

GILBERT & SULLIVAN

AUSTIN

2019 Grand Production



Artistic Director: Ralph MacPhail, Jr.

Music Director: Jeffrey Jones-Ragona

June 13-23, 2019

Worley Barton Theater at Brentwood Christian School
Austin, Texas

Thank You!

We are particularly grateful to the following for their valued assistance with this production of *Iolanthe*:

KMFA 89.5, our media sponsor

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Annie BurrIDGE and **Melysa Rogen** of Austin Opera for their promotion support of *Iolanthe*

Nathan DePoint and **Austin Opera** for provision of rehearsal space

Dianne Donovan, host of *Classical Austin* on KMFA 89.5 FM

Pam Fowler for artistic decoration of fairy wands

Russell and Kay Gregory for provision of lodging for our Artistic Director

Andy and Maxwell Heilveil for creation of Act II magical wings and engineering of the clock

Kendra Hiller and **Genesis**

Presbyterian Church for provision of rehearsal space

Eric Johnson for the loan of lighting equipment

Monica Kurtz for the loan of tools and supplies and the creation of props

Andy Heilveil, **Byron Arnason**, and **Gary Hallock** for assistance with set installation and strike

Karl Logue for substitute piano accompaniment at rehearsals

Travis Pollard for coordination of GSA use of Worley Barton Theater

R.B. Rudy for the loan of a car to our Artistic Director

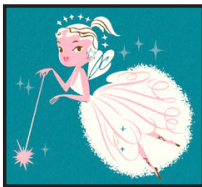
The VORTEX Repertory Company and **Kids Acting Studio** for provision of set construction space

Tiff's Treats for contribution of warm cookies to the gala reception

GSA is grateful for the generous support of this production by

Dr. Robert O. and Mary Ann Kerr
and by

Still Water Foundation, Austin, Texas



Children's Activities and Entertainment

Provided by **Gary Hallock**

Activities begin at 1:00 pm, prior to the matinée performance on Sunday, June 16



This project is funded and supported in part by a grant from the Texas Commission on the Arts and in part by the Cultural Arts Division of the City of Austin Economic Development Department.
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Gilbert & Sullivan Austin

presents

Iolanthe

or, The Peer and the Peri

Worley Barton Theater at Brentwood Christian School

June 13-23, 2019

Written by
W. S. Gilbert

Stage Director and Choreographer
Ralph MacPhail, Jr.

Producer
Production Manager
Stage Manager
First Assistant Stage Manager
Second Assistant Stage Manager
Lighting Designer
Light Board Operator
Master Electrician
Assistant Master Electrician / Programmer
Electricians
Lighting Crew

Set Designer
Set Construction

Choreographic Assistant & Dance Captain
Costume Coordinator & Make-Up Designer

Sound Engineer
CD and DVD Creator

Cover Design
Playbill Editor
Still Photography
Still Photography Assistant
Sales Manager
Supertitles Preparation
Supertitles Projection

Composed by
Arthur Sullivan

Music Director and Conductor
Jeffrey Jones-Ragona

Libby Weed
Bill Hatcher
Adam Gunderson
Kasey Gunderson
Elaine Jacobs
Jennifer Rogers
Pixie Avent
Sadie Langenkamp
Sierra Boudoin
Tory Borgstedte, Hollis McNutt
Eric Johnson, Adam Gunderson,
Monica Kurtz, Pixie Avent
Ann Marie Gordon
Elaine Jacobs, Meghan Kemp,
Chris Hjeil
Leann Fryer
Pam Fowler

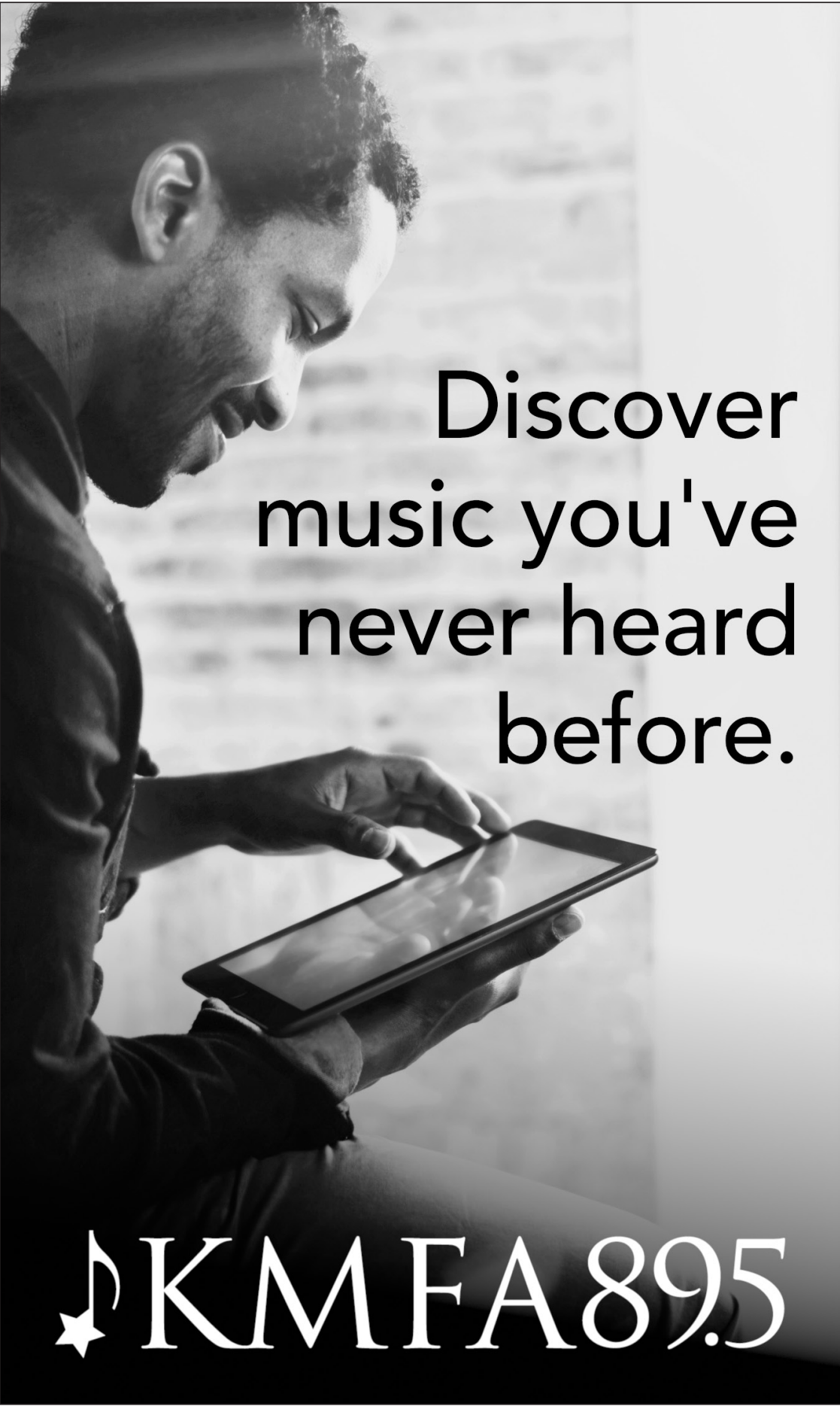
Malyssa Quiles
Scott Anderson

David Little
Sue Ricket Caldwell
Alex Labry
Bette Reichman
Dave Wieckowski
Ralph MacPhail, Jr.
Claire Pittner

Chorus Master

Andy Fleming

Costumes supplied by
Performing Arts Supply Company of Houston, Texas



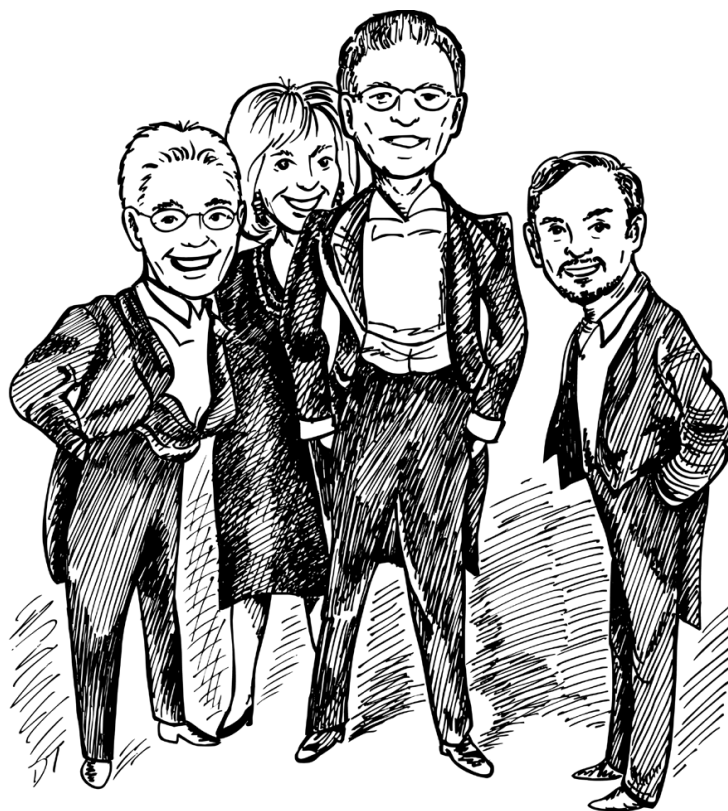
Discover
music you've
never heard
before.

♪ KMFA 89.5



Richard D'Oyly Carte, (unnamed man), W. S. Gilbert, and Arthur Sullivan
in London, 1883

Alfred Bryan



Ralph MacPhail, Jr., Libby Weed, Bill Hatcher, and Jeffrey Jones-Ragona
in Austin, 2012

Dan Tremblay 5

Tantantara! Tzing! Boom!

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

While *Iolanthe* is one of those “hidden jewels”—not one of the most widely known of the comic operas of Gilbert and Sullivan—it has been universally acclaimed as featuring some of the most beautiful of all of Sir Arthur Sullivan’s music. You will surely come to agree with that by the end of this performance. 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 have surely heard some version of

- ❖ “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!”

In a recent GSA newsletter article, our Artistic Director, Ralph MacPhail, Jr., wrote about the fact 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 erudite gentlemen gleefully dancing—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!”

Libby Reed



The Gillman Light Opera Orchestra (GLOO)

The orchestra is sponsored in part by a generous contribution from Miki Gillman in honor of her late parents, Leonard and Reba Gillman.

Orchestra Members

Conductor.....Jeffrey Jones-Ragona

Assistant Conductor..... Andy Fleming

Flute..... Adrienne Inglis	Violin II..... Annette Franzen**
Oboe..... Allison Welch	Violin II..... Leigh Wallenhaupt
Oboe..... Lisa Edwards	Violin II..... Laura DeGraw
Clarinet I..... Martha MacDonald	Violin II..... Christabel Lin
Clarinet II..... Valerie Bugh	Viola Xavier Garcia
French Horn..... Joel Bright	Viola..... Linda Johnson
Trumpet..... Joe Jennis	Cello Hector Moreno
Trombone..... Steven Hendrickson	Cello Tom Lawshae
Violin I..... Laurel Lawshae*	Bass..... Anna Macias
Violin I..... Paul Robertson	Timpani &
Violin I..... Steve Merson	Percussion Chuck Fischer

*Concert Master

**Principal

Rehearsal Accompanist:

Jeanne Dayton Sasaki



Jeanne Dayton Sasaki (Collaborative Pianist) has enjoyed serving as a pianist with GSA since 2012, playing for musicales, auditions, rehearsals, and concert productions. She currently maintains a piano teaching and vocal coaching studio in Austin. Her 35-year career in collaborative piano has included performing and teaching at Butler School of Music at The University of Texas in Austin; Le Chateau de la Voix in Champaign, IL; Taos Opera Institute in Taos, NM; and One Ounce Opera in Austin.

Rehearsal Covers:

Iolanthe Tess Jackson	Lord Chancellor Jay Young
Phyllis Amy Selby	Lord Mountararat Julius Young
Strephon Andy Fleming	Lord Tolloller Garrett Cordes
Private Willis Julius Young	



Welcome to Our Hearts Again, *Iolanthe*

Though we Savoyards love our frequent visits to Titipu, Cornwall, and aboard H.M.S. 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 and 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.

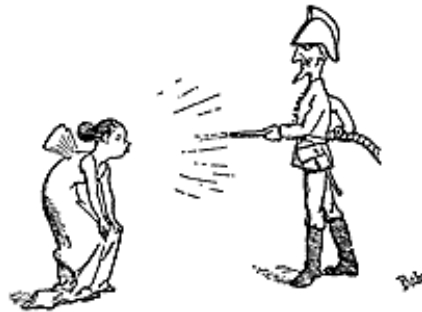
Gilbert also gave Sullivan something else the composer craved: opportunities for music to enhance situations of “real human interest and probability.” The most moving one comes toward the end of Act II. Listen for that, too!

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 opening nights at the Savoy. 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.



Some groups like to update the song. One of our auditionees for the role of the Fairy Queen used this version of the second verse, evidently found on YouTube, written by Holly Hindle and used by the Gilbert & Sullivan Very Light Opera Company of Minneapolis in 1992 and 2004:

This fire that glows with lambent flame
I now expose to scorn and shame
And out it goes in duty's name.
Our fairy law must be our guide;
We're like a straw upon its tide;
Its power raw a river wide.
Oh river wide! Oh Colorado mighty!
Not wet enough to fully snuff
The flame of Aphrodite.

Long live *Iolanthe* as Gilbert wrote it, and thank you for joining us on our journey to Fairyland.

--Ralph MacPhail, Jr.

The Production Team



Ralph MacPhail, Jr.
(Stage Director and
Choreographer)

Ralph is Professor of Theatre emeritus, Bridgewater College, Virginia, where he taught and directed for 33 years. This is his eighteenth summer production for GSA, which appointed him Artistic Director in 2005 and named him to their Hall of Fame in spring 2011. "Rafe" enjoys his busy retirement, much of it devoted to G&S: directing their operas, researching their histories, collecting their memorabilia, writing, editing, and speaking about them hither and yon. He is in the process of donating his Gilbert and Sullivan collection to the Lawrence and Lee Theatre Research Institute at Ohio State University (go.osu.edu/tri, click on "Explore the Collection," then "Ephemera"). He and his wife Alice live in Bridgewater and treasure their Austin friendships!



Bill Hatcher
(Production Manager)

Bill has been a member of GSA since 1985 and has held several offices on the Board of Directors, including Treasurer, Vice-President, and President, and was named to the Society's Hall of Fame. He has been in the orchestra and on stage, appearing in *H.M.S. Pinafore*, *The Gondoliers*, and *The Pirates of Penzance*. Some years prior he played Charley in *Charley's Aunt* and was in *The Apple Tree*, both with the Temple Civic Theater, and was also in the TCT orchestra. A graduate of The University of Texas and member of the Longhorn Band, Bill had a 37-year career in data processing with the U.S. Veterans Administration. Bill has been GSA's Production Manager since 2009, and lists his profession as "Theatrical Management" in official communications with the IRS.



Jeffrey Jones-Ragona
(Music Director and
Conductor)

Dr. Jeffrey Jones-Ragona began working with GSA in 1994 as Music Director for *H.M.S. Pinafore*, and received the first of several B. Iden Payne nominations. In 2003, he received the B. Iden Payne Award for Outstanding Musical Direction for *The Pirates of Penzance*, and was named to GSA's Hall of Fame in 2011. He has been nominated for a B. Iden Payne Award for five years in a row, for *Princess Ida*, *H.M.S. Pinafore*, *The Sorcerer*, *The Gondoliers*, and *The Pirates of Penzance*. Jeffrey serves as Director for other notable ensembles, and regularly performs with La Folliá Baroque Orchestra and the Texas Early Music Project. He is Director Emeritus of the Capital City Men's Chorus. This is Jeffrey's 29th production with the Society.



Adam Gunderson
(Stage Manager)

Adam is glad to be back for his sixth year working with Gilbert & Sullivan Austin. Some past credits include *Princess Ida* and *H.M.S. Pinafore*. He has also been a member of The VORTEX Repertory company for the past 16 years. He loves doing anything on the technical side that he can get his hands on. Much love and thanks to Kasey for her love and support.



The Production Team



Ann Marie Gordon
(Set Designer)

Ann Marie Gordon is always pleased to be working with GSA. Some of her previous credits with GSA include *The Yeomen of the Guard*, *The Mikado*, *Patience*, and *The Sorcerer*. Also, she received a B. Iden Payne award for her set design for The VORTEX Repertory's production of *Sleeping Beauty* and has a Critics' Table nomination for *Sarah Silverhands*, also an original production presented by The VORTEX.



Jennifer Rogers
(Lighting Designer)

Jennifer has been working with Gilbert & Sullivan Austin for several years. She has worked with many Austin theatre and dance companies, including The VORTEX, Toni Bravo, Teatro Vivo, The Rude Mechanicals, Fusebox Festival, Austin Summer Stock, and many others. She has been nominated for awards for her design work by the B. Iden Payne Committee and the Austin Critic's Table. Some of her favorite designs include: *Sweeney Todd* with Summer Stock Austin; *The North Project* with Refraction Arts; *Io: A Myth About You* with Shrewd Productions; *The Mariachi Girl* with Teatro Vivo; *The Suicide* with Paper Chairs; *The Tree Play* with Robi Polgar; and *Patience* and *The Sorcerer* with GSA.



Pam Fowler
(Costume Coordinator
and Make-Up Designer)

Pam is the office manager at Brentwood Oaks Church of Christ, just across the street from the theater. She has been sewing and designing since the seventh grade, and continues to do alterations as her "side job." This is her eighth year to serve as Costume Coordinator and she is delighted to be part of this very talented company.



The Production Team



Andy Fleming

(Assistant Conductor)

Andy Fleming has been performing with GSA since *The Gondoliers* in 2004, with recent roles including Grosvenor in *Patience* and the Defendant in *Trial by Jury*. In 2015, he finished his Master of Music degree at The University of Texas at Austin, and started in his role as Chorus Master and (hopefully very) occasional backup conductor.



Kasey Gunderson

(First Assistant Stage Manager)

Kasey has been involved in theater off and on since high school. From working backstage for the Texas Burlesque Festival to stage managing choir shows for the Capital City Men's Chorus, she loves everything involving lights, costumes, and pretty music. She first worked with Gilbert & Sullivan Austin for the 2018 production of *Ruddigore* and before that was in the audience for years. Kasey is happy to be returning as an assistant stage manager for *Iolanthe*.



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. Now 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 to give his 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 also suffers 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 Phyllis.

Meanwhile Strephon makes Phyllis understand that his mother is a fairy, and they reconcile. 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 *don't* marry a mortal shall die.” The Queen changes the law, and asks Private Willis to save her life by marrying her. All mortals present transform into fairies and fly away with their consorts to Fairyland, leaving the House of Lords to be replenished according to intelligence rather than birth.

Dramatis Personæ

The Lord Chancellor	Arthur DiBianca
Earl of Mountararat	Sam Johnson
Earl Tolloller	Dalton Flake
Private Willis (<i>of the Grenadier Guards</i>)	Russell Gregory
Strephon (<i>an Arcadian Shepherd</i>)	Holton Johnson
Queen of the Fairies	Bethany Ammon
Iolanthe (<i>a Fairy, Strephon's Mother</i>)	Shelby Schisler
Celia }	{ Corinna Browning
Leila } (<i>Fairies</i>)	{ Janette Jones
Fleta }	{ Leann Fryer
Phyllis (<i>an Arcadian Shepherdess and Ward in Chancery</i>)	Angela Irving
The Lord Chancellor's Train Bearer	Royanne Kelly

Chorus of Fairies

Abbie Brown,
Chrishawn Michelle Floyd,
Sofia Follman, Jasmine Groff,
Tess Jackson, Courtney Katzmeyer,
Linda Grace Perez,
Alexandra Roubinek, Amy Selby,
Stefanie Taylor

Chorus of Peers

Trinidad Agosto, Frederick
Bothwell III, Jeffrey C. Brister,
Garrett Cordes, Andy Fleming,
Gavin George, Brett Hardy,
Matthew Leary, Ian Stilwell,
Jay Young, Julius Young

Musical Numbers

Overture.....The Orchestra

ACT I

An Arcadian Landscape

“Tripping hither, tripping thither” Celia, Leila, and 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

Musical Numbers (continued)

“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” (<i>Finale of Act I</i>)	The Ensemble

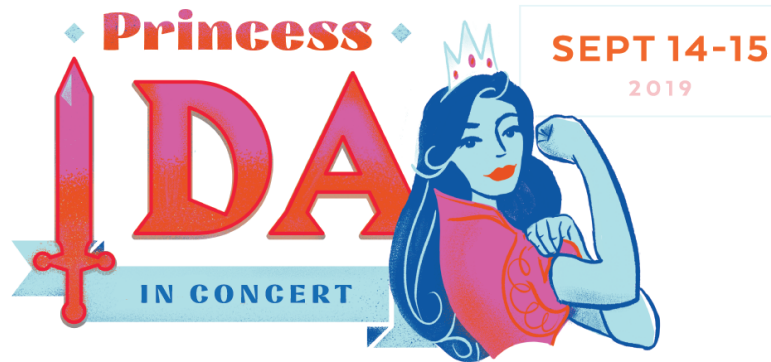
INTERMISSION

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, and 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” (<i>Finale of Act II</i>)	The Ensemble

ANNOUNCING OUR



Who can resist the story of this young woman? Betrothed in babyhood to a prince, she instead forsakes the company of men and sets up an all-female university. When three young men dressed as women try to gain entrance to the school, war between the sexes ensues. The combination of witty dialogue and charming music makes this abridged concert version of one of Gilbert & Sullivan's most comical operas a must-see.

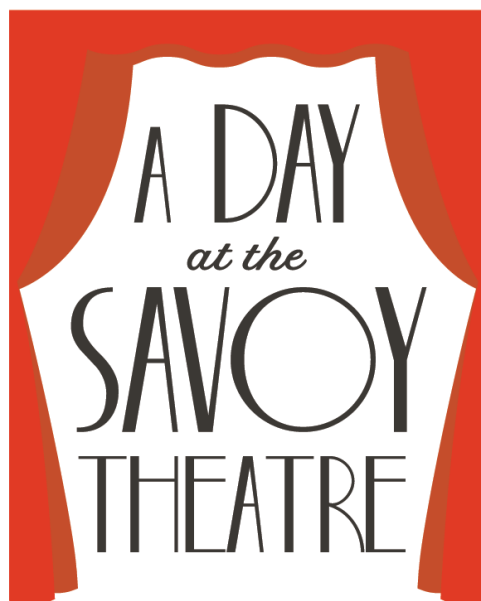


This hilarious musicale spoofs a game show which quizzes contestants about lost stories (Okay - we made them up!) of popular G&S characters. Try to guess the correct character along with our contestants, and hear some of your favorite G&S songs performed as each character is revealed.



It's our version of "open G&S no-mic" and business meeting. We want you to participate in the joy of singing some of the best songs ever written. To add to the musical fun, our multi-talented and charismatic Wand'ring Minstrels director, Robert Schneider, will be there to lead the audience in a sing-along.

2019-2020 SEASON!



MARCH 7-8
2020

Our esteemed Artistic Director Ralph MacPhail, Jr. will share the history and fascinating stories behind the legendary Savoy Theatre, which was built to showcase the works of Gilbert and Sullivan. We will also be entertained by some of your favorite GSA performers singing songs that made the Savoy famous. This will be followed by the Austin debut of the one-act musical comedy *Mr. Jericho*, which premiered at the Savoy Theatre in 1893.

JUNE 11-21
2020



It's the show you love, in a brand new setting! *The Mikado* has been moved to the highlands of Scotland and becomes *The McAdo*. Gilbert's libretto and Sullivan's score will be kept virtually intact, while the scenery and costumes will reflect the Scottish moors. It's a farcical tale of a wand'ring minstrel, a cowardly executioner, an iron-fisted ruler, and some of the greatest songs in musical theater!

FOR MORE INFO, VISIT GILBERTSULLIVAN.ORG

The Principals



Arthur DiBianca
(The Lord Chancellor)

Arthur DiBianca has appeared in many Gilbert & Sullivan Austin productions since 1994. Most recently he has played Don Alhambra in *The Gondoliers* (2016), Major-General Stanley in *The Pirates of Penzance* (2017), and Robin Oakapple in *Ruddigore* (2018). He is also a clarinetist with the Austin Philharmonic and the St. Edward's University Orchestra.



Sam Johnson
(Earl of Mountararat)

This is Sam's eighth production with Gilbert and Sullivan Austin, going all the way back to 1996. Past roles have included Sergeant Merrill, Pooh-Bah, and most recently Despard in last year's *Ruddigore* and the Pirate King in *The Pirates of Penzance* (2017), for which he received a B. Iden Payne Award nomination for Outstanding Lead Actor in a Musical. He has also recently appeared in a musical production of *Heidi* and numerous G&S musicales and special concerts. A proud graduate of The University of Texas at Austin, Sam writes fiction for computer games as his day job.



Gilbert & Sullivan Austin salutes the recipients of our 2019-2020 scholarships



Natalie Baker



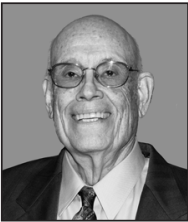
Natalie Cummings

The Principals



Dalton Flake
(Earl Tolloller)

After nine years of living in the Austin area and performing opera with anyone who would have him, teaching voice, and working with One Ounce Opera, Dalton Flake directed an *Amahl and the Night Visitors* starring the legendary Russell Gregory, who encouraged him to audition for *Iolanthe*. One thing led to another and now Dalton Flake is thrilled to be in his very first production with Gilbert & Sullivan Austin and hopes to do many more. "This is a whole new world that I've very recently discovered and I find it to be quite Topsy Turvy." Dalton would like to thank his family, his beautiful wife, Charmaine, and his two sweet boys, Lochland and Josiah.



Russell Gregory
(Private Willis)

Russell has performed 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 Schicchi*, *Der Rosenkavalier*, *The Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*, and *The Gondoliers*, among others. Among his happiest memories on stage are his appearances in December 2002 and January 2006 singing with his son-in-law and grandsons—3 generations on stage together—in *Amahl and the Night Visitors*.



Holton Johnson
(Strephon)

Holton is excited to be returning to GSA, where he was last seen as Marco in *The Gondoliers* (2016). Holton has performed extensively in Boston, as well as in Tucson, San Diego, and Los Angeles, winning numerous awards for his singing and acting. A few of his most memorable roles are Tony in *West Side Story*, Tobias Ragg in *Sweeney Todd*, and Frederic in numerous and varied productions of *The Pirates of Penzance*. Holton has been singing with the Austin Opera Chorus for over ten years and has performed a variety of small comprimario roles with the company. Holton attended Boston Conservatory and is a graduate of the University of Arizona. He has studied with Robert Honeysucker, Charles Roe, and Grayson Hirst.



Bethany Ammon
(Queen of the Fairies)

Mezzo-soprano and voice teacher Bethany Ammon teaches voice and early childhood music with Armstrong Community Music School, Redeemer Lutheran School, and West Ridge Middle School, and enjoys performing with several different groups in Austin, including Austin Opera and LOLA. Notable opera and musical theater credits include *La Femme bohème* (Schaunard), *Suor Angelica* (La zia Principessa), *A Hand of Bridge* (Sally), *Carmen* (diction coach), *Ragtime* (Emma Goldman), *Company* (Sarah), and *West Side Story* (Graziella). Bethany holds her Bachelor of Arts in Music and French from the University of Southern Mississippi and a Master of Music degree from Manhattan School of Music in New York, NY.

The Principals



Shelby Schisler
(Iolanthe)

Shelby Schisler is thrilled to perform in her second GSA show following the role of Mad Margaret in last year's

Ruddigore, which earned her a B. Iden Payne Award Nomination for Best Supporting Actress. She performs in numerous productions in the Austin area. Recent roles include Liz in *Chicago*, Logainne in *The 25th Annual Putnam County Spelling Bee*, and Antonia in *Man of La Mancha*. She graduated from The University of Arkansas where she trained vocally with Janice Yoes and studied Meisner Technique under Amy Herzberg and Bob Ford. Shelby teaches voice and acting, and she directs and choreographs local musicals. She thanks her family and husband Joel for his endless love and support.



Corinna Browning
(Celia)

Corinna Browning is an actor, singer, and visual artist from Channing, Texas. Previous GSA roles include Casilda

in *The Gondoliers* (B. Iden Payne Award nominee) and Rose Maybud in *Ruddigore* (B. Iden Payne Award Winner). Other credits include *Cat on a Hot Tin Roof*, *The Seagull*, *Much Ado About Nothing*, and *Present Laughter* (Austin Shakespeare); *Macbeth* (Something For Nothing); *Apocalypse* (Bottle Alley Theatre Co., Bottle Award Winner); and *The Best Little Whorehouse in Texas* (TexArts). Upcoming work includes set design for *The Tempest* (The City Theatre). Corinna holds a Bachelor of Arts in Theatre from Wayland Baptist University and a Master of Music in Vocal Performance from West Texas A&M University.



Janette Jones
(Leila)

Janette, native Austinite, has enjoyed performing in many GSA productions, and is very proud of all the shows.

One of the highlights was certainly being part of the Professional Bridesmaids in last year's *Ruddigore*, who garnered a B. Iden Payne nomination for Ensemble Performance. After so many years and productions, it is hard to pick just a few of her favorite roles; they include Ruth in *The Pirates of Penzance*, Katisha in *The Mikado*, Pheobe in *The Yeomen of the Guard*, Mad Margaret in *Ruddigore*, Lady Angela in *Patience*, and Hebe in *H.M.S. Pinafore*. She was honored to receive B. Iden Payne nominations for The Duchess in *The Gondoliers*, Buttercup in *H.M.S. Pinafore*, and Lady Jane in *Patience*.



Leann Fryer
(Fleta; Choreographic Assistant & Dance Captain)

Leann Fryer is part of yet another production with GSA. She has also appeared

in many shows with the Georgetown Palace Theater, including *Evita*, *Shrek the Musical*, *Man of La Mancha*, and *Joseph and the Amazing Technicolor Dreamcoat*. Past roles include Chutney in *Legally Blonde the Musical*, Frenchie/Sally in *Cabaret*, Beth in *Little Women*, Ronnette in *Little Shop of Horrors*, and Diva in *Starmites*. She has previously also worked with Spotlight on Opera. Recently, she joined the GSA Board of Directors as the Musicale Coordinator. She is honored to continue to work with this wonderful community, now behind the scenes as well as on stage!



The Principals



Angela Irving
(Phyllis)

Angela is delighted to perform in her tenth GSA production! By day, she teaches voice lessons to area high school students; nights and weekend, she sings with organizations such as Austin Opera, One Ounce Opera, Tinsel Singers, Inversion Ensemble, and at the Christian Science Church downtown. Notable GSA roles: Angelina in *Trial By Jury* (2018), Tessa in *The Gondoliers* (2016), Laetitia in *The Zoo* (2015), Melissa in *Princess Ida* (2013), Peep-Bo in *The Mikado* (2011), and Isabel in *The Pirates of Penzance* (2008). Other notable roles: Sister Claire in *Dialogues of the Carmelites* (Austin Opera), Millie in *Seven Brides for Seven Brothers* (Wimberley Players' Theatre). Angela hopes you will become as enthusiastic about Gilbert & Sullivan as she and so many other cast and GSA members are!



Royanne Kelly
(The Lord Chancellor's
Train Bearer)

Royanne has been sharpening her skills for over six years. In her first acting gig, Royanne learned how to perform several scenarios as an ill child and was beneficial in helping to train doctors at Texas A&M Health Science Center College of Medicine in 2012. Dance and martial arts have taught her balance and grace. Diction and voice lessons have built confidence and presentation. Royanne has enjoyed leading roles in Village Elementary's productions of *The Alamo* (Suzanna Dickinson) and *Peter Pan* (Wendy Darling). In her tenure at the Georgetown Palace, she has been in eight plays, her favorite being the role of Belle in *Beauty and the Beast*. Royanne, an "all in" personality, works diligently to expand her craft.

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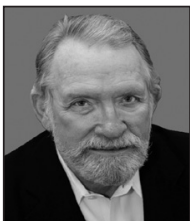
enjoy the show!

The Chorus



Trinidad Agosto

Mr. Agosto, baritone, received his Master's degree from Texas State University, under the instruction and direction of Dr. Richard Novak. During his time at Texas State, Mr. Agosto has had the opportunity to perform as Peter Quint in Benjamin Britten's *The Turn of the Screw*, as the Witch in the award-winning production of Engelbert Humperdinck's *Hansel and Gretel*, and as Monostatos in Mozart's opera *Die Zauberflöte*. Mr. Agosto will be working this summer in Bavaria, Germany, alongside other international performers in a collaborative summer production. Mr. Agosto is excited to be a part of this season's production of *Iolanthe* and looks forward to a wonderful production.



Frederick Bothwell III

Born in Panama and raised in New England, Fred graduated from West Point, where he sang in the Cadet Glee Club and the Catholic Chapel Choir for four years. After graduation he served seven years in the Army in the U.S., Italy, Germany and Vietnam, then joined IBM as a road warrior based in New York and New Jersey, and later in Texas. Prior to moving to Texas in 1992 he sang with the Binghamton (NY) University Chorus; the Princeton, NJ, Gilbert and Sullivan Society; and Westminster Choir College. Currently a member of the Austin Ukulele Society, he is very grateful for the opportunity to be part of this production.



Jeffrey C. Brister

Jeffrey is a native Austinite excited for his first performance with GSA, which is also his first ever appearance in a stage production. He has written fiction and recorded original songs for nearly a decade. He would like to thank his wife for her endless love and support, and for encouraging him to audition.



Abbie Brown

Abbie is delighted to make her GSA debut in this beautiful production! Favorite past roles include Rosie in *Bye Bye Birdie*, Liesl in *The Sound of Music*, Tuptim in *The King and I*, and Tzeitel in *Fiddler on the Roof*. Currently graduating high school at 17, she plans to pursue a career in the arts after college. Abbie was part of Jubilate Christian Girls' Choir for four and a half years. She currently studies voice under Michelle Haché. Abbie wants to thank her sweet, supportive family for giving her the opportunity to do what she loves. To Jesus be the glory!

The Chorus



Garrett Cordes

Garrett Cordes gladly returns to Gilbert & Sullivan Austin for this magical production of *Iolanthe*. Special skills include: incorrect sword swinging, flag tossing, synchronized sitting, fist bump explosions, dying a dramatic death like a soprano, singing from the dead like a soprano, and coming back to life mid-show very much unlike a soprano. Garrett also sings with the Schola Cantorum of St. Mary's Cathedral and has performed with Austin Cantorum, Capital City Men's Chorus, and Austin Opera.



Andy Fleming (Chorus Master)

Andy Fleming has been performing with GSA since *The Gondoliers* in 2004, with recent roles including Grosvenor in *Patience* and the Defendant in *Trial by Jury*. In 2015, he finished his Master of Music degree at The University of Texas at Austin, and started in his role as Chorus Master and (hopefully very) occasional backup conductor.



Chrishawn Michelle Floyd

Chrishawn Michelle Floyd is a native of Virginia Beach, VA, where she was raised. She began singing in her elementary school choir at the age of 9. She studied Spanish Literature and Vocal Performance and graduated from Old Dominion University in 1999. She continued graduate studies in literature and applied voice at St. Louis and George Mason Universities. She has coached with numerous vocal artists, including Dr. Patricia Caceido of Spain, tenor John Stewart of the Metropolitan Opera, and soprano Rabbi-Cantor Marie Betcher of Austin. She is an aunt of six nieces and nephews, and is a *huge* fan of the New England Patriots. She has lived in Bolivia, Mexico, and Spain.



The Chorus



Sofia Follman

Sofia Follman is elated and honored to be in her first production with GSA. She is in her first year at the Butler School of Music at The University of Texas at Austin, working toward a Bachelor of Music in Choral Music Studies. A native of San Antonio, Sofia has a background in classical voice and musical theatre. Past favorite productions include Butler Opera Center's *Eugene Onegin* and Round About Players' *The Hunchback of Notre Dame*. She can also be found performing with the UT Concert Chorale and the Butler Opera Center.



Jasmine Groff

Jasmine Groff celebrates her first time performing with Gilbert & Sullivan Austin this year. She started working backstage with the company during the last production of *Iolanthe* in 2009 and has since worked tirelessly behind the scenes of such gems as *The Yeomen of the Guard* (2010); *Patience* (2012); and *Ruddigore* (2018). She graduated from The University of Texas at Austin with a Bachelor of Arts in Technical Theatre in 2015 and is currently working on writing a book, obtaining a Game Art Certification, and fabricating a suit of Bridal Armor.



Gavin George

Gavin George is a senior at Brentwood Christian School. He is a member of the a cappella group Encore, and is also a member of both the choir and the jazz band. He has performed in several stage productions, including *Cinderella* and *The Little Mermaid*. This is Gavin's first show with Gilbert & Sullivan Austin.

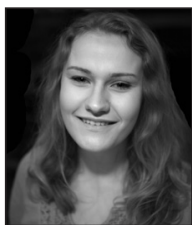


Brett Hardy

Brett moved to the Austin area three years ago from Virginia, where he performed with The Washington DC Temple Choir for over seven years. He is excited to be in his first production with GSA, and hopes to be a part of many more to come.



The Chorus



Tess Jackson

Tess is a third year Radio, Television, Film major with honors in Theater at The University of Texas at Austin. She can be seen as Death in *Everybody* this fall, and has most recently been seen in *Mr. Burns: A Post-Electric Play*. This is her first production with Gilbert & Sullivan Austin.



Courtney Katzmeyer

Courtney Katzmeyer, soprano, is excited to perform in her first show with GSA! A recent graduate of Texas State University, Courtney holds a Master of Music, Bachelor of Music, and Bachelor of Arts in Professional Writing. During her collegiate career, she studied voice under Rick Novak, Soon Cho, Barbara Clark, and Audrey Luna. She currently works as an elementary music teacher in Wimberley, sings as a choral scholar at First United Methodist Church of Austin, and teaches private voice, string, and piano lessons. Her previous roles include Mother (*Hansel and Gretel*), Countess Almaviva (*The Marriage of Figaro*), Ruby Rae (*The Best Little Whorehouse in Texas*), Greta Fiorentino (*Street Scene*), and Fiordiligi (*Così fan tutte*).



Matthew Leary

Matthew is a native Austinite who graduated from Texas State University with a B.S. in wildlife biology. This is his first Gilbert & Sullivan production, but he's been a fan for years. His background in music includes many years of piano and trombone playing, though not professionally. A lifelong learner, Matthew enjoys reading and traveling to broaden his view of the world. He is eager to perform in this show for you and wishes nothing else but that you enjoy it.



Linda Grace Perez

Linda moved to Austin about a year ago. The first Gilbert & Sullivan song she remembers hearing was the aria "On the day when I was wedded," two years ago. She found the aria amazing and decided to study more G&S music. Last September she saw GSA's production of *Patience* and fell in love with the music, the acting, and of course the English humor, so now she is the happiest person on earth to have a chance to participate in *Iolanthe*. She truly believes Gilbert and Sullivan were geniuses since they used fantasy in an accurate manner to perform a parody about social issues which still concern us nowadays.



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The Chorus



Alexandra Roubinek

Alexandra Roubinek is thrilled to make her return to GSA in *Iolanthe* as a fairy of the soprano chorus. While during the day she crunches numbers for the accounting firm Bald Ginger, she really enjoys the rest of her time being spent playing dress up and singing songs with children. Roubinek is active in the children's musical theater scene in Austin and strives to help bring inspiration and exploration through music to all. You can also find her performing as a princess at birthday parties on the weekends, improv shows on the week nights, and composing her own works in the spare time she has. She is very excited for all the future holds.



Amy Selby

Soprano Amy Selby brings a fresh, bright sound and presence to the stage. Amy is pleased to join *Iolanthe* as both a Fairy and a cover for Phyllis. She was seen in GSA's latest productions of *Patience* and *Ruddigore*. This season, she debuted the roles of Sophie in *Werther* and Zerlina in *Don Giovanni*, and also sang Amahl in *Amahl and the Night Visitors*. Earlier seasons include Adele in *Die Fledermaus*, Pamina in *The Magic Flute*, and Edith in *The Pirates of Penzance*. Amy holds a Master of Music from Michigan State University and a Bachelor from Truman State. In addition to performing, she enjoys ballet, aerial silks, and teaching. Originally from St. Louis, she has sung locally with Texas Concert Opera Collective, One Ounce Opera, GSA, and Austin Opera. More at www.amyselby.com.



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The Chorus



Ian Stilwell

Ian is proud to be in his tenth production with GSA. An Austin native, raised in Austin theater and graduate of Saint Edwards Theater

Program, Ian hopes to continue to perform in Austin for many years to come. Ian would like to thank his family and friends for supporting him in theater over many years.



Stefanie Taylor

While she may not have any formal music education, that didn't stop Stefanie Taylor from pursuing music. After graduating from the

University of Illinois at Chicago with a BA in Theatre, she lived in Chicago, getting work in sketch comedy, a recurring rock opera, and belly dance, as well as choral work. After moving to Austin she took her artistic career in a new direction and became a professional dancer and night life entertainer performing all over Texas and beyond under the name Amelie Ahmose. As Amelie Ahmose, she is a regular cast member of the local productions Frisky Business, Mistress of Musicality Productions, and The Geekgasm Revue. She is also the singing showgirl clown, Madame FouBary, with Fou Fou Ha Austin. She is thrilled to be in her first GSA production!



Jay Young

Originally from Kansas City, Jay has lived in Austin the past 27 years and is happy to call it home. This is his nineteenth production

with Gilbert & Sullivan Austin. Other performance credits include singing for the chorus in several of Austin Opera's productions, and as a performer in several of Trouble Puppet Theatre's productions, including *Wars of Heaven: Smackdown* and *Moby Dick*. He holds a bachelor's in Music Education from Texas State and a master's in Information Studies from The University of Texas. As always, he is proud to be part of this company, and hopes you enjoy the show!



Julius Young

Julius is excited to work with GSA for the fifth time, having played the Bo's'n in *H.M.S. Pinafore*, Dr. Daly in *The Sorcerer*, Cox in *Cox & Box*,

and Sir Roderick Murgatroyd in *Ruddigore*. He was introduced to G&S in 2013 with the role of the Judge in Southwestern University's performance of *Trial by Jury*. Other comic roles include Belcore in *L'elisir d'amore* and Guglielmo in *Così fan tutte*. Julius is a member of One Ounce Opera and the Saengerrunde, a 140-year-old German singing society in Austin.





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