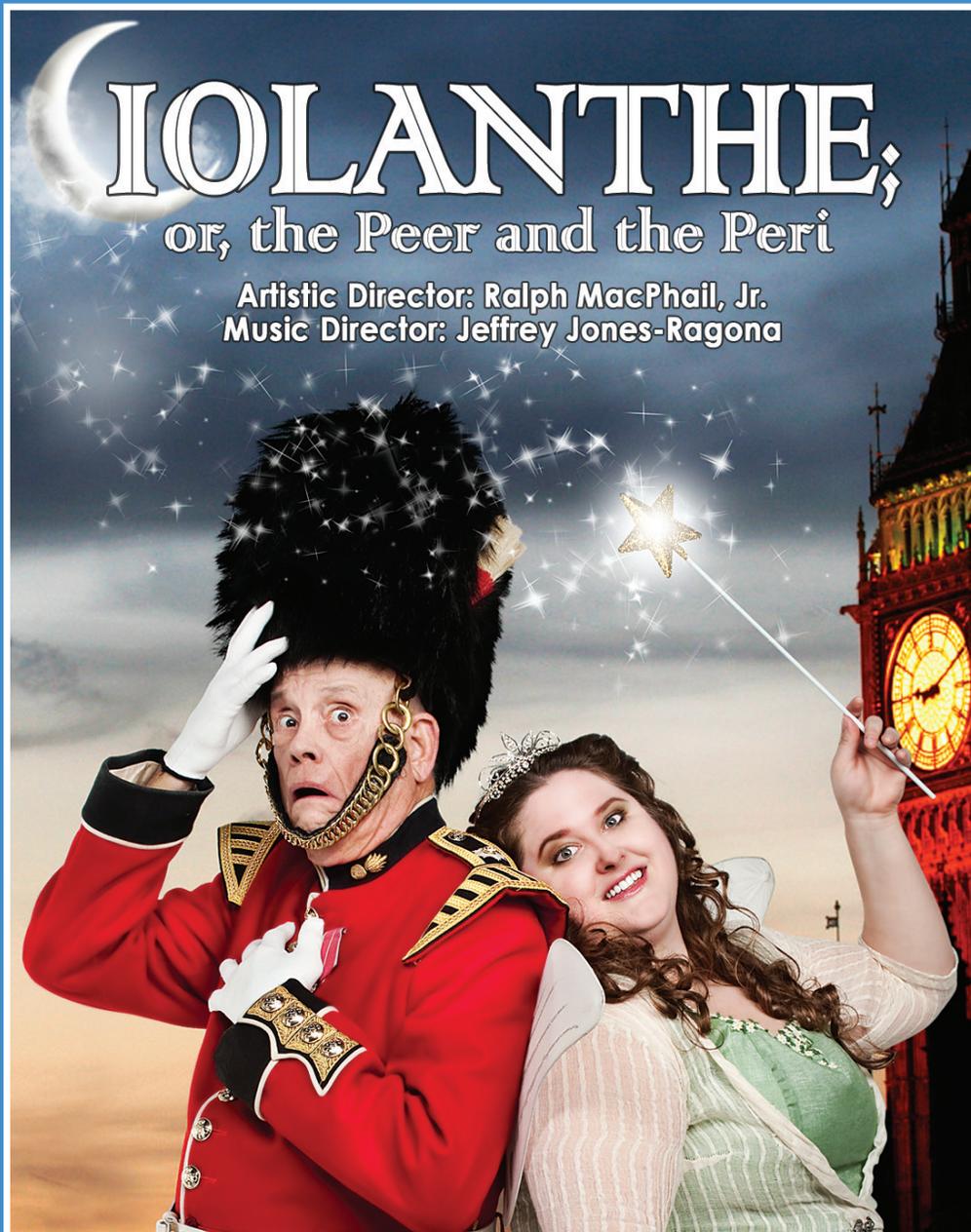


The
Gilbert
SULLIVAN Society
OF AUSTIN

2009 Grand Production



IOLANTHE;

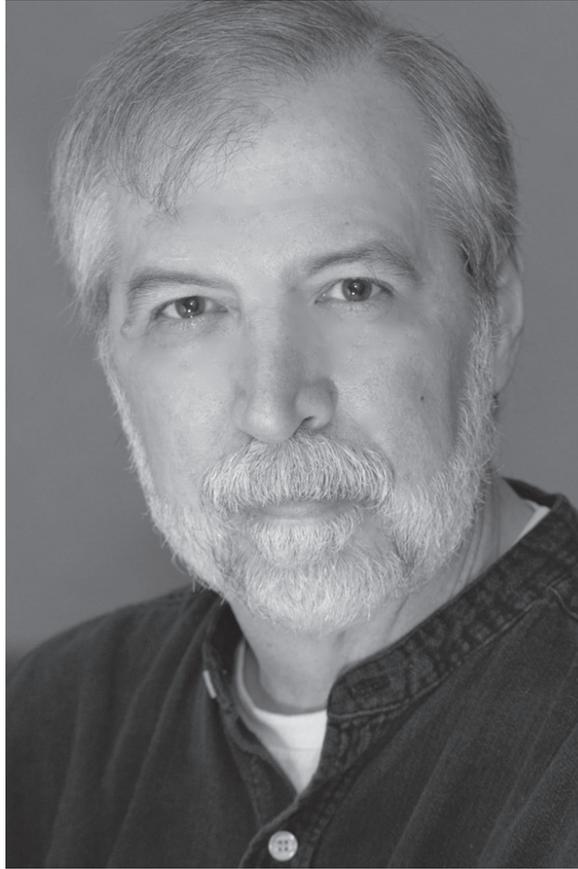
or, the Peer and the Peri

Artistic Director: Ralph MacPhail, Jr.
Music Director: Jeffrey Jones-Ragona

June 11-21, 2009

Travis High School Performing Arts Center
Austin, Texas

This one's for you, Frank



The Gilbert & Sullivan Society of Austin proudly dedicates this production of *Iolanthe* to the memory of our beloved friend Frank Delvy, who died August 31, 2008, after a courageous battle with cancer.

For 25 years, Frank was a headliner in G&S Austin productions, and in that time he played practically every baritone role in the canon. As the Lord Chancellor in our 1990 production of *Iolanthe*, Frank was honored with the B. Iden Payne Award. Frank's brilliant baritone, his uncanny comic presence, and his precise perfection in the delivery of a patter song made him a natural for the G&S repertoire and would surely have endeared him to Messrs. Gilbert and Sullivan.

**We honor our dear friends,
Frank and Donna Delvy,
with this production.**

The Gilbert & Sullivan Society of Austin

presents

Iolanthe
or, The Peer and the Peri

Travis High School Performing Arts Center

June 11-21, 2009

Written by
W. S. Gilbert

Composed by
Arthur Sullivan

Stage Director and Choreographer
Ralph MacPhail, Jr.

Music Director and Conductor
Jeffrey Jones-Ragona

Producer
Production Manager
Stage Manager
Assistant Stage Manager
Lighting Designer
Light Board Operator
Costume Coordinator
Set Designer
Rehearsal Accompanists

Allan Longacre
Bill Hatcher
Monica Kurtz
Johnny Gonzalez
Thomas DeLaurier
Pixie Avent
Pam Friday
Ann Marie Gordon
Geneva Fung, assisted by
Hilary Kiu Tung Poon
Benny and Nanci Jay
David Little
Michael Borysow
David Little, Ingrid Yaple,
June Julian, and Stephen Reynolds

Photography
Cover Design
Playbill Editor
Publicity

Set Crew
Dressers / Costume Assistants
Backstage Crew

Margaret Madone and Elaine Jacobs
Charamine Sanchez and Jasmine Groff
Ingrid Yaple, Brandon Guzman,
and Larry Costillo

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A Letter from the President

Tantantara! Tzing, boom! With fanfare of trumpet, cymbal, and bass drum we welcome you to this production of *Iolanthe*.

While *Iolanthe* is not one of the three most widely known of the comic operas of Gilbert and Sullivan (*The Pirates of Penzance*, *The Mikado*, and *H.M.S. Pinafore*), it has been universally acclaimed as featuring some of the most beautiful of all of Sir Arthur Sullivan's music. And, as is always the case, any audience will be filled with glee at the topsy-turvy plot and rollicking wit of Sir William S. Gilbert's libretto.

Even if *Iolanthe* is completely new to you, I believe you'll hear some tunes and some words that will strike you as quite familiar. For example, you may have heard, "Faint heart never won fair lady" ... "Every journey has an end" ... "Dark the dawn when day is nigh" ... "While the sun shines, make your hay" ... "Nothing venture, nothing win" ... "Blood is thick, but water's thin" ... "In for a penny, in for a pound" ... "It's love that makes the world go round!" Would you believe that one delightful trio in Act II of this opera contains every one of those ancient saws? The words make us chuckle—especially when they are sung by three dancing Peers of the Realm—but the joyful melody keeps us humming long after the end of the show.

We know that you will find a great deal to enjoy until the very end of tonight's show, when we'll all be "Up in the air, sky-high, sky-high!"

Sincerely,

Libby Weed

President
The G&S Society of Austin



The Gillman Light Opera Orchestra (GLOO)

The orchestra is sponsored in part by a generous contribution from Reba and the late Leonard Gillman. Our orchestra is affectionately named in honor of this illustrious and beloved couple. Additional sponsorship was provided by Chris Buggé.

Orchestra Members

Flute.....	Barbara Mahler	Violin I.....	Laurel Lawshae*
Oboe.....	Allison Welch	Violin I.....	Laura Pyle
Clarinet.....	Martha MacDonald	Violin II.....	Annette Benevides
Clarinet.....	Valerie Bugh	Violin II.....	Alejandra Cardenas
Trumpet.....	Brian Carr	Viola.....	Linda Johnson
Horn.....	Joel Bright	Cello.....	Charles Prewitt
Trombone.....	Steve Hendrickson	Bass.....	Anna Macias
		Percussion.....	Tina Lake

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Dramatis Personæ

The Lord ChancellorArthur DiBianca
 Earl of Mountarat David Fontenet
 Earl TollollerAndrew Fleming
 Private Willis (*of the Grenadier Guards*) Russell Gregory
 Strephon (*an Arcadian Shepherd*)Derek Smootz
 Queen of the Fairies..... Lisa Alexander
 Iolanthe (*a Fairy, Strephon's Mother*)June Julian
 Celia } { Natalie Wilemon
 Leila } (*Fairies*){ Patricia Combs
 Fleta } { Katherine Wiggins
 Phyllis (*an Arcadian Shepherdess and Ward in Chancery*) Meredith Ruduski
 The Lord Chancellor's Train Bearer Dirk Yapple

Chorus of Fairies

Nancy Arnold, Rachel Boissevan, Kate Clark, Ashley Edwards, Angela Irving, Karlyn McCutchan, Rebecca Stokinger, Diana VandeWater

Chorus of Peers

Jay Chacon, Daniel Gaskell, Mark Long, John Lopez, Randall McIntyre, Paul Nixon, Louis Ontko, Ariel Rios, Tom Westrup, Bob Wolff, Jay Young



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Musical Numbers

Overture..... The Orchestra

ACT I

An Arcadian Landscape

“Tripping hither, tripping thither” Celia, Leila, and The Chorus of Fairies

“Iolanthe! From thy dark exile!” Queen, Iolanthe, Celia, Leila,
and Fairies

“Good morrow, good mother” Strephon and Fairies

“Fare thee well, attractive stranger” Queen and Fairies

“Good morrow, good lover” Phyllis and Strephon

“None shall part us” Phyllis and Strephon

“Loudly let the trumpet bray” The Chorus of Peers

“The Law is the true embodiment” Lord Chancellor and Peers

“My well-loved Lord” Phyllis, Tolloller, Mountararat, and Peers

“Nay, tempt me not” Phyllis and Peers

“Spurn not the nobly born” Tolloller and Peers

“My Lords, it may not be” Phyllis, Tolloller, Mountararat, Strephon,
Lord Chancellor, and Peers

“When I went to the bar” Lord Chancellor

“When darkly looms the day” (*Finale of Act I*) The Ensemble

INTERMISSION

ACT II

Palace Yard, Westminster

“When all night long” Private Willis

“Strephon’s a member of Parliament” Fairies and Peers

“When Britain really ruled the waves” Mountararat and Chorus

“In vain to us you plead” Leila, Celia, Tolloller, Mountararat, Fairies

“Oh, foolish fay” Queen and Fairies

“Though p’r’aps I may incur your blame” Phyllis, Tolloller, Mountararat,
and Private Willis

“Love, unrequited” Lord Chancellor

“If you go in” Tolloller, Mountararat, and Lord Chancellor

“If we’re weak enough to tarry” Phyllis and Strephon

“My Lord, a suppliant at your feet” Iolanthe

“It may not be” Iolanthe, Queen, Lord Chancellor, and Fairies

“Soon as we may” (*Finale of Act II*) The Ensemble

Welcome to Our Hearts Again, Iolanthe!

Though we Savoyards love our frequent visits to Titipu, Cornwall, and aboard the *Pinafore*, we eagerly anticipate our rarer opportunities to take paths less traveled. Our journey to Fairyland this spring and summer has been a delightful adventure.

Iolanthe was written in 1882, when Gilbert & Sullivan were approaching the height of their dynamic creativity. The comic opera followed the successes of *H.M.S. Pinafore*, *The Pirates of Penzance*, and *Patience*, at a time when each new G&S première was eagerly anticipated by theatrical London. For *Iolanthe*, celebrities packed the stalls in Richard D'Oyly Carte's new theatre, the Savoy—the first public building in the world lit with something new: “the electricity.”

Each partner brought the best of his talent to *Iolanthe*, and this happy state of things led to a remarkable achievement. Arthur Sullivan's score is universally regarded as one of his two most beautiful (*The Yeomen of the Guard* is the other), and the composer even orchestrated the delightful overture himself, a task he usually left to an assistant.

W. S. Gilbert combined a couple of ideas from his “Bab” Ballads, mixed in a dose of English pantomime, stirred with his topsy-turvy swizzle stick, and an effervescent libretto emerged as light as a fairy but with the political irony he was famous for as a garnish.

Pleasures come in endless series . . .

Gilbert gave Sullivan a remarkable variety of lyrics to set: love songs, comic turns, elfin and martial choruses, duets and trios (including one trio that surprisingly turns into a quartet), and an Act I finale (always a highlight of a Savoy opera) that is arguably the best in the series. Gilbert and Sullivan are of course well known for their “patter songs,” and the longest and most challenging one is found in Act II of *Iolanthe*: the Lord Chancellor's famous musical description of his nightmare. Gilbert's complex and very regular metrical and rhyme schemes are given variety and color by Sullivan's masterful orchestration. Listen for them!

Gilbert was also a master of contrasts, and his two settings (“An Arcadian Landscape” by day and “Palace Yard, Westminster” in central London by night) reinforce the librettist's penchant for topsy-turvydom, especially when the first is invaded by the House of Peers (in full Court regalia!), and the second is invaded by the supernatural fairies, one of whom actually takes over Parliament.

Gilbert also gave Sullivan something else the composer craved: opportunities for music to enhance situations of “real human interest and probability.” The most moving one comes toward the end of Act II. Listen for that, too!

Here's a pretty kettle of fish!

While the Savoy operas were very much “of their time,” they have also transcended the late nineteenth century in the most delightful ways, for they have proved to be enduring as well as endearing works for over a century without changing a word or a note. The librettos continue to stand on their own in performance, and don't need “updating” (ugh!) or dozens of footnotes to be enjoyable to audiences a century later. However, *Iolanthe* differs from the other works in the series in that there remains in the conventional libretto an extended apostrophe by the Fairy Queen to a mysterious

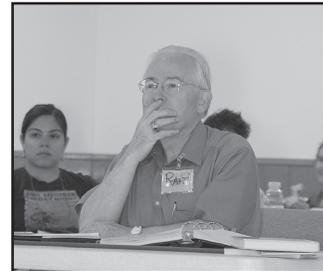
. . . Captain Shaw!
Type of true love kept under!
Could thy Brigade
With cold cascade
Quench my great love, I wonder!

Captain Eyre Massey Shaw was Chief of London's Metropolitan Fire Brigade from 1861 to 1891, and was a regular attendee of Savoy first nights. When the Fairy Queen addressed him in song on November 25, 1882, she brought down the house—and ensured that his name would not be forgotten for as long as *Iolanthe* continues to delight audiences.

Long live *Iolanthe*!

And thank you for joining us on our journey.

--*Ralph MacPhail, Jr.*



The Story of Iolanthe

Twenty-five years previous to the action of the opera, Iolanthe, a fairy, committed the capital crime of marrying a mortal. The Queen of the Fairies commuted the death sentence to banishment for life — on condition that Iolanthe must leave her husband without explanation and never see him again. Her son Strephon grew up as a shepherd, half fairy, half mortal. Strephon loves Phyllis, a shepherdess who is also a ward in Chancery; she returns his love, but knows nothing of his mixed origin.

At the beginning of the opera, the Queen is prevailed upon by other fairies to recall Iolanthe from exile. Strephon joins the glad reunion and announces his intention of marrying Phyllis in spite of the Lord Chancellor, her guardian, who refuses permission. The Queen approves, and plans to influence certain boroughs to elect Strephon to Parliament.

Meanwhile the entire House of Lords is enamored of Phyllis; they appeal in a body to the Lord Chancellor to give her to whichever peer she may select. The Lord Chancellor is also suffering the pangs of love, but feels he has no legal right to assign her to himself. Phyllis declines to marry a peer; Strephon pleads his cause again, but in vain. Iolanthe enters and holds tender converse with her son. Since she, like all fairies, looks like a girl of seventeen, Phyllis and the Peers misinterpret the situation; they ridicule Strephon's claim that Iolanthe is his mother. Phyllis declares now that she will marry either Lord Mountararat or Lord Tolloller.

IN ACT II, the Fairies take revenge by not merely sending Strephon to Parliament, but also influencing both Houses to pass any bills he may introduce. His innovations culminate in a bill to throw the peerage open to competitive examination. The Peers, seeing their doom approaching, appeal to the Fairies to desist. The Fairies have fallen in love with the Peers and would like to oblige, but it is too late to stop Strephon. The Queen reproaches her subjects for their feminine weakness; she acknowledges her own weakness for a sentry. Private Willis, but asserts that she has it under control.

Lord Mountararat and Lord Tolloller discover that if either marries Phyllis, family tradition will require the loser to kill his successful rival; both therefore renounce Phyllis in the name of friendship. The Lord Chancellor, after considerable struggle, pleads his own cause before himself and convinces himself that the law will allow him to marry her.

Meanwhile Strephon makes Phyllis understand that his mother is a fairy, and they are reconciled. They persuade Iolanthe to appeal to the Lord Chancellor.

To make the appeal effective, she reveals her identity to him—her husband—and thus again incurs the death penalty. The other fairies, however, have married their respective peers, and announce to the Queen that they all have incurred the same sentence. The Lord Chancellor suggests the legal expedient of inserting a single word, to make the law read that every fairy who does *not* marry a mortal shall die. The Queen changes the law, and asks Private Willis to save her life by marrying her. All the mortals present are then transformed into fairies and fly away with their consorts to Fairyland, leaving the House of Lords to be replenished according to intelligence rather than birth.



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The Company

The Production Team



Ralph MacPhail, Jr.
(Stage Director and
Choreographer)

"Rafe" is Professor of Theatre emeritus, Bridgewater College, Virginia, where he taught and directed for 33 years. This is his ninth production for GSSA, to which he was named Artistic Director in 2005. This past winter he directed *Marie Curie*, a new song-cycle, at James Madison University in Harrisonburg, Virginia; this spring, he directed Gilbert's *Sweethearts* for the G&S Society of Northwest Louisiana in Shreveport. This fall he will teach G&S elderhostels in Ivoryton, Connecticut: one on *Princess Ida* and one on "*Pira-Mika-Fore*; or, *The Big Three*." He and his wife Alice live in Bridgewater and treasure their Austin visits and friendships!



Bill Hatcher
(Production Manager)

Bill is in a new role this year as our Production Manager. It's a big job, but his prior experience as the President of the G&S Society and on stage in last year's production of *The Pirates of Penzance* and a long-ago *Gondoliers* were good training. He says he is very excited because he knows that *Iolanthe* is going to be very beautiful to the eye and to the ear. Although Bill is retired from a long career in the computer field, he is currently a self-employed bookkeeper with several clients.



Jeffrey Jones-Ragona
(Music Director and
Conductor)

Jeffrey has been associated with GSSA since moving to Austin in 1994, and indeed made his professional debut by leading that year's production of *H.M.S. Pinafore*, for which he received the first of many B. Iden Payne Award nominations. (In 2003 he won Outstanding Musical direction for his work on *The Pirates of Penzance*.) Jeffrey is also the Founder and Music Director of *Musica Ecclesiae*, a professional performing ensemble dedicated to the preservation and performance of Sacred Music composed before 1800. Jeffrey also has appeared as a vocal soloist in many parts of the USA, Canada, and in Brazil.



Monica Kurtz
(Stage Manager)

Monica is pleased to return to the Gilbert and Sullivan family. *Iolanthe* marks her sixth production with the Society. In 20 years of stage managing, some favorite productions include *Play It Again, Sam* (Augsburg Community Theater, Augsburg, Germany), *Love, Valour, Compassion* and *Torch Song Trilogy* (Upstart Performing Ensemble, Colorado Springs, Colorado), *Holy Well and Sacred Flame*, *Dark Goddess 04* and *Trickster* (The Vortex, Austin, Texas). Thanks to Pixie for her love and support. Live long and prosper.



The Production Team



Ann Marie Gordon
(Set Designer)

Ann Marie is pleased to be working again with GSSA. Her previous set design credits include last year's GSSA production of *The Pirates of Penzance*, this year's Vortex Repertory Company production of *A Number* by Caryl Churchill, and numerous other designs for the Vortex Repertory Company, including *Oceana*, a world premier directed by Bonnie Cullum, with musical direction by Content Love Knowles. She also received a B. Iden Payne Award for her set design for *St. Enid and the Black Hand* by Molly Rice, produced by the Vortex Repertory Company.



Pam Friday
(Costume Coordinator)

Pam is a drama teacher at Hill Country Middle School by day, and costumer to the stars by night! Pam's work has received several B. Iden Payne nominations and has been seen at venues across Texas including The Vortex, D.A.C, St. Edward's and later this summer at the Long Center in *Sweeney Todd* and *Little Shop of Horrors*. Pam is grateful for the opportunity to work with this talented company.



Thomas DeLaurier
(Lighting Designer)

Thomas is a veteran high school teacher with fifteen years of experience training tomorrow's backstage technicians in the art of theatre. He is the proud father of Eden – drama queen/future vet – and Gavin – an astronaut in the making. Thomas is honored to be the lighting designer for *Iolanthe*. He would like to thank his lovely wife Sonia for putting up with all his late nights in the theatre. Honey, I promise - I really was working at the theatre all night!



Geneva Fung
(Rehearsal Accompanist)

Geneva is a native of Hong Kong, holds a Bachelor of Arts (Hons.) Degree from the Hong Kong Baptist University, a Master of Music Degree from Texas State University and a Doctor of Musical Arts Degree from the University of Texas at Austin. She studied and coached with Ming-Qiang Li, Mary Mei-Loc Wu, Timothy Woolsey, Rick Rowley, Anton Nel and Betty Mallard. Geneva is also a dedicated piano teacher. Over the past years, her students have won numerous prizes in regional piano contests, and she currently maintains a private piano studio in Austin.

In Thanksgiving
We met as partners in the finale
of Iolanthe 47 years ago.
“It's love that makes the world go 'round”
-Ray and Keena Cole

The Principals



Arthur DiBianca
(The Lord Chancellor)

Arthur DiBianca first performed with the Gilbert and Sullivan Society of Austin in its 1994 production of *H.M.S. Pinafore*, and this is his twelfth appearance with the group. His roles include Dr. Daly in *The Sorcerer* (2001), Pish-Tush in *The Mikado* (2005), and Major-General Stanley in *The Pirates of Penzance* (2008). From time to time he acts in non-musical plays, and he is also a clarinetist with the Austin Philharmonic and the St. Edward's University Orchestra. He has lived in Austin since 1991.



David Fontenet
(Earl of Mountararat)

David has been a regular performer with the Gilbert and Sullivan Society of Austin since moving to Austin in 2005, inhabiting the roles of Dick Deadeye in *H.M.S. Pinafore*, Old Adam in *Ruddigore*, and the Pirate King in *The Pirates of Penzance*. David had the great fortune to perform in two productions with Frank Delvy, and will forever be inspired by his unflinching professionalism, artistic virtuosity, and inexhaustible generosity. This one's for you, Frank.



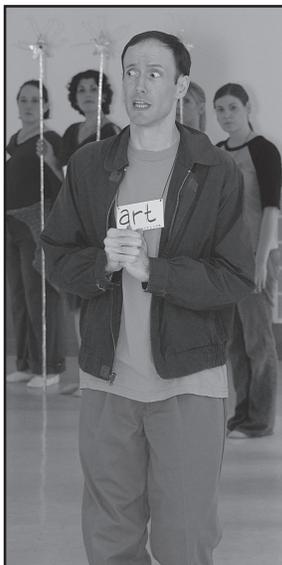
Andrew Fleming
(Earl Tolloller)

Andy is thrilled to be performing in his sixth show with the Gilbert and Sullivan Society, and feels blessed for this opportunity to step out of the chorus and play Earl Tolloller. He has been performing since he was a young child in Dhahran, Saudi Arabia, and plans to continue well into his doddering childhood. Andy has performed with Austin Civic Chorus and Conspirare, and currently performs with Austin Lyric Opera.



Russell Gregory
(Private Willis)

Russell has performed extensively throughout the region and is well-known for his memorable characterizations of many leading Gilbert & Sullivan roles (*The Mikado*, *Sergeant of Police*, *Sir Joseph Porter*, etc.). He has sung extensively in all major Texas cities and has appeared in *The Marriage of Figaro*, *Riders to the Sea*, *Gianni Schicci*, *Der Rosenkavalier*, *The Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*, and *The Gondoliers*, among others. His most memorable appearances were December 2002 and January 2006 singing with his son-in-law and grandsons in *Amahl and the Night Visitors*.



The Principals



Derek Smootz
(Strephon)

This is Derek's ninth (or so) performance with GSSA. Previously, he portrayed Archibald Grosvenor in *Patience*, and this is his second stint as Strephon. He is also involved in various community theatre groups, having recently performed with the Wimberly Players (Seward in *Dracula* and Christopher Wren in *The Mousetrap*) and the Way Off Broadway Players of Cedar Park (Richard Hammond in *Exit the Body*). By day he is a software tester for BMC Software. He spends his remaining time writing electronic music in various popular genres.



June Julian
(Iolanthe)

June is glad to be performing in her third summer production with GSSA. Her last performance was in the 2005 production of *The Mikado* as Pitti-Sing. Prior to that, she played Edith in the 2003 production of *The Pirates of Penzance*. June has also served on the GSSA board since 2005, and was board president from 2007 through 2008. She performs regularly with various arts organizations in the Austin area, and has done voiceover work for films and other recordings. This "maid of all work" would like to thank her family and friends for all their love and support, and for keeping the arts alive in Austin!



Lisa Alexander
(Queen of the Fairies)

Lisa is excited to be returning for her second season with GSSA after playing Kate in last year's *The Pirates of Penzance*. A native Californian, she was whisked off to Texas by a devastatingly handsome cattle rancher who gave her a starter cow, true happiness, and a really sweet tuning fork brand. When not writing software training manuals, Lisa sings wherever she can – in the chorus of ALO's *Dialogues of the Carmelites*, at her monthly song session at Things Celtic, and most frequently, with her folk trio, The Pine Beetles.



Natalie Wilemon
(Celia)

Natalie returns to the GSSA stage after performing in the chorus of the 2006 production of *H.M.S. Pinafore*. She performed the role of Josephine (also in *H.M.S. Pinafore*) with the Stanford Savoyards last November. Outside of G&S, Natalie spends her time in marketing at the University of Texas Performing Arts Center. Natalie would like to thank her husband Zane, her mother Susan Ralston (Soprano), and her father James Ralston (Baritone) for all their love and support!



The Principals



Patricia Combs
(Leila)

Patricia is thrilled to be cast in her fourth production with the Gilbert and Sullivan Society of Austin. Her previous roles included Vittoria in *The Gondoliers*, Dame Hannah in *Ruddigore* and Edith in *The Pirates of Penzance*. Her first Gilbert and Sullivan role was as Ruth in the University of Texas at El Paso production of *The Pirates of Penzance* with none other than David Fontenot as her Pirate King. Patricia is an active member of the Austin Lyric Opera Chorus and will fulfill a life-long dream this summer by becoming a fairy. She already has a wand and wings!



Katherine Wiggins
(Fleta)

Katherine is delighted to be performing her first named role with GSSA. This is her fourth performance with the Society. She is a frequent chorister with the Austin Lyric Opera, where she recently performed in the "zombie" chorus of townspeople in *Dialogues of the Carmelites*. Recent roles include Prince Orlovsky in *Die Fledermaus*, Dora-bella in *Così fan Tutte*, and Kate in *The Pirates of Penzance*. She spends her days teaching people of all ages to sing. Katherine completed her music degree from Southwestern University in 2007. She currently studies voice with Carol Kreuscher.



Meredith Ruduski
(Phyllis)

Meredith is very excited to be back performing with GSSA this summer as Phyllis in *Iolanthe*. Over the past two years, Meredith has been sojourning in Houston to attain her master's degree in music performance at the University of Houston. There, she has performed in such roles as Florestine in *Ghosts of Versailles* and Muffin in Bolcom's *A Wedding*. Now, she is thrilled to be back in the happy land of the Greater Austin area with her husband, Stephen! Meredith adores chocolate and juggles a number of jobs to feed her singing addiction.



Dirk Yaple
(Train Bearer)

Dirk was born in 1998 in Baton Rouge. Shortly afterwards, he and his parents moved to Birmingham, and then moved out west to Phoenix. He started Montessori school as a toddler and continued after the family moved to Austin in 2003 with the addition of a baby sister. At Parkside Community School, he got his practice twice yearly at Cultural Challenge performing his "stand-up comedy." His favourite hobbies are building with zooms and legos, Pixar films and British humour. He recently discovered *Fawlty Towers* and Monty Python. Right! He will start Clint Small Middle School next school year.



The Chorus



Nancy Arnold
(Chorus of Fairies)

Nancy is pleased to celebrate her tenth production with GSSA! Previously, Nancy has performed in various operas from *The Marriage of Figaro* to *Jacobin*, but Gilbert and Sullivan is certainly the most entertaining. By day she is in Student Services at the Texas State RRHEC, loves listening to loud music driving in her convertible (rain or shine), and is a devoted wife to Terry and mom to Alex and Sean – whom she thanks profusely for all their support.



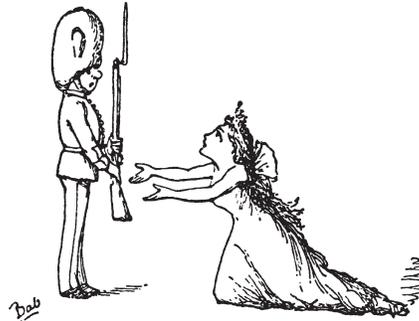
Rachel Boissevan
(Chorus of Fairies)

This is Rachel's first show with the Gilbert and Sullivan Society of Austin. She is a junior attending McNeil High School. In her spare time she rows competitively for the Texas Rowing Center and spends her Saturdays teaching swim lessons at the local YMCA.



Kate Clark
(Chorus of Fairies)

This is Kate's first show with the Gilbert and Sullivan Society of Austin and she is thrilled beyond telling. In high school, Kate was in the chorus of *Ruddigore* and she's been in love with Gilbert and Sullivan ever since. Her daily role is that of a teacher at ACE Academy. Kate has also been known to play the part of a swing dancer, second baseman, and librarian.



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The Chorus



Ashley Edwards
(Chorus of Fairies)

Ashley is thrilled to be performing with the Austin Gilbert and Sullivan Society for the first time. In fact, it's her first Gilbert and Sullivan production ever! She has performed around Austin, however, in the Vortex's *Troades* (B. Iden Payne Award) and Shrewd Production's *IO*. She has also sung her way around the world performing on cruise ships. Her favorite productions from her Florida Dinner Theatre Circuit days are *A Chorus Line* and *Grand Hotel*.



Angela Irving
(Chorus of Fairies)

This is Angela's third Gilbert and Sullivan show and she is loving it. Angela makes a living producing sound with her vocal folds and teaching others to do the same. Angela is a member of the Austin Lyric Opera chorus, with whom she has had the privilege of portaying a nun in *Dialogues of the Carmelites* this past April. She also sings with the band Ze Dos Frangos and occasionally with the Funky Brass Factory. Angela's hobbies include making extreme faces, coffee and tea, Casa de Luz, people, going exploring, meditation, and making people laugh by being crazy.



Karlyn McCutchan
(Chorus of Fairies)

This is Karlyn's second show with the GSSA, her first being last year's production of *The Pirates of Penzance*. She finished high school in Lamoni, Iowa. She attended the School for Music Vocations in Creston, Iowa, and is currently studying Music Education at Texas State University under Dr. James Bert Neely. Some of Karlyn's accomplishments include touring Europe with Iowa Ambassadors of Music, singing at Carnegie Hall in New York, performing as Maria in *The Sound of Music*, and singing and dancing at Adventureland (a family theme park in Des Moines, Iowa). She would like to thank her husband Aaron for all his continued support of her musical endeavors.



Rebecca Stokinger
(Chorus of Fairies)

Rebecca is tickled to be in her second GSSA production. Since last year's production of *The Pirates of Penzance*, she has played Ivory Keyes in the WOBCP's production of *Cheerio, Y'all*, and been a part of three shows with the Wimberley Players, including a Maid in *Dracula*, the Assistant Stage Manager in *The Mousetrap*, and Audrey in *Leading Ladies*. Rebecca spends her days working as a SPED Teaching Assistant and her nights working on finishing her degree so she can become a teacher. She spends the rest of her free time writing electronic music with her fiancé Derek and loving her Pan-dog. May Viking Barbie live forever!



The Chorus



Diana Vandewater
(Chorus of Fairies)

Diana is thrilled to be involved in her first Gilbert and Sullivan production. A jazz musician, Diana was first introduced to Gilbert and Sullivan by a good friend. She was immediately hooked by the wacky British humour and clever wordplay and, as she loves all things completely ridiculous, decided to join the company. This is her first operatic production, although she hopes to be involved in many more in the future.



Jay Chacon
(Chorus of Peers)

Jay is in his first GSSA production. A regular with the Austin Lyric Opera, Jay has been in several productions, including the PBS Broadcast of Rossini's *Cinderella*. Roles Jay has performed are the title role in *Gianni Schicchi*, *Le Nozze di Figaro*, *Die Fledermaus*, and *Orpheus in the Underworld*. Jay has performed as Guglielmo in *Così fan tutte* with the Amadeus Opera Ensemble in Salzburg, Austria. He also performed in Ravel's *Don Quichotte et Dulcinée* in Perigord, France, with the Franco-American Vocal Academy. A native of Arizona, Jay has studied at the University of Texas and Northern Arizona University.



Daniel Gaskell
(Chorus of Peers)

Despite a lifelong participation in a variety of musical, acting, and dance related activities, this is Daniel's first show with GSSA. When not singing with fairies, he enjoys debating, computer programming, and getting buried under mounds of homework in an attempt to graduate from high school.



Mark Long
(Chorus of Peers)

Mark came to Austin in 1974 to work at the University of Texas, where he is still employed. In the interim, he has sung with a number of organizations, including the Austin Choral Union, the Austin Lyric Opera Chorus, and Chorus Austin. His first Austin Gilbert and Sullivan production was *The Yeomen of the Guard* in 1997.



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The Chorus



John Lopez
(Chorus of Peers)

John is excited to be a part of this, his fifth, summer production. Before *Iolanthe*, John performed in *The Pirates of Penzance*, *Ruddigore*, *H.M.S. Pinafore*, and *The Mikado*. He has also performed in several shows at St. Edward's University while getting his B.A. in Theatre Arts. He would like to express his undying love to his mom, grandma, and his friends. Much love.



Randall McIntyre
(Chorus of Peers)

Randall is happily returning for his fifth production with the Austin Gilbert and Sullivan Society. When he's not playing a Lord of the Realm he works as a child psychiatrist. He has practiced in Austin for 15 years.



Paul Nixon
(Chorus of Peers)

This is Paul's second production with the Gilbert and Sullivan Society of Austin, having first been in the tenor chorus in *H.M.S. Pinafore* a few years back. He has performed in a handful of plays in high school and some church drama sketches, but what he lacks in theatre experience, he makes up in enthusiasm! He loves the arts, drawing, singing, and acting, and wishes he had a job that combined them all. That would be brilliant, wouldn't it?



Louis Ontko
(Chorus of Peers)

Louis has a Bachelor's degree in music from Florida State University. This is his first performance with the Gilbert and Sullivan Society of Austin. He is the music director at Child's Day Children's Center where he teaches early music. Louis also teaches group as well private music lessons at the Armstrong School of Music at the Austin Lyric Opera. He has previously performed the roles of The Judge in *Trial by Jury* and Ko-Ko in *The Mikado*. He dedicates this show to his amazing daughter, Zoe.

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The Chorus



Ariel Rios
(Chorus of Peers)

This Mexican tenor is performing in his fourth show with the GSSA. Ariel has performed such roles as The Phantom in *The Phantom of the Opera*, Jean Valjean in *Les Misérables*, Ricardo in *Chin Chun Chan*, and Gustavo in *Los Gavilanes*. This September, Ariel will have his stage directing debut in Jalisco, Mexico, directing Donizetti's *L'Elisir d'Amor* for Viva La Musica while covering the role of Nemorino. He will also be singing the lead role in Amadeo Vives' *Bohemios* next semester at ACC. Ariel started his vocal studies with Enrico Gimeno and is currently studying under David Small.



Tom Westrup
(Chorus of Peers)

This is Tom's first appearance with the Gilbert & Sullivan Society of Austin. Tom's first stage appearances were in his native upper Midwest states of Minnesota and Wisconsin. Having been primarily a "backstage guy," Tom was first lured on stage to fill out the crowd in *Inherit the Wind*. Subsequently he has appeared in various musical theater and opera productions and with numerous concert choirs, including Austin's own Texas Choral Consort. Tom would like to thank Allan Longacre, GSSA Executive Vice President, for encouraging him to audition for this production.



Bob Wolff
(Chorus of Peers)

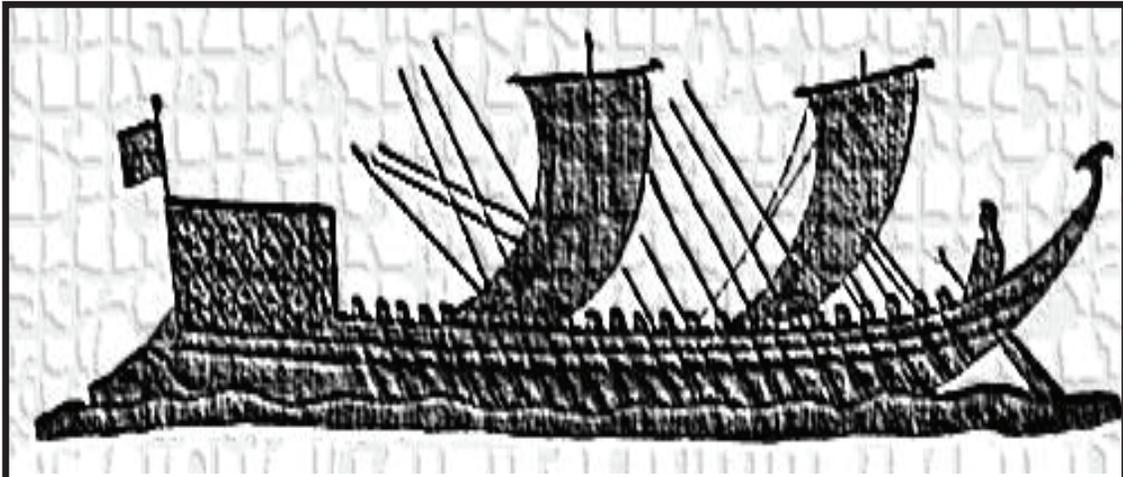
This is Bob's first production with the Austin Gilbert and Sullivan Society. Bob sings with the Capital City Men's Chorus and is also the assistant conductor and president. Bob works with Special Ed students as a music therapist in the Austin Independent School District and also maintains a large music therapy private practice. He first performed as a peer in *Iolanthe* almost 30 years ago and is amazed at how much of the score he still remembers. Tan-tan-ta-ra!



Jay Young
(Chorus of Peers)

Jay, who enjoys singing whenever he can, is happy to be in his fifth show with the Gilbert and Sullivan Society of Austin. Jay's other performance credits include the chorus in the recent productions of *Rigoletto* and *Dialogues of the Carmelites* with the Austin Lyric Opera, Bogdanovich in *The Merry Widow*, Mr. Page in *The Merry Wives of Windsor*, and a chorus member in *The Pirates of Penzance* at Texas State University. During the day, he works as an adjunct reference librarian at Austin Community College and as a library clerk at the Legislative Reference Library. In his spare time he enjoys reading, running, and journaling.





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The children's matinee will feature face-painting and an enjoyable lesson on Gilbert & Sullivan and *Iolanthe*. It will enhance young viewers' understanding and enjoyment of the production. The children will then visit the orchestra and musical director, Jeffrey Jones-Ragona, to see the instruments and learn a little about the distinctive musical genre of G&S. The fairy fun culminates with a waving of wands, a billowing of capes, and dance demonstrations as well as lessons by some of the actors on the stage.

Activities will begin at 2pm, prior to the matinee performance on Sunday June 14th.



This project is funded and supported in part by the City of Austin through the Cultural Arts Division and by a grant from the Texas Commission on the Arts and an award from the National Endowment for the Arts, which believes that a great nation deserves great art.



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