample charms, including a felicitous score, a Verdian drinking song turned to teetotal ends, and at least one chorus that has reached the periphery of pop culture. With the commitment and oversize enthusiasm that are Mr. Bergeret’s stock in trade, the work can entrance a modern audience, as it did on Saturday.

As ever, Mr. Bergeret assembled a solid cast. Particularly high marks go to Daniel Greenwood as Alexis, the foppish noble who sets the plot in motion; Kimilee Bryant as Aline, Alexis’s amenable fiancée; and Keith Jurosko as Sir Marmaduke Poindextre, Alexis’s sternly proper father.

Tempos fluctuated, coordination faltered, violinists struggled, and scenery wobbled. References to Costco and “Fifty Shades of Grey” courted groans. Still, Mr. Bergeret’s custodial diligence was unflagging and estimable; his enthusiasm, infectious.

The New York Gilbert & Sullivan Players will present their annual New Year’s Eve gala at Symphony Space, 2537 Broadway, at 95th Street; (212) 864-6400, nygasp.org.